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GUIDELINES: HOW TO WRITE AN ACADEMIC PAPER

There are some rules, regulations, and conventions that you should be familiar with before you start to write a term paper. They will be briefly introduced in the following.[1]

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[1] Since most information is based on the *MLA Handbook* (7th ed.), constant references to this source would be reader-unfriendly and are, therefore, omitted. Please note that the compilers of these guidelines do not claim authorship but are simply responsible for the collection and representation of this information.

1. Readership, Authorship, and the Writing Process

Before you write your term paper, it might be helpful to clarify who your readers are, and what your role as an author is, accordingly. Please note that different instructors might have slightly different expectations here. In general, your paper shows that you are part of an academic community and its specific discourse. Your paper is situated within the academic discourse, draws on previous findings, and adds news aspects, perspectives, or insights into a specific topic. Since you might never publish your paper, which means it might not find its way into the "real" academic community, imagine your readers as your fellow students (who took a different class), i.e., people who have some knowledge of Anglophone literatures and cultures, but who do not necessarily know about specific concepts, theories, and approaches. As the author, you should guide your reader through your thinking process (i.e., the structure of your paper), make clear what your main argument is (i.e., your thesis statement), and point out where your ideas come from (i.e., document your sources), and how you approach your topic (i.e., methodology and/or theory). Try finding a topic that you are actually interested in, since the paper is the product of a relatively long process of research, analysis, and writing.

Ideally, once you have your topic and consulted your sources, your actual writing process begins. How exactly you structure this process depends on your mode of writing/ what kind of writer you are (see table below). However, some strategies are useful for all writers:

- gathering and evaluating information
- working out and formulating your main argument ("thesis")
- structuring what you intend to do
- start writing
- (getting feedback)
- (restructuring what you intend to do)
- . . . proof-reading
  (adapted from Kruse 110-15)

This strategy of recursivity will help you in checking whether or not the part you are working on is relevant for your overall structure, whether or not it fits where you have placed it, or it will help you in restructuring your paper and/or even defining a new thesis if you realize that new information and aspects change the direction of your paper. In addition, feedback (by your fellow students or your instructor) will help you get over writer's block, to refocus, and to check if your line of argumentation makes sense. Please do not forget to have someone proof-read your paper, since you are bound to overlook typos and other mistakes.

Models of Writers/Modes of Writing (Willey qtd. in Kruse 43, transl. and adapted by Heil and Rojek):

Mental planner	External planner	Planner/ Explorer	Explorer/ planner	Explorer
Writes the complete text in one step without revising much	(1) Written drafts of most of what s/he wants to write; (2) writing and revising	Each sentence / paragraph is revised before s/he starts with the next one	Starts with a rough plan or blueprint and revises at a later point	Follows spontaneous ideas; organizes ideas at a later point
Mostly sequential (start at the beginning)	Often sequential	Sometimes sequential	Sometimes sequential, sometimes erratic	Barely sequential

Thinking "rationally"   thinking "in language"

2. Formal Outline

1. Title Page

upper section :	university, department, semester, title of course, instructor's name
middle section:	title of the paper
lower section:	author's name, course of studies, module, number of ECTS points, semesters studied, address, email / telephone, date of submission, student ID / registration number

2. Table of Contents (Example)

➔ Titles in [brackets] indicate a placeholder for an actual heading

Many word processing programs provide templates for tables of contents which update and format chapter and page numbers automatically.

3. Layout

- margins: 2.5 cm left, 3 cm right, 2.5 top and bottom
- spacing: 1.5 for main text, single for indented quotations (i.e., quotation exceeding four lines)
- font: Arial or Times New Roman (use the same font for the whole text)
- size: 12 for main text, 10 for indented quotations longer than four lines

3. Drafting a Thesis Statement

> [A thesis statement] is a single sentence that formulates both your topic and your point of view. In a sense, the thesis statement is your answer to the central question or problem you have raised. Writing this statement will enable you to see where you are heading and to remain on a productive path as you plan and write. Try out different possibilities until you find a statement that seems right for your purpose. Moreover, since the experience of writing may well alter your original plans, do not hesitate to revise the thesis statement as you write the page. (*MLA Handbook for Writers of Research Papers* 42)

Before getting started, make up your mind on what you want to write about and make your topic/thesis as precise as possible. If, for example, you decide on focusing on a specific text (e.g., Toni Morrison's *Beloved*) you cannot possibly include all the information you consider relevant about the work in general, but rather should limit your scope of interest in a practical

and specific sense which means that you might concentrate on gathering information relevant to your thesis. Try to develop your own theories, concepts, and schemes to substantiate your reading(s) of the respective text.

By the way, in literary and cultural studies, "text" may refer not only to written works; a song, movie or painting can also be regarded as a text. So whenever this term is used in the following, it does not exclusively pertain to written texts such as novels.

Example:

Let us suppose that you want to write about Toni Morrison's *Beloved*. It does not make sense to simply label the paper "Toni Morrison's *Beloved*" as this would be much too vague and unfocused. There is no way you would ever be able to cover all aspects and facets of the novel's dimension(s).

Instead:
Think about aspects or elements in a text that you find relevant and, above all, interesting or attention-grabbing. Another strategy you might want to take into consideration is a theoretical approach on which you can then base your own analysis.

Examples:

"Interior Frontiers in Toni Morrison's *Beloved*"

"Slavery, Scarring, and Complications of Authorship in *Beloved*"

"African American Gothic Elements in Toni Morrison's *Beloved*"

"*Beloved*: A Neo-Slave Narrative?"

"Reading Space and Time in Toni Morrison's *Beloved*"

If you are not sure whether you have sufficiently narrowed down your topic, the following three questions may help:

a) **What?** What is the topic of your paper? What are you dealing with?

b) **How?** What methods do you use for your analysis? What theories do you base your analysis on?

c) **Arrangement**? In what order do you present the main arguments of your paper?

4. Structure and Line of Argumentation

A term paper should adhere to a logical and coherent line of argumentation. Your arguments should be presented according to a formal structure which will be explained in the following.

4.1   Introduction

Function: Introduces the reader to the topic and is a preview or outline of the content and structure of the paper. It has to observe several formal rules and contains a specific set of information.

Formal aspects: The introductory part should approximately make up one tenth of your entire paper. For regular term papers this usually adds up to 1 (*Proseminar*) or 1-2 (*Hauptseminar*) pages. According to its function, it can simply be entitled "Introduction," just like above (but without quotation marks).

Content(s) (suggestions):

> You could start the introduction of your thesis by simply pointing out your **thesis statement**, i.e., **what** issue you intend to examine in your paper and which answers/arguments you propose. This could be realized by, for example, a paragraph giving a short overview of the main argument within the criticism relevant to your topic. Questions that may be addressed indirectly here are, amongst others, "Why does this approach matter in the context of this particular topic?" or "To what extent can this particular focus enrich previous models of analyzing this specific text?" Mind that you should be very clear in how you proceed to conceptualize your own findings/research.

For example:

> Criticism of Margaret Laurence's novel *The Diviners* includes essays and books on a large variety of topics, such as metafiction, ethnicity, myth, history, the author's Scottish background and its influence on her work, autobiographical elements, regionalism, as well as feminist readings of her work. This paper expands on the topic of memory and imagination as it emerges from the novel. I maintain that in *The Diviners* memory is presented as an active process of recreation of past events and feelings, on the one hand, and as a process of reconstruction of place and identity, on the other.

The second step (and, as the case may be, following paragraph/s) includes an elaboration on your **thesis statement**, i.e., **how** you intend to conduct your analysis. Here you

> ➢ briefly outline how you want to approach the topic (**method**) and what aspects in which order you focus on.
>
> ➢ mention the various aspects that you analyze in the selected text and also outline the **theories** you use.

For example:

> In her memoir *Dance on the Earth* Laurence makes the distinction between those memories of her childhood of which she is herself aware and which she can actually remember experiencing, and those memories which were transmitted to her by other people (24). This distinction, however, does not allow for the claim of accuracy and objectivity in connection with either of these two kinds of memories. In *The Diviners*, Morag revises her childhood with the aid of photographs. She calls the events evoked by them "totally invented memories" (Laurence 18) and qualifies them as "quite untrue, [o]r maybe true or maybe not" (Laurence 16). She can paradoxically remember

composing her memories even though she is no longer able to identify the facts that have generated them.

4.2   Main Part

The Main Part contains the actual implementation of your line of argumentation. Here you bring forward arguments that "prove" the thesis previously sketched in your introduction by further elaborating on those aspects you would like to focus on.

WATCH OUT:

➢ Every paragraph should constitute a logical unity of meaning which deals with a part of your overall line of argumentation and should be placed according to the structure you have outlined in your introduction. **No one-sentence paragraphs!!! The general rule is: one thought, one paragraph.**

➢ Do not list many disconnected details that may be interesting observations but are not related to the coherent structure of your paper. If at all, these can be added in footnotes.

➢ Think about transitions from one paragraph to the next. Ideally, one paragraph refers to the preceding paragraph.

NO-NOS:

➢ **One-Sentence Paragraphs**
One-sentence paragraphs that are not related to one another are a sign of poor writing style as they show that the text is not logically structured and not based on proper logical argumentation. No one-sentence paragraphs ever! If you find that one of your thoughts really makes up only one sentence, check closely: Is it really substantial? If not (so much), omit it or mote it to a footnote. If yes, your sentence might need to be split up and/or your thought elaborated in more detail.

➢ **Exaggerated /Inflationary Use of Subheadings**
While the main part should have a meaningful heading (NOT simply "Main Part"), not every paragraph needs its own subheading! This is especially inappropriate in *Proseminar* papers that are only 10-12 pages long. In practice, it should be possible to read a term paper even without the inclusion of subheadings, i.e., as a homogenous entity featuring smooth transitions that link one thought with the other. Headings and subheadings do **not** replacer transitions between the paragraphs (see Appendix 2). Also note: If you have a first point, you need to make a second one, e.g. if you have chapter 3.1., you need chapter 3.2.

➢ **Summaries of Texts which Comprise a Whole Chapter**.
In some cases, it might be necessary and useful to briefly introduce your reader to your topic in its relation to the context of the story/plot. However, it is sufficient to summarize the plot of a text in a few words. A better way of indicating the text's story/plot is to make it part of your line of argumentation. The reader of your paper is familiar with the contents of the work on which you write your paper. Summarize the plot **only** if this is indispensable to your line of argumentation.

➢ **Bio-Bibliographical Information**
Include information on the author's life and his or her works only if this information is relevant for strengthening/substantiating your thesis. Refrain from providing extensive records and facts and figures on the author's life only to then leave this bulk of information without comment or without transferring your findings to the actual focus of your paper (compare the problematic usage of summaries as pointed out above).

4. 3 Conclusion (in a shorter essay or paper: concluding paragraph)

➢ Summarizes the main arguments of the paper and adds the results of the main part to the thesis of the introduction and can therefore be simply called what it is, i.e., it does not need a more specific heading.

➢ Repeats the thesis and topic statement, yet should not necessarily recap the various arguments.

➢ A helpful strategy to find out whether a paper is well structured is to read the introduction and then the conclusion as both should transmit the paper's focus, methodology as well as your results.

Some General Remarks:

➢ Whatever you write about, a critical re-evaluation as well as accurate documentation of your sources are essential to an academic paper. Your paper should be based on a consistent line of argumentation that constitutes your own approach. You need to document your sources to avoid plagiarism!

➢ Your argumentation needs to be based on textual evidence. Whatever you argue, support your arguments with examples from the text and secondary literature. This avoids superficial interpretations and trains you to read a text closely and critically.

➢ Not only quotes from sources/authors that you have consulted during your research need to be documented but also those whose ideas you have modified by either paraphrasing them or integrating them in your research. Please also see the section on Plagiarism for further information on how to avoid intellectual and academic theft. By the way: The term plagiarism derives from the Latin word *plagiarius* and means "kidnapper." Just as the term suggests, it is an academic crime.

5. Documentation of Sources

The careful documentation of sources is crucial to good scholarly writing. Whenever you draw on the work of another person or institution, you must document your source by indicating what you borrowed—whether fact, opinions, or quotation—and where you borrowed it from. Whether you quote from another text directly, paraphrase it, or take from it an idea which you express entirely in your own words, you must properly document that source.

Plagiarism is the most severe crime in academia. You plagiarize when you use someone else's formulations directly but also when you display someone else's ideas, trains of thoughts, or line of argumentation as your own without acknowledging the sources. If found

out, you will not receive credit and you will not be given the opportunity to write an alternative paper for the course. If you plagiarize, you severely damage your academic reputation. And remember that your instructors have discovered the internet as well!

The following website offers a self-test with which you can test your knowledge of various types of direct and indirect plagiarism: http://abacus.bates.edu/cbb/quiz/index.html.

The last page of your paper must be a statement by which you guarantee that you have not used any unacknowledged sources (see Appendix 4).

5.1   Citing within the Text

All references to primary and secondary sources have to be included in the text. You must include all the information necessary for finding the quotation, using parenthetical documentation and the bibliography at the end of your paper. If you are quoting short passages up to three lines of text, integrate them into your own sentence. Use American quotation marks (i.e., check the language settings of your word processing program). When you quote from a text and leave out parts of the original text, indicate the omission by adding three spaced periods (or four, if the omission is at the end of a sentence. If the original text already contains an ellipsis *and* you leave out parts of the text, indicate the omission in the following way: (page number, ellipsis in orig.).

Parenthetical references are directly linked to your list of works cited or bibliography.[2] The author's last name and a page reference are usually sufficient to identify the source. In the following example, the reference (Townsend 10) indicates that the quotation comes from page 10 of a work by Townsend. Your readers can then find complete publication information for the source in your list of works cited.

Example:

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Medieval Europe was a place both of "raids, pillages, slavery, and
extortion" and of "travelling merchants, monetary exchange, towns if
not cities, and active markets in grain" (Townsend 10).
```


> ### Basic Structure and Placing of Parenthetical References

The standard parenthetical reference is simply the author's last name followed by a space and then a page number. A parenthetical reference in your text must clearly point to a precise location in a specific source listed in your works cited, but at the same time you should keep the reference as brief as possible. If, for example, you include an author's name in a sentence, you need not repeat the name in the parenthetical page citation that follows. Place the parenthetical reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material documented. Whenever you use ideas, lines of argumentation, etc. from a text without directly quoting, you still need to indicate your source. Use "cf." ('confer') if you point to a source that can be used for comparison. Use "see" if you point to a source that gives more information of the same kind.

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[2] The difference between "Works Cited" and "Bibliography" will be explained in 5.2.

➢ **Authors' Names in Parenthetical References**

If your list of works cited listing contains more than one author with the same last name, add the first initial. If the list contains more than one work by the same author, your parenthetical reference must include the title (preferably shortened) after the author's last name.

➢ **Page Numbers in Parenthetical References**

The abbreviation p. is not required before the page number. When citing poetry, you should cite the line number(s) by initially using the word line(s) (line 24) in your first citation and then giving the numbers alone. When citing plays, act, scene, and line numbers should be given, separated by periods (either 2.4.120 or II.iv.120, depending on your instructor's preference).

➢ **Parenthetical References by Title**

If you quote a work with no stated author, as is often the case with electronic sources, you list the work by title. You can shorten the title if necessary, but make sure that your readers can find the respective work easily in the works cited list or bibliography. You may add a footnote in which you indicate that you will use a certain abbreviation throughout the paper.

➢ **Sample Entries for Parenthetical References**

• **Citing a Work by a Single Author**

```
Between the 1960s and the 1990s, television coverage of presidential
elections changed dramatically (cf. Hallin 5).
```

• **Citing a Work by Two or Three Authors**

```
Others, like Gilbert and Gubar (1-25), hold the opposite point of
view. Or: Others hold the opposite point of view (e.g., Gilbert and
Gubar 1-25).
```

• **Citing a Work by an Author Who Has More Than One Work Listed in Your Works Cited**

```
Shakespeare's King Lear has been called a "comedy of the grotesque"
(Frye, Anatomy 237). Or: In Anatomy of Criticism, Frye called King
Lear a "comedy of the grotesque" (237).
```

• **Citing a Work Listed by Title**

```
A New York Times editorial called Ralph Ellison "a writer of
universal reach" ("Death").
```

• **Citing More Than One Source**

```
(Hallin 22; Scotto 63)
(Gilbert and Gubar 1-25; Atwood 15)
```

• **Citing Volume and Page Numbers of a Multivolume Work**

The anthology by Lauter and his coeditors contains both Stowe's "Sojourner Truth, the Libyan Sibyl" (1: 2425-33) and Gilman's "The Yellow Wall-Paper" (2: 800-12).

- **Citing Indirect Sources**

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

5.2   Bibliography or Works Cited

Generally, the rules for citing electronic sources are similar to the ones pertaining to printed material. In the list of Works Cited you should always indent the second and all subsequent lines of entries five spaces from the left margin and use the following format:

This list should contain an entry for each of the works cited in your paper. You may also want to include works which were consulted in the preparation of the paper but not actually cited in your text. In the first case you will use the heading *Works Cited*; in the latter case you will use the heading *Bibliography*, but note that you cannot use both headings at the same time. All entries are listed alphabetically. Alphabetize entries by the author's last name; works listed under the same name are alphabetized by title. If the author's name is unknown, alphabetize by the title, ignoring any initial A, An, or The. The following paragraph is the basic structure of an entry (a period usually follows each of the numbered components, but very few entries will contain all components):

1. Author's name, last name first; 2. title of a part of the book (i.e., short stories, articles, poems) in quotation marks; 3. title of the book, in italics or underlined; 4. name(s) of the editor, translator, and/or compiler; 5. edition used; 6. number(s) of the volume(s) used; 7. place of publication [only the first one is necessary]: name of the publisher [not necessary with books before 1900], and date of publication; 8. page numbers. 9. publication form: print or web.

Please not that all major words should be capitalized (see *MLA Handbook* 3.6.1). Page numbers should be given in the following way: 55-57; 255-57; 3255-57; 102-03.

The basic structure of an entry citing a periodical is slightly different. After giving the title of the journal or periodical, indicate the volume and issue numbers, followed by the date in parentheses, then a colon, then the page numbers.

- ➢ **Sample Entries for Works Cited**

- **A Book by a Single Author**

Berlage, Gai Inghara. *Women in Baseball: The Forgotten History.* Westport: Greenwood, 1994. Print.

- **A Book by Two or Three Authors**

Marquart, James W., Sheldon Ekland Olson, and Jonathan R. Sorensen. *The Rope, the Chair, and the Needle: Capital Punishment in Texas, 1923-1990.* Austin: U of Texas P, 1994. Print.

- **A Book by More Than Three Authors**

Gilman, Sander, et al. *Hysteria beyond Freud.* Berkeley: U of
        California P, 1993. Print.

- **Two or More Books by the Same Author**

Frye, Northrop. *Anatomy of Criticism: Four Essays.* Princeton:
        Princeton UP, 1957. Print.
---. *The Double Vision: Language and Meaning in Religion.* Toronto: U
        of Toronto P, 1991. Print.
---, ed. *Sound and Poetry.* New York: Columbia UP, 1957. Print.

- **A Work in an Anthology or a Collection of Essays**

Allende, lsabel. "Toad's Mouth." Trans. Margaret Sayers Peden. *A
        Hammock beneath the Mangoes: Stories from Latin America.* Ed.
        Thomas Colchie. New York: Plume, 1992. 83-88. Print.

- **An Article in a Familiar Reference Book**

"Mandarin." *The Encyclopedia Americana.* 1993 ed. Print.

- **An Introduction, a Preface, a Foreword, or an Afterword**

Drabble, Margaret. Introduction. *Middlemarch*. By George Eliot. New
        York: Bantam, 1985. vii-xvii. Print.

- **A Translation**

Dostoevsky, Feodor. *Crime and Punishment*. Trans. Jessie Coulson. Ed.
        George Gibian. New York: Norton, 1964. Print.

- **A Second or Subsequent Edition**

Feuer, Jane. *The Hollywood Musical*. 2nd ed. Bloomington: Indiana UP,
        1993. Print.

- **A Multivolume Work**

Lauter, Paul, et al., eds. *The Heath Anthology of American
        Literature.* 2nd ed. 2 vols. Lexington: Heath, 1994. Print.

- **A Republished Book**

Atwood, Margaret. *Surfacing*. 1972. New York: Fawcett, 1987. Print.

- **An Unpublished Dissertation**

Sakala, Carol. "Maternity Care Policy in the United States: Toward a
        More Rational and Effective System." Diss. Boston U, 1993.
        Print.

- **A Work (Article, Essay, Short Story, or Poem) in an Anthology**

Wright, Louis B. "Human Comedy in Early America." *The Comic
        Imagination in American Literature.* Ed. Louis D. Rubin. New
        Brunswick: Rutgers UP, 1973. 17-31. Print.

- **An Article in a Journal**

Baum, Rosalie Murphy. "Alcoholism and Family Abuse in *Maggie* and *The Bluest Eye.*" *Mosaic* 19.3 (Summer 1986: 91-105. Print.

- **An Article in a Newspaper**

Manegold, Catherine S. "Becoming a Land of the Smoke-Free, Ban by Ban." *New York Times* 22 Mar. 1994, late ed.: A1+. Print.

- **An Article in a Magazine**

Murphy, Cullen. "Women and the Bible." *Atlantic Monthly* Aug. 1993: 39-64. Print.

- **An Article on a CD-ROM**

"Brontë, Emily." *Discovering Authors*. Vers. 1.0. CD-ROM. Detroit: Gale, 1992. Print.

5.3   Citing Sources from the Internet

➤ Reliability of Sources

One general word of warning concerns the scholarly seriousness and reliability of materials found on the Internet. Since among the millions of items you can find both well-researched articles and highly subjective speculations about authors and literary works, you should be as selective as you are with printed sources. Digitalized versions of monographs, essays, etc. as they can be found in databases such as *Google Book* Search or *JSTOR* need to be documented as such.

➤ List of Works Cited

1. Name of the author, compiler, director, editor, narrator, performer, or translator of the work; 2. title of the work; 3. title of the overall Web site if distinct from item 2; 4. version of edition used; 5. publisher or sponsor of the site (if not available, use n.p.); 6. date of publication (if nothing is available, use n.d.); 7. medium of publication: Web; 8. date of access.

Cite as much information as is available.
Only include the URL if the reader would not be able to find the Web site without it. Place the URL at the end of the entry and enclose it in angle brackets <> followed by a period.

- **A Work Cited Only on the Web**

"Fresco Painting." *Encyclopaedia Britannica Online*. 2002. Encyclopaedia Britannica, n.d. Web. 8 May 2002.

Antin, David. Interview by Charles Bernstein. *Dalkey Archive Press*. Dalkey Archive P, n.d. Web. 21 Aug 2007.

Eaves, Morris, Robert Essick, and Jospeh Viscome, eds. *The William Blake Archive*. Lib. Of Cong., 8 May 2008. Web. 15 May 2008.

- **A Work on the Web Cited with Print Publication Data**

Cascardi, Anthony J. *Ideologies of History on the Spanish Golden Age*. University Park: Pennsylvania State UP, 1997. *Penn State Romance Studies*. Web. 12 May 2007.

- **A Scholarly Journal**

Armstrong, Grace. Rev. of *Fortune's Faces: The* Roman de la Rose *and the Poetics of Contingency*, by Daniel Heller-Roazen. *Bryn Mawr Review of Comparative Literature* 6.1 (2007): n.pag. Web. 5 June 2008.

- **A Periodical Publication in an Online Database**

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.

- **Parenthetical (In-Text) Citation**

For Internet sources, use parenthetical (in-text) citations, just as you would for traditional print and non-print sources. Most electronically accessed work is not paginated. Thus, for most electronic works, you may have only an author's last name.

At least one account of the life of Mary Shelley depicts a child who was "treated as if she were born beneath a lucky star" (Bridges).

K. W. Bridges's investigation of the life of Mary Shelley reveals a child who "was treated as a unique individual."

5.4 Other Sources

For all other cases, such as sites found through Gopher, ftp (File Transfer Protocol), Telnet sites, synchronous Communications (MUD [Multi-User Dungeon], MOO [Object-Oriented MUD,], IRC [Internet Relay Chat], etc.), e-mail Communications, online databases, or CD ROMs, access http://webster.commnet.edu/mla/online.htm.

6. Bibliography

Modern Language Association. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2009. Print.

Kruse, Otto. *Keine Angst vor dem leeren Blatt: Ohne Schreibblockaden durchs Studium*. Frankfurt: Campus, 2012. Print.

7. Appendices

Appendix 1: Some Useful Verbs and Phrases

- maintain, illustrate, demonstrate
- emphasize, highlight
- scrutinize, investigate, examine
- accordingly, as a result, consequently, subsequently, in conclusion, therefore, hence, thus, in this way, likewise
- besides, furthermore, moreover, even more, what is more, in addition, first(ly)/second(ly), etc., finally, in the first place, next, then, also
- still, nevertheless, nonetheless, however, now, even so
- for example, for instance, similarly, in other words, that is, specifically
- on the contrary, on the one hand, on the other hand, conversely, instead, otherwise
- as a matter of fact, indeed, certainly, actually, in fact, after all
- anyhow, anyway, at any rate, of course
- at the same time, meanwhile

Appendix 2: Some Online Resources

1. Academic Writing
William Strunk, Jr: *The Elements of Style* (standard American textbook)
> http://www.bartleby.com/141/index.html
Dartmouth College Composition Center:
> http://www.dartmouth.edu/~compose/student/index.html
Advice on Academic Writing (University of Toronto):
> http://www.utoronto.ca/writing/advise.html
Writer's Handbook (Writing Center, University of Wisconsin-Madison):
> http://www.wisc.edu/writing/Handbook/handbook.html
Purdue Online Writing Lab
> http://owl.english.purdue.edu/owl/resource/747/01/
Plagiarism
> http://abacus.bates.edu/cbb/quiz/index.html

2. Miscellaneous but Relevant

Evaluating Internet Resources:
> http://www.library.georgetown.edu/internet/eval.htm
The Heath Anthology of American Literature Online:
> http://college.hmco.com/english/heath/litlink.html
Project Gutenberg: Primary Texts Online
> http://promo.net/pg/
The Literary Encyclopedia

http://www.litencyc.com/index.php

The Literary Link (useful materials, tips and links, as well as suggestions for teachers)

http://www.theliterarylink.com

Representative Poetry Online (RPO)

http://rpo.library.utoronto.ca/display/

E-text sources

www.bartleby.com

www.bibliomania.com

Literary Terminology

http://www.virtualsalt.com/litterms.htm

American Literature

http://www.vcu.edu/engweb/eng372/sources.htm

Romanticism

http://www.rc.umd.edu/

The Poetry Resource

http://www.poetryresource.org

Etext Centre: University of Virginia Library

http://etext.lib.virginia.edu/modeng/

Postcolonial Web

http://www.postcolonialweb.org/

Victorian Web

http://www.victorianweb.org/

Basics of English Studies

http://www2.anglistik.uni-freiburg.de/intranet/englishbasics/Home01.htm

3. Databases:
access via U of Marburg Library website: http://www.uni-marburg.de/bis
(Digitale Bibliothek → Datenbanken → Anglistik/Amerikanistik)

Oxford Reference Online

http://www.oxfordreference.com/views/BOOK_SEARCH.html?book=t56

MLA database

http://web.ebscohost.com/ehost/search?vid=2&hid=4&sid=3813353f-f8d1-4e23-95f4-e4f702666413%40sessionmgr14

JSTOR

http://www.jstor.org/?cookieSet=1

Literary Reference Center

http://web.ebscohost.com/ehost/search?vid=1&hid=119&sid=bbb5d8e8-a763-4c70-9afe-acbda8a2a448%40sessionmgr110

Cambridge Collections Online

http://cco.cambridge.org/uid=10484/private_home

Appendix 3: Abbreviations Used for Documentation

bk.	book
ch., chs.	chapter, chapters
cf.	compare (Latin confer; do not confuse with the word "see")
ed.	editor, edition, edited by (eds. is used after the names of two or more editors)
e.g.	for example (Latin exempli gratia; usually set off by commas)
et al.	and others (Latin et alii, et aliae)
introd.	introduction, introduced by
n.d.	no date of publication
n.p.	no place of publication; or: no publisher
n.pag.	no pagination
p., pp.	page, pages
qtd.	quoted
rev.	revised, revised by, revision; review, reviewed by
rpt.	reprinted by, reprint
sec.	section
trans.	translator, translation, translated by
UP	University Press

Appendix 4: Plagiarism

Versicherung

Ich versichere hiermit an Eides statt, dass ich die vorliegende Arbeit selbständig verfasst, ganz oder in Teilen noch nicht als Prüfungsleistung vorgelegt und keine anderen als die angegebenen Hilfsmittel benutzt habe.

Sämtliche Stellen der Arbeit, die benutzten Werken im Wortlaut oder dem Sinn nach entnommen sind, habe ich durch Quellenangaben kenntlich gemacht.

Dies gilt auch für Zeichnungen, Skizzen, bildliche Darstellungen und dergleichen sowie für Quellen aus dem Internet.

Bei Zuwiderhandlung gilt das Seminar (PS, SE etc.) als nicht bestanden – keine Scheinvergabe.

Ich bin mir bewusst, dass es sich bei Plagiarismus um schweres akademisches Fehlverhalten handelt, das im Wiederholungsfall weiter sanktioniert werden kann.

Marburg, den ....
      Datum   Unterschrift

Confirmation of Authorship

I hereby formally declare that the work submitted is entirely my own and does not involve any additional human assistance. I also confirm that it has not been submitted for credit before, neither as a whole nor in part and neither by myself nor by any other person.

All quotations and paraphrases but also information and ideas that have been taken from sources used are cited appropriately with the corresponding bibliographical references provided. The same is true of all drawings, sketches, pictures and the like that appear in the text, as well as of all Internet resources used.

Violation of these terms will result in failure of the seminar and no credits will be awarded. I am aware that plagiarism is serious academic misconduct which can lead to further sanctions on reoccurrence.

Marburg, _____   _____
    (Date)   (Signature)

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