

## Style Sheet

### Guidelines for Writing Term Papers

This style sheet covers some basic rules for writing term papers in the Department of English Literature and Culture at the University of Mainz. It follows in most aspects the 9<sup>th</sup> edition of the *MLA Handbook for Writers of Research Papers* (2021).

## 1 General Format

### 1.1 Title Page

Use the department's cover sheet (which can be downloaded from [https://www.english-and-linguistics.uni-mainz.de/files/2012/07/Deckblatt\\_Hausarbeit\\_Klausur\\_Englisch1.pdf](https://www.english-and-linguistics.uni-mainz.de/files/2012/07/Deckblatt_Hausarbeit_Klausur_Englisch1.pdf)) when handing in your paper. Depending on your instructor's preferences you may be required to add an additional title page including the title of your paper, your instructor's name, the course title, the course semester, the date, your name, your address and which semester you are in.

### 1.2 Table of Contents

Include a table of contents, unless your instructor states otherwise. It is printed on the page immediately after the cover sheet/the title page and lists the chapter headings, their numbers and page numbers in your paper. The numbers and headings of chapters and subchapters have to correspond to those used within your paper. Do not use subsections unless you have at least two of them!

1. Chapter Heading
  - 1.1. First Subsection
  - 1.2. Second Subsection
2. Chapter Heading
  - ~~2.1. First Subsection~~ [Do not use a subsection here, because there is only one!]
3. Chapter Heading
 

etc.

### 1.3 Margins, Paragraphs

Leave a space of 2.5 cm on the right, upper and lower margins and leave a margin of at least 2.5 cm on the left. The first word of each paragraph should be indented by 1.25 cm. Paragraphs should be justified.

## 1.4 Line Spacing

Use spacing of 1.5 throughout your paper and single spacing for indented quotations and footnotes.

## 1.5 Page Numbers

All pages (including the table of contents) must be numbered except for the title page. Place the page number in the upper right-hand corner.

## 1.6 Works Cited or Bibliography

The last page or pages of your paper provide a list of works cited or bibliography. This list includes all sources cited in your text. For the specific rules of formatting see section 3. Make sure to check your sources before you include and discuss them in your paper. Critical editions and peer-reviewed sources (i.e. articles in renowned journals) should be your preferred choice whenever they are available.

# 2 Form and Style

## 2.1 Titles

All titles of works that are published independently (books, plays, long poems published as books, pamphlets, periodicals, films and paintings are *italicised*. Texts published within larger works (articles, essays, short stories, short poems, chapters of books and songs) need to be placed in “double quotation marks”.

Please capitalise all content words (nouns verbs, adjectives, adverbs and pronouns) as well as the first and last words of your title. Within the title (i.e. in non-initial and non-final position), function words (articles, prepositions) are not capitalised. The same rules should be followed in the title of your essay as well as in your chapter headings.

Titles of laws (e.g. the Magna Charta) and of sacred writings (e.g. the Bible, the Koran) appear without italics or quotation marks. If a title includes italicised elements, these elements also appear with italics in your writing (e.g. *To the Lighthouse* and *Beyond: Transformations in the Narratives of Virginia Woolf*). For more information on titles see section 3.4.

## 2.2 Italics

Italicise foreign words. You may also use single quotation marks when you refer to the meaning of words.

Example: Shakespeare coined the word *lacklustre* in *As You Like It*. He gave it the meaning of ‘lack of brightness’ (*OED*).

## 2.3 Punctuation Marks

Use double quotation marks (“ ”) to indicate your quoted material; single quotation marks (‘ ’) are used for quotations within quotations.

Example: According to Lewis, Shelley believed that “a man has the right to ‘impersonate’ the role of king or lord” (159).

You can either use curly or straight quotation marks or apostrophes — just be consistent: “Shakespeare’s ‘A Fairy Song’”, or: “Shakespeare’s ‘A Fairy Song’”.

If you set your word-processing software to English at the start of writing, it should automatically put quotation marks in their correct position.

Please note the difference between quotation marks and apostrophes and other similar characters (e.g. accents) on your keyboard:

“the author’s example”

“the author’s example”

There are different ways to integrate quotations into your text. The quotation can be preceded by a colon if the quotation is formally introduced and by a comma or no punctuation if the quote is an integral part of the sentence structure. If the end of your quote coincides with the end of your sentence, the period follows the parenthetical reference.

Examples: This was what Coleridge called for: “That willing suspension of disbelief for the moment, which constitutes poetic faith” (56).

As Coleridge put it, “[t]hat willing suspension of disbelief for the moment, which constitutes poetic faith” (56), was required.

Coleridge refers to “[t]hat willing suspension of disbelief for the moment, which constitutes poetic faith” (56).

Be aware of stylistic differences when it comes to punctuation in connection with quotations. In American English, you use internal punctuation. Place commas and periods inside quotation marks, colons and semicolons outside quotation marks, except when a parenthetical reference follows.

Example:

“No man is an island,” John Donne wrote.

Place questions or exclamation marks within the quotation if they apply to the quotation itself; place them outside if the punctuation applies to the whole sentence.

In British English, you use external punctuation with regard to quotations: unless the punctuation is part of the quoted material, it is placed outside the quotation marks.

Example:

“No man is an island”, John Donne wrote.

Select one or the other variety of English, and then be consistent throughout.

This Style Sheet uses British conventions.

## 2.4 Quotations

The quotations you include in your paper have to correspond exactly to the original (in spelling, capitalisation and punctuation). Use [sic], which is Latin for ‘exactly so in the source’, to point out spelling mistakes or variants in the original.

Example:

Shaw admitted, “Nothing can extinguish my interest in Shakespear” [sic].

### 2.4.1 Placing Quotations

Quotations that run to no more than four lines are incorporated into the text. Such quotations are put into double quotation marks and may be single words, phrases, sentence fragments or complete sentences.

Example:

Shelley belonged to “a cultural avant-garde” (Cox 12).

If a quotation runs to more than four lines, set it off from your text by beginning a new line and indent it 1.25 cm from the left margin using single spacing. Do not use double quotation marks for this quotation. The parenthetical reference follows the period.

Example:

In an interview from 2001, Ian McEwan speaks about this self-image:

[Y]ou’re always going to bring to it [violence] a certain quality of investigation, so it’s not only the violence you show, you’re writing about violence. You’re showing something that’s certainly common in human nature. You’re not necessarily taking sides, it’s not necessary always to produce a moral attitude, but in the greater scheme of things you are bound to place the reader in some form of critical attitude towards the circumstances. There is always a larger intent. (Noakes 22)

### 2.4.2 Alteration of Source

If it happens that you have to adjust a quotation in order to render the sentence grammatically correct or to provide additional information, a change or an addition must be indicated by square brackets.

Examples:

The author uses the force of a sonnet's final couplet in order to promote his idea of "a glorious phantom [which] may / [b]urst to illumine [the] day" (11-12).

John refers to "that year [1979]" (78).

### 2.4.3 Omissions

Indicate omissions in quotations by three spaced periods (i.e. periods with spaces between them). Indicate the omission of a whole sentence or more by four spaced periods. If you omit a line or more in the middle of a poetry collection set off from the text, use a line of spaced periods. If the omission starts after the end of a complete sentence, put the first period immediately after the last word without space.

Examples:

Here, the author mentions "plagues, illnesses and epidemics . . . haunting families in the 18<sup>th</sup> century" (55).

Gregory Currie claims: "Speakers often assume that some of their beliefs can be inferred. . . . But the text provides these clues only against a background of assumptions for which there might be no warrant in the text itself" (77).

William Blake's "The Tyger" is full of metaphors of craftsmanship:

Tyger Tyger, burning bright,  
In the forests of the night;  
What immortal hand or eye,  
Could frame thy fearful symmetry?

---

What the hammer? what the chain,  
In what furnace was thy brain? (1-4, 13-14)

## 3 Documentation

### 3.1 Works Cited or Bibliography

Anything which is not common knowledge must be documented. Whenever you borrow from another person's work, regardless if it is a direct quotation or a paraphrase, you need to document this source properly. Order your sources alphabetically by last name of author and indent the second and consecutive lines of one entry by 1.25 cm. For multiple works by one author, give the author's name in

the first entry only; for all the following entries by that author, use three hyphens followed by a period (or a comma if an editor follows). If the author is anonymous, start your entry by listing the title, omitting initial articles (a, an, the).

### 3.1.1 Examples

Borrorff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. U of Chicago P, 1979.

---. "Sound Symbolism as Drama in the Poetry of Robert Frost". *PMLA*, vol. 107, no. 1, Jan. 1992, pp. 131-44.

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

### 3.1.2 Basic Pattern of a Bibliographical Entry

Author last name, first name. Title of Work. (edited by first name, last name), version, number, publisher, publication date, location.

Author last name, first name. "Title of Piece of Work". Title of Container: Subtitle of Container, edited by first name last name, version, number, publisher, publication date, location.

## 3.2 Abbreviations in Documentations

bk.	Book
ch., chs.	chapter, chapters
cf.	Compare
ed.	edition
e.g.	for example
et al.	and others
introd.	introduction, introduced by
n.d.	no date of publication
n.pag.	no pagination
p., pp.	page, pages
P	Press
qtd.	Quoted
rev.	Revised
rpt.	Reprinted
sec.	section
trans.	translator, translation
U	University
UP	University Press
vol., vols.	volume, volumes

### 3.3 Sample Entries in a Works Cited

#### 3.3.1 A Book by a Single Author

Jacobs, Alan. *The Pleasures of Reading in an Age of Distraction*. Oxford UP, 2011.

#### 3.3.2 A Book by Two Authors

Dorris, Michael, and Louise Erdrich. *The Crown of Columbus*. HarperCollins Publishers, 1999.

#### 3.3.3 A Book by Three or More Authors

Burdick, Anne, et al. *Digital Humanities*. MIT P, 2012.

#### 3.3.4 Authors of Edited Collections

Nunberg, Geoffrey, editor. *The Future of the Book*. U of California P, 1996.

#### 3.3.5 Monographs

Joyce, Michael. *Othermindedness: The Emergence of Network Culture*. U of Michigan P, 2000.

#### 3.3.6 Edited Collections

Baron, Sabrina Alcorn, et al., editors. *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*. U of Massachusetts P / Center for the Book, Library of Congress, 2007.

#### 3.3.7 Shorter Works in Edited Collections

Dewar, James A., and Peng Hwa Ang. "The Cultural Consequences of Printing and the Internet". *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*, edited by Sabrina Alcorn Baron et al., U of Massachusetts P / Center for the Book, Library of Congress, 2007, pp. 365-77.

#### 3.3.8 An Edition

Newcomb, Horace, editor. *Television: The Critical View*. 7<sup>th</sup> ed., Oxford UP, 2007.

#### 3.3.9 A Multivolume Work

Rampersad, Arnold. *The Life of Langston Hughes*. 2<sup>nd</sup> ed., vol. 2, Oxford UP, 2002.

#### 3.3.10 Periodicals and Articles in Periodicals

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante". *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69-88.

### 3.3.1 1 Websites and Articles on Websites

Hollmichel, Stefanie. "The Reading Brain: Differences between Digital and Print". *So Many Books*, 25 Apr. 2013, [somanymanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digitaland-print/](http://somanymanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digitaland-print/).

Note: Although the access date is no longer mandatory, it is helpful to include it after your reference in the following format: Accessed Day Month Year.

### 3.3.12 Online Articles

Chan, Evans. "Postmodernism and Hong Kong Cinema". *Postmodern Culture*, vol. 10, no. 3, May 2000. Project Muse, doi:10.1353/pmc.2000.0021.

### 3.3.13 An Introduction, a Preface, a Foreword, or an Afterword

Felstiner, John. Preface. *Selected Poems and Prose of Paul Celan*, by Paul Celan, translated by Felstiner, W. W. Norton, 2001, pp. xix-xxxvi.

### 3.3.14 A Translation

Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. Translated by Lydia G. Cochrane, Stanford UP, 1994.

## 3.4 Titles within Titles

### 3.4.1 Monograph Titles within Titles of Shorter Works

*"Romeo and Juliet and Renaissance Politics"*

### 3.4.2 Titles of Shorter Works in Other Shorter Works

*"The Uncanny Theology of 'A Good Man Is Hard to Find'"*

### 3.4.3 Titles of Shorter Works in Monograph Titles

*"The Lottery" and Other Stories*

### 3.4.4 Monograph Titles in Other Monograph Titles

*From The Lodger to The Lady Vanishes: Hitchcock's Classic British Thrillers*

## 3.5 Parenthetical Documentation

Incorporate quotations which are no more than four lines long into your text. You can quote an entire sentence or just parts of it. If you separate the quotation by your own words you need to set each part off by quotation marks. Place the reference after the quotation and place a period after it. If you mention the author in the text, just place the pages in parentheses:



According to Naomi Baron, reading is “just half of literacy. The other half is writing” (194).

Reading is “just half of literacy. The other half is writing” (Baron 194).

### 3.5.1 More Than One Author

For two authors, provide both last names (Dorris and Erdrich 23).

For more than two authors, use et al. (Burdick et al. 42).

### 3.5.2 More Than One Author with the Same Name

Add the first initial in parentheses (N. Baron 194).

### 3.5.3 More Than One Work by the Same Author

Add the shortened title in parentheses, reduced to its noun phrase, separated from the author by a comma. E.g.:

“Redefining Reading: The Impact of Digital Communication Media” can be abbreviated to (Baron, “Redefining” 194).

### 3.5.4 More Than One Source

(Baron 194; Jacobs 55)

### 3.5.5 Indirect Sources

Samuel Johnson admitted that Edmund Burke was an “extraordinary man” (qtd. in Boswell 2: 450).

### 3.5.6 Quoting from Poetry

Reference lines of poems in parentheses. Use the word ‘line(s)’ only the first time (e.g. line 24). If two lines are quoted together, set them off by / . If a stanza break occurs between the lines, set off it by //

Verse quotation of more than three lines has to be indented as a block without quotation marks.

The critic quotes the beginning of John Keats’s “Ode to a Nightingale”: “My heart aches, and a drowsy numbness pains / My sense, as though of hemlock I had drunk” (lines 1-2).

She then goes on to cite the following lines: “Singest of summer in full-throated ease. // O, for a draught of vintage! . . .” (10-11)

Her conclusion refers to the famous lines

Darkling I listen; and, for many a time  
I have been half in love with easeful Death,  
Call'd him soft names in many a mused rhyme,  
To take into the air my quiet breath; (51-54)

### 3.5.7 Quoting from Drama

Reference your quotation by the act, scene and line numbers in brackets (e.g., 2.4.254-58): Act 2, Scene 4, Lines 254-58).

## 3.6 Using Footnotes

Footnotes may be used if you wish to add further information which might otherwise disrupt the flow of your text (e.g. short definitions) or cross-references the reader may need.