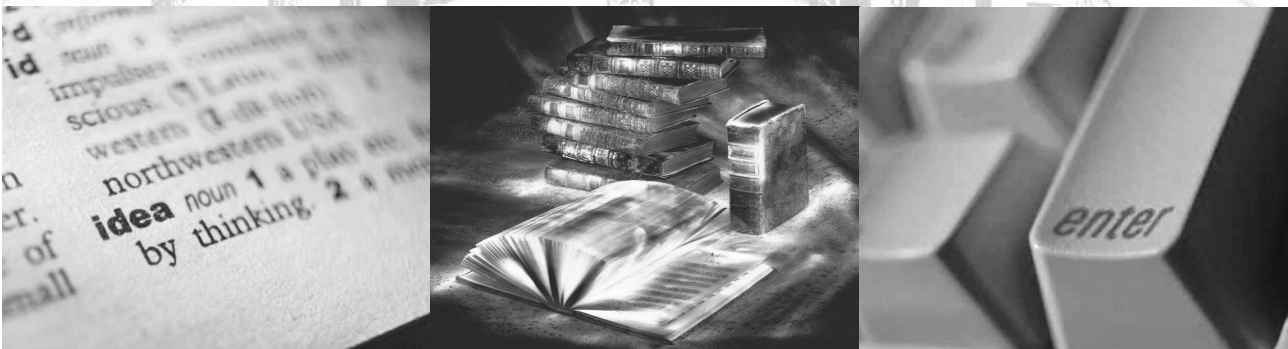Universität Augsburg

Lehrstuhl für Englische
Literaturwissenschaft

Style Sheet
for Term Papers

5th ed. (October 2013)

The following guidelines for formatting a term paper are to be understood as practical suggestions, the majority of which are derived from the authoritative **MLA Handbook for Writers of Research Papers** (7th ed., New York: Modern Language Association of America, 2009). Please refer to this handbook for further and more detailed advice.

For methods and techniques of **academic research and writing**, as well as a list of **study aids** and reference works, please refer to Section VII of *English and American Studies: Theory and Practice*, eds. Martin Middeke et al. (Stuttgart: Metzler, 2012) 499–515.

Overview

An acceptable term paper must be written on a computer.

It should have:

- page numbers – start counting with the title page as no. 1, although this should *not* be visible: page numbers should appear from page 2 onwards;
- sufficient margins on all sides of each page (c. 3-4 cm to the left and 2 cm to the right);
- a spacing of at least 1.5 (lines).

It must contain the following:

a) title page
b) table of contents
c) body of text

d) bibliography / list of "Works Cited"
e) cover page "Modulprüfung":
    <http://www.philhist.uni-augsburg.de/lehrstuehle/anglistik/literaturwissenschaft/downloads/>

The following sections provide detailed information on the format of a term paper:

1. **Title Page**
2. **Table of Contents**
3. **Body of Text**
4. **General Stylistic Guidelines**

5. **Sources: Quotations and Paraphrases**
6. **Sources: Documentation in Bibliography**
7. **Sources: Documentation in MLA Style**
8. **Sources: Documentation in Footnotes**

1.   Title Page

The title page should state the following:

- Top left:
    1. Name of the university.
    2. Name of the department.
    3. Term/semester of the course/seminar.
    4. Type and title of the course/seminar.
    5. Name of the professor/lecturer.

- Middle:
    Title (/subtitle) of the paper.

- Bottom right:
    1. Your name (author of the paper).
    2. Student number.
    3. Number of terms, study programme.
    4. Email address.
    5. [Optional:] Phone number, full address (if applicable, home and term address).

Sample title page

Universität Augsburg
Phil.-Hist. Fak.: Englische Literaturwissenschaft
Wintersemester 2013/14
Proseminar: N.N.
Dozent/-in: N.N.

Englishness in Julian Barnes's
England, England
The Problematic of Memory and Identity

Stephanie Schreiber
Matr.-Nr. 12345678
3. Sem. LA Gymn. Englisch, Deutsch
E-Mail: S.Schreiber@anyprovider.com
[optional:]   Tel. 0821-654321
[optional:]   Hauptstr. 1, 86150 Augsburg

2. Table of Contents

The table of contents lists all the headings of chapters and further subdivisions of your paper with their corresponding page numbers (i.e. the page number where a section starts) **in the same way as they appear in the text**.

Please follow these basic stylistic principles:

− The numbering of pages starts with the **title page counting as page no. 1**, while the actual page number is *not* visible (numbers appear only from p. 2 onwards). So the table of contents is usually on p. 2.

− Whenever you subdivide a chapter or section, you must have **at least two numbered headings**; e.g. after 2.1 there must be 2.2 (and perhaps 2.3 etc.).

− Use nominal style for headings. Avoid headings with verb phrases.

− In headings, the initial letter of most word types is capitalized (see below, chapter 4: Section "Headings and Titles" for more details).

− Only state the number of the first page on which a chapter or section starts – **no inclusive page numbers** in the table of contents (e.g.: **not** 9–11)!

− Do not use the abbreviation p. (or S. in German) before page numbers in the table of contents.

− Do not use footnotes in the table of contents. This is not appropriate.

Sample table of contents:

Contents:

☞ Try to find a good balance between "over-subdividing" and "under-subdividing", i.e. readers should neither be confused by too many subdivisions nor should they lose track of what you are actually dealing with in the course of an overly long chapter.

❗ All chapter and sub-chapter headings that appear in the table of contents must also appear in the body of text, and vice versa. Also make sure that the corresponding headings in the table of contents and the body of text are actually the same!

3.   Body of Text

A term paper in literary studies presents textual analysis based on a clear **argumentative thesis** (stated in the introduction). This thesis statement informs the reader about what you try to show, prove, or find out in your paper. Plan both argument and structure of your paper well! This requires you to know your own opinion before you start writing. Do not wait until the end of the paper to explain what your argument is.

The general structure of your paper consists of a short **introduction**, an extensive **main part** (which may be divided into further chapters/sections), and a brief **conclusion** (see table of contents above). Each section consists of several **paragraphs** (introduction and conclusion might be only a single paragraph each if they are brief). Connect paragraphs with meaningful **link words** to make it clear to the reader how the various argumentative points relate to one another (see chapter 4 below, Section "Paragraphs").

For more detailed advice on the style of academic writing please refer to:

Chapter VII.1.3 ("Writing a Term Paper: Structure and Rhetorical Strategies"), *English and American Studies: Theory and Practice*, eds. M. Middeke et al. (Stuttgart: Metzler, 2012) 502–504.

4.   General Stylistic Guidelines

Headings and Titles

In English headings and titles all words are **capitalized** (i.e. their initial letter) with the exception of definite and indefinite articles, the conjunctions and/or/not, prepositions, and to in infinitives. The **first and last word** of a heading or title are always capitalized, regardless of the word type. Usually, prepositions with more than 4 or 5 letters are also capitalized (e.g. Between, Around etc.). The only exceptions are quotations enclosed in headings or titles, which should be transcribed exactly as in the original source.

Titles of books and many other media (*selbständige Publikationen*) must be put **in italics** (e.g.: novels, plays, collections of poems/short-stories; anthologies, compilations, monographs, all other books; scholarly or scientific journals, magazines, newspapers; *also:* online networks, web domains hosting several pages, films, performances, paintings, sculptures, musical compositions, sound recordings, TV or radio shows/series).

☞ In **handwritten** texts, please **underline** words or passages that ought to be in italics.

Titles of articles and publication parts (*unselbständige Publikationen*) must be put within **quotation marks** (e.g.: poems, short stories, essays, scholarly articles, magazine/newspaper articles, interviews, book chapters, online articles, individual Internet pages, unpublished dissertations, research/term papers, letters, diary entries, memos, cartoons, comic strips, episodes of a TV/radio series).

The only **exceptions** to these two formats of titles are some **common text parts** or types that carry no specific title (such as prefaces, introductions, afterwords in books, as well as editorials, untitled reviews and untitled interviews) – these are to be set in **plain text.**

Paragraphs

Write your text in **argumentative paragraphs.** All chapters and other subdivisions of your paper should be divided into these *Sinneinheiten.*

! Paragraphs in English should neither be too long (i.e. longer than a page) nor too short. **Avoid one-sentence paragraphs**, i.e. hitting the enter or return key after each full stop.	*!* In standard written English, the first line of each paragraph is **indented**, up to 1.5 cm, with some **exceptions**: the first paragraph of a section (after a heading) and text after a block quotation (i.e. the actual paragraph continues) are usually *not* indented.

Paragraphs require a well-formed **internal structure**! This internal structure should mirror the basic three-part structure of the whole paper (i.e. introduction, main part, conclusion). Each paragraph *ideally* begins with

(a) a topic sentence (stating your point, i.e. what is to be shown or proved),
(b) the evidence or substantiation of that point (examples, quotations, analysis),
(c) a conclusion sentence, summing up your point/leading over to the next.

Because each paragraph should focus on only one main point, it is important to connect each of the points with strong **link words** at the beginning of a paragraph (e.g. furthermore, however, consequently, by contrast, first(ly)/second(ly)/third(ly) etc.). – Of course, there are cases, especially if you have a lot of quotations or other evidence to deal with in order to prove a particular point, when this paragraph structure cannot be followed too rigidly. Nevertheless you should try to stick to this basic argumentative principle, which corresponds to the basic three-part structure of the paper: *Tell me what you're going to tell me, then tell me, and then tell me what you've told me.*

Emphasis of (Foreign) Words

You may highlight words or terms that you would like to lay special emphasis on by putting them *in italics*. Please do not use bold print or any other typographical means of emphasis. Example:

In Macaulay's view, the plays should not be excused, but *condemned*.

You should also use italics for words or letters being referred to as words or letters. Example:

He writes *Shakespeare* without the final *e*.

Also use italicization for **foreign words** that appear in your text. However, some expressions, even if of foreign origin, have already become assimilated into the English language (or German, if that is the language of your paper). – Two contrastive examples:

Braithwaite's ongoing quest for Flaubert's parrot shows a strong element of *jouissance*.
Dowell's failure has to be seen vis-à-vis the difficulty of his task.

However, if you use a word in a special sense or misuse it purposefully, you should enclose it in **quotation marks** (or inverted commas, in British English). Example:

Behind his back, his "friend" had reported him to the authorities, as he later found out.

A Note on Plagiarism

DO NOT PLAGIARIZE (i.e. steal ideas or passages from other texts)! Plagiarism is fraud and the most serious academic offence. As a caught offender, you will fail the assignment and run the risk of being expelled from the course or even the entire study programme.

Whenever you are aware of your argumentation relying on another source, you must acknowledge it! Therefore, for each quotation and paraphrase you present in your essay, you are required to make a clear bibliographic reference. It is **not** even enough to merely list all sources used in your bibliography at the end of your text (in the list of Works Cited); you also need to give detailed page references in your main text wherever you paraphrase or quote from these sources.

Most instructors pursue a strict **zero-tolerance policy** concerning plagiarism and "sloppy" source documentation in student texts: once you get caught, you will be failed, without a second chance to correct your offence. You have been warned...

5.   Sources: Quotations and Paraphrases

In a written term paper, you are expected to show a considerable **research effort**. This means that you should not only know the primary literary text(s) as the main object of your analysis, but also be familiar with the main secondary sources concerned with your primary text(s) and the topic of your paper, i.e. literary criticism or related theoretical works. **If you fail to do any research or fail to document your research efforts by quoting from and relating to secondary sources, your paper cannot be accepted.** Accordingly, the bibliography at the end of your paper will have to list a reasonable number of such sources.

Shorter Quotations vs. Quotation Paragraphs (Block Quotations)

Shorter quotations are to be placed within your text wherever you need them, without beginning a new line or paragraph. They need to be put in **"quotation marks"**. If there are quotation marks anywhere within the text you quote, convert those into **'inverted commas'**. (Never set quotation marks within quotation marks!)

Quotations longer than 3 lines should form **quotation paragraphs** and should be set off from your own paragraphs by indenting them **en bloc** (by up to an inch). Also desirable are a **smaller font size** (e.g. 10 pt instead of 12 pt) and **narrower line spacing** (e.g. single-spaced instead of 1.5).

| ! Quotation paragraphs do **not** have quotation marks at the beginning or end. | ☞ Neither quote indiscriminately nor make quotations too long! Only **quote key sentences or passages**. Less relevant passages you may **paraphrase** in your own words, but never forget to document the source of your paraphrase (see the chapter below). – **Quotations** (especially longer ones) **are not self-explanatory!** Please try to establish argumentative coherence between quotations and your own text with the help of brief introductory or concluding comments. |

Quoting from Indirect Sources

Avoid quotations from indirect sources, i.e. from publications that are quoted in other sources, but to which you did not have direct access. Yet, in cases when this is unavoidable – e.g. you cannot get hold of the original book or article –, please do not only state the direct source in which you found the quote, but also give, if possible, the full bibliographic reference to the original source, as stated in the direct source. – For formatting details see below, chapters 7 (for MLA style) and 8 (for footnote style).

Modifying Quotations

Check your quotations thoroughly, they must be accurate! Wording, punctuation and, under normal circumstances, even italics or bold print **must not be altered.**

However, the following types of **modification** are allowed:

– You may add your own short comments within square brackets [ ] if the meaning of a pronoun or a particular expression is unclear without the wider context of the original source. Example: "He [Shakespeare] makes frequent use of the clothing motive in *Macbeth*." You may also add your initials after your inserted comment to make absolutely sure that your readers notice this is your own insertion. Example: "He [the reference is to Shakespeare here; C.H.] makes frequent use of the clothing motive in *Macbeth*." – Use such additions sparingly, though, and only where necessary.

– Since you are not allowed to correct spelling mistakes or inconsistencies in the original source, you should insert [sic] after the word in question to assure readers that the quotation is accurate even if the spelling of the word or the logic of the quote appears faulty.

– You may emphasize words in a quotation by italicizing them if you would like to draw your readers' attention to them. Example:

"He makes *frequent* use of the clothing motive in *Macbeth*." (Jones 96; emphasis mine)

As in this example (with an MLA-style reference to the source of the citation in brackets), you have to indicate that the emphasis has been added by you. In footnote-style references, this additional information should be placed after the bibliographic reference. – The opposite, de-emphasizing, is also possible; again, you will need to indicate your interpolation. Example (with the quote being from a passage that is fully italicized in the original):

The hyperreal is defined as "that which is always already reproduced" (Baudrillard 73; emphasis in the original).

– You may leave out words or even whole sentences by inserting […], i.e. three dots in **square brackets,** at the actual position of the **ellipsis,** unless this omission would distort the meaning of the quotation. Make sure, however, that you create full, grammatically well-formed and properly punctuated sentences after omitting text. Examples:

Original sentence:

"Today, most people, broadly speaking, are disillusioned, at least in Europe."

Ellipsis at the **beginning** of a sentence:

Correct: "[…] most people, broadly speaking, are disillusioned, at least in Europe."
Correct: "[M]ost people, broadly speaking, are disillusioned, at least in Europe."
Wrong: "[…], most people, broadly speaking, are disillusioned, at least in Europe."

Ellipsis in the **middle** of a sentence:

Correct: "Today, most people […] are disillusioned, at least in Europe."

Wrong: "Today, most people, […], are disillusioned, at least in Europe."
Wrong: "Today, most people, […] are disillusioned, at least in Europe."
Wrong: "Today, most people […], are disillusioned, at least in Europe."

Ellipsis at the **end** of a sentence:

Correct: "Today, most people, broadly speaking, are disillusioned […]."

Wrong: "Today, most people, broadly speaking, are disillusioned, […]."
Wrong: "Today, most people, broadly speaking, are disillusioned […]"
Wrong: "Today, most people, broadly speaking, are disillusioned, […]"

However, if you make an abbreviated quote part of your own sentence, you should **not** put […] at either beginning or end of your quote. Also make sure that the whole sentence – as a combination of your own and quoted words – is grammatically well-formed![1] Example:

Correct: The cultural critic John Smith maintains that in contemporary European society "most people […] are disillusioned" (345).

Wrong: The cultural critic John Smith maintains that in contemporary European society "[…] most people […] are disillusioned […]" (345).

> ☞ In general: Avoid lengthy quotations with irrelevant parts, but be also very careful with "tailoring" quotations to your needs!

6. Sources: Documentation in Bibliography

The bibliography ("Works Cited") should list all primary and secondary sources **actually used** in your paper. This means that you need to make **explicit references** to each of these sources in your text (by quoting or paraphrasing). Do not list sources to which you have not referred!

> ☞ *Secondary sources* are usually texts related to a *primary source*, e.g. scholarly publications on a literary text. – General studies, philosophical works etc. may also be treated as secondary sources (although they are not derived from your primary source) if they help to illuminate a given primary text and thus serve you as "secondary" material.

Arrangement of Entries

Entries in the bibliography are to be arranged in **ascending alphabetical order**, i.e. with the author's (or editor's, director's etc.) last name as the sorting key – or, whenever the name of the author is not applicable, the source's title (in that case ignore initial articles a, an and the when sorting). In case of several sources by the same author (or editor, director etc.), use three dashes and a full stop to replace the author's name in all subsequent entries after the first one – but never replace it when combined with other names. Here is an example:

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[1] This is a particular problem if the language of your paper and that of the quotation are not the same and follow different grammatical rules, e.g. when mixing English and German. An example of such a conflict: Jamesons Definition, dass "Pastiche is […] the imitation of a peculiar mask", reicht hier nicht aus. Possible solution: Jamesons Definition, Pastiche sei "the imitation of a peculiar mask", reicht hier nicht aus.

> Anderson, Benedict. *Imagined Communities: Reflection on the Origin and Spread of Nationalism*. Rev. ed. London: Verso, 1991. Print.
>
> Assmann, Aleida. "Individuelles und kollektives Gedächtnis – Formen, Funktionen und Medien." *Das Gedächtnis der Kunst: Geschichte und Erinnerung in der Kunst der Gegenwart*. Ed. Kurt Wettengl. Ostfildern-Ruit: Hatje Cantz, 2000. 21–27. Print.
>
> ---. "Obsession der Zeit in der englischen Moderne." *Zeit und Roman: Zeiterfahrung im historischen Wandel und ästhetischer Paradigmenwechsel vom 16. Jahrhundert bis zur Postmoderne*. Ed. Martin Middeke. Würzburg: Königshausen & Neumann, 2002. 253–74. Print.
>
> Assmann, Aleida, and Dietrich Harth, eds. *Mnemosyne: Formen und Funktionen der kulturellen Erinnerung*. Frankfurt/M.: Fischer, 1991. Print.

If you draw on many primary sources (novels, dramas, poems etc.) in your paper, you may divide the bibliography into "Primary Sources" and "Secondary Sources". You should *not* do this if there is only one such primary source.

Format of Entries

Bibliographic entries must have a **consistent format** (which differs slightly from that of footnotes). The standard MLA format is to give (all separated by **full stops**):

1. The author's full name – sequence: last name, first [and middle] name(s).
2. The title of the source. (Subtitles are separated from the main title by a **colon**, unless the preceding title ends with a question mark or exclamation mark.)
3. Publication details – place of publication: publisher, publication date.
4. (If it is a text from a print compilation or periodical:) Page numbers.
5. Medium of publication (Print, Web, Film, DVD, Kindle file etc. – refer to the *MLA Handbook*, 7th ed., for more).

There are **five types of standard publications** to be differentiated in format: (1) books written by one or more authors; (2) compilations or anthologies with one or more editors; (3) articles (essays, short stories, poems etc.) in periodicals (scholarly journals, magazines, newspapers etc.); (4) articles in compilations or anthologies; (5) internet sources.

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1. Books/monographs written by one or more authors:

Barnes, Julian. *Flaubert's Parrot*. London: Picador, 1985. Print.

Horkheimer, Max, and Theodor W. Adorno. *Dialektik der Aufklärung: Philosophische Fragmente*. 2nd ed. Frankfurt/M.: Fischer, 1988. Print.

Sterne, Laurence. *Tristram Shandy*. Ed. Howard Anderson. New York: Norton, 1980. Print.

! *General rules for publication details:* In the last example above, the place of publication, as given on the title page of the book, is actually New York and London; and the full publisher's name is W. W. Norton & Company. In all such and similar cases, please (a) state only the first place of publication (here: New York), (b) leave out first names or initials of the publisher's name, and (c) leave out any corporate details such as Co[mpany], Ltd./GmbH, Inc. or Press/Verlag. A common exception to (c) are the various university presses, which are to be stated in full, e.g. Oxford University Press (often simply: Oxford UP; or even more simply: OUP; also CUP for Cambridge University Press).

☞ Some books, especially new editions of older texts (e.g. novels, plays, famous treatises etc.), may have an **editor**, who must be stated as in the last example above.

2. Compilations or anthologies:

Eggert, Hartmut, Ulrich Profitlich, and Klaus R. Scherpe, eds. *Geschichte als Literatur: Formen und Grenzen der Repräsentation von Vergangenheit.* Stuttgart: Metzler, 1990. Print.

Ellis, David, ed. *Imitating Art: Essays in Biography.* London: Pluto, 1993. Print.

Middeke, Martin, and Werner Huber, eds. *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama.* Rochester: Camden House, 1999. Print.

> ❢ If a book or article (or any other medium) has **more than one author or editor**, all names other than that of the first author/editor are given in the sequence *<first name> <last name>* (with each person divided by commas, as well as an additional and before the last person). See the first and third entry above for examples. – If there are **more than three authors or editors**, you should only give the first person's name and replace the rest with et al., e.g.: Quirk, Randolph, et al.

> ☞ For compilations or anthologies, the editor's name is followed by a comma and ed. before the title. If there is more than one editor, use eds. after the last one.

3. Articles in compilations or anthologies:

Bell, William. "Not Altogether a Tomb: Julian Barnes, *Flaubert's Parrot.*" *Imitating Art: Essays in Biography.* Ed. David Ellis. London: Pluto, 1993. 149–73. Print.

Gossman, Lionel. "History and Literature: Reproduction or Signification." *The Writing of History: Literary Form and Historical Understanding.* Eds. Robert H. Canary and Henry Kozicki. Madison: University of Wisconsin Press, 1978. 3–39. Print.

> ❢ Always state the **inclusive page numbers** for an article in a compilation volume.

4. Articles in periodicals:

Gedi, Noa, and Yigal Elam. "Collective Memory – What Is It?" *History & Memory* 8 (1996): 30–50. Print.

Kotte, Claudia. "Random Patterns? Orderly Disorder in Julian Barnes's *A History of the World in 10 and 1/2 Chapters.*" *Arbeiten aus Anglistik und Amerikanistik* 22.1 (1997): 107–28. Print.

> ☞ Please note the following bibliographic particulars for periodicals: (1) In the title of the periodical, initial articles such as a, an or the are always omitted (e.g. *Modern Language Review*, not: *The Modern Language Review*). (2) The subtitle of a magazine is generally omitted. (3) The number of the annual volume (Jahrgang) always needs to be stated, whereas the issue number, which is separated from the volume number by a dot (as in the second example above), only needs to appear if the page numbering is *not* continuous for the whole annual volume. (4) The year or date of publication is given in brackets. (5) The inclusive page numbers are set off from all preceding data by a **colon.**

5. Internet publications:

Gough, Paul. "'That Sacred Turf': War Memorial Gardens as Theatres of War (and Peace)." Web. 6 September 2013. < http://www.vortex.uwe.ac.uk/places_of_peace/turf.htm >.

Hanlon, Aaron R. "Re-Reading Gulliver as Quixote: Toward a Theory of Quixotic Exceptionalism." *Connotations* 21.2–3 (2011–12): 278–303. Web. 12 October 2013. <http://www.connotations.uni-tuebingen.de/hanlon02123.htm>.

"The Orlando Project: An Ongoing Collaborative Experiment in the Use of Computers to Engage in Women's Literary History." *www.artsrn.ualberta.ca.* Web. 15 March 2013.

Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children's Literature." *African American Review* 32.1 (1998): 9–16. *JSTOR*. Web. 5 June 2008.

☞ If an article has been published in an online periodical (as in the first example above), its bibliographic format is very similar to that of a printed journal article, except for the date of last access and the URL, which replace page references. – If an article has been published in print before, you should acknowledge this as shown in the second and fourth examples above.

☞ Whenever possible, state the name of the author of the web page and its title (as given in a title heading on the page). Sometimes pages on the World Wide Web have neither an author nor a recognizable title on the page itself. In such a case you should at least state the title your browser displays in the title bar of the window on opening the page. Often a page is part of a larger site or commercial network which should then be cited in italics (as in the last example above), in analogy to an online periodical.

❗ **For all online sources**, you must state the **date when you last accessed** the source. The exact URL or network address (http, ftp etc.) is optional, but its inclusion is recommended or may even be required by your instructor. If a URL needs line breaks, break it only after the double slashes or a single slash; do not introduce a hyphen at the break or allow your word-processing program to do so. If possible, give the complete address, including http://, for the specific work you are citing. However, with some URLs, the link may be long and complicated, and thus a typical source of transcription errors. (Example: <http://www.esquire.com/cgi-bin/printtool/print.cgi?pages=9&filename=%2Ffeatures%2Farticles%2F2001>.) In such cases omit the URL or merely state the main server address (<http://www.esquire.com>). You may indicate the way to locate the page on the site, e.g.: <http://www.esquire.com>. Path: Search Esquire.

There can be many other types of sources to which you may want to refer, e.g.:

6. Audiovisual media (films, TV shows etc.):

The Matrix. Dir. Larry Wachowski and Andy Wachowski. Perf. Keanu Reeves, Lawrence Fishburne, Carrie-Anne Moss, and Hugo Weaving. Warner Brothers, 1999. Film.

Memento. Screenplay by Christopher Nolan and Jonathan Nolan. Based on a short story by Jonathan Nolan. Columbia, 2001. Film.

"The One Where Chandler Can't Cry." *Friends: The Complete Sixth Season*. Screenplay by Andrew Reich and Ted Cohen. Dir. Kevin Bright. Warner Brothers, 2004. DVD.

Tarantino, Quentin, dir. *Pulp Fiction*. Perf. John Travolta, Samuel L. Jackson, Bruce Willis, and Uma Thurman. 1994. Miramax, 2002. DVD.

☞ Usually, films (like sound recordings, television or radio programmes, theatre performances and other non-print media) are listed in the bibliography under their **titles**. Also state at least the director (indicated by dir.), the distributor and the year of release. You may give additional data as needed (as in the second example above) – these may include performers (indicated by perf.), screenplay writer, producer or others. If you want to emphasize a certain aspect of a film, such as its director, a particular performer etc., you may start with that name (as in the last entry above).

☞ The specific type of medium must always be stated at the end of the entry. General references to audio-visual media are indicated by the words Film, Television, Radio etc. (TV/radio broadcasts require air dates). For recorded media sources, specify the recording medium (DVD, CD, Blu-Ray Disc, MP3 etc.)

!   If the release date of a recorded medium or a copy differs from that of the original version, you should give the year of the original release **before** the distributor and the release date of the copy (as in the last example above).

For further examples and types of less common sources, please refer to the relevant sections in the latest edition of the *MLA Handbook for Writers of Research Papers.*

7.   Sources: Documentation in MLA Style

All sources from which you quote, but also all those of paraphrased claims, statements, thoughts, ideas knowingly borrowed from other publications or people have to be **documented**! Otherwise you run the risk of being accused of **plagiarism,** i.e. stealing from other people's thoughts. Of course, in many cases one is influenced by thoughts and ideas that cannot be traced back to a definite bibliographic source, but whenever you are aware of relying on a specific source, you have to let your reader know about it. Thus, with each quotation and paraphrase you present in your paper, you are required to give a standardized bibliographic reference.

For references to sources from which you have **paraphrased** a certain passage or to which you would like to draw your reader's attention **without quoting verbatim,** you should use either **see** or **cf.** (= "compare with") before the bibliographic information. Never use see or cf. for documenting a direct quotation!

☞ If you **paraphrase** a considerable amount of statements or information from a specific source **in a longer passage of your paper** (in a paragraph or even more), you need not document each statement from that source, as this could become too clumsy and tiresome. Instead you should insert – both in note-style and MLA-style documentation (see below) – an explanatory footnote after the first sentence of the whole passage. In that footnote you explain that the information in this paragraph mainly relies on a particular source, which you then have to state (according to the standardized formats described in the following). – However, this does not free you from the obligation to individually document (within that passage) the source of (a) any direct quotation or (b) particularly important or controversial points, to which your readers may want to know the exact page reference in the source.

There are many different standards for documenting sources in scholarly texts. As for the humanities in the English speaking world, especially literary and cultural studies, there are **two basic principles** to acknowledge sources in your text: (1) references in notes (i.e. footnotes or endnotes – see chapter 8 below), or (2) in-text parenthetical references, with MLA style being the most common in English literary studies.

In **MLA style,** you simply document the source of a quotation or paraphrased statement by adding the author's last name and page number in parentheses within your text; e.g.:

> Braithwaite is convinced: "Perhaps it was one of them" (Barnes 190).
> Braithwaite remains confident that one of the parrots might be Flaubert's (cf. Barnes 190).
> Barnes has his protagonist Braithwaite find not only one, but three parrots (cf. 190).

If you refer to more than one source by the same author or by authors with identical surnames, you will have to add a shortened form of the title of the source you are referring to (with a comma before the title) to make the reference clear, e.g.:

> (Barnes, *Parrot* 190) and (Barnes, *History* 224) – with the title in italics if you refer to book titles –, or: (Barnes, "Evermore" 102) – with the title in quotation marks if it is an article, short story, poem etc.

If you cannot avoid quoting from an **indirect source**, state in brackets the direct source preceded by qtd. in (= "quoted in") and add, if possible, a footnote containing the bibliographic information of the original source (as stated in the direct source). Example:

> In 1776 Samuel Johnson, quite prematurely, dismissed *Tristram Shandy* as a literary failure: "Nothing odd will do long, *Tristram Shandy* did not last" (qtd. in Henke 109).[25]

The corresponding footnote then documents the original source, i.e. the indirect source which you could not access yourself, with all the available bibliographic data:

> [26] Samuel Johnson, "Conversation with Boswell (March 20, 1776)," *Tristram Shandy*, ed. Howard Anderson (New York: Norton, 1980) 484.

(Please see following chapter for more details concerning the format of footnotes.)

☞ A common modification of MLA style is the "**author-date system**", i.e. to also state the publication year after the author's last name and before the page no., set off by a colon, e.g.: (Barnes 1985: 190). – If you deal with more sources with the same author name in this system, the reference will be clear in most cases due to the year of publication stated. However, should there be more than one publication under the same name in the same year, you have to add a small letter (alphabetically starting with a, b, c etc.) behind the year for each subsequent publication you refer to in your text, e.g.: (Barnes 1985a: 190) and (Barnes 1985b: 12). The corresponding bibliographic entries at the end of your paper will also need to have letters behind their publication dates.

❗ At the end of the paper, the full bibliographic information for all references must be given in the list of "Works Cited", the **bibliography** (see chapter 6 above).

❗ To use MLA style or footnote style is an **either-or decision**. Do not mix them in your paper! This also means that you should not put MLA-style information into footnotes, but only in your main text right after a quotation or paraphrase. – However, you are allowed to use **content footnotes in MLA style** whenever you want to relegate additional information or comments to a footnote. (Here you may paraphrase or quote from other sources again, which would then require an MLA-style reference in the footnote.)

8. Sources: Documentation in Footnotes

If you decide to document sources in your text by making references in the traditional form of notes (i.e. not in MLA style), pay utmost attention to the following stylistic guidelines:

− Footnotes must be numbered consecutively; **no number may appear twice,** even if you refer again to the same passage in the same source.
− **Do not "cluster" footnotes** in your main body of text! This means you must not put more than one footnote behind a word, sentence, quotation or paragraph. If there are several things to say about the textual element that calls for annotation (e.g. bibliographic reference, additional comments, a short digression on a related aspect), put all these different kinds of information into one longer footnote.
− Text in footnotes should always be treated as a full sentence. This means that, even if the footnote consists of bibliographic data only (and is not syntactically complete), its text always has to **begin with a capital letter** and **end with a full stop**!
− You need to differentiate between the **first reference** to a source and all **subsequent references** to it. Each case calls for a different format, which will be exemplified below.

First References

The standard format is to give (separated by a **comma,** all ending with a full stop):

1. the author's full name – sequence: 'first [and middle] name(s)' 'last name',
2. the title of the source (subtitles are separated from the main title by a **colon,** unless the preceding title ends with a question mark or exclamation mark),
3. publication details **in brackets:** (place of publication: publisher, publication date),
4. page numbers.

Again, some examples (cf. the corresponding bibliographic entries in chapter 6) for formatting first references in footnotes (for *subsequent* references to the same source, please see below):

1. Books/monographs written by one or more authors:

[1] Cf. Julian Barnes, *Flaubert's Parrot* (London: Picador, 1985) 123.

[2] Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung: Philosophische Fragmente*, 2nd ed. (Frankfurt/M.: Fischer, 1988) 45.

[3] Laurence Sterne, *Tristram Shandy*, ed. Howard Anderson (New York: Norton, 1980) 25.

2. Compilations or anthologies:

[4] Cf. Hartmut Eggert, Ulrich Profitlich, and Klaus R. Scherpe, eds., *Geschichte als Literatur: Formen und Grenzen der Repräsentation von Vergangenheit* (Stuttgart: Metzler, 1990).

[5] Cf. David Ellis, ed., *Imitating Art: Essays in Biography* (London: Pluto, 1993).

[6] Cf. Martin Middeke and Werner Huber, eds., *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama* (Rochester: Camden House, 1999).

3. Articles in compilations:

[7] Cf. William Bell, "Not Altogether a Tomb: Julian Barnes, *Flaubert's Parrot*," *Imitating Art: Essays in Biography*, ed. David Ellis (London: Pluto, 1993) 149–73, at 156.

[8] Lionel Gossman, "History and Literature: Reproduction or Signification," *The Writing of History: Literary Form and Historical Understanding*, eds. Robert H. Canary and Henry Kozicki (Madison: University of Wisconsin Press, 1978) 3–39, at 37–38.

☞ Use at (German equivalent: *hier*) in a first-reference footnote to document the exact page number of a quotation or paraphrased statement in an article. As in the two examples above, this is needed to differentiate between the full bibliographic data of the article (i.e. its inclusive page numbers in a compilation or periodical) and the reference to a specific passage in that article.

4. Articles in periodicals:

[9] Cf. Noa Gedi and Yigal Elam, "Collective Memory – What Is It?" *History & Memory* 8 (1996): 30–50.

[10] Claudia Kotte, "Random Patterns? Orderly Disorder in Julian Barnes's *A History of the World in 10 and 1/2 Chapters*," *Arbeiten aus Anglistik und Amerikanistik* 22.1 (1997): 107–28, at 108.

5. Internet publications:

[11] Paul Gough, "'That Sacred Turf': War Memorial Gardens as Theatres of War (and Peace)," 15 July 2003, <http://www.uwe.ac.uk/amd/vortex/sacrfrm.htm>.

[12] Aaron R. Hanlon, "Re-Reading Gulliver as Quixote: Toward a Theory of Quixotic Exceptionalism," *Connotations* 21.2–3 (2011–12): 278–303, at 299, 12 October 2013, <http://www.connotations.uni-tuebingen.de/hanlon02123.htm>.

[13] "The Orlando Project: An Ongoing Collaborative Experiment in the Use of Computers to Engage in Women's Literary History," *www.artsrn.ualberta.ca*, 15 March 2013.

[14] Nancy Tolson, "Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children's Literature," *African American Review* 32.1 (1998): 9–16, at 10, *JSTOR*, 5 June 2008.

6. Audiovisual media (films, TV shows etc.):

[16] *The Matrix*, dir. Larry Wachowski and Andy Wachowski, perf. Keanu Reeves, Lawrence Fishburne, Carrie-Anne Moss, and Hugo Weaving, Warner Brothers, 1999.

[17] *Memento*, screenplay by Christopher Nolan and Jonathan Nolan, based on a short story by Jonathan Nolan, Columbia, 2001.

[18] "The One Where Chandler Can't Cry," *Friends: The Complete Sixth Season*, screenplay by Andrew Reich and Ted Cohen, dir. Kevin Bright, Warner Brothers, 2004.

[19] Quentin Tarantino, dir., *Pulp Fiction*, perf. John Travolta, Samuel L. Jackson, Bruce Willis, and Uma Thurman, 1994, Miramax, 2002.

First References to Indirect Sources

If you cannot avoid quoting from an **indirect source** because you could not get access to the original source yourself, you should give the bibliographic information of both direct and indirect sources in a footnote. Start with the bibliographic data of the original source (as gathered from the direct source), insert qtd. in (= "quoted in") and end with the reference to the direct source. Example:

[20] Samuel Johnson, "Conversation with Boswell (March 20, 1776)," *Tristram Shandy*, ed. Howard Anderson (New York: Norton, 1980) 484, qtd. in Christoph Henke, "Tristrams Zeitprobleme: Verzögerungen, Anachronismen und subjektive Zeit in Laurence Sternes *Tristram Shandy*," *Zeit und Roman*, ed. Martin Middeke (Würzburg: Königshausen & Neumann, 2002) 91–109, at 109.

Subsequent References

Bibliographic sources, once given in full, **must be abridged in subsequent notes** when referred to again: only state the author's last name and the page reference, e.g.:

[21] Kotte 115.

If you refer to more than one source under the same author name, you will have to add a shortened form of the title of the source you are referring to in all subsequent quotes (with a comma before the title), in order to make the reference clear. Examples:

[21] Kotte, "Random Patterns" 115.
[22] Kotte, *Ethics* 218. [Short title in italics if you refer to books etc.]

If you refer to a source without author name, you will have to use the title (i.e. a shortened form of it) instead, together with the page reference. If there are no pages, as in Internet sources and non-print media, merely state the title. Examples:

[23] "Guidelines" 23.
[24] "The Orlando Project."

> **!** Please **do not use ibid.** (or *ebd.* in German) or **op. cit.** to refer again to the same source in a subsequent footnote, as this can be ambiguous and therefore a source of confusion.

Letter System for References to Main Sources

If you repeatedly refer to one main source (or a small number of main sources), you can use a letter or short combination of letters (German: *Sigle*) when referring to it in your main text. Example: *FP* for Julian Barnes, *Flaubert's Parrot* (London: Picador 1985). For such citations, you simply give the page reference preceded by the assigned symbol. Example:

Braithwaite is convinced: "Perhaps it was one of them" (*FP* 190).

However, the **first time** you refer to a source in this way, you will need to add an **explanatory footnote** – e.g.: … (*FP* 190)[25] –, to clarify the meaning of the symbol, e.g.:

[25] All page references preceded by *FP* are to the following edition: Julian Barnes, *Flaubert's Parrot* (London: Picador, 1985).

> **!** Use this device sparingly and only for a very limited number of sources; otherwise it will become very confusing.

– 3 –

First line of the first paragraph in a chapter/section is **not** indented.

MLA style reference: short title is needed as there are several sources used here that bear the same author's name (i.e. Barnes).

First-line indentation for each following paragraph in a section.

Entire first paragraph: introduction to the topic of the paper by way of moving from the general to the specific – here: J. Barnes's work so far.

Book titles in italics.

A **quote** that is integrated in the sentence.

Metacommunicative statement about the **topic** of the paper.

Clear **thesis** statement: overall point of the paper.

Metacommunicative statements about the structure of the paper.

A footnote containing further information.

MLA style reference: page number refers to the source by Freiburg.

1. Introduction

Julian Barnes is widely known for his experimental, but highly readable novels *Flaubert's Parrot* (1984) and *A History of the World in 10½ Chapters* (1989). Both novels have been considered major examples of British "historiographic metafiction" – a term coined by Linda Hutcheon as a genre label for the postmodern novel in general. This genre challenges, in an often playful, experimental way, the boundaries between fact and fiction as well as between non-fictional history and fictional story. In *A History of the World in 10½ Chapters*, for example, history (such as the whole novel itself) is reduced to a loose bundle of idiosyncratic stories with "strange links, impertinent connections" (Barnes, *History* 242) between them. Only in his last two books has Barnes turned his full attention to the issue of national identity and memory: *Cross Channel* (1996), a volume of short stories focussing on the relationship between the French and the English throughout history, can be viewed as a kind of detour that the author took before directly facing the problem of Englishness two years later in his novel *England, England*.[1]

In the following, my focus will be on the topic of Englishness in Barnes's novel, which stands here for the more general problematic of national identity altogether. Identity is seen in *England, England* as an unreliable and inauthentic construct due to the distortions of memory. In Barnes's novel, this applies to both individual and collective identity, i.e. Englishness. In order to show this, I will begin with a brief theoretical look at the concept of Englishness and the mutual dependence of memory and identity. After that, Englishness in *England, England* will be analyzed first with regard to the satirical story of Sir Jack Pitman's exploitation of Britain's cultural heritage in a theme park. That this theme park eventually turns into a full-blown nation-state and manages to replace the real England altogether, must be read as a general criticism of the inauthentic notion of national identity. This is emphasized in the novel by the parallel problems the protagonist Martha has with her own individual memory and identity, which will be taken into account here as well. Finally, I will show how Barnes, towards the end of his novel, deconstructs Englishness as an unreliable, yet indispensable concept.

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[1] Cf. Freiburg, who remarked (before the later publication of *England, England* in that same year): "Barnes has not yet dedicated a whole novel to the analysis of Englishness" (242).

– 6 –

What is to be understood by *identity*? In the most basic sense, identity is the answer to the question *who am I?* or *who are we?* Identity requires the memory of one's own history, i.e. of the way *how* or *why* one has become the way one is today. However, one's sense of identity also influences what is remembered, as the historian John Gillis has pointed out:

> The parallel lives of these two terms [memory and identity] alert us to the fact that the notion of identity depends on the idea of memory, and vice versa. The core meaning of any individual or group identity, namely, a sense of sameness over time and space, is sustained by remembering; and what is remembered is defined by the assumed identity. (5)

Since every individual, group or nation will usually strive to see themselves in the best possible light, the interdependence of identity and memory leads to the problem of authenticity: How authentic is one's identity, how true the memory of one's own history, if identity and memory are distorted on the grounds of self-interest and self-propaganda (see Gillis 5)? This question is raised in Julian Barnes's novel *England, England.*

3.   Englishness in *England, England*

England, England (1998) is divided into three parts, but in fact tells two stories: One is about the life of Martha Cochrane, in several snapshot-like instances from childhood to old age, whereas the other one relates the grotesque project of the business tycoon Sir Jack Pitman, who creates a simulation of England and its cultural landmarks in a giant amusement park on the Isle of Wight. These two narrative strands are linked by Martha, who participates in Sir Jack's project. However, they are very different in scope and style: Martha's story is told in a serious vein, pensive and wistful about identity and lifetime memories; the story of Sir Jack's theme-park project, in turn, is a satirical farce.

3.1.   Englishness as a Farce: Sir Jack's Theme Park

In the farcical scenario of the novel's second part, 21st-century Britain is in a miserable state: it has given up the pound and joined Euroland; the monarchy is represented by a king who is a vulgar, degenerate womanizer nicknamed "Kingy-Thingy" (Barnes, *England, England* 161). The United Kingdom is on the verge of breaking up – it would

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Side annotations:

A **longer quotation** that needs to be put in a quotation paragraph – ***without*** enclosing quotation marks.

MLA style reference to a passage without quoting.

Introductory paragraph to a chapter with further subdivisions (optional).

An explanatory comment **in square brackets** by the author of the paper.

MLA style reference to source by Gillis.

A possible transition statement leading over to the next section (optional).

MLA style reference: short title is needed as there are several sources used here that bear the same author's name (i.e. Barnes).

For MLA style referencing, there needs to be an alphabetical list of "**works cited**" at the end of the paper that provides the key to all the sources referred to, e.g.:

Barnes, Julian. *A History of the World in 10½ Chapters*. London: Picador, 1990. Print.

—. *Cross Channel*. London: Cape, 1996. Print.

—. *England, England*. London: Cape, 1998. Print.

Freiburg, Rudolf. "Imagination in Contemporary British Novels." *Unity in Diversity Revisited? British Literature and Culture in the 1990s*. Eds. Barbara Korte and Klaus Peter Müller. Tübingen: Narr, 1998. 225–247. Print.

Gillis, John R. "Memory and Identity: The History of a Relationship." *Commemorations: The Politics of National Identity*. Ed. John R. Gillis. Princeton: Princeton UP, 1994. 3–24. Print.

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

– 3 –

Entire first paragraph: introduction to the topic of the paper by way of moving from the general to the specific – here: J. Barnes's work so far.

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First line of the first paragraph in a chapter/section is **not** indented.

Julian Barnes is widely known for his experimental, but highly readable novels *Flaubert's Parrot* (1984) and *A History of the World in 10½ Chapters* (1989). Both novels have been considered major examples of British "historiographic metafiction" – a term coined by Linda Hutcheon as a genre label for the postmodern novel in general.[1] This genre challenges, in an often playful, experimental way, the boundaries between fact and fiction as well as between non-fictional history and fictional story. In *A History of the World in 10½ Chapters*, for example, history (such as the whole novel itself) is reduced to a loose bundle of idiosyncratic stories with "strange links, impertinent connections"[2] between them. Only in his last two books has Barnes turned his full attention to the issue of national identity and memory: *Cross Channel* (1996), a volume of short stories focussing on the relationship between the French and the English throughout history, can be viewed as a kind of detour that the author took before directly facing the problem of Englishness two years later in his novel *England, England*.[3]

Book titles in italics.

A **quote** that is integrated in the sentence.

First-line **indentation** for each following paragraph in a section.

Metacommunicative statement about the **topic** of the paper.

In the following, my focus will be on the topic of Englishness in Barnes's novel, which stands here for the more general problematic of national identity altogether. Identity is seen in *England, England* as an unreliable and inauthentic construct due to the distortions of memory. In Barnes's novel, this applies to both individual and collective identity, i.e. Englishness. In order to show this, I will begin with a brief theoretical look at the concept of Englishness and the mutual dependence of memory and identity. After that, Englishness in *England, England* will be analyzed first with regard to the satirical story of Sir Jack Pitman's exploitation of Britain's cultural heritage in a theme park. That this theme park eventually turns into a full-blown nation-state and manages to replace the real England altogether, must be read as a general criticism of the inauthentic notion of national identity. This is emphasized in the novel by the parallel problems the protagonist Martha has with her own individual memory and identity, which will be taken into account here as well. Finally, I will show how Barnes, towards the end of his novel, deconstructs Englishness as an unreliable, yet indispensable concept.

Clear **thesis** statement: overall point of the paper.

Metacommunicative statements about the structure of the paper.

Footnotes documenting sources with bibliographic references.

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[1] See Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge, 1988).

[2] Julian Barnes, *A History of the World in 10½ Chapters* (London: Picador, 1990) 242.

[3] Cf. Rudolf Freiburg, "Imagination in Contemporary British Novels," *Unity in Diversity Revisited? British Literature and Culture in the 1990s*, eds. Barbara Korte and Klaus Peter Müller (Tübingen: Narr, 1998) 225–247, who remarked (before the later publication of *England, England* in that same year): "Barnes has not yet dedicated a whole novel to the analysis of Englishness" (242).

A footnote containing further information.

– 6 –

What is to be understood by *identity*? In the most basic sense, identity is the answer to the question *who am I?* or *who are we?* Identity requires the memory of one's own history, i.e. of the way *how* or *why* one has become the way one is today. However, one's sense of identity also influences what is remembered, as the historian John Gillis has pointed out:

> The parallel lives of these two terms [memory and identity] alert us to the fact that the notion of identity depends on the idea of memory, and vice versa. The core meaning of any individual or group identity, namely, a sense of sameness over time and space, is sustained by remembering; and what is remembered is defined by the assumed identity.[9]

Since every individual, group or nation will usually strive to see themselves in the best possible light, the interdependence of identity and memory leads to the problem of authenticity: How authentic is one's identity, how true the memory of one's own history, if identity and memory are distorted on the grounds of self-interest and self-propaganda?[10] This question is raised in Julian Barnes's novel *England, England*.

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[9] John R. Gillis, "Memory and Identity: The History of a Relationship," *Commemorations: The Politics of National Identity*, ed. John R. Gillis (Princeton: Princeton UP, 1994) 3–24, at 3.

[10] Cf. Gillis 5.

[11] All page references preceded by *EE* are to the following edition: Julian Barnes, *England, England* (London: Cape, 1998).

> In addition to the bibliographic references in footnotes, you need to put a **bibliography** at the end of your paper that lists all sources used. See section 6 for formatting, or just look at the example of "works cited" in the box at the bottom of page 18 (see above).

Margin annotations:

A **longer quotation** that needs to be put in a quotation paragraph – *without* enclosing quotation marks.

An explanatory comment **in square brackets** by the author of the paper.

A possible transition statement leading over to the next section (optional).

Introductory paragraph to a chapter with further subdivisions (optional).

Usage of **letter system** for reoccurring references to main sources.

Footnote with a **subsequent reference** to a source used before.

Footnote explaining the usage of the **letter system** at its first occurrence.