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Style Sheet
Guidelines for Term Papers, Essays, and Presentations in English and American Literary and Cultural Studies and Linguistics

Adapted from The Modern Language Association of America's 9th edition of the *MLA Handbook*.

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Contents

0. How to Use These Guidelines 4

1. Principles of Academic Writing 5

1.1 Research as Exploration and Communication 5

1.2 Selecting a Topic and Critical Concepts 5

1.3 General Structure 6

1.4 Paragraphing 7

1.5 Best Practice: Textual Analysis and Logical Argumentation 7

2. Language, Style, and Grammar 8

2.1 Scientific Language 8

2.2 Style 8

2.3 Spelling 8

2.4 Punctuation 9

2.5 Capitalisation 9

2.6 Inclusive Language 10

3. Formal Aspects: Layout Conventions 11

3.1 Title Page 11

3.2 Word Count 11

3.3 Contents Page 12

3.4 Optional Elements: Illustrations 13

3.5 Page Layout 14

3.6 Works Cited 14

3.7 Declaration of Authorship 16

3.8. Frequent Formal Mistakes 17

4. Conducting Research 18

4.1 The Library 18

4.2 A Selection of Useful Research Sources 19

4.3 Searching a Catalogue or Reference Database 19

4.4. Evaluating and Keeping Track of Source Material 19

5. Documentation of Sources 20

5.1 Plagiarism 20

5.2 Preventing Plagiarism 21

5.3. Usage of Generative AI Tools 21

5.4 MLA Documentation Style 22

5.5 Integrating Sources in Your Own Text 25

5.6 Formatting Entries in the List of Works Cited 25

5.7 Core Elements 26

6. Examples of Entries in a List of Works Cited 30

Works Cited: 42

0. How to Use These Guidelines

This rather lengthy document contains the most important information you need in order to write and present term papers, essays, final theses as well as the written material relating to oral presentations in Literary or Cultural Studies in a successful and correct way. While it is useful to read through the entire style sheet at least once before you start working on your paper, please note that not all chapters of the style sheet should and can be used in the same way. You will find that some chapters and subchapters (especially chapters 1 and 4 and parts of chapters 2 and 5) provide a lot of fundamental information, including advice about useful working techniques. Other chapters, in contrast, are primarily designed to be used as check-lists to ensure, for example, that your paper is complete (chapter 3) or that you use language correctly (parts of chapter 2) and stick to established formal conventions (e.g. chapters 3.8, 5.3 and chapter 6).

In addition to these guidelines, we would also like to draw your attention to the **online learning module "How to Write a Term Paper" on ILIAS**. It is also designed as an introduction to the topic and combines key information about the structuring, formatting and writing of term papers with some self-test exercises. You can check it out by signing up via

https://ilias.uni-passau.de/ilias/goto.php?target=crs_113034&client_id=intelec

The password is "Dickinson_2020" (without the quotation marks).

1. Principles of Academic Writing

1.1 Research as Exploration and Communication

- We undertake research in order to explore an idea, investigate an issue, solve a problem, and make an argument.
- The research paper is generally based on a combination of **primary** (e.g. novel, film, text, performance, interviews) and **secondary sources** (e.g. articles, books, scientific debates). While primary sources constitute your object of research (i.e. the text(s) you analyse and interpret), secondary sources are the academic backbone of your text in providing scholarly discourses on your object of research and the theoretical foundation to your approach.
- Research entails **discovering, adopting**, and **assessing** others' research and developing, articulating, and summarising one's own ideas.
- A research paper is a form of **written communication** that follows a set of conventions. This entails a **critical engagement** with both your primary and secondary sources.

1.2 Selecting a Topic and Critical Concepts

- Your paper should relate to an important aspect of the seminar.
- The topic of your research paper needs to be problem-oriented: narrow your topic by focussing on a single aspect of the subject or a particular approach to the problem.
- You can use methods of brainstorming, mind-mapping, and clustering to find your focus.
- If your choice is limited by a particular list of topics you still need to decide which aspects to explore or which approach to use.
- When you introduce theoretical concepts in your paper and wish to provide a definition, use a reference book that is specific to your subject area (*fachterminologisches Wörterbuch*), e.g. a dictionary of literary terms or a dictionary of cultural studies, rather than a general dictionary, such as the *Oxford Dictionary of English* or *Duden*. Note that in most cases, citing a definition from a dictionary of literary or cultural terms won't suffice – you will also have to cite and engage with texts by the key theorists who have developed or worked with this concept.
- Come up with a good and pointed title.

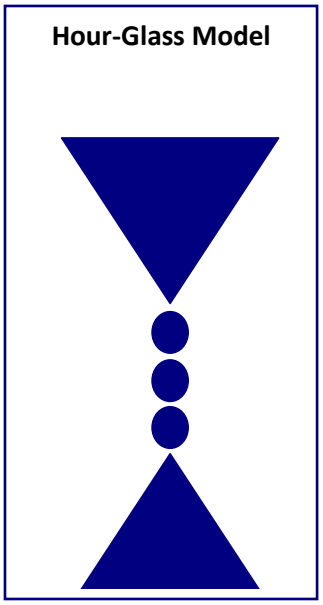
Instead of "Mary Shelley's *Frankenstein*" rather use
"The Conflict between Religion and Science in Mary Shelley's *Frankenstein* (1818)"

1.3 General Structure

Any research paper contains an introduction, a main part, and a conclusion.

- The **introduction** includes (1) a teaser and lead-in to the topic with a historical and/ or cultural contextualisation of your topic, (2) **your central research question(s)** and **thesis statement**, (3) a brief outline of the structure and approach of your research paper.
- The **main part** (1) introduces and elaborates specific theories and methods relevant to your research topic and (2) contains an interpretation of relevant primary sources; your interpretation serves the development and specification of your main arguments.
- The **conclusion** consists of (1) a brief summary of the arguments and interim results developed in the main analysis. (2) It answers the main question by referring to the meta-level of the topic (see explanation below) and (3) possibly lists further open questions.
- Your research questions and thesis statement form the backbone of your seminar paper. Keep in mind that, in every chapter, you should focus on answering the research questions. That is, the introduction sets up the paper through the thesis statement and every following chapter provides an aspect confirming that statement.

The overall structure of any research paper is based on the so-called "Hour-Glass Model":



- Your paper begins on a general thematic **meta-level**.
- **Narrow the scope** of your paper to **specific aspects** by means of explanation, qualification, and/or definition.
- The main part of your research paper provides **specific examples** which illustrate and specify your topic in reference to context and texts. It supports your line of argumentation by offering examples (direct and indirect quotations) from your primary material. Structure your main ideas by concise paragraphing!
- The summary provides answers to your main question and subsequently relates the results to the overall **meta-level** of the topic. You can, for example, end your analysis by referring back to the title or the teaser of your paper.

1.4 Paragraphing

- Use a **topic sentence** for each paragraph; each paragraph should focus on and elaborate the subject introduced in the topic sentence. Each topic sentence should relate to the topic of your paper and develop the main argument.
- A paragraph is a unit of thought: a paragraph consists of several sentences that develop one line of argument step-by-step, i.e. the sentences illustrate, specify, and exemplify the central issue of the topic sentence.
- **Avoid one- or two-sentence paragraphs**!
- The last sentence of each paragraph should establish a link to the next one.
- This holds true for chapters as well! They should be linked in a way that would make the text of the seminar paper coherent even if the chapter headings were absent.
- Each new paragraph is **either** separated from the former paragraph by a blank line **or** has an indented first line.

1.5 Best Practice: Textual Analysis and Logical Argumentation

- **Never simply summarise or describe the text you are analysing.** Also, a biography of the author/creator of your primary source should not be included if it does not contribute to answering your research questions. Your paper should present a well-informed interpretation of the primary source.
- Support your ideas with concrete examples, references or quotations from the text.
- Explain and elaborate the textual references. Do not let quotations stand by themselves.
- Support your argument by referring to or quoting from relevant secondary sources.
- Use secondary literature adequately. Others' thoughts should not crush your self-developed ideas.
- Make sure that you document your sources correctly.
- Pay attention to argumentative conclusiveness.
- Avoid redundancies.

2. Language, Style, and Grammar

Seminar papers must be written in English. Effective writing depends on clarity, analytical precision, and readability. Pay attention to scientific language, diction, sentence structure, grammar, spelling, punctuation, capitalisation, coherence.

2.1 Scientific Language

Good scholarship requires objectivity and avoids language that implies insubstantial or irrelevant generalisations.

Dos	Don'ts
▪ Use appropriate scientific language and terminology. ▪ The sparing usage of "I" or "my" in the introduction or conclusion is okay.	▪ Avoid subjective opinions and statements (e.g. "I suppose"). ▪ Avoid the frequent use of the first person (e.g. "I think", "I will").

2.2 Style

Dos	Don'ts
▪ Use the present tense when writing about literary works, essays, paintings, etc. ▪ Use short concrete sentences. ▪ Use scientific language. ▪ Use a Thesaurus.	▪ Do not use sentence fragments, even for effect. ▪ Avoid the frequent use of the passive voice. ▪ Avoid clichés and slang. ▪ Avoid meaningless filler words.

2.3 Spelling

Spelling should be consistent throughout the research paper.

Dos	Don'ts
▪ When you use quotations, you must reproduce all accents and other marks as they appear in the original. ▪ Use spell check. ▪ Proofread the paper.	▪ Do not misspell words. ▪ Do not mix American and British English. ▪ Avoid contractions (e.g. don't, it's).

2.4 Punctuation

Punctuation clarifies sentence structure.

Use a **comma**

- to join two independent clauses. The comma must be followed by a coordinating conjunction (and, but, or, for, so, yet).
- to separate three or more words, phrases, and clauses in a series.
- to set off introductory phrases and clauses.

Use a **semicolon**

- between independent clauses not linked by a conjunction.
- between items in a series when the item contains commas.

Use a **colon**

- to introduce a list, an elaboration, the formal expression of a rule.
- to introduce a quotation that is independent from the main sentence.

Examples:

- Congress passed the bill**,** and the president signed it into law.
- The poem is ironic**,** for the poet's meaning contrasts with her words.
- Shakespeare has inspired films**,** operas and paintings.
- Instead of eating half a cake or a dozen cookies**,** I now grab a banana.
- Critics praise the novel's unaffected**,** unadorned style.
- The angry villagers**,** who carried torches**,** threatened the scientist.
- The coat is tattered**;** I hope to mend it.
- The plot is founded on deception**:** the three main characters have secret identities.

Make sure to use **quotation marks and apostrophes** correctly:

- Use English quotation marks **"…"**, not German ones **„…"**.
- Make sure to use the apostrophe ', not the accent ´: Shakespeare's, not Shakespeare´s.

2.5 Capitalisation

In a title, subtitle, or whenever you cite the title from a published work, capitalise the first and all following principal words including those that follow hyphens or compound terms.

Capitalise	**Do Not Capitalise**
nouns, pronouns, verbs, adjectives, adverbs, subordinating conjunctions:	articles, prepositions, coordinating conjunctions, "to" in infinitives:
*The **Flower** of Europe*, *Save **Our** Children*, *This **Is** Literature*, *The **Ugly** Duckling*, *Only **Slightly** Corrupt*, *One If by Land.*	*Under **the** Bamboo Tree*, *The Merchant **of** Venice*, *Romeo **and** Juliet*, *How **to** Play Chess.*

This rule applies to titles in English, whereas there is no deviation from regular spelling in titles in different languages.

2.6 Inclusive Language

"Inclusive language aims to be respectful to others by treating language describing individual and group identity with sensitivity and by avoiding bias that could make some people feel excluded." (Modern Language Association 89)

- Check whether terms that specify a subject's ethnicity, religion, gender, sexual orientation, disability, age or economic status are really relevant to your context. Including information such as, e.g., African American congresswoman, transgender actor, female director, may be unnecessary and place the subject outside the norm.
- When using references to identity, be precise. Refrain from applying broad terms to diverse populations (e.g. 'Sunni Muslims in India' instead of 'the Muslim community') and avoid perpetuating stereotypes.
- Minimize pronouns that exclude. When expressing an idea or action in which a person's gender is irrelevant, you can use the non-gender-specific singular pronoun *they*.
- Aim for gender-neutral terms (e.g. 'human-made' instead of 'man-made').
- When real persons or characters in texts use non-gender-specific pronouns to refer to themselves, follow these pronouns, if given.
- Avoid giving negative connotations to the experiences of others. Avoid descriptions such as 'suffers from', 'victim of' or 'wheelchair-bound'.
- Consult a dictionary to check for offensive terms when uncertain about using a term. When quoting an offensive term from a source, you should include a note indicating the term's offensiveness or use a dash after the first letter of a term in order not to reproduce it fully.
- Choose terms of identity that respect your subject: people-first language vs identity-first language (e.g. 'a person with autism' rather than 'an autistic person') according to the preferences of the individuals or groups concerned.

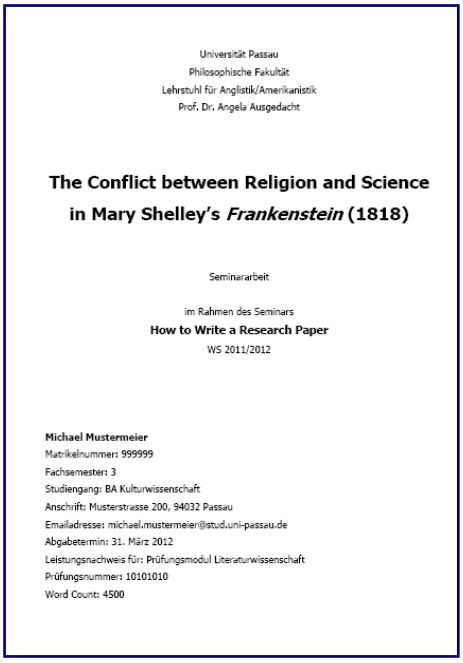
3. Formal Aspects: Layout Conventions

All papers must be word-processed. A research paper contains the following elements: title page, contents page, text, list of works cited, declaration of authorship (*Eigenständigkeitserklärung*).

3.1 Title Page

The title page features (1) context information: university, title of the seminar, name of instructor, semester in which the seminar took place; (2) information about yourself and your paper: title of the seminar paper, name, address, email address, student number (*Matrikelnummer*), course of study, date of submission, word count, and, most importantly, requested credit allocation (i.e. *Art der Prüfungsleistung* und *Prüfungsnummer*). Do not use the university's logo on the title page or anywhere else in your seminar paper!

Sample Title Page



Universität Passau
Philosophische Fakultät
Lehrstuhl für Anglistik/Amerikanistik
Prof. Dr. Angela Ausgedacht

The Conflict between Religion and Science in Mary Shelley's *Frankenstein* (1818)

Seminararbeit

im Rahmen des Seminars
How to Write a Research Paper
WS 2011/2012

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Leistungsnachweis für: Prüfungsmodul Literaturwissenschaft
Prüfungsnummer: 10101010
Word Count: 4500

You can download a template of the title page from our website.

3.2 Word Count

Proseminar	1 x 4,000 words +/- 10%
Hauptseminar	1 x 7,000 words +/- 10%

The word count includes the text of the seminar paper proper including footnotes. It excludes the title page, contents page and the list of works cited.

3.3 Contents Page

Sample Contents Page (of a paper with the topic "The Female Cultural Sphere in 19th-Century American Short Fiction by Women: Kate Chopin and Charlotte Perkins Gilman")

Contents

1.	Introduction	1
2.	The Female Cultural Sphere in the U.S. in the Second Half of the 19th Century	2
	2.1. The Cult of True Womanhood	3
	2.2. Female Social Reform and the Early Feminist Movement	4
3.	The Female Sphere in Nineteenth-century Fiction	4
	3.1. Local Color vs. Regionalism	5
	3.2. Breaking with Literary and Cultural Conventions and Taboos	6
4.	Kate Chopin and Charlotte Perkins Gilman as Case Studies	6
	4.1. Kate Chopin: Local Color Writing as Female Agenda	9
	4.2. Charlotte Perkins Gilman: Social Reforms as Driving Force	12
5.	Conclusion	13
	Works Cited	15

All the headings on the contents page must be identical to the headings in the text.

Dos	Don'ts
▪ The headings should tell a 'story' and give a first impression of how you develop your topic. ▪ There is always an "Introduction" and a "Conclusion". ▪ Choose topic headings or sub-headings which outline the content of your paper. ▪ Sub-headings serve the clarification of main headings. ▪ Make sure to keep up the flow of the paper even between chapters, i.e. create transitions. ▪ Begin pagination with the Introduction.	▪ Avoid literal repetitions of headings (e.g. 2. Women's Liberation; 2.1. Women's Liberation and Counterculture). ▪ Avoid filler words, one-worded headings, generalisations, questions and specialised terms. ▪ Avoid more than three levels for the structure of the paper (hence no 2.1.1.1. etc.). ▪ Do not use sub-headings if you only have one sub-item (e.g. if you write 2.1. you must at least write 2.2.).

Dos	Don'ts
▪ Number all pages consecutively throughout the research paper. ▪ If necessary, place the List of Abbreviations/Figures/Tables after the Contents page. ▪ If there is an appendix (*Anhang*), it is placed after the Works Cited pages.	▪ Do not add a number before "Works Cited". ▪ Do not use the abbreviation "p." before a page number in the table of contents. ▪ Do not include the "Declaration of Authorship" in the table of contents.

3.4 Optional Elements: Illustrations

Depending on your topic, you may want to include visual material or illustrations, e.g., photographs or diagrams, to support your argument. All visual aids included in your paper require a label, a number, a caption and information on the source.

Label: You will most likely use what is labelled figure (abbreviated "fig."), i.e. photographs, images, diagrams, maps, …, (other labels are table for tables and example for music scores).

Number: illustrations are numbered consecutively.
The label and the number assigned to your visual aid appear in two places in your paper: in the text to refer to the figure in question and in the caption beneath the image.

Caption: Provide all necessary information pertaining to your illustration in a caption beneath it. In addition to the label and number, the caption includes a title or description and a reference to the source.
Since the source is listed in full in the caption, it is not necessary to include an additional entry in the works cited.
Example:
… illustrated by the different levels of narrative communication (see fig. 1).

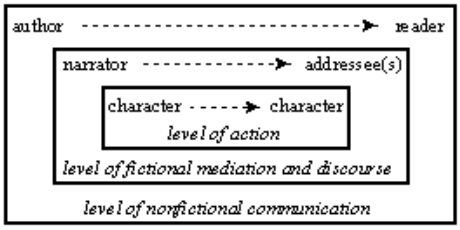

Fig. 1. Levels of Narrative Communication. Manfred Jahn, *Narratology: A Guide to the Theory of Narrative*, English Department, University of Cologne, 2017, www.uni-koeln.de/~ame02/pppn.htm.

Note: If you refer to an image but do not include it in your paper, reference your source in the works cited.

3.5 Page Layout

- **Margin**: 3 cm on each side.
- **Font**: with serifs (e.g. Times New Roman) in the standard size of 12 points. Use the same font in the size of 10 points in footnotes.
- **Spacing**: 1.5 in the body of the text. 1.0 in the footnotes.
- **Setting**: full justification (*Blocksatz*)
- **Long quotations**: Direct quotations that are longer than three lines are indented on the left margin (1,25 cm) and set to 10 points, 1.0 spacing, and full justification (see example in section 5.4. below).

3.6 Works Cited

- The list of works cited appears at the end of your paper.
- Begin the list on a new page and number all pages.
- As the heading "Works Cited" indicates, this list only contains works (including DVDs or other media) that you cite in your text.
- The list of works cited can be broken down into primary and secondary sources/literature. However, this is not obligatory.
- Entries in the list are arranged in alphabetical order by the author's last name (or, if the name is unknown, by the title of the publication).
- If an entry runs to more than one line, indent the subsequent line or lines.
- To cite two or more works by the same author, give the name in the first entry only. Thereafter, in place of the name, type three hyphens (---) which stand for exactly the same name as in the preceding title. (If one author has written a work with several different co-authors do not replace their names with the three hyphens)
- You can use programmes like CITAVI to generate your list of works cited and document your sources. The university library offers schoolings on CITAVI.

Sample Layout for a Works Cited Page

Works Cited

Primary Sources

Blade Runner. 1982. Director's cut, Warner Bros., 1992.

Elizabeth I. *Collected Works*. Edited by Leah S. Marcus et al., U of Chicago P, 2000.

Hollinghurst, Alan. *The Swimming Pool Library*. Vintage, 2004.

---, *The Line of Beauty*. Pan Macmillan, 2005.

Secondary Sources

Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan 2013, pp. 193-200.

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

Dewar, James A., and Peng Hwa Ang. "The Cultural Consequences of Printing and the Internet." *Agent of Change: Print Culture Studies after Elizabeth I. Einstein*, edited by Sabrina Alcorn Baron et al., U of Massachussetts P, 2007, pp. 365-78.

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

Groot Kormelink, Tim, and Irene Costera Meijer. "Material and Sensory Dimensions of Everyday News Use." *Media, Culture, and Society*, vol. 41, no. 5, 1 July 2019, pp. 637-53. *Sage Journals*, https://doi.org/10.1177/0163443718810910.

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

United States, Congress, House, Permanent Select Committee on Intelligence. *Al-Qaeda: The Many Faces of an Islamist Extremist Threat*. Government Printing Office, 2006, 109th Congress, 2nd session, House Report 615.

3.7 Declaration of Authorship

A declaration of authorship is added to your paper after the works cited (or appendix, if you have one). This page is not numbered or included in the table of contents.

Eigenständigkeitserklärung
Declaration of Authorship

Hiermit bestätige ich_____(Name, Matrikelnummer), dass ich die vorliegende Arbeit selbstständig und ohne unzulässige Hilfe verfasst und keine anderen als die angegebenen Quellen und Hilfsmittel benutzt sowie die wörtlich und sinngemäß übernommenen Passagen aus anderen Werken kenntlich gemacht habe. Die Arbeit ist weder von mir noch von einer anderen Person an der Universität Passau oder an einer anderen Hochschule zur Erlangung eines akademischen Grades bereits eingereicht worden.
I, _____(full name and matriculation number), hereby confirm that I am the sole author of this work, that I have written it independently without unauthorised assistance, that I have not used any sources or aids other than those duly disclosed, and that I have clearly indicated all passages taken verbatim or paraphrased from other works. Furthermore, I confirm that this work has not been submitted previously by me or by any other person to the University of Passau or to any other higher education institution for the purpose of obtaining an academic degree.

Zustimmung zur Plagiatsprüfung mittels Plagiatssoftware
Consent to plagiarism check by means of plagiarism detection software

Der Plagiatsprüfung mittels einer Plagiatssoftware wird zugestimmt / nicht zugestimmt.
I consent / do not consent to the use of plagiarism detection software to conduct a plagiarism check.

Mit der Zustimmung zur Verwendung einer Plagiatssoftware räume ich der Universität Passau zum Zwecke der Überprüfung meiner schriftlichen Arbeit in anonymisierter Form ein einfaches Nutzungsrecht ein.
By consenting to the use of plagiarism software, I grant the University of Passau a non-exclusive licence to use my written work in anonymised form to conduct the plagiarism check.

_____	_____
Ort, Datum *Town/city, date*	Unterschrift *Signature*

3.8. Frequent Formal Mistakes

The following list is not exhaustive but can hopefully help you to avoid some of the most frequent formatting mistakes. Make sure to proofread and revise your text well before submission, follow this style sheet closely, and consult the *MLA Handbook* for more exhaustive instructions.

- Wrong use of double punctuation marks: A concluding period at the end of a sentence is placed after the final in-text citation of the sentence. Do not retain the period closing the quoted sentence but move it outside of the quotation marks!
- Wrong use of single and double quotation marks: When directly quoting a source or emphasising terms with single quotation marks (also referred to as inverted commas) remain consistent in your use of superscript, opening and closing quotation marks.
  Do not use sub- and superscript quotation marks as employed in German writing:

  „This use of quotation marks is incorrect."

  "This use, however, is correct."

  Do not mix 'curly' and 'straight' quotation marks in your text. Though the *MLA Handbook* does not explicitly oppose straight quotation marks, the use of so-called curly quotation marks is customary. However, using a mixture of both is to be avoided!

  Do not use an accent mark instead of an apostrophe. When forming some plurals or to indicate possession, make sure to use the curled apostrophe which, on German keyboards, is identical with the single quotation mark positioned over the right shift-key.

  What's worse than using contractions in academic writing?

  Not knowing the difference between accent marks (´;`) and apostrophes (').

- Inconsistent use of fonts and font sizes: Remain consistent in the font you use for your document. This means the main body of the text, footer (i.e. page numbers), and footnotes need to be identical. You can alter the font globally under the styles-tab in your document.
  Footnotes and set-off quotations have a smaller font size. However, apart from this, do not mix font sizes in your text. This also applies to your contents page which should be consistent with the rest of the document.

- Incorrect formatting of set-off quotations: Any direct quote that is longer than three full lines follows the guidelines presented in section 3.5. Additionally, do not use

quotation marks for set-off quotations and place the concluding punctuation mark before the in-text citation as shown in the examples in section 5.4.

- Incorrect formatting of titles: Any title of a published work needs to be formatted according to the guidelines presented in section 5.6. This applies to every written mention of a title in all parts of your paper.
- Titles of primary sources may be abbreviated when used in the main text of your paper. Titles of secondary sources that are included in your running text and parenthetical citations may also need to be shortened or abbreviated. Shortened titles of works should be concise yet unambiguous. Retain as much of the title as necessary to identify the source in question. If necessary, you may use abbreviations in parenthetical citations. If so, include only the first letter of each capitalised word of a title.
- Incorrect use of dashes and hyphens: A dash – sometimes referred to as em-dash due to its length equal to the letter 'm' – is commonly used to indicate an interruption to include additional information and in its function can be compared to parentheses. The previous sentence uses dashes. The shorter hyphen, however, is used to connect two or more words to mark their connection (e.g., "a single-handed sailor") or indicate number ranges (e.g., pp. 2-7).
- When using footnotes, make sure to use the same font in your footnotes and main text. Footnote numbers are placed in superscript (i.e., *hochgestellt*) and placed after a mark of punctuation (exception: in case of a dash, the number is placed before it).

  Example:

  > Las Casas asserts that preachers who spread the gospel in the context of war are "unworthy to have their words believed" (173).[2]

4. Conducting Research

4.1 The Library

- The library is your most reliable guide as you conduct research for papers.
- Ask about introductory leaflets or use the guided tours and introductory classes offered by the library.
- Library resources include electronic resources (e.g. online catalogue, reference works, bibliographic and full-text databases, e-books), print resources (e.g. books, journals, newspapers, magazines), and other non-print media (e.g. films, sound recordings)

4.2 A Selection of Useful Research Sources

Library Open Shelves:	sections for reserved works, reference works, key text collections, textbook collection, periodicals

Library Online Information System at the *Universitätsbibliothek Passau:*

- Library Catalogue of Holding Loan (*Präsenzbestand* and *Magazin*): *Passauer Suchportal*
- Library Catalogue of Inter-Library Loan (*Fernleihe*): *Bibliotheksverbund Bayern (BVB)*

Bibliographic Databases:	*MLA*, *Virtual Library of Anglo American Culture*
Full-Text Databases:	*ARTstor*, *Early English Books Online*, *JSTOR*, *Project Gutenberg*, *Project Muse*, etc.
Media Centre:	Sprachenzentrum Videothek, NK R 315

4.3 Searching a Catalogue or Reference Database

The following items may help you to find the source you are looking for in an online library catalogue:

- Author
- Subject
- Form of Publication
- Call Number (*Signatur*)
- Title
- Keyword
- Year of Publication
- International Standard Book Number (ISBN)

4.4. Evaluating and Keeping Track of Source Material

- Evaluate all sources you use for your research.
- Focus on authority, accuracy, and currency of the sources.
- Enter the full information about the sources into a file.
- When you add sources to your working bibliography, be sure to enter all the information needed for the list of works cited.
- Whenever you consult a source, verify the publication facts against your records.

5. Documentation of Sources

5.1 Plagiarism

YOU ALWAYS NEED TO DOCUMENT YOUR SOURCE

when you are quoting, paraphrasing or summarising ideas and arguments.

OTHERWISE YOU ARE COMMITTING

PLAGIARISM.

Plagiarising results in a fail!

- "Plagiarism is presenting another person's ideas, words, or entire work as your own" (Modern Language Association 96), i.e. plagiarism is not crediting another author for their ideas or words. To plagiarise means to commit literary or intellectual theft. Plagiarising constitutes fraud.
- General forms of plagiarism include: paraphrasing wording, taking a particular apt phrase, presenting an identical line of thinking, one-on-one translation without documentation.
- Only information and ideas broadly known by your readers and widely accepted by scholars, such as the biography of an author or the dates of historical events, can be used without documentation.
- Remember: If you turn in a paper or thesis written by someone else, even if you paid for it, this constitutes plagiarism.
- Much of accidental plagiarism can be avoided by careful and thorough note-taking. Note whether you are summarizing or quoting directly and clearly identify the source and location of your note, i.e. record titles and page numbers, save websites or take digital images of your source. (Note-taking apps can help with the organization of your notes!)
- Give credit. Accurately cite the source for your ideas.
  - Example:

    Passage in the source:

    American Exceptionalism as our founders conceived it was defined by what America *was*, at home. Foreign policy existed to defend, not define, what America was.

Paraphrase without indication of source (unacceptable):
American exceptionalism as the founding fathers envisioned the concept was given by America as a homeland. Programs focused on other countries were there to protect America, not delineate it.

Paraphrase (correct):
As Walter A. McDougall argues, for the founding fathers American exceptionalism was based on the country's domestic identity, which foreign policy did not shape but merely guarded (37).

Work Cited:
McDougall, Walter A. *Promised Land, Crusader State: The American Encounter with the World since 1776*. Houghton Mifflin, 1997.

5.2 Preventing Plagiarism

- Pay attention during your research process and clearly mark notes that include borrowed sources with page numbers.
- When citing a source remember to add your own contribution, such as an explanation on how the author uses the given information. Do not only present a list of different quotes.
- Keep in mind that paraphrasing means to summarise or compress an argument. Using synonyms while keeping the same sentence structure as given in your source does NOT count as paraphrasing.
- Remember to include an in-text citation to give credit to authors after your paraphrased passage in order not to present it as your own.
- Distinguish paraphrased passages from your own words by signposts including the author's name or the title of the consulted work.

5.3. Usage of Generative AI Tools

- For information on how the individual professorships and chairs of British and American Studies regulate students' usage of generative AI tools in seminar papers, portfolios, presentations and other forms of *Prüfungsleistungen*, please consult the guidelines of the respective professorship or chair.
- Using AI instruments like traditional tools for purposes such as checking spelling, grammar or style, or like a thesaurus is fine, and you do not need to document this kind of AI usage.
- However, if you reproduce text produced by AI tools or if you use generative AI tools for any other steps in the process of academic writing (e.g. finding a topic, structuring,

working with secondary literature), this must be documented. Otherwise you're committing plagiarism.

5.4 MLA Documentation Style

When quoting your source material and documenting it in the list of works cited, make sure that you adhere to the **MLA (Modern Language Association) documentation style** (www.mla.org/style). The basic MLA guidelines are explained in the following. If you have further questions, please consult the current edition of the *MLA Handbook*, which is available at our library. Additionally, there are a number of online resources which explain the documentation style and offer examples, e.g. the Purdue Online Writing Lab (https://owl.purdue.edu/).

- For all papers, use the so-called **parenthetical (in-text citation) style**! This means that when you quote from a book, an article, or any other source, the quotation should be followed by a parenthetical citation with the information where the quotation can be found.
- **Footnotes** are only used for necessary explanatory remarks or content-related comments.
- **References in the text** must clearly point to specific sources in the works cited.
- According to MLA guidelines, you must provide both the **name of the author and the page number** in the citation, e.g. (Müller 35).
- You may abbreviate the **titles of primary sources**, e.g. *Brick Lane* (*BL* 15), but should briefly explain the use of this abbreviation in a footnote or, when using several abbreviations, in a list of abbreviations.
- If a work has **two authors** (e.g. Michael Dorris and Louise Erdrich), include both last names in the citation, connected by "and", e.g. (Dorris and Erdrich 23).
- If the work has **three or more authors** (e.g. John Brown, Klaus Turm, Fred Smith, John Fry), give the first author's last name followed by "et al.", e.g. (Brown et al. 10).
- When referring to **more than one work**, use a semicolon to separate the citation, e.g. (Brown et al. 10; Müller 35).
- If you use **more than one author with the same last name** (e.g. Andrew Patterson and Lee Patterson), add the first letter of the first name, e.g. (A. Patterson 183-85), (L. Patterson 230).
- If you use **more than one work by the same author** (e.g. Michael A. K. Halliday's *Language as Social Semiotic* and *An Introduction to Functional Grammar*), add a shortened version of the title, e.g. (Halliday, *Language* 25), (Halliday, *Functional Grammar* 85).

- If **no author** is given, cite a work by the title, e.g. ("Ideology" or *Beowulf*)
- When **quoting a reference that is not originally from the source you have**, include the abbreviation "qtd. in" (quoted in) before the indirect source in the parenthetical reference, e.g. (Watt qtd. in Hunt and Jacob 493). However, citations taken from a secondary source should generally be avoided; consult the original work whenever possible.
- When one source is referenced twice or more frequently in a row, the **second and following parenthetical citations** omit the author's name, e.g. "aaaa" (Müller 12); "bbbb" (10).
- If the **author's name is already mentioned** in the sentence containing the quotation, the following parenthetical citation omits the author's name and only mentions the page number, e.g.: Smith points out that xyz (10); According to Smith, "xyz" (19). This also applies if only a work's title is given, e.g.: *Reading at Risk* notes that "xyz" (3).
- Use **shortened titles** in parenthetical citations, e.g.: in running text: *Reading at Risk*; in parenthetical citation: (*Reading*); in works-cited list: *Reading at Risk: A Survey of Literary Reading in America*.
- Shorten the names of **corporate authors** (government agencies, organizations, etc.) in parenthetical citations, e.g.: in running text: National Academy of Sciences and the Royal Society; in parenthetical citation: (National Academy 9); in works-cited list: National Academy of Sciences and the Royal Society. It is important that the author can still be easily found in the list of works cited.
- Direct **quotations longer than three lines** are indented (see above for layout specifications). Do not use quotation marks for these set-off quotations.
- When **quoting from a poem**, refer to the lines in parentheses, e.g. (6-10).
- When **quoting from a drama**, give number of act, scene, and lines in parentheses, if available, e.g. (2.4.254-58). Otherwise give the page number(s).
- If you quote **two to three lines from a poem** within the continuous text, use a slash (/) to separate them. If a stanza break occurs, mark it with two forward slashes (//). If you quote more than three lines, create an indented set-off quotation.
- If the title of your source is a description, shorten the description, as you would shorten a regular title, e.g.: in works-cited list: Advertisement for Upton Tea Imports; in parenthetical citation: (Advertisement).
- If you wish to **omit a word or a sentence** from the passage you are quoting, use ellipses in square brackets: "[…]". Square brackets are also used to align subject, verb

form, and capitalisation, etc. in order to fit sentence fragments into the continuous text.

- If you quote a **text in your paper that is itself contained in quotation marks**, convert the quotation marks in your quote to single quotation marks (‘…’). Example: François Grosjean explains that “in the sentence ‘Look at the corns on that animal,’ the meaning of the French word *cornes* (horns) has been added to that of the English word ‘corn’” (70).
- If you end a sentence with a quote, the **final period comes after the parenthetical citation**.
- Even when you use a direct quotation, make sure that the syntax of your sentence is correct. Do not put a period in the middle of one of your sentences, even if the sentence you quote ends with one.

Examples:

Publications with page numbers:

- Noam Chomsky defines a language as “a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements” (13).
- In generative grammar, a language is understood as “a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements” (Chomsky 13).
- “Remember that this sentence, like many others, is just an example” (Müller 10).
- Müller stresses that “this sentence […] is just an example” (10).
- Stephen Greenblatt remarks:

  > The ensemble of beliefs and practices that form a given culture function as a pervasive technology of control, a set of limits within which social behaviour must be contained, a repertoire of models to which individuals must conform. (225)

  This notion can be applied to XYZ’s novel.
- Stephen Greenblatt, a literary critic and scholar, perceives “[t]he ensemble of beliefs and practices that form a given culture […] as a pervasive technology of control, a set of limits within which social behaviour must be contained, a repertoire of models to which individuals must conform” (225). This notion can be applied to XYZ’s novel.

Publications without page numbers (e.g. many online sources):

- Dawn Keetley states that “Jordan Peele’s *Get Out* is a masterful exercise in social commentary.”
- “Jordan Peele’s *Get Out* is a masterful exercise in social commentary” (Keetley).

Films, TV series, videos:

- When asked by Michael whether he gets to wear a tutu during his ballet classes, Billy answers that they are "only for the lasses" (*Billy Elliot* 0:17:34).

5.5 Integrating Sources in Your Own Text

Secondary sources can appear in your own text in three distinct ways:

- **Quotations** must be identical to the original; they use a narrow segment of the source document word for word.

  Example:

  In his famous and influential work *On the Interpretation of Dreams*, Sigmund Freud argues that dreams are the "royal road to the unconscious" (5).

- **Paraphrasing** involves putting a passage from the source material into your own words. Paraphrased material is usually shorter than the original passage. It takes a somewhat broader segment of the original source and condenses it slightly.

  Example:

  Freud claims that dreams are a way for the dreamer to work through their unfulfilled wishes in coded imagery (8).

- **Summarising** involves putting the main idea of a secondary source into your own words, including only the main aspects. Summaries are significantly shorter than the original and take a broad overview of the source material.

  Example:

  According to Freud, actual but unacceptable desires are censored internally and then subjected to coding before emerging in a kind of rebus puzzle in our dreams (11-18).

5.6 Formatting Entries in the List of Works Cited

Always try to find the following pieces of information about your sources and separate them with the punctuation marks indicated below:

1. Author.
2. Title of source.
3. Title of container (if your source is published in an anthology, collection etc.),
4. Other contributors,
5. Version/Edition,
6. Number (i.e. of a magazine),
7. Publisher,

8. Publication date,
9. Location (i.e. page numbers, URL, etc.).

Basic Structure of Reference: Surname of the author, rest of the name. Title. Publisher, publication date, location.

5.7 Core Elements

1. Author

The term author is used loosely in this context. It can also apply to others (i.e. editors, translators, directors (if you cite a movie or a TV series), etc.).

a. If the role of that person was anything else than creating the work's main content, include a label that describes the role. This can also be a performer in a movie, if your work focuses on his or her performance, e.g.:

Stewart, James, performer. *Rear Window*. Paramount Pictures, 1954.

b. If an author does not have a surname (name of nobility, premodern names, stage names), do not reverse the name, e.g.:

Elizabeth I. *Collected Works*. Edited by Leah S. Marcus et al., U of Chicago P, 2000.

Lady Gaga. *The Fame*. Interscope Records, 2008.

c. Works without an author are not listed as "Anonymous". List only the information the source provides, e.g.:

Beowulf. Translated by Alan Sullivan and Timothy Murphy, edited by Sarah Anderson, Pearson, 2004.

d. If an author's online handle (e.g., @GrammarGirl) is different from their account name (e.g., Mignon Fogarty), place the online handle in square brackets after the author's account name, e.g.:

Fogarty, Mignon [@GrammarGirl]. "Every once in a while, that Gmail notice asking if you meant to reply to a 5-day-old

message is quite helpful." *Twitter*, 13 Feb. 2019, www.twitter.com/GrammarGirl/status/1095734401550303232.

2. Title

a. The title of the source is *italicized*, if the source is independent and self-contained. This applies across media forms: books, anthologies as well as TV shows or films.

b. Titles of sources that are part of a larger work (e.g. essay in an anthology, article in a journal, book chapter, episode of a TV series) are not italicized and instead put in quotation marks. The larger work (book, journal, TV show) is the container and marked in italics (see below).

c. If you use a source that has a series of well-established abbreviations (i.e. the Bible or Shakespeare plays), you may use these as well. List the edition in your list of works cited. Then use the relevant title abbreviation in your in-text citation; e.g. (Mac. 5.5.17-28) or (1 Chron. 21.8).

3. Container

If your source is part of a larger work (e.g. essay in an anthology, song of an album, episode of a TV series, etc.), you need to indicate this larger medium as the container of your source. The subdivision you cite (essay/song/poem/episode/etc.) is written in quotation marks; the container italicized.

4. Other contributors

If your work focuses on a special aspect of the source (e.g. translation/directing/editing/illustration/narration/etc.), this information has to be added to the reference.
Example:

Saussure, Ferdinand de. *Course in General Linguistics*. Translated by Wade Baskin, Philosophical Library, 1959.

5. Version

This includes the edition number as well as notations such as updated, revised, etc. This applies also to other media forms (director's cut, version, etc.).
Examples:

Blade Runner. 1982. Director's cut, Warner Bros., 1992.

Cheyfitz, Eric. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. Expanded ed., U of Pennsylvania P, 1997.

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

6. Number

a. Books: A text which is too long to be printed in a single book is divided into several books called volumes. If you consult one volume of a numbered multivolume set, indicate the volume number.

b. Journals: Journals are typically numbered. In general, the issues of a journal published in a single year make up one volume. Always add this information to your list of works cited in the following order: volume number (abbreviated "vol."), issue number (abbreviated "no."), date. Comic books are usually numbered as journals and should be listed accordingly.

If your source uses another numbering system, include the number in your entry, preceded by a term that identifies the kind of division the number refers to.

7. Publisher

a. Check how the name of the publisher is presented in the work you are citing to correctly adopt it (including punctuation) in your list of works cited.

b. Abbreviations in publishers' names are acceptable if the name includes 'University' and 'Press'. If applicable use the abbreviation 'UP'. Example: In the source: "University of Massachusetts Press"; in your entry: "U of Massachusetts P". Do not abbreviate the word 'Press' if it is not accompanied by 'University' (e.g., Language Science Press).

c. Leave out terms that present the type of legal corporate entity such as 'Company (Co.),' 'Limited (Ltd.)', etc., and initial articles (*The*).

d. If a source contains both the individual publisher and its parent company, only list the publisher. For example, for a book that names both the "Liveright Publishing Corporation" and "A Division of W. W. Norton & Company," only include "Liveright Publishing" in your list of works cited.

8. Publication Date

The publication date of your source indicates the version you cite. Include the most recent date from the copyrights page, which is usually located in the frontmatter of printed works, or refer to the copyright information given for online works.

9. Location

a. Depending on the medium of your source, the location element may refer to a range of page numbers, a URL, permalink, DOI (i.e., Digital Object Identifier) or a physical location.

b. If the location is a page or a range of pages in a work, precede the page number(s) with 'p.' and 'pp.' respectively.

c. In the case of online works, copy the given locational element directly from the browser or document at hand.

6. Examples of Entries in a List of Works Cited

Book by a single author:

Author's last name, first name. *Title of the Book*. Publisher, publication date.

Works Cited:

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

Citation in Text:

(Jacobs 164-68)

Book by more than one author:

Two authors:

First author's last name, first name, and second author's first name last name. *Title of the Book*. Publisher, publication date.

Works Cited:

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. U of Chicago P, 1980.

Citation in Text:

(Lakoff and Johnson 65)

Three or more authors:

First author's last name, first name, et al. *Title of the Book*. Publisher, publication date.

Works Cited:

Burdick, Anne, et al. *Digital_Humanities*. MIT Press, 2012.

Citation in Text:

(Burdick et al. 25)

Edited Collection, Anthology:

Name(s) of editor(s), editor(s). *Title of Collection/Anthology*. Publisher, publication date.

Works Cited:

Alcorn Baron, Sabrina, et al., editors. *Agent of Change: Print Culture Studies after Elizabeth L. Einstein*. U of Massachusetts P, 2007.

Citation in Text:

(Alcorn Baron et al.)

Note: The in-text citation refers to the whole collection. See below how to cite individual essays in a collection!

Essay in a collection, **work** in an anthology:

Author(s). "Title of Essay." *Title of Collection/Anthology*, edited by editor(s), publisher, publication date, location (i.e. page numbers).

Works Cited:

Bardovi-Harlig, Kathleen. "Pragmatics and Second Language Acquisition." The Oxford Handbook of Applied Linguistics, edited by Robert B. Kaplan, Oxford Academic, 2010, pp. 232- 243.

Citation in Text:

(Bardovi-Harlig 234)

Specific Section of the source (i.e. introduction, afterword, etc.):

With a generic label and no unique title:

Author(s). Title of Section. *Title of the Book*, by author, [edited by editor (if necessary),] publisher, publication date, location (i.e. page numbers).

Works Cited:

Coetzee, J. M. Introduction. *The Confusion of Young Törless*, by Robert Musil, Penguin, 2001, pp. v-xiii.

Citation in Text:

(Coetzee vii)

With a specific title*:*

Author(s). "Title of Section." *Title of the Book*, by author, [edited by editor (if necessary),] publisher, publication date, location (i.e., page numbers).

Works Cited:

Seyhan, Azade. "Novel Moves." *Tales of Crossed Destinies: The Modern Turkish Novel in a Comparative Context*, by Seyhan, Modern Language Association of America, 2008, pp.1-22.

Citation in Text:

(Seyhan 20)

Article in a **reference book**:

"Title of entry." *Title of Reference Book*, edited by editor(s), version, publisher, publication date location (i.e., page numbers).

Works Cited:

"Ideology." *The American Heritage Dictionary of the English Language*, edited by Anne H. Soukhanov, 3rd ed., Houghton Mifflin, 1992, p. 345.

Citation in Text:

("Ideology")

Article in **periodical** (journal, magazine, newspaper, etc.):

Author(s). "Title of the Article." *Title of the Periodical,* volume number, issue number, publication date, location (i.e. page numbers).

Works Cited:

Schneider, Edgar W. "The Dynamics of New Englishes: From Identity Construction to Dialect Birth." *Language*, vol. 79, no. 2, Jun. 2003, pp. 233-281.

Citation in Text:

(Schneider 245)

Article in **online database**:

Author(s). "Title of the Article." *Title of the Periodical*, volume number, issue number, publication date, location (i.e. page numbers). Title of database, location (i.e. URL or DOI).

Works Cited:

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante." *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69-88. *JSTOR*, www.jstor.org/stable/41403188.

Citation in Text:

(Goldman 70)

Works Cited:

Groot Kormelink, Tim, and Irene Costera Meijer. "Material and Sensory Dimensions of Everyday News Use." *Media, Culture, and Society*, vol. 41, no. 5, 1 July 2019, pp. 637-53. *Sage Journals*, https://doi.org/10.1177/0163443718810910.

Citation in Text:

(Groot Kormelink and Costera Meijer 642)

If an article has a DOI (a clear identification number for scientific publications), include it at the end of the entry, e.g.: https://doi.org/10.1353/mod.2016.0011.

Web Publications:

Author(s). "Title of the Article." *Title of the Website/Database*, publication date, location (i.e. URL).

Works Cited:

Hollmichel, Stefanie. "The Reading Brain: Differences Between Digital and Print." *So Many Books*, 25 Apr. 2013, somanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/.

Citation in Text:

(Hollmichel)

Note: Keep URLs short, i.e. do not include the strings of numbers and letters at the end of an URL. Do, however, keep the path, as seen in the example above.

Posts on **Social Media Platforms**:

Author(s). "Title/First Line of the Post." *Social Media Platform*, publication date, location (i.e. URL).

Note: **If the post does not have a title, use the first line as a title.** This can be abbreviated; in this case, end title with ellipses to indicate abbreviation.

Works Cited:

Downey Jr, Robert. "HA! This is what happens when you google yourself, kids …." *Facebook*, 28 Nov 2014, www.facebook.com/robertdowneyjr/photos/a.156205521214588.1073741828.154213784747095/366717156830089/?type=3&theater.

Citation in Text:

(Downey Jr)

Twitter*:*

Single tweet

Works Cited:

Fogarty, Mignon [@GrammarGirl]. "Every once in a while, that Gmail notice asking if you meant to reply to a 5-day-old message is quite helpful." *Twitter*, 13 Feb. 2019, twitter.com/GrammarGirl/status/1095734401550303232.

Citation in Text:

(Fogarty)

Twitter thread or conversation

Works Cited:

Sykes, Sam et al. "@ChuckWendig yo, can you help me out." *Twitter*, 27 July 2017, twitter.com/SamSykesSwears/status/890751932779839488.

Citation in Text:

(Sykes et al.)

Works Cited:

Lilly [@uvisaa]. "[I]f u like dark academia there's a good chance you've seen my tumblr #darkacademia." *TikTok*, 2020, www.tiktok.com/@uvisaa/video/6815708894900391173.

Citation in Text:

(Lilly)

Note: When alphabetizing works for your list of works cited, ignore symbols and order according to first letter of user name. Include author's handle in brackets after user name if the handle differs significantly from their real name.

Government Publications:

Offline:

Author. *Title*. Publisher, publication date.

Works Cited:

United States, Congress, House, Permanent Select Committee on Intelligence. *Al-Qaeda: The Many Faces of an Islamist Extremist Threat*. Government Printing Office, 2006, 109th Congress, 2nd session, House Report 615.

Citation in Text:

(United States 2)

Online:

Author. *Title*, location, publication date, URL.

Works Cited:

United States, Congress, House, Office of the Law Revision Counsel. *United States Code*, 8 Nov 2019, uscode.house.gov

Citation in Text:

(United States)

Government Document ublished on an Official Government Website:

Author. *Title*. Location, URL. Publication Date.

Works Cited:

United States, Congress, House. *Improving Broadband Access for Veterans Act of 2016*. Congress.gov, www.congress.gov/bill/114th-congress/house-bill/6394/text. 114th Congress, 2nd session, House Resolution 6394, passed 6 Dec. 2016.

Citation in Text:

(United States 5)

Note: If you have more than one entry for different administrative units of the same government/organisation in your works cited, specify each entry in the parenthetical citation only as much as you need to locate the entry in the works cited, e.g. (United States, Supreme Court) and (United States, Congress).

Film/TV Series/ TV Show:

Film:

Title. Directed by director(s), performance by (if you focus on the performance of an actor/actress), distributor, release date.

Works Cited:

Casablanca. Directed by Michael Curtiz, performance by Ingrid Bergmann, Warner Bros., 1942.

Citation in Text:

(*Casablanca* 00:32:12)

TV Broadcast:

Title. Directed by director(s), performance by (if you focus on the performance of an actor/actress), TV station, broadcast date.

Works Cited:

Queens of Jazz: The Joy and Pain of the Jazz Divas. Directed by Chris Rodley, BBC Four, 10 May 2013.

Citation in Text:

(*Queens of Jazz* 00:03:20)

Episode of TV Series:

"Episode Title." *Show Title*, created by creator(s), performance/directed/edited/etc. by (if you focus on the performance/directing/editing/etc.), season number, episode number, production company, broadcast/release date, location (e.g. disc number, if you refer to a DVD box-set edition).

Works Cited.

"Bart the Lover." *The Simpsons*, created by Matt Groening, written by Jon Vitti, season 3, episode 16, 20th Century Fox Television, 1992.

Citation in Text:

("Bart the Lover" 00:12:23)

Films/TV Series on Video-on-Demand Services:

Title. Directed by director(s), performance by (if you focus on the performance of an actor/actress), distributor, release date. Video-on-Demand Service, location (i.e. URL).

Works Cited:

A Clockwork Orange. Directed by Stanley Kubrick, Warner Bros., 1971. Netflix, www.netflix.com/title/383466.

Citation in Text:

(*A Clockwork Orange* 00:45:50)

Videos on Video Sharing Sites:

"Title of Video." *Video sharing site*, uploaded by user name, date uploaded, location (i.e. URL).

Works Cited:

"J.K. Rowling's Speech at Deathly Hallows – Part 2 Red Carpet Premiere." *YouTube*, uploaded by Jennifer Jane Lily, 17 June 2017, www.youtube.com/watch?v=tyRqtYCzHcs.

Citation in Text:

("J.K. Rowling's Speech" 00:01:13)

Song

Artist. "Title of the song." *Album*, label, release date.

Works Cited:

The Four Tops. "Reach Out I'll be There." *Reach Out*, Motown, 1967.

Citation in Text:

(The Four Tops)

On a streaming platform:

Artist. "Title of the Song." *Album*, label, release date. Streaming platform.

Works Cited:

Odetta. "Sail Away, Ladies." *One Grain of Sand*, Vanguard Records, 1 Jan. 2006. *Spotify* app.

Citation in Text:

(Odetta)

Note: Popular music follows the general rule: the title of a song is placed in quotation marks, and the title of the album is italicized. This remains true even when a track from an album is distributed by itself. If a piece of music released on its own is not originally part of a larger work, however, its title is italicized, regardless of how long the piece is.

Image:

In print publication:

Creator. *Title of Image*. Date of original publication[, location (e.g. museum)]. *Title of publication*, edited by editor(s), publisher, publication date, location (i.e. page number).

Works Cited:

Capa, Robert. *D-Day*. 6 June 1944. *War/Photography: Images of Armed Conflict and Its Aftermath*, edited by Anne Wilkes Tucker and Will Michels, Yale UP, 2012, p. 169.

Citation in Text:

(Capa)

In online publication:

Creator. *Title of the digital image*. Publication date, *title of the website*, publisher, location (i.e. URL).

Works Cited:

A Balloon View of London, as seen from the north. 1851, *British Library*, www.bl.uk/onlinegallery/onlineex/maps/uk/004880275.html.

Citation in Text:

(*A Balloon View of London*)

In museum:

Creator. *Title of Image*. Date of original publication, museum, city.

Works Cited:

Bearden, Romare. *The Train*. 1975, Museum of Modern Art, New York.

Citation in Text:

(Bearden)

Video Game:

Title. Version, developer/publisher, release date.

Works Cited:

Angry Birds. Version 7.0.0, Rovio Entertainment, 10 Dec. 2016.

Citation in Text:

(*Angry Birds*)

Podcast:

Author(s). "Episode title." Narrated by author. *Title of podcast*, hosted by, publication date. *Publisher*, location.

Works Cited:

Li, Yiyun. "On the Street Where You Live." Narrated by Li. *The Writer's Voice: Fiction from the Magazine*, hosted by Deborah Treisman, 3 Jan. 2017. *The New Yorker*, www.newyorker.com/podcast/the-authors voice/yiyun-li-reads-on-the-street-where-you-live.

Citation in Text:

(Li 0:14:10)

Interview:

The interviewee's name and the title of the interview stand at the beginning of the bibliographical entry, followed by the interviewer's name, if known. The rest of the entry follows the patterns described above, e.g.:

Works Cited:

Bacon, Francis. *Interviews with Francis Bacon*. Conducted by David Sylvester, Thames and Hudson, 2016.

Citation in Text:

(Bacon 75)

Works Cited:

Saro-Wiwa, Ken. "English is the Hero." Conducted by Diri I. Teilanyo. *No Condition Is Permanent: Nigerian Writing and the Struggle for Democracy*, edited by Holger Ehling and Claus-Peter Holste-von Mutius, Rodopi, 2001, pp. 13-19.

Citation in Text:

(Saro-Wiwa 17)

Interviewer's name not given:

Works Cited:

Nguyen, Viet Thanh. "Viet Thanh Nguyen: By the Book." *The New York Times*, 30 Jan. 2017, www.nytimes.com/2017/01/30/books/review/viet-thanh-nguyen-by-the-book.html. Interview.

Citation in Text:

(Nguyen)

Description instead of a Title, e.g.

Booklet of a CD:

Artist. Booklet. *Album*, publisher, date of publication.

Works Cited:

Beatles. Booklet. *The Beatles*, EMI Records, 1968.

Citation in Text:

(Beatles)

Exhibit in a museum:

Creator. Title [Description]. Date of original publication, museum, city.

Works Cited:

Mackintosh, Charles Rennie. Chair of stained oak. 1897-1900, Victoria and Albert Museum, London.

Citation in Text:

(Mackintosh)

Description of a Work of Art/Exhibit in a Museum:

Title [Description]. *Title of the exhibition*, date of the exhibition, museum, city.

Works Cited:

Wall text for central Caribbean tripod vessel in the form of a spectacled owl. *Céramica de los Ancestros: Central America's Past Revealed*, 18 Apr. 2015-Dec. 2017, National Museum of the American Indian, New York City.

Citation in Text:

(Wall text)

Works Cited:

Modern Language Association of America. *MLA Handbook*. 9th ed., The Modern Language Association of America, 2021.

Further Introductory Reading:

Aczel, Richard. *How to Write an Essay*. 1st ed., Klett Lerntraining, 2014. Uni-Wissen : Anglistik, Amerikanistik.

Boeglin, Martha. *Wissenschaftlich arbeiten Schritt für Schritt: Gelassen und effektiv studieren*. 2nd, rev. ed., Fink, 2012. UTB 2927.

Eco, Umberto. *Wie man eine wissenschaftliche Abschlußarbeit schreibt: Doktor-, Diplom- und Magisterarbeit in den Geistes- und Sozialwissenschaften*. 13th, unchanged German ed., Facultas, 2010. Uni-Taschenbücher 1512.

"How to Write a Thesis Statement." *Indiana University / Writing Tutorial Services*, https://wts.indiana.edu/writing-guides/how-to-write-a-thesis-statement.html. Accessed 01 Feb. 2023.

Lück, Wolfgang, and Michael Henke. *Technik des wissenschaftlichen Arbeitens: Seminararbeit, Diplomarbeit, Dissertation*. 10th, rev. and exp. ed., Oldenbourg, 2009.

Russell, Vicki. "What Makes a Good Research Question?" *Duke University / Thompson Writing Program*, www.twp.duke.edu/sites/twp.duke.edu/files/file-attachments/research-questions.original.pdf. Accessed 01 Feb. 2023.

Stickel-Wolf, Christine, and Joachim Wolf. *Wissenschaftliches Arbeiten und Lerntechniken: Erfolgreich studieren - gewusst wie!* 8th, upd. and rev. ed., Springer Fachmedien Wiesbaden GmbH; Springer Gabler, 2016.