

American Studies



# THE STYLE SHEET

Amerikanistik

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Most of the rules and guidelines are directly taken from the ***MLA Handbook, 8th edition***, The Modern Language Association of America, 2016. For more detailed information, please consult this handbook.

Additionally you will find some practical advice on how to research and write term papers.

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## HOW TO FIND AND RESEARCH A TOPIC:

- ❖ Start early in the semester to look for a topic.
- ❖ Find out about specific requirements for term papers in your module / the course you are taking.
- ❖ Look closely through the syllabus of the course for particular texts and/or topics that interest you. Your paper topic needs to fit the overall course topic.
- ❖ Make use of the means available to you:
  - Type keywords (authors' names, theoretical concepts, terms of literary criticism) into an Internet search engine to see what is out there.
  - Find out if the library or interlibrary loan has relevant books on your topic.
  - Consult recent general introductions or handbooks for research issues.
  - Make use of online access databases, for example JSTOR, Project MUSE or MLA, and online journals through the library (check out online subscriptions to periodicals)
  - Make use of the Bibliography/Works Cited pages in works you already have in order to find other relevant works.
  - Make use of academic open access education sites such as Harvard Open Collections.

## 12 STEP PROGRAM TO WRITING A PAPER:

Think about possible topics early in the semester.

Decide on a rough topic (which can still be narrowed or expanded).

Explore possible materials – check which materials are actually available

Decide on primary and some of the secondary literature.

Make a rough outline – start working on your thesis.

Calculate roughly how many pages you might need per chapter.

Edit and rework your outline – including your thesis.

If possible or required, give outline to the lecturer for feedback.

If necessary, edit and rework your outline according to feedback.

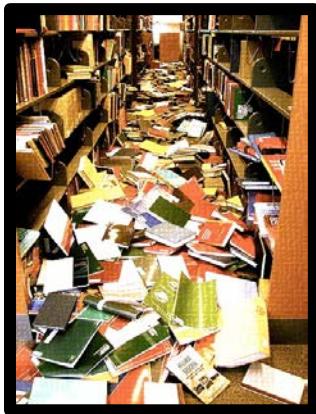
Write the term paper.

Important: Plan enough time for editing the paper.

Hand in the paper.

**Basic Formatting of the Term Paper:**

Font:	Times New Roman or similar
Font size:	12pt.
Line Spacing:	1,5 or double spacing
Margins:	1" (2,5 cm) to the left and 1,4" (3,5cm) right of the text
Page numbers:	Consecutively, upper right-hand corner of each page except the title page Visible pagination starts on page 2 with the number 2
Layout:	Justify text (Blocksatz)



\*

**Basic Elements of the Term Paper:**

- ❖ Title Page
- ❖ Table of Contents
- ❖ Introduction
- ❖ Analysis (Main Part)
- ❖ Conclusion
- ❖ List of Works Cited
- ❖ (Plagiarism Form –  
Antiplagiatserklärung)

The Title Page, Table of Contents, and List of Works Cited receive page numbers, but are not counted as part of your actual text. Therefore, when you do a word-count or page-count, only count Introduction, Analysis, and Conclusion taken together.

Length: BA-Level: 3000-4500 words  
MA-Level: 5000-7000 words

\* Pictures: Left: *Books Everywhere* | Right: *Carrying a Stack of Papers*

**The Title Page Formatting:**

WWU Münster  
Amerikanistik  
Wintersemester: 2013/2014  
Seminar: N.N.  
Dozent: N.N.

Name of University  
Name of Department  
Semester  
Type and Title of Course  
Name of Lecturer

**How to Write a Term Paper:  
Some Practical Advice**

Title of Paper  
Subtitle

Your Name  
Number of Terms, Course of Study  
  
Full Address  
Phone number(s)  
Email

Jeff Lebowski  
3. Semester Bachelor Anglistik/Amerikanistik  
(im Semester:) (sonst:)  
Adresse 1 Adresse 2  
Telefonnr. 1 Telefonnr. 2  
Email: thedude@bowling.com

**The Table of Contents:**

- ❖ List the titles of **all** the (sub-)chapters of your paper, including the Introduction and Works Cited section.
- ❖ List all (sub-)chapter titles as they appear in your paper and in the **same order** in which they appear in your paper.
- ❖ List the **page number** on which each (sub-)chapter **starts** after its title.
- ❖ **Capitalization of titles:** In all (sub-)chapter titles the first and last words are capitalized, and so are all other words except articles, prepositions, coordinating conjunctions, and the “to” in infinitives.
- ❖ Use a colon and a space to **separate a title from a subtitle**, unless the title ends in a question mark or an exclamation point.

**Example: Table of Contents:**

1.	Introduction .....	1
2.	The Lowell Mills.....	2
	2.1. The Mills.....	2
	2.2. <i>The Lowell Offering</i> .....	3
	2.3. Two Outstanding “Mill Girls”.....	5
4.	Three Literary Works by Lucy Larcom and Harriet Robinson.....	6
	4.1. Presentation of Female Values.....	7
	4.2. The Role of Education.....	9
	4.3. The Role of Work .....	10
	4.4. Changes in the Role of Women.....	11
5.	Conclusion .....	12
6.	List of Works Cited.....	13

← Introduction

← Background  
Information

← Literary  
Analysis

← Conclusion

## The Term Paper: What Should It Do?

In your paper you present **your own research on a specific topic** (within the framework of a course).

Your paper should offer a **coherent** presentation of this topic and present your argumentation clearly.

In order to make it possible for readers to follow your presentation of the subject and your argumentation easily, you need to have a **thesis**; a statement which precisely and concisely sums up what you want to show in your paper (see p. 10) at the end of your introduction.

In order to be convincing, you need to **support** the points you make in your paper with **evidence** from primary and secondary sources.

Your paper should *not* just assemble facts, quotations, and ideas, but rather it needs to present **relevant information** that supports your line of argumentation and that stands in connection with your thesis statement.

You need to make sure that you **link** ideas, statements, facts, and quotations within the paper in a coherent way and that you thus lead readers through your argumentation without requiring them to figure out the connections by themselves.

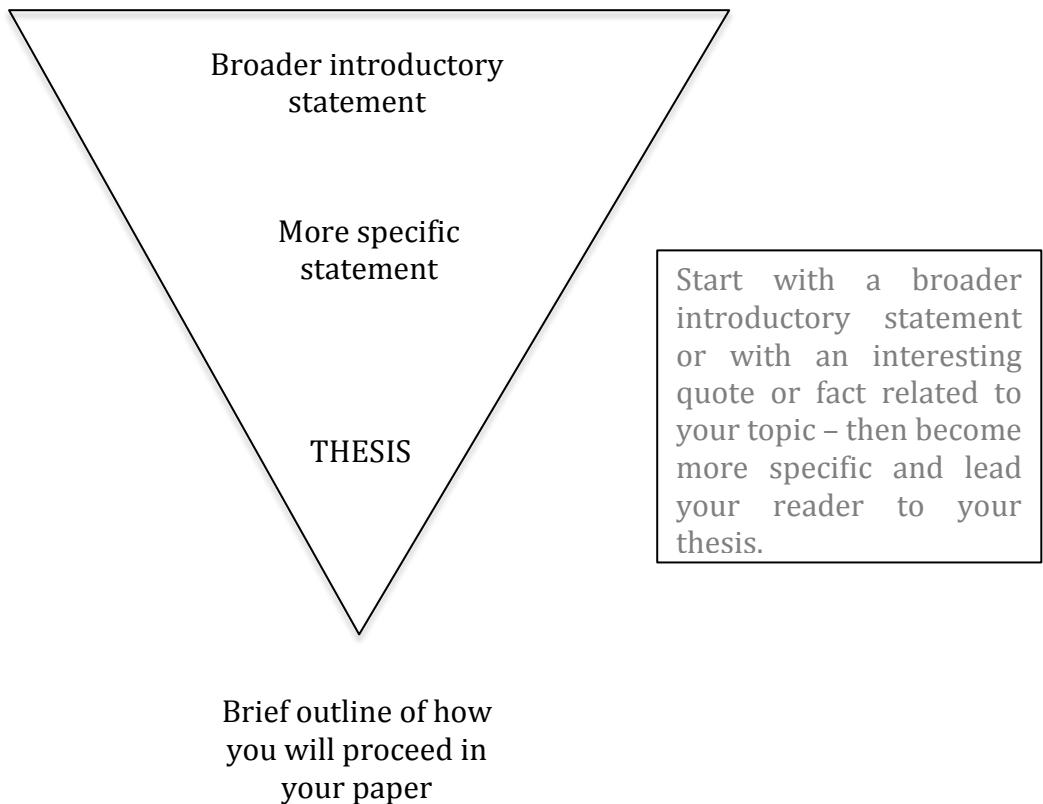
All sources you use to support your argumentation in your paper need to be **documented** according to the MLA guidelines. Together with your term paper, you are required to hand in a signed **plagiarism** form. Through your signature you assure that you have given credit to all texts, text passages, phrases, and ideas that are not your own by referencing and documenting their respective sources. Plagiarism will result in failure of the course.

### The Introduction:

#### The Purposes of the Introduction:

- ❖ It is the gateway to your paper.
- ❖ Introduce your topic – you can start for example with a quote or an interesting fact.
- ❖ Contextualize your specific topic with respect to its larger frameworks, contexts, and its relevance.
- ❖ You care about your topic and so should your reader – the introduction is the place to hook the reader.
- ❖ Near the end of your introduction you should introduce your THESIS and then give a brief outline of how you will proceed in your analysis.

#### The Shape of the Introduction:



**The Thesis:****A THESIS IS . . .**

- **A thesis is a precisely worded declarative sentence that states the purpose of your paper – the central point you want to make.**
- Literary thesis: Your thesis is your interpretation of the work(s) or some aspect(s) of it (them). Your thesis must be a focused claim that someone could conceivably argue against.
- Your thesis is your answer to a central question you have asked yourself about your topic.

Examples: Topic: Literature on 9/11:

This <b>is</b> a THESIS:	"Through narrative fragmentation, the novels X, Y and Z seek to convey the impossibility of expressing the traumatic experience of 9/11."
This is <i>NOT</i> a Thesis:	"This paper will show how literature on 9/11 expresses traumatic experience."
This is <i>NOT</i> a Thesis	"How does literature on 9/11 express traumatic experience?"

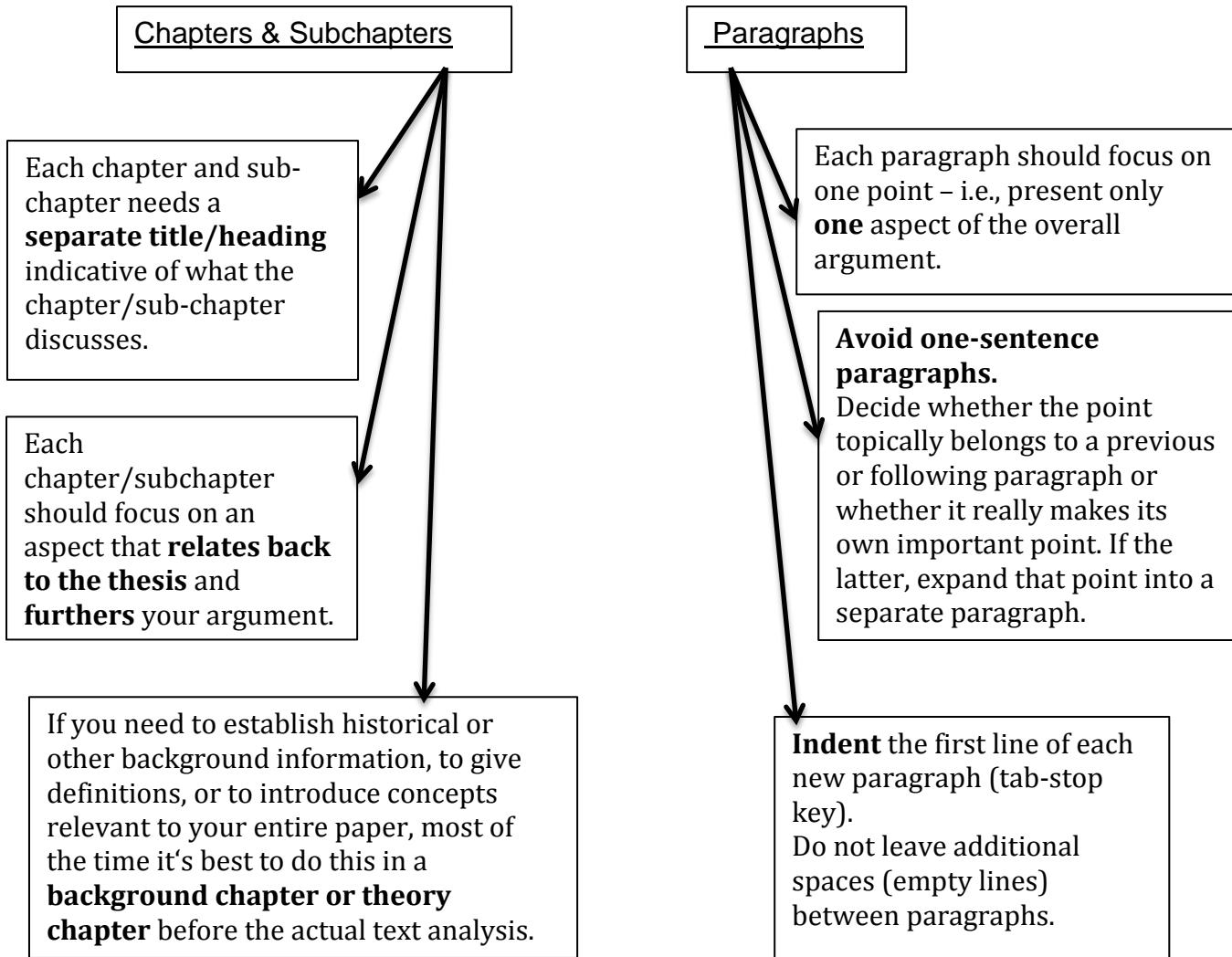
**Include in your term paper only such information as is relevant to your very specific thesis.**

### **The Analysis:**

In the introduction of your paper you **make a claim** through your **thesis**. In the analytic part of your paper you provide a **coherent** and **well-researched argument** – **backed by evidence** – to **support this claim** and consequently to **prove your point**.

### The Organization of the Analysis:

- ❖ Divide your paper into **chapters** (that cover a particular section of the argument).
- ❖ If necessary/useful, divide the chapters into **sub-chapters**.
- ❖ If there are several different points that deserve attention in one section of a chapter (and/or sub-chapter) divide them into separate **paragraphs**.



### The Internal Structure of Paragraphs:

Ideally your paragraph includes the following elements:

- **Topic Sentence:** a statement indicating the paragraph's main point
- **Evidence/argumentative support:** quotations, explanations, references, analysis, critical observations
- **Conclusion:** summing up your point (possibly link to next paragraph)

### **Style:**

#### Tense:

- Use *present tense* to **introduce cited or quoted** material and to make **personal comments** on such materials.
- Use *past tense* only when **directly quoting** a passage that is in past tense or when reporting **historical events**.

#### Footnotes:

In MLA style footnotes do not contain bibliographical information, but are used to offer **continuative information** that would disturb the flow of the text. Be careful not to overuse footnotes. Footnotes should be written in font size 10pt.

#### Contractions:

**Avoid contractions** (can't, don't, it's) and **colloquial language**. Be as precise as possible and as concise as possible in your claims.

#### First Mention of an Author:

Whenever you introduce a new author for the first time in your paper, give their full name. "According to **Judith** Butler . . ." In the case of lesser-known authors, also provide a brief description: "According to Marxist critic **Frederic Jameson** . . ."

**Context:**

While it is essential that you **avoid lengthy summaries** in your paper, always **provide the necessary immediate context** for the parts of the text you are discussing in your analysis, even if it is a text that has been discussed in class before.

For example, give brief context information upon the first introduction of a relevant person, place, etc.

**Technical Terms - Special Vocabulary:**

Be aware that specific forms of analysis – for example of poetry, or a film – require you to be or become familiar with the technical terms central to the field. Make sure that you define and contextualize important terms.

**Speaking for the Author:**

Avoid making claims about what the author REALLY wants to say or what his/her opinions or reasons are UNLESS you have evidence for those claims – for example, an interview in which this author states the fact in question, or compelling evidence within the primary texts.

**Generalizations:**

Avoid broad generalizations and claims outside the scope of your research.

For example: if you analyze ONE text written in 1920 and ONE written in 1980 that have female protagonists, you cannot make the following claim: *The attitude towards women in US society has clearly changed over time.*

Even though the statement might not be wrong – if you want to make that claim you will need more EVIDENCE!

**Metacommunicative Statements (Regieanweisungen):**

You tell your readers once at the beginning of the paper, in the introduction, how you will proceed.

After that avoid statements about what you will present next or recapitulations of what you just presented, unless they are absolutely necessary. They tend to distract from the actual argumentation.

**The Evidence:**

**Support your statements with evidence from primary and secondary sources.**

You do this by **quoting and paraphrasing** those sources.

Ideally you will have secondary sources that discuss your **primary text(s) specifically** and some that concern your **topic in general** (historical background, key concepts, theoretical background). **Document all sources you use.**

If you are working with less well-known or contemporary primary texts, it can be difficult or even impossible to find secondary sources directly concerned with your primary material. In such cases it becomes even more important that you choose relevant secondary sources for your overall topic and that you are very focused in tying in secondary material with your primary text. Discuss the matter with your instructor.

**Looking for Evidence:**

In order to **find evidence**, to **foreground analysis**, and to **avoid mere summaries** do **close-readings** of text passages you have singled out as important.

What is said?

How is it said?

How is it important within your overall context?

How is it important with regard to your specific topic – with regard to your thesis?

For example, pay attention: to particular word-choice – such as use of metaphors or other rhetorical figures – to tone, and to sentence structure.

Be careful not to point out these things just for their own sake, but draw connections to the larger picture: your particular topic / thesis / line of argument.

For some observations it is important to look at the text in its entirety:

Is this text situated in a **particular context** that is important in connection with its topic/ content/ particular style / ideas / publication history such as for example World War I, or the feminist movement?

Does the text belong to a particular **genre**? Does it follow or break certain **conventions**? Does it have a particular **structure**? Does it have central recurring **motifs**? Does it present a particular **narrative situation**? Does it present a particular **ideological position**?

Again, be careful to make clear why these things are noteworthy in the context of your own research paper.

**Evaluate** the secondary sources you use, especially Internet publications.

Focus on the authority, accuracy, and currency of the sources.

Consider such questions as the following:

- Who is the author of the work, and what are the author's credentials for writing and publishing this work?
- When judged against your previous reading and your understanding of the subject, is the information furnished by the author correct? Is the argument presented logically and without bias?
- Are the author's sources clearly and adequately indicated, so that they can be verified?
- Are the author's sources current, or are they outdated?
- Who is the publisher, or what is the sponsoring organization, of the work?
- Is the work peer-reviewed – that is, has it been read and recommended for publication by experts?

### **Quotations:**

Quotations are effective only if used **selectively** (i.e., if not overused).

Quote only words, phrases, lines, and passages that are **particularly interesting, vivid, unusual, or apt**.

**Accuracy** is essential: when you are quoting, reproduce the original sources exactly. There should be **no changes** in spelling, capitalization, or interior punctuation of the source, unless these alterations are explicitly indicated through brackets or parentheses.

**Integrate** quotations well into your text, for example by quoting fragments and making them part of your own sentence, or by introducing the quote.

Prose quotations that cover **four or fewer lines** are incorporated into the text.

Prose quotations that extend to **more than four lines** are set off from the text as **block**.

Quotations are **not self-explanatory**. Do not just let them stand for themselves – analyze and elaborate. Work with your quotations.

### **Short Quotations vs. Block Quotations**

- ❖ Short quotations require quotation marks.
- ❖ Block quotations are set off from the text by beginning a new line and indenting the block  $\frac{1}{2}$  inch (1,25cm) from the left margin.
- ❖ If the block quotation is longer than one paragraph its first line is indented one inch (2,5cm) from the left margin. The remaining lines of the quotation are indented  $\frac{1}{2}$  inch (1,25cm) from the left margin.

#### Short Prose Quotations:

##### Incorporating a Phrase into the Quotation:

The fear that industrialism in America would create the same “impoverished, vice-ridden, ignorant laboring class as it had in the Old World” was widespread (Foner xvi).

##### Introducing the Quotation:

Benita Eisler, in the introduction to *The Lowell Offering*, observes that “the Boston Associates had established the existence of women as wage earners, an economic force to be reckoned with and a phenomenon new to American society” (16).

##### Beginning the Sentence with a Quotation:

“Waking up begins with *am* and *now*” for George, the protagonist of Christopher Isherwood’s novel *A Single Man* (1).

#### Prose Block Quotations:

Capote captures the scene of the isolated American Midwestern town of Holcomb already in the first sentences:

The Village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call “out there.” Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert-clear air, has an atmosphere that is rather more Far West than Middle West. The local accent is barbed with prairie twang, a ranch-hand nasalness, and the men, many of them, wear narrow frontier trousers, Stetsons, and high-heeled boots with pointed toes. (3)

**Emphasis:**

If you want to emphasize a particular phrase or word of a quotation, italicize it, but mark it as emphasized in the parenthetical reference.

“Yet now I think of it, how completely did Clodagh *enthral* me!” (Shiel 16; emphasis mine).

**Ellipses:**

If you want to omit part of a passage you quote, and it’s not obvious that you are quoting just a fragment, three factors are essential:

- ❖ That you render the omission visible through ellipsis marks
- ❖ That the sentence remains grammatically correct
- ❖ That the reader is not lead to misunderstand the original quote because of your omission

For an **ellipsis within a sentence**, use three periods with a space before each and a space after the last period.

**Original:**

“Everything I was experiencing – the ride in the elevator, being in an apartment, eating day-old food that had been stored in a refrigerator – was such a good idea that I could imagine I would grow used to it and like it very much, but at first it was all so new that I had to smile with the corners of my mouth turned down” (Kincaid 4).

**Quotation with Ellipsis in the Middle of a Sentence:**

“Everything I was experiencing . . . was such a good idea that I could imagine I would grow used to it and like it very much, but at first it was all so new that I had to smile with the corners of my mouth turned down” (Kincaid 4).

If your ellipsis occurs at the **end of your sentence**, put the final period after the parenthetical reference. If your quotation goes on after that, put four periods without a space before the first. This rule also applies if you leave out the end of a sentence and one or more sentences after that.

Original:

“She said this, but her heart unreasonably demanded that he return and that quickly” (Lewis 33).

Quotation with Ellipsis at the End of a Sentence:

“She said this, but her heart unreasonably demanded that he return . . .” (Lewis 33).

Quotation with Ellipsis at the End of a Sentence + Several Sentences Omitted in Between:

“She said this, but her heart unreasonably demanded that he return. . . . She was at that time too young to believe in the reality of death” (Lewis 33).

If the sentence from which you are omitting something **already contains ellipsis** marks in the original, mark yours with brackets: [...]

“*That’s* the kind of subversion the Un-American Activities Committee *ought* to be investigating. . . . The Europeans hate us because we’ve retired to live inside our advertisements [ . . . ] sleep in symbolic bedrooms, eat symbolic meals, are symbolically entertained – and that terrifies them” (Isherwood 77).

Altering Quotations:

If you have to alter a quotation to make it fit smoothly into your text, you have to indicate the change through brackets.

Pronoun: We ate >> [they] ate      Clarification: She states >> She [Alison] states

Singular/Plural: topic >> topic[s]

Pronoun & Verb: I like >> [he] like[s]

**Short Poetry Quotations:**

Quotations in verse of up to three lines are set off with quotation marks and incorporated into the text. The line breaks in between lines are indicated by a slash (with a space on each side of it):

In T.S. Eliot's "Four Quartets" the ending of the first section, "Time past and time future / What might have been and what has been / Point to one end, which is always present," shares much of the wording and syntax of its opening lines.

**Poetry Block Quotations:**

Verse quotations of more than three lines begin on a new line. Unless the quotation involves unusual spacing, indent each line 1 inch (2,5 cm) from the left margin.

Robert Creeley's poetry often adopts a thoughtful voice, for example in his poem "Not Again" by stretching his sentences over several lines:

Sometimes I am embarrassed  
by the recurrence of that pronoun  
which calls into question, rather into  
prominence, my own face. (1-4)

**The Accuracy of Quotations:**

Should the  
spatial  
arrangement  
of the original  
poem  
be unusual,  
reproduce it  
as accurately  
as possible.

If you need to indicate a spelling mistake in the original quotation, indicate it by putting [sic] after the misspelled word (from Latin for "thus" or "so").

Ellipses in Poetry:

The omission of words or short phrases from a poem is indicated in the same way as in prose works (see above).

The omission of one or more lines from a block quotation is indicated by a line of spaced periods that should be approximately the same length as the average line in the poem.

It is midnight,  
He comes up the walk,  
and knocks at the door.

.....  
He stands there weeping,  
shaking a letter at me. (Strand)

Drama Quotations:

When quoting a dialogue between two or more characters, the quotation needs to be set off from the text. Each part of the dialogue begins with the appropriate character's name indented one inch (2,5cm) from the left margin and written in capital letters. The name is followed by a period, and then the quotation begins.

In *A Streetcar Named Desire*, it becomes clear in several instances, that Stanley does not trust his sister-in-law. Soon after her arrival, Blanche discovers that her belongings have been searched.

BLANCHE. Why, thanks! . . . It looks like my trunk has exploded.

STANLEY. Me an' Stella were helping you unpack.

BLANCHE. Well you certainly did a fast and thorough job of it!

STANLEY. It looks like you raided some stylish shops in Paris. (sc. 2)

In verse drama omissions are treated as in poetry, in prose drama as in prose texts.

**Paraphrases:**

Paraphrase passages of which the information is relevant to your argument, but for which you do not need to reproduce the exact wording of the original in a quotation. It is nevertheless essential that you give source references for your paraphrases.

**The Titles:****Italicized Titles:**

Names of Books  
 Plays  
 Poems Published as Books  
 Pamphlets  
 Periodicals and Magazines  
 Web Sites  
 Online Databases  
 Films  
 Broadcasts (TV or Radio)  
 Long Musical Compositions  
 Works of Visual Art

**Capitalization for Titles:**

Each word in the titles of articles, books, etc., is **capitalized**. Articles (the, an), prepositions, or conjunctions are **not capitalized**, **unless** one is the first word of the title or subtitle.

**THESE RULES ALSO  
 APPLY TO YOUR OWN  
 CHAPTER TITLES!**

**Titles in Quotation Marks:**

Articles  
 Essays  
 Short Stories  
 Poems Published within Larger Works  
 Chapters of Books  
 Pages in Web Sites  
 Episodes of Television or Radio Program  
 Unpublished Lectures and Speeches

**Titles and Quotations within Titles:**

If the title of a work included in another work's title is normally italicized, keep it this way.

"Kate Chopin's *The Awakening*" (article about a novel).

If the title of a work included in another work's title is normally put in quotation marks, put it in single quotation marks instead.

"The Role of the Fragment in 'Kubla Khan'" (article about a poem).

**Parenthetical References:**

**References in the text must clearly point to specific sources in the list of Works Cited.**

**Keep parenthetical references as specific and brief as clarity and accuracy permit.**

**Basic Form:**

The basic form of a parenthetical reference includes the author's name and the page number(s).

**Quotation:**

"They say when trouble comes close ranks, and so the white people did. But we were not in their ranks" (Rhys 5).

**Corresponding entry in Works Cited:**

Rhys, Jean. *Wide Sargasso Sea*. London: Penguin, 2000. Print.

**Author's Name in the Text:**

If the author's name already occurs in your text, you need to give only the page reference:

Jean Rhys's *Wide Sargasso Sea* opens with the narrator's assertion, "They say when trouble comes close ranks, and so the white people did. But we were not in their ranks" (5).

This rule also applies if you have **several consecutive quotations from the same source**. After citing the author and page number the first time, you need to cite only the page numbers for directly following quotes, unless you cite or paraphrase another work in between:

"They say when trouble comes close ranks, and so the white people did. But we were not in their ranks" (Rhys 5). After this opening statement, the narrator, a young Creole girl named Antoinette, goes on to give examples of her family's exclusion by speaking of their "solitary life" (5) in post-emancipation Jamaica. She observes that at first her mother defies the hostility of the villagers by riding out every morning (5), but eventually she changes and grows "thin and silent" (6).

**Several Works by the Same Author:**

If you use several works by the same author, you will have to distinguish between the works in your parenthetical reference by adding the title.

If the title of the work in question is long, add a shortened (but unmistakable) version of the title:

*Lucy*, by Jamaica Kincaid: (Kincaid, *Lucy* 34)

*The Year of Magical Thinking*, by Joan Didion: (Didion, *Year* 51)

**More than One Author in the Same Reference:**

This situation can occur for example when you want to point out that several secondary sources emphasize the same point or make the same observation:

Cite as usual, with a semicolon between names: (LaCroix and Westerfelhaus 12; Seidman 42).

**No Author:**

If you are citing a work, for example a web page, that gives no author, or a definition in a dictionary, give the title in the reference, and also enter this work alphabetically by its title into the Works Cited list.

**Indirect Quotations:**

If you find a work quoted in another work that you want to use for your own text, always try to find the original source.

If you cannot find the original source, indicate that you are quoting a quotation by adding “qtd. in” (quoted in).

**Example:**

Larry Gross argues that “the visible presence of healthy, nonstereotypic lesbians and gay men . . . undermines the unquestioned normalcy of the status quo” (qtd. in Goltz 23).

**The Works Cited Page:**

The Works Cited list appears at the end of your paper (after the conclusion) and lists all the works that you cite in your paper, whether paraphrased or quoted. Begin this list on a new page. Entries in a Works Cited list are arranged in alphabetical order, in general by the author's last name. If the author's name is unknown, alphabetize by title. (Ignore an initial *A*, *An*, or *The* or the equivalent in another language. If the title begins with a number, alphabetize as if the numeral were spelled out.)

**Citing Books:**A Book by a Single Author:

Last name, first name(s). *Title of the Book*. Publisher, Year. (Supplementary Bibliographical Information.)

Note that the traditional practice of citing the city where the publisher of a book was located usually serves little purpose today. There remain only a few circumstances in which the city of publication might matter: books published before 1900 are conventionally associated with their cities of publication; if there are differences between two versions of the book (e.g. an American and a British version with different pronunciation etc.) and you want to clarify which version you are working with; if your reader might need help locating the text released by an unfamiliar publisher. If needed: place the name of the city **before** that of the publisher.

Examples:

Butler, Christopher. *A Very Short Introduction to Postmodernism*. Oxford UP, 2002.

## With City of Publication:

Rowling, Joanne K. *Harry Potter and the Philosopher's Stone*. London, Bloomsbury, 1997.

If an entry goes longer than one line, indent all following lines of the same entry.

A Book by Two or More Authors:

Names in order given on title page, not necessarily in alphabetical order. First author: Last name, first name – add a comma, and give the names of the other author(s) in normal form. Even if two authors have the same last name, state each name in full.

Example:

If a work has more than three authors, you can use the abbreviation "et al." after the first author: Dorfman, Rachel, et al.

Booth, Wayne

C., Gregory C. Colomb, and Joseph M. Williams. *The Craft of Research*. 2<sup>nd</sup> ed., U of Chicago P, 2003.

Gaiman, Neal, and Terry Pratchett. *Good Omens*. Workman, 1990.

A Book with an Editor:

List functions such as editor, compiler or translator after the name – separated by a comma. Acceptable abbreviations: ed. / comp. / trans.

Example:

Mahoney, Timothy R., and Wendy J. Katz, editors. *Regionalism and the Humanities*. U of Nebraska P, 2008.

A Book with an Author and an Editor:

Include the title of the work and of the collection.

Example:

Chopin, Kate. *The Awakening*. *The Collected Works of Kate Chopin*. Edited by Per Seyersted, 2 vols., Louisiana State UP, 1969.

If you are using more than two volumes of a multi-volume work, indicate the total number of volumes. If you are using one volume, indicate volume number instead.

An Edition of a Book Other than the First:

Indicate the number of the edition.

Example:

New, Walt H. *A History of Canadian Literature*. 2<sup>nd</sup> ed., MQUP, 2003.

Two or More Books by the Same Author:

List the works alphabetically by title. Give the full name only in the first entry. All subsequent entries by the same author are introduced by three hyphens followed by a period.

Example:

Kincaid, Jamaica. *Annie John*. Farrar, 1997.

---. *My Brother*. Farrar, Straus and Giroux, 1997.

---. *Lucy*. Plume, 1991.

A Book Without an Author:

Note that the author is the creator of the work's main content, and can be a person or corporate author (government agency, organization, company, etc.). If a book has **no** author on the title page, begin the entry with the title.

Example:

*The Holy Bible*. Crossway-Good News, 2003. Eng. Standard Vers.

Supplementary Bibliographical Information

Graphic Novels:

Graphic works can have a single author, but are often collaborations.

If you are citing a collaborative work, start your entry with the name of the person whose contribution is most relevant to your research; then list the others in the order in which they appear on the title page. Follow the collaborators' names with labels identifying their roles.

Example:

Spiegelman, Art. *Maus: A Survivor's Tale*. 2 vols., Pantheon-Random, 1986-91.

Pekar, Harvey, writer. *The Quitter*. Art by Dean Haspiel, gray tones by Lee Loughridge, letters by Pat Brosseau, Vertigo-DC Comics, 2005.

An Electronic Edition of a Book:

Example: Simon Gikandi's literary study on Ngugi wa Thiong'o was published by Cambridge University Press in 2000, but you are using the e-book that is accessible online at ACLS Humanities E-Book:

Gikandi, Simon. *Ngugi wa Thiong'o*. Cambridge UP, 2000. *ACLS Humanities E-book*, [hdl.handle.net/2027/heb.07588.0001.001](http://hdl.handle.net/2027/heb.07588.0001.001).

If your electronic source is not using the same pagination as the print-version of the book, indicate chapters, paragraphs or sections rather than for example a "location number" for in-text references, because this would not be useful to anyone not using the same device.

If publication information is missing, write:

(n.p. No place of publication given)

n.p. No publisher given

n.d. no date of publication given

n. pag. No pagination given

(N.p., U of Gotham P, 2008. )

New York, n.p., 2008.

U of Gotham P. n.d.

U of Gotham P, 2008. N. pag.

### **Citing Articles and Other Short Works:**

#### An Article in a Scholarly Journal:

Author(s). "Title of Article." *Title of Journal*, vol., no., year, pp.

#### Example:

Crist, Raymond E. "Changing Cultural Landscapes in Antigua, B.W.I." *American Journal of Economics and Sociology*, vol. 13, no. 3, 1954, pp. 225-232.

#### Articles, Short Stories, etc. in Anthologies/Collections:

Author(s). "Title of the Article." *Title of the Anthology/Collection*, edited by Editor(s), Publisher, Year of Publication, pp.

#### Example:

D'Emilio, John. "Placing Gay in the Sixties." *Long Time Gone: Sixties America Then and Now*, edited by Alexander Bloom, Oxford UP, 2001, pp. 209-229.

Lahiri, Jhumpa. "A Temporary Matter." *The Vintage Book of American Women Writers*, edited by Elaine Showalter, Vintage Books, 2011, pp. 800-815.

#### An Introduction, a Preface, a Foreword, an Afterword:

Author(s) of the part being cited. Name of the part being cited (capitalized but not italicized or in quotation marks). Title of the complete work, By Author of the complete work (give name in normal order), etc.

#### Example:

Eliot, T. S. Introduction. *Nightwood*, by Djuna Barnes, New Directions, 2006, pp. xviii-xxii.

If the author of the part being cited is the same as the author of the whole work, use only the last name after "by."

Example:

Highsmith, Patricia. Afterword. *The Price of Salt*, by Highsmith, Norton, 2004, pp. 289-292.

A Review:

Review Author. "Title of Review (if there is one)." Rev. of, Title of Work Reviewed, by Author, *Title of Periodical*, vol., no. (or: day month year), page(s).

Example:

Samuels, Allison. "Tarantino Lets Loose." Rev. of *Django Unchained*, dir. Quentin Tarantino, *Newsweek* 17 Dec. 2012, pp. 48-49.

A Published Dissertation:

Cite like a book, but add label: Diss. for dissertation, university and year of dissertation before publishing information.

Example:

Dietze, Rudolf F. *Ralph Ellison: The Genesis of an Artist*. Diss, U Erlangen-Nürnberg, 1982, Carl, 1982.

**Non-Print Publications:**

If you cite scholarly journal articles from an online database (as for example JSTOR) but the online presentation exactly reproduces the journals in print, treat them as if you had the print source in front of you, except that you add your date of access.

A Website:

Editor, author, or compiler name (if available). "Article." *Name of Site*, Date accessed, web address (if helpful and/or not self-explanatory!)

Examples:

Cady Joseph. "AIDS Literature." *GLBTQ: an Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*, 30 Oct. 2012, [www.glbtq.com/literature/aids\\_lit.html](http://www.glbtq.com/literature/aids_lit.html).

"New York." Map, *Google Maps*, 28 Oct. 2012.

"Marx Brothers." *Encyclopædia Britannica*. *Encyclopædia Britannica Online*, 31 Oct. 2012.

#### A Film (on DVD, Blu-Ray, VHS, etc.):

*Title*. Dir. list name of the director, the original release year of the film, the distributor, and the release year of the DVD etc. If relevant, list performer names after the director's name. Use the abbreviation *Perf.* to head the list. End the entry with the appropriate medium of publication (e.g. DVD, VHS).

##### Example:

*Naked Lunch*. Directed by David Cronenberg, performances by Peter Weller, Judy Davis, Ian Holm, 1991, Criterion, 2003.

If you would like to emphasize a particular aspect of the film, for example who directed it, you can also start the citation with the name of the director.

Cronenberg, David, director. *Naked Lunch*, performances by Peter Weller, Judy Davis, Ian Holm, 1991, Criterion, 2003.

#### A Film Watched Online:

##### Example:

*Kindergarten Cop*. Directed by Ivan Reitman, performance by Arnold Schwarzenegger, Universal Pictures, 21 Dec. 1990, *Amazon Prime*, [amazon.com/KindergartenCop-ArnoldSchwarzenegger/dp/B001VLLES4](http://amazon.com/KindergartenCop-ArnoldSchwarzenegger/dp/B001VLLES4).

#### A TV Broadcast:

"Title of Episode or Broadcast Segment." *Title of Series or Program*, season, episode, producer, year.

##### Example:

"Hush." *Buffy the Vampire Slayer*, created by Joss Wheson, performance by Sarah Michelle Gellar, season 4, episode 10, *Mutant Enemy*, 1999.

“The Phanthom of Corleone.” *Sixty Minutes*, narrated by Steve Kroft, CBS, WCBS, 10 Dec. 2006.

If you are citing a transcript, add “transcribed by”.

**A Painting / Photograph:**

Artist’s name. *Title of Work*. Date of Composition (if not available write N.d.), medium of composition (oil on canvas, bronze, photograph etc.), institution that houses the work (or name of collection if it is in a private collection).

**Example:**

Degas, Edgar. *Ballet at the Paris Opéra*. 1876/77, pastel over monotype on cream laid paper, The Art Institute of Chicago.

If you use a reproduction in a catalogue or elsewhere, also cite the complete publishing information for the source in which the reproduction appears, including page number.

**Example:**

Hokusai, Katsushika. *The Great Wave off Kanagawa*. c. 1831, *The Art Institute of Chicago: The Essential Guide*, written by James N. Wood, rev. ed., The Art Institute of Chicago, 2004, p. 86.

**Sample Bibliography (Excerpt):**

**Works Cited:**

Burton, Antoinette. “Archive of Bones: *Anil’s Ghost* and the Ends of History.” *Journal of Commonwealth Literature*, vol. 38, no. 1, 2003, pp. 23-38.

Ondaatje, Michael. *Anil’s Ghost*. Knopf, 2000.

Spencer, Jonathan, editor. *Sri Lanka: History and the Roots of Conflict*. Routledge, 1990.

Stanton, Katherine. “Criminal Justice in Michael Ondaatje’s *Anil’s Ghost*.” *Cosmopolitan Fictions, Ethics, Politics, and Global Change in the Works of Kazuo Ishiguro, Michael Ondaatje, Jamaica Kincaid*, Routledge, 2006, pp. 25-42.

Thesen, Sharon. “Michael Ondaatje.” *The Canadian Encyclopedia*, Historica Canada Foundation, 8. Jan. 2013, [www.thecanadianencyclopedia.ca/en/article/michael-ondaatje/](http://www.thecanadianencyclopedia.ca/en/article/michael-ondaatje/).

**Works Cited:**

Capote, Truman. *In Cold Blood*. 1965. Random House, 2007.

Creeley, Robert. "Not Again." *The Collected Poems of Robert Creeley: 1945-1975*, p. 78.

Eisler, Benita, editor. *The Lowell Offering*. Lippincott, 1977.

Eliot. T.S. "Four Quartetts." *Collected Poems: 1909-1962*. Harcourt, 1963, pp. 175-208.

Foner, Philip S., editor. *The Factory Girls*. U of Illinois P, 1977.

Goltz, Dustin B. *Queer Temporalities in Gay Male Representation: Tragedy, Normativity, and Futurity*. Routledge, 2010.

Isherwood, Christopher. *A Single Man*. 1964. Vintage, 2010.

Kincaid, Jamaica. *Lucy*. Plume, 1991.

Lewis, Janet. *The Wife of Martin Guerre*. Swallow Press, 1980.

*The Big Lebowski*. Directed by Ethan and Joel Cohen, performances by Jeff Bridges, John Goodman & Julianne Moore, Working Title Films, 1998.

The Modern Language Association of America. *MLA Handbook*. 8<sup>th</sup> ed, Modern Language Association of America, 2016.

*The Purdue OWL*. Purdue U Writing Lab, 2010. 10 Nov. 2012. [owl.english.purdue.edu/owl/](http://owl.english.purdue.edu/owl/)

Rhys, Jean. *Wide Sargasso Sea*. Penguin, 2000.

Shiel, M. P. *The Purple Cloud*. Edited by John Sutherland, Penguin, 2012.

Strand. Mark. "The Mailman." *Reasons for Moving Darker & The Sargentville Notebook*. Knopf, 2003, p. 7.

Williams, Tennessee. *A Streetcar Named Desire*. *The Norton Anthology of American Literature*. Shorter 6<sup>th</sup> edition, edited by Nina Baym, Norton, 2003, pp. 2301-2363.