

How to Write a Module Paper in Literary and/or Cultural Studies (MLA Style): An Extremely Short Guide

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In an essay or paper in literary and/or cultural studies, you are supposed to demonstrate that you are capable of dealing with literary texts and/or cultural practices in a scholarly manner, i.e. that you are familiar both with the topics and with the analytical methods dealt with in class and applied in the secondary texts you have been reading on your own. You are supposed to show that you are able to apply these methods to a text in order to develop an argument (generally involving an interpretation).

Both essays and papers formulate a **specific (question and) thesis statement** and then answer this question and/or support this position by presenting evidence (typically quotations from a primary text) in order to arrive at an interpretation. **The thesis statement is what you argue or show in your paper**, e.g. “Shakespeare’s King Richard II has been denied the status of tragic hero by many critics because he is weak and simple; **I will argue that** Richard is more complex than is often appreciated and that he deserves the full accolade of ‘tragic hero’.”

A **short essay** cannot have a wide range or scope; rather, you must narrow down the focus to analyse a very precise and limited question or feature of the primary material. The **scholarly paper** differs from the traditional English essay in that greater emphasis is placed upon developing your interpretation within a research context: you are expected to consult more secondary sources than in an essay. Both essays and longer papers require a bibliography, that is, a list of the texts you worked on and consulted as your sources. **In both essays and longer papers you must always reference and list all sources that you consulted; if you don’t, you commit plagiarism. Equally, if you use AI programmes like ChatGPT, you must indicate exactly how and for what, or you commit an attempt at academic dishonesty. See below for *Eigenständigkeitserklärung*.**

LITERARY STUDIES or CULTURAL STUDIES?

All essays or papers in these two disciplines are essentially about analysing and interpreting a primary text or texts. These ‘texts’ can be literary/fictional (e.g. novels, plays, poems, films) or non-literary/non-fictional (e.g. textbook, historiography, speech, review, vlog, social media post or comment, etc.). They can even be largely non-verbal but performative, like ceremonies (e.g. Opening of Olympic Games, Opening of Parliament, state funerals) or customs, practices, events (e.g. table manners, greetings, clothing, bank holiday outings to the sea, state fairs).

Generally speaking, anything that manifests, expresses, negotiates or performs **meaning** (in the case of people or communities: **identity**) in some way or another – especially if it involves conflicts or contradictions – is potentially a topic for a literary or cultural studies paper. But whatever your **topic** is, you must decide early on in your writing process what your **primary text(s)** is going to be, because this is what you will yourself analyse and interpret. You cannot simply describe and summarise something; that is not what an academic paper is for. **You need to argue or discuss something.**

What is your **primary material**, and what **questions** will you ask of this material?

In a sense, it is easier to write a literary paper, because your primary material is published, possibly edited, readily available texts. For example, *Tony Stark as the MCU's Tragic Hero* is going to analyse a selection of MCU films in which Stark appears. You need to research the concept of the “tragic hero” and see what critics have written about this topic, but your primary material is the films. In contrast, *Gendered Responses to Captain Marvel* is a paper that will primarily analyse responses by critics and fans to a film and thus tends more towards cultural studies. You need to assemble a set of theoretical tools (film studies, gender studies, reception theory); and you will spend much more time trawling the internet for things people have said in papers, on blogs, in social media about the character and the film. This can be very fiddly and frustrating; much more so than analysing the film itself.

Students are often wary of literary texts because they find them ‘difficult’ and prefer writing about a cultural topic, but they underestimate the challenges involved in writing a cultural studies paper!

Obviously the two disciplines overlap. A paper like *The Uses and Abuses of Shakespeare's Henry V as an Expression of English Nationalism* will analyse how the play has been appropriated by the English establishment in patriotic, nationalistic, possibly militaristic contexts in order to express a sense of national identity. This is a cultural studies question rather than a literary one; but this paper will also have to have a thorough understanding of the play and be able to point out, for example, if speeches or scenes have been (deliberately?) misunderstood or misinterpreted by the people who appropriated them. You cannot write this paper unless you are also a literary scholar with a solid grasp of Shakespeare's language and late Elizabethan literature and politics as well as Victorian and 20th-century politics.

QUESTIONS YOU SHOULDN'T ASK BECAUSE YOU CAN'T ANSWER THEM

“Why did the author...?”, “Why do readers...?”: **“Why”-questions** almost always require empirical studies, i.e. interviews, and they are often psychological rather than literary. “Why did so many women enjoy reading *Fifty Shades of Grey*?” Even if you had interviewed a representative sample of female readers, you’d still have to be a psychoanalyst or a sociologist in order to interpret the answers.

“Why did Shakespeare characterise Lady Macbeth as a witch?” First of all: *Did* he? Have you done the necessary socio-historical and cultural research into early modern witchcraft in England and Scotland? And secondly, the answer requires time travel: “Mr Shakespeare, why did you -?” Obviously impossible.

THE SOLUTION

There are two ways of REPHRASING why-questions. One is to ask about **the EFFECT of a textual feature and its ROLE/FUNCTION in the text**. “Lady Macbeth seems to show a number of characteristics that were associated with witches. What consequences does this have for her role and function in the play?” (One answer might be that this makes Macbeth *less* guilty, because he is under the influence of a woman who uses supernatural aid to manipulate him. Alternatively, it might make Macbeth *doubly* guilty, because it was believed that only those already guilty [e.g. of ambition or greed] were vulnerable to the influence of black magic.)

A second way to rephrase why-questions is to remember that literary and cultural studies don’t look at what life is ‘really’ like¹, **but at the way life is REPRESENTED or CONSTRUCTED in/as text**. So instead of asking, “Why did so many women enjoy *Fifty Shades of Grey*?”, we could ask, “What reasons do women give why they enjoyed *Fifty Shades of Grey*? Why do they SAY they enjoyed it?” This paper would analyse the statements made by women about their responses to the novel: in reviews, on social media, on blogs, etc. All of these statements would be the primary material that you analyse and interpret in your paper. (Unlike a psychoanalyst, however, you would not need to discuss whether these women are lying or kidding themselves.)

There is another type of paper that usually goes wrong: **“I want to analyse [character X] in her historical context.”** The paper will typically be called “Elizabeth Bennet as a Woman of Her Time”. There are many reasons why this usually fails, but just imagine a student in 2022 wanting to write about “Hermione Granger as a Teenager of her Time”. This would only lead to pointless simplifications and generalisation. You could, however, write a paper comparing her character to other representations of teenagers: “Hermione Granger as an Example of the Stereotype of the Female Swot in High-School Fiction”. **It’s**

¹ In fact, we doubt that this is even possible, because meaning and identity always come in TEXTUAL FORM.

usually better to go for a task where you compare one (fictional) representation with another (fictional) representation; AVOID trying to compare a fictional representation with “true reality” – whatever that is.²

Interdisciplinarity

It is perhaps possible to define ‘pure’ linguistics and ‘pure’ literary studies, but they are rarely practiced these days; and cultural studies is by definition an interdisciplinary field. We ‘borrow’ and adapt concepts and theories from a number of other disciplines to conduct our own analyses and interpretations. But there comes a point where you leave the field of literary and cultural studies and enter another discipline completely; this should be avoided. A literary and cultural studies paper that uses sociological concepts still asks different questions than an actual sociology paper. (A reminder: the basic literary questions are: How does the text work and what does it mean? The basic cultural studies questions are: How does the text construct identity? How does it negotiate power? **Our questions are always about the text we are analysing.**)



BEFORE YOU START WRITING

Two pieces of advice:

- Start writing straightaway.
- Don't start writing straightaway.

Even if you have a topic (e.g. “the representation of Queen Elizabeth II”) and you have narrowed down your primary material (e.g. “the



² “Truth” is an ideological construct, and “reality” only consists of texts, if you think about it. So you’re really comparing texts with texts, no matter how you phrase your question.

first series of *The Crown*“), your focus is still not narrow enough for a 3,600- or 6,000-word paper. But, paradoxically, in order to **narrow down** your focus, you need first of all to **broaden** it: Read as much as you can about your topic; read and re-read your primary material (Maybe the second series of *The Crown* is more fruitful after all? Maybe you should focus only on the relationship between the queen and the Duke of Edinburgh?); and brainstorm as many possible and potential aspects of your topic, as many questions, as you can think of. Confront head-on the fact that you could write a dozen different papers about this topic. This is scary and can be frustrating, but only then can you rationally decide which one you want to go for.

In this preparatory “immersion” stage, you should not force yourself to write down more than keywords and ideas. But at the same time it’s likely that some thoughts will seem so plausible that it would be a waste NOT to write them down. So while you should not challenge yourself to start writing the introduction or start a chapter, it doesn’t do any harm to write down a paragraph here or there with some ideas that you think might end up in the paper somewhere. Academic papers are often a “patchwork” of paragraphs that were written at different points in time. It’s only at the end that you have to polish it all to make it logical and coherent.

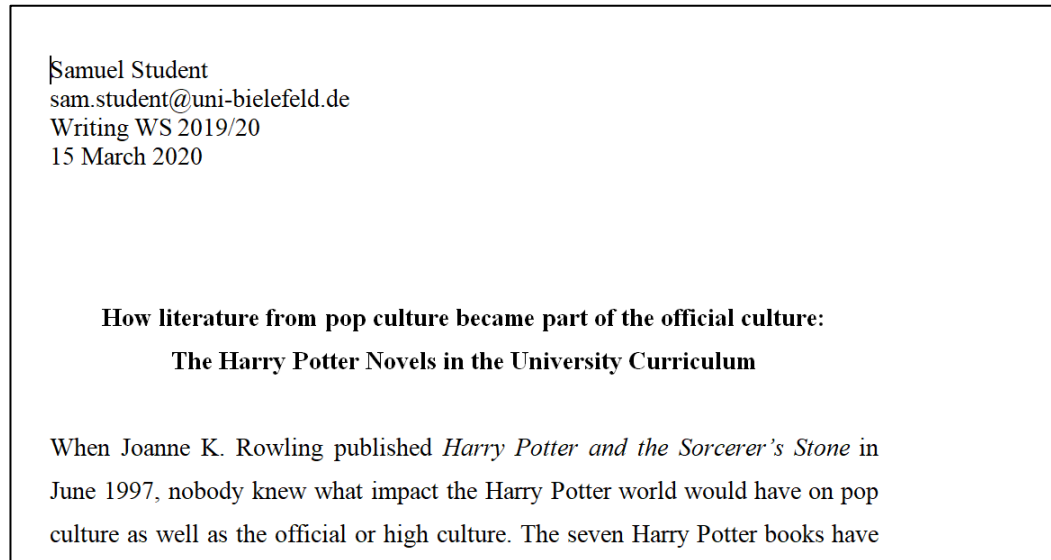
The “immersion” stage means you have to **look for and select secondary literature**, usually with the help of the uni library, its databases and googlebooks or googlescholars. Make sure that you only use academically written and academically published material, and other “respectable” sources like quality newspapers or magazines like *National Geographic*. Don’t read around on dubious internet sites that you can’t quote anyway because they’re not academic enough. **Do not** quote non-academic websites and tertiary sources like study aids (Cliff Notes, Spark Notes, etc.) or encyclopaedias (Wikipedia). They are (at times unreliable) summaries of other people’s research. You are not supposed to use summaries of research but the research itself in your papers.

When selecting secondary literature, remember to **skim and scan**: not every article needs to be read from beginning to end. Look pragmatically at the introduction and the conclusion to decide whether the article is worth your while. Then read section headings, chapter headings and the topic sentence (i.e. first sentence) of each paragraph to get a rough overview. THEN read it from beginning to end.

Keep reminding yourself what your QUESTIONS are. At this point, you will probably not have a thesis statement yet, because the thesis statement is essentially what you will find out: you will only know this once you’ve done the work. But you should be as precise as you can about your QUESTIONS. **Split your main question into a range of more detailed, smaller questions; these may end up being your chapter headings.**

STRUCTURING A PAPER

Structuring an essay is usually easier than structuring a module paper, because it is shorter. Also, **an essay does not have titled chapters or sub-sections**. It is merely divided into paragraphs, with the title, your name and email, the date and the course name at the top:



A module paper, on the other hand, has preliminary pages and is divided into chapters:

The title page contains 1. information on the seminar (usually on the top left of the page, including the semester and course number), 2. the title of the paper (usually in the middle of the page and centred), and 3. your personal uni details (usually on the bottom right or centred, including email address and number of semesters) and the date on which you handed in the paper. *See example below on p. 16.*

Both essays and papers need an introduction and a conclusion that are coherent and helpful to the reader:

The introduction outlines your topic, names your primary material and states the problem or question. It should briefly present methods of inquiry and explain and substantiate the progression from one section to the next. It is NOT enough to repeat the paper's topic and to list the work steps (☹️“First I will define my terms, then I will analyse the poems, and in the end I will come to a conclusion.”☹️)³ Avoid a beginning along the lines of “This term paper deals with...” (because the paper's topic is already mentioned

³ Another reason why sentences like this are fatal is that they state the obvious. WHAT ELSE would you do -? If it's obvious, delete it.

on the title page). Ideally, you should explain to the reader why this text is worth analysing and why your question is worth asking.

Your introduction should contain a **thesis statement** (“**In this paper I am going to argue that... / I will try to show how...**”). So make sure that you are able, when you have finished your paper and go back to polish the introduction, to formulate a thesis statement that corresponds to your conclusion. Do not expect to be able to START with a thesis statement. **Your thesis statement is the result of your analysis and interpretation. It is one of the last things you add to your introduction.**

Note that in English academic writing you are allowed to say “I”: “In this paper I will apply John Fiske’s concept of ‘productivity’ to the fandom of *The Mandalorian*.” Or in a conclusion: “In this essay I hope to have shown that...”.

What is NOT advised in any kind of academic writing is the direct expression of personal opinion: ☹️“In my opinion the author includes so many dinner scenes in her novel because she wants to show the family conflicts around food.”☹️ Any statement you make must be supported by textual evidence, so your opinion doesn’t come into it. If a scene or passage can be interpreted in more than one way, you could unfold the different interpretations. Or you have to make up your mind and argue your point. **But no opinions.**

The **conclusion** of the paper serves as a reflection on the work done. It is an abstracting summary of the insights gained with respect to the problem (i.e. a synthesis of the results) as well as a critical reflection on difficulties and on questions that remain open. If applicable, you can indicate aspects that might be dealt with in another paper. It is NOT sufficient to merely repeat what you have said in the main part. If, by the end of the main part of your paper, you still cannot give a proper answer to the questions you raised in the introduction, you should not write a conclusion yet, but ask yourself where you have been too superficial. A good way to find out whether you have been too superficial is to check whether all your **paragraphs** are coherent and have full discussions of their topic sentence.

Structuring your material will be much easier if you already have a paragraph here or there that you feel must definitely go into your paper. Around these ‘foundation stones’ you can then structure the rest of the paper till you have a line of argument that is like an arrow going straight for the bull’s eye!

If you are comparing two texts, avoid writing block comparisons. **Go for thematic point-by-point comparisons**, e.g.:

<ol style="list-style-type: none"> 1. Introduction 2. Main body <ol style="list-style-type: none"> 2.1 Text A 2.2 Text B 2.3 Comparison 3. Conclusion 4. Bibliography 	<ol style="list-style-type: none"> 1. Introduction 2. Main body <ol style="list-style-type: none"> 2.1 Comparison of A and B: aspect 1 2.2 Comparison of A and B: aspect 2 2.3 Comparison of A and B: aspect 3 3. Conclusion 4. Bibliography
<p>This block comparison runs the risk of turning into a summary or description of your two texts; and the comparison is often repetitive and/or too short.</p>	<p>This thematic point-by-point comparison requires more preparatory analysis, but it is more interesting for the reader and involves less repetition. This is usually the preferable structure.</p>

The **font** of all academic papers in the Anglo-American Arts and Humanities is “Times New Roman”, size (point) 12. This applies to every part of the term paper, including titles and quotations. Only longer, indented quotations and footnotes may be of smaller size (pt 10 or 11). Use one-and-a-half line (1,5) **spacing**. The margins on each side of the pages are 2.5 to 4.0 cm.

Do not use *italics* (Kursivsetzung) for anything except the titles of independent publications, for stage directions in plays, and for words in foreign languages (e.g. *weltschmerz*, *zeitgeist*).

Print on one side of the paper only. Alternatively, if only an electronic version is requested by your lecturer, ask if they prefer a .doc or .docx format, or a pdf.

Some more points:

- **Do not** give an author biography.
- **Do not** summarise the plot of your primary text. (Two or three sentences are helpful, but not a full summary.)
- **Do not** describe the formal features of your genre (☹“An English sonnet has fourteen lines divided into three quatrains and a couplet.”☹)
- **Do** define your analytical terms, like parody, satire, adaptation, intersectionality, etc.
- **Be honest with yourself: Ask yourself whether what you are writing would convince you if you read it. If not, revise.**

WRITING IT

Most importantly:

You have to write in full and coherent paragraphs.

Go back to your material from the Writing course if you are uncertain about paragraph structure and/or look up online resources, like the Purdue Writing Lab: https://owl.purdue.edu/owl/general_writing/academic_writing/paragraphs_and_paragraphing/index.html.

When writing your first draft, it is important to throw overboard all hopes and expectations of producing a text that is ready for press. First, this step is about writing down your own thoughts and the thoughts critically taken from the secondary literature. **Revising and editing** can, and will have to, come later. At this point, the goal is to bring to paper your observations, comments, arguments and conclusions in a coherent fashion. Referring back to your questions and thesis statement as outlined in the introduction helps ensure coherence.

In the process of **revision** you check facts and make sure the content is correct and your line of argument convincing, and that your introduction and conclusion really tie together. **One way of testing the coherence of your paper is to read out only the topic sentence from each paragraph.** If that gives you a clear idea of the paper as a whole, fine. If there are gaps or leaps of logic, you must revise. – In the process of **editing**, you check the lay-out, spelling, citations, references and other formal issues.

Unnecessary “sign-posting”: Avoid giving superfluous information on the progress of the argumentation, e.g. “In the next chapter, I will demonstrate that X...” and shortly after that, “Having demonstrated that X..., I will now go on to say Y”, etc. If you write a paragraph/chapter that contains argument X, then deals with point Y, and concludes with Z, the structure of the passage already shows that X, Y, and Z are dealt with. It is unnecessary to state this explicitly. The same pertains to things you have already mentioned (“as I have already mentioned above”), because the repetition is usually superfluous. In a paper of no more than a hundred pages, the reader still has the line of argumentation in mind. **If you must repeat something, repeat your main and guiding question!**

Categorising Texts in Literary and Cultural Studies

We categorise texts according to various criteria. For example:

Primary texts/sources are the texts that YOU, the author of the essay or paper, analyse and interpret. In the GAP courses, this could be some sonnets or a play or a novel. But it could also be newspaper articles (e.g. to see how a certain person or issue is represented), or a marketing campaign for a product, or it could be posts on social media (e.g. to analyse viewers' responses to a new film or a public scandal). It could also be commentary on a literary text by critics from past centuries, which you analyse as to their value judgements, e.g. "Concepts of Masculinity in Victorian Interpretations of Shakespeare's Tragedies": here, a text that was originally written as a secondary, critical text has become the primary text in your own analysis. An example is Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*, 1990, in which he analyses and interprets how 17th, 18th, 19th- and 20th-century critics constructed their own image of Shakespeare.

Secondary texts are texts by other scholars and critics who have previously analysed and interpreted your primary text: it is their research on the topic that you are now also working on. In your module papers and BA thesis, you are supposed to read as much secondary (i.e. critical) texts as possible, so you get an idea of the current state of research on a topic (*Forschungsstand*), and to position yourself in this scholarly field.

How secondary texts are (mainly) published:

One-author book-length studies (a.k.a. monographs, a.k.a. 'books'). They can be original research (e.g. Charles Darwin, *On the Origin of Species*, London: John Murray, 1859, or Andrew Gurr, *Playgoing in Shakespeare's London*, Cambridge: CUP, 1987) or introductory texts on some field of research (e.g. Lois Tyson, *Critical theory Today: A User-Friendly Guide*, 2nd ed., 2006). The point is, it is a stand-alone, one-author study.

Articles in academic journals (*Fachaufsätze in Fachzeitschriften*). Many journals are peer-reviewed, and most appear only once or twice or thrice a year, so they can only publish a limited number of articles. This *can* mean that the article is of a high academic quality, up-to-date, cutting-edge research (but don't rely on it...). – Journals usually also contain reviews of new publications in the field, so they are useful to get a quick overview of a year's work. Sometimes literally: *The Year's Work in English Studies* (YWES) does not publish original research; it is a qualitative narrative bibliography: it selects and summarises important new publications on each literary period <https://academic.oup.com/ywes>.

Essays in collections (*Aufsätze in Sammelbänden*). In this case, it is the publisher and the editor who must make sure that the essays are of an acceptable academic standard. Usually, if the editor is a scholar in the field and the publisher is an academic publisher (e.g. a university press), this will be the case. In the introduction, the editor introduces the field of study (e.g. popular fiction) and introduces the essays in the collection: Christine Berberich, ed., *The Bloomsbury Introduction to Popular Fiction*, London: Bloomsbury Academic,⁴ 2015.

Tertiary texts do not present original research (like secondary texts); they summarise original research for the reader's convenience. Some tertiary texts are of a solid academic quality written by scholarly experts, like handbooks (e.g. Ina Schabert, ed., *Shakespeare Handbuch*, Stuttgart, 5th ed. 2009), or the introductions in annotated critical editions of older literary texts in which the editors summarises the main research on a play or poem for the reader, or 'guides' like Lois Tyson's *Critical Theory Today. A User-Friendly Guide*, 2nd ed. 2006, or Peter Barry's *Beginning Theory. An Introduction to Literary and Cultural Theory*, 4th ed. 2017.⁵ These tertiary sources you can use for your own academic work.

Tertiary texts you cannot use in academic papers are geared more towards students at school and 'hobby readers'. They may not provide 'wrong' information, but they are often not academically reliable. **Examples are Wikipedia, study aids like Cliff Notes, York Notes, Brodie's Notes, No Sweat Shakespeare**, and the trillions of anonymous internet pages out there. Don't go there.

Citations and Quotations

In an academic paper, you have to cite the source of all facts, ideas and phrases that are not your own. Whenever you look something up in another text and use it in your own – directly, word for word, or indirectly as a paraphrase or inspiration – you must cite this text as a source.

In the English department, we want you to use **in-text citations**, irrespective of whether you are observing the **MLA style (for Literary and Cultural Studies)** or the APA

⁴ Note that Bloomsbury had not been an academic publisher for decades when they decided to publish Harry Potter. That made them so much money that they have been able to afford branching off into academic publishing, which is expensive because there are so few readers.

⁵ Note that when I cite titles in my main text, it is first name last name, title, place, publisher, year. This is because the only place in which the last name comes first and you put full stops/periods between the units of information is in a bibliography. See section on "References and Bibliographies" below.

style (for Linguistics and Didactics). In-text (or: in-line) citations mean that you give the source of a phrase or an idea in the main body of your paper, not as a footnote:

Fiske also says that “Fandom is typically associated with cultural forms that the dominant value system denigrates” (30).

Or

Official culture and fan culture do not exist side by side and of equal prestige. On the contrary, “Fandom is typically associated with cultural forms that the dominant value system denigrates” (Fiske 30).⁶

Footnotes (which are still used, for example, in *Germanistik* and *Geschichtswissenschaft*) are in your English essay and papers reserved for further elaborations which would distract from the main argumentation but might be necessary as background information. (Like fn 6 on this page, for example!)

There are several ways in which you can use quotations from a primary or secondary text in your own writing. The following examples are from a term paper on representations of masculinity and trauma in Pat Barker’s WWI novel *Regeneration* (1992):

(1) You can use a quotation as a piece of evidence to underline an argument of yours.

Bodies of soldiers were as much idolized and idealized as their behaviour. Only a strong, well-built, resilient body can contain a strong, resilient war hero’s mind. Again, Sassoon seems to be in possession of such a war hero physique. A member of the board says: “Course he’s fit. Good God, man, how often do you see a physique like that, even in the so-called upper classes?” (Barker 247, original emphasis).

(2.a) You can embed the quotation in your own sentence.

His condition reaches its climax when in chapter 15 of Barker’s novel, during the visit Rivers pays him, he is not able to behave like an adult anymore. This regression is the sad consequence of what Rivers correctly identifies as a “complete disintegration of personality” (Barker 184).

(2.b) You can, if you want, change the capitalization to make the quotation fit the new grammatical structure in which it is embedded. These changes should always be minimal. Indicate changes that you made by using square brackets.

Most importantly, however, seems to be the fact that modern research on masculinity in Gender Studies has revealed that “[m]asculinities do not exist prior to social behaviour, either as bodily states or as fixed personalities” (Connell 210).

⁶ Note that the capital “F” of “Fandom” is kept, even though it looks odd in the middle of the sentence. Alternatively, you can replace it by lower-case “f” in square brackets, to indicate that you made this replacement: “Fiske also says that “[f]andom is typically associated...”. – **Note also that the final full stop (or period) comes AFTER the closing bracket of the citation; not within the quotation.**

(3) Sometimes you will want to use a longer quotation (block quotation). If your quotation is longer than three lines, please indicate this by indenting the lines and setting the text apart from the rest of your writing. Because it is already set apart and thus marked as a quotation, quotation marks are no longer needed.

Modern research on masculinity in Gender Studies has revealed that

[m]asculinities do not exist prior to social behaviour, either as bodily states or as fixed personalities. Rather, masculinities come into existence as people act. They are accomplished in *everyday conduct* or organisational life, *as configurations of social practice*. (Connell 210, emphasis added)

(4) Sometimes you will want to leave out certain bits of a longer quotation because they do not contribute to your argument or make the citation unnecessarily long.

One of Sarah's co-workers, Lizzy, tells her about her abusive husband and how thankful she is for the war: "Do you know what happened on August 4th 1914? [...] Peace broke out. The only little peace I've ever had. [...] As far as I'm concerned the Kaiser can keep him" (Barker 110).

Please note that this must never be used to hide evidence or veil information that would undermine your argument. We must never ignore evidence that runs counter to our argumentation; instead we adjust our argumentation in the light of new evidence.

(5) Paraphrasing is also an option, especially when the exact phrasing of your source is not the focus of your argumentation.

Yealland denies that a soldier can feel anything apart from wanting to be a brave war hero. When one of his patients asks whether his treatment is going to hurt, Yealland does not even answer (Barker 226). He is disgusted by how little control Callan can exercise over himself (Barker 230), a reflection of the popular ideal of the enduring soldier who is capable to adapt to any sort of unpleasant or painful situation (Meyer 6⁷).

(6) Verse (that is, for example, Shakespeare's plays and poetry) is cited by giving the act, scene and line number(s), or just the line number(s). Passages of more than three lines are indented.

The importance of blindness is dramatically emphasized in *King Lear*:

Lear: Oh ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light, yet you see how this world goes. (IV.vi.141-144) or (4.6.141-144)

It becomes clear quite early on in the play that this blindness is literal as well as metaphorical.

⁷ Should you have more than one Meyer in your bibliography, this would be (J. Meyer 6). Should you have several different texts by Meyer in your bibliography, this would be (Meyer, *English Studies* 6).

(7) You cite films by giving the hour, minute and second of the speech or camera shot you want to refer to.

When King Henry enters the council chamber, his caped silhouette seems to echo Darth Vader's in *Star Wars* (Branagh 00:14:36-40).

References and Bibliography

Don't forget that every text you have used – no matter whether you directly quoted, paraphrased, or summarized parts of it – must have an entry in your bibliography.

Sources basically fall into two categories: a) independent, stand-alone texts and b) texts that are included in collections, journals, websites, social media platforms, etc. We follow a modified MLA style. As long as your citation and referencing style is **consistent and complete**, the details don't matter. The basic, however, do matter: independent, stand-alone titles come in *italics*; dependent titles come in "inverted commas".

Independent, stand-alone publications are, for example:

Novels: Barker, Pat. *Regeneration*. London: Penguin, 1992.

Films: Shakespeare, William and Kenneth Branagh. *Henry V*. Directed by Kenneth Branagh. Renaissance Films, 1989.

Paintings: Devis, Arthur William. *The Death of Nelson, 21 October 1805*. 1807. National Maritime Museum, Greenwich.

Monographs: Duncan-Jones, Katherine. *Ungentle Shakespeare: Scenes from His Life*. London: Thomson Learning, 2001.

Editions: Shakespeare, William. *King Henry V*. Ed. Andrew Gurr. Cambridge: CUP, 1998.

Texts contained in a larger publication, for example:

Poems: Shakespeare, William. "Sonnet 130."⁸ *Shakespeare's Sonnets*. Ed. Katherine Duncan-Jones. The Arden Shakespeare. London: Methuen. 2010. 198.

⁸ Note that in the citations here listed, the full stop after the title is sometimes set within the inverted commas ("The Cultural Economy of Fandom.") and sometimes outside ("The Cultural Economy of Fandom."); the former is American usage, the latter is British usage. You should pick one style, depending on the kind of English you use yourself.

- Essays: Fiske, John. "The Cultural Economy of Fandom." *The Adoring Audience: Fan Culture and Popular Media*. Ed. Lisa. A. Lewis. London: Routledge, 1992. 30-48.
- Articles: Kohl, Stefan. "Thatcher's London in Contemporary English Novels".⁸ *Journal for the Study of British Cultures* 2 (1994), 123-32.
- TV episodes: Gatiss, Mark. "The Empty Hearse". *Sherlock*. Created by Arthur Conan Doyle, Mark Gatiss and Stephen Moffat. S3E1. BBC. 2014.
- Youtube: Still Watching Netflix. "The Olivia and Helena Interview: *The Crown* S3." *Youtube*. 15 Nov. 2019. Last accessed: 23 Jan. 2020.
- A comment on Youtube: Kitkat Savoy. Re: "The Olivia and Helena Interview: *The Crown* S3". Uploaded by Still Watching Netflix. 2020. Last accessed: 5 Nov. 2021.

When in doubt, google "how to cite [a tweet] in MLA style", and you will find lots of examples online, e.g. here

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

The Layout of a Module Paper

The **title page** contains the name of the type of paper this is, details of the course, etc.

The title of the paper.

Your name, student number, email, etc. (Not your home address, though, these days.)

Modularbeit Basismodul 2: Introduction to Literary and Cultural Studies
Genres, Authors, Periods (230169)
Dr. Angela Stock
19 December 2019

An Analysis of the Narrative Situation in Jane Austen's *Emma*

Selena Student
3987902
s.student@uni-bielefeld.de
Anglistik/Geschichte
3. Semester

The **Table of Contents** is printed on a new page. The chapters are numbered. The page numbers of the chapters must correspond to those in the body of the paper. – Do not use page numbers on the title page and the table of contents. Page 1 is the first page of your introduction.

Table of Contents

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2. Narrative Situation.....	1
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The **font** of all academic papers in the Anglo-American Arts and Humanities is “Times New Roman”, size (point) 12. This applies to every part of the term paper, including titles and quotations. Only longer, indented quotations and footnotes may be of smaller size (pt 10 or 11). Use one-and-a-half line (1,5) **spacing**. The margins on each side of the pages are 2.5 to 4.0 cm.

Do not use *italics* (Kursivsetzung) for anything except the titles of independent publications, for stage directions in plays, and for words in foreign languages (e.g. *weltschmerz, zeitgeist*).

Print on one side of the paper only. Alternatively, if only an electronic version is requested by your lecturer, ask if they prefer a .doc or .docx format, or a pdf.

THE ESSENTIALS OF ACADEMIC WRITING

- At the centre of your analysis must be (a) suitable primary material or text.
- Be clear in your mind what QUESTION(S) you want to ask this text. Put these into your introduction.
- The introduction must contain your answer to the question(s): your THESIS STATEMENT. (“In this paper I will argue / suggest / show that (or how) ... “). – You may only know what you want to argue when you have finished your analysis. So the thesis statement may be the last thing you add to your introduction!
- The introduction and the conclusion must cohere, that is, they must introduce and conclude the same paper. They must fit together.
- The paper is written in full, coherent paragraphs. There are no “bits” of thought in your paper of two or three sentences only.
- A module paper is divided into numbered and titled chapters and has a list of contents. (An essay isn’t and hasn’t.)
- All avoidable spelling, grammar and lexical mistakes have been corrected (cf. Auntie Alligator).
- A form of MLA style has been observed; at the very least references are complete, consistent and italicise independent titles and put dependent titles into inverted commas.

Do not forget to include a signed declaration of authorship (*Eigenständigkeitserklärung*) at the end of the paper:

Hiermit erkläre ich, dass ich die vorliegende Arbeit selbständig verfasst und gelieferte Datensätze, Zeichnungen, Skizzen und graphische Darstellungen selbständig erstellt habe. Ich habe keine anderen Quellen als die angegebenen benutzt und habe die Stellen der Arbeit, die anderen Werken entnommen sind - einschl. verwendeter Tabellen und Abbildungen - in jedem einzelnen Fall unter Angabe der Quelle als Entlehnung kenntlich gemacht.

Ich habe keine KI-Programme wie z. B. ChatGPT beim Verfassen dieser Arbeit verwendet. Falls doch, so war dies ausdrücklich mit meiner Dozentin bzw. meinem Dozenten abgesprochen, sowohl bei Studienleistungen als auch bei Prüfungsleistungen.

Bielefeld, den

Unterschrift: