

Universität Augsburg

Lehrstuhl für Englische Literaturwissenschaft

Lehrstuhl für Amerikanistik

Professur für Neue Englische Literaturen und Kulturwissenschaft



# **Style Sheet for Literary and Cultural Studies**

June 2022

The following guidelines for formatting a term paper are to be understood as practical suggestions, the majority of which are derived from the authoritative *MLA Handbook* (9<sup>th</sup> edition, Modern Language Association of America, 2021). Please refer to this handbook for further and more detailed advice or visit the [Purdue Online Writing Lab: https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

For methods and techniques of academic research and writing, as well as a list of study aids and reference works, please refer to Section VII of *English and American Studies: Theory and Practice*, edited by Martin Middeke et al., Metzler, 2012, pp. 499-515.

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## 1. General Requirements

An acceptable term paper must be written on a computer. It should have:

- Page numbers: start counting with the title page as no. 1, although this should **not** be visible; numbers should appear from page 2 onwards
- Sufficient margins on all sides of each page: 2.5 cm on all sides
- Indent the first line of each paragraph. The first paragraph after a heading and text after a block quotation are *not* indented.
- Spacing of 1.5 lines
- Fonts: Times New Roman size 12 or Arial size 11

All papers must contain the following:

- Title Page (see sample below)
- Table of Contents
- Body of Text
- List of Works Cited
- Module Cover Page: “Moduldeckblatt,” available via:  
[https://assets.uni-augsburg.de/media/filer\\_public/0d/ea/0dea8931-281a-4d1f-80ab-d81b33635299/moduldeckblatt-ab-wise-2021\\_2022\\_ausfuellbar\\_plagscan.pdf](https://assets.uni-augsburg.de/media/filer_public/0d/ea/0dea8931-281a-4d1f-80ab-d81b33635299/moduldeckblatt-ab-wise-2021_2022_ausfuellbar_plagscan.pdf)

**!** Do not mix spelling standards: use either American or British English consistently. In quotes, however, maintain the original spelling.

## Length of Assignments:

### Bachelor:

- Übung Portfolio Tasks: 2,000-3,000 words
- Proseminar Portfolio Tasks (for 2-course modules PS + Ü):  
4,000-5,000 words (PS) + 2,000-3,000 words (Ü)
- Proseminar Term Paper (1-course modules): 5,000-6,000 words
- Hauptseminar Term Paper: 6,000-7,000 words
- Bachelor Thesis: 40-45 pages text plus Works Cited

### Lehramt:

- Übung Portfolio Tasks: 2,000-3,000 words
- Proseminar Portfolio Tasks (for 2-course modules PS + Ü):  
4,000-5,000 words (PS) + 2,000-3,000 words (Ü)
- Proseminar Term Paper (1-course modules): 5,000-6,000 words
- Hauptseminar Term Paper: 6,000-7,000 words
- Zulassungsarbeit: 40-45 pages text plus Works Cited

### Master:

- Übung Portfolio Tasks: 2,000-3,000 words
- Hauptseminar Portfolio Tasks (2-course module HS + Ü):  
5,000-6,000 words (HS) + c. 3,000 words (Ü)
- Hauptseminar Term Paper: circa 6,000-7,000 words
- Master Thesis: 60-80 pages text plus Works Cited

## 2. Title Page

The title page provides the following information:

- Top left:
  1. Name of the university
  2. Name of the department (*Lehrstuhl/Professur*)
  3. Semester in which the course/seminar was offered
  4. Type and title of the course/seminar
  5. Name of the professor/lecturer
- Center:
  1. Title (and subtitle) of your paper
- Bottom right:
  1. Your name (author of the paper)
  2. Student number
  3. Number of terms, study program
  4. Email address (@uni-a.de)
  5. [optional:] phone number, full address
  6. Date on which the paper was submitted

Universität Augsburg  
 Phil.-Hist. Fak.: Englische Literaturwissenschaft  
 Wintersemester 2021/22  
 Proseminar: [add title]  
 Dozent:in: [add name]

**Englishness in Julian Barnes's  
*England, England***  
 The Problematic of Memory and Identity

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[optional:]  
 [optional:]

### 3. Table of Contents

The table of contents lists all chapter and subchapter headings, including the Introduction, the Conclusion, and the Works Cited, as well as their respective page numbers. Make sure that the headings and page numbers you list in the Table of Contents correspond to those in the main text.

Please follow these basic stylistic principles:

- Numbering of pages** starts with the title page (as page no. 1), while the actual page number is **not** visible (numbers appear from page 2 onwards)
- Whenever you subdivide a chapter or section, you must have at least two numbered headings; e.g., after 2.1 there must be 2.2 (and perhaps 2.3, etc.)
- Use **nominal style** for headings; avoid verb phrases
- In headings, the initial letter of most word types is capitalized (see below, chapter 5.1 “Headings and Titles” for more details).
- Only state the number of the first page on which a chapter or section starts—no inclusive page numbers in the table of contents (e.g.: not 9-11)!
- Do not use the abbreviation p. before page numbers and do not use footnotes in the table of contents.

→ Try to find a good balance between “over-subdividing” and “under-subdividing,” i.e., readers should neither be confused by too many subdivisions nor should they lose track of what you are actually dealing with in the course of an overly long chapter.

#### Sample Table of Contents

##### Contents

1. Introduction .....	2
2. Englishness, Memory, and Identity .....	4
2.1 Englishness .....	5
2.2 Memory and Identity .....	7
3. Englishness in <i>England, England</i> .....	7
3.1 Englishness as a Farce: Sir Jack’s Theme Park .....	7
3.2 Martha’s Struggle with Identity and Memory .....	10
3.2.1 Childhood in England .....	12
3.2.2 Adulthood in “England, England” .....	13
3.2.2 Old Age in “Anglia” .....	15
3.3 The Deconstruction of Englishness as Inauthentic National Identity .....	17
4. Conclusion .....	19
5. Works Cited .....	20

## 4. Body of Text

A term paper in literary and cultural studies presents textual analysis in support of a clear argumentative thesis (stated in the introduction). Plan both the argument and structure of your paper well!

The thesis statement informs the reader about what you argue in your paper. It is a precisely worded declarative sentence that states the purpose of your paper—the central point you want to make. Your thesis statement must be a well-structured and focused claim that someone could conceivably argue against.

A research question is *not* a thesis statement.

Example: “How does literature on 9/11 express traumatic experience?”

However, the answer to this question can be formulated into a thesis statement.

Example: “Through narrative fragmentation, the novels X, Y and Z seek to convey the impossibility of expressing the traumatic experience of 9/11.”

The general structure of your paper consists of:

- ❑ A short **introduction**, which introduces the topic of the paper and briefly explains its method. Near the end of your introduction, you should introduce your thesis statement and then give a brief outline of how you will proceed in your analysis.
- ❑ An extensive **main part**, which consists of an in-depth and coherent analysis of one or several works of literature; it may be divided into further chapters/sections which continually support the argument with analysis of examples from the text; makes use of relevant secondary literature, which is discussed critically.
- ❑ A brief **conclusion**, which summarizes the analysis and emphasizes the insights gained in the paper.
- ❑ Each section consists of several paragraphs (introduction and conclusion might be only a single paragraph each if they are brief). Connect paragraphs with meaningful linking words to make it clear to the reader how the various argumentative points relate to one another (see chapter 5.2 below).

For more detailed advice on the style of academic writing please refer to:

“Writing a Term Paper: Structure and Rhetorical Strategies” (Chapter VII.1.3), *English and American Studies: Theory and Practice*, edited by Martin Middeke et al., Metzler, 2012, pp. 502-4.

## 5. General Style Guidelines

### 5.1 Headings and Titles

In English headings and titles, all words are capitalized except articles (“the”), short prepositions (“of”), conjunctions (“and”), and particles (“to”). The first and last words of a title are always capitalized.

Titles of monographs, collections, journals, films, and works of art are italicized; titles of articles, essays, poems, and short stories are enclosed in quotation marks. Titles of entire websites are italicized; titles of single pages on these websites are enclosed in quotation marks. Words and phrases in foreign languages are italicized, except within quotations.

➔ For more details, see Chapter 1.5 “Internal Headings and Subheadings” in the *MLA Handbook*, 9<sup>th</sup> edition, or the Purdue Online Writing Lab:

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

## 5.2 Paragraphs

Write your text in argumentative paragraphs. All chapters of your paper should be divided into paragraphs, each of which presents one aspect of the overall argument.

! Paragraphs in English should neither be too long (i.e., longer than a page) nor too short. Avoid one-sentence paragraphs, i.e., hitting the enter or return key after each full stop.

! In standard written English, the first line of each paragraph is indented, up to 1.5 cm, with some exceptions: the first paragraph of a section (after a heading) and text after a blockquotation (i.e., the actual paragraph continues) are usually *not* indented.

Paragraphs require a well-formed internal structure! This internal structure should mirror the basic three-part structure of the whole paper (i.e., introduction, main part, conclusion). Each paragraph *ideally* includes:

- a topic sentence (stating your point, i.e., what is to be shown or proved),
- the evidence or substantiation of that point (examples, quotations, analysis),
- a conclusion sentence, summing up your point/leading over to the next.

Because each paragraph should focus on only one main point, it is important to connect each of the points with strong linking words at the beginning of a paragraph (e.g., furthermore, however, consequently, by contrast, first(ly)/second(ly)/third(ly) etc.).

## 5.3 Emphasis of (Foreign) Words

You may highlight words or terms that you would like to lay special emphasis on by putting them in italics. Please do not use any other typographical means of emphasis such as bold print. Example:

In Macaulay's view, the plays should not be excused, but *condemned*.

You should also use italics for words or letters being referred to as words or letters. Example:

He writes *Shakespeare* without the final *e*.

Also use italicization for foreign words that appear in your text. However, some expressions, even if of foreign origin, have already become assimilated into the English language (or German, if that is the language of your paper). Two contrastive examples:

Braithwaite's ongoing quest for Flaubert's parrot shows a strong element of *jouissance*.

Dowell's failure has to be seen vis-à-vis the difficulty of his task.

However, if you use a word in a special sense or misuse it purposefully, you should enclose it in (single) inverted commas. Example:

Behind his back, his 'friend' had reported him to the authorities, as he later found out.

## 5.4 A Note on Plagiarism

All sources from which you quote, but also all those of paraphrased claims, statements, thoughts, ideas knowingly borrowed from other publications or people have to be documented! Therefore, for each quotation and paraphrase you present in your essay, you are required to make a bibliographic reference. It is not enough to merely list all sources used in the Works Cited at the end of your text; you also need to give detailed page references in your main text wherever you paraphrase or quote from these sources. Otherwise, you run the risk of being accused of plagiarism, i.e., stealing other people's thoughts and intellectual property. Plagiarism is fraud and the most serious academic offense.

Instructors pursue a strict zero-tolerance policy concerning plagiarism and "sloppy" source documentation in student texts. As a caught offender, you will fail the assignment and run the risk of being expelled from the course or even the entire study program.

**!** For further information (in German) see "Plagiate – Informationen der Phil.-Hist. Fakultät für Studierende" via <https://www.uni-augsburg.de/de/fakultaet/philhist/studium/plagiate/>

English summary:

You can use direct quotes, indirect quotes, general references or paraphrases to cite sources. Failing to indicate your sources is plagiarism. Types of plagiarism include:

- (1) Copying of a work that is not your own
- (2) Submitting a term paper for which you received credit points in another module
- (3) Copying and combining parts of different sources without making references to the original authors
- (4) Not indicating paraphrases
- (5) Translating (part of) a text and claiming these passages as your own words

## 6. Sources

### 6.1 In-Text Citations

There are many different standards for documenting sources in scholarly texts. As for the humanities in the English-speaking world, especially literary and cultural studies, the basic principle to acknowledge sources is by using in-text parenthetical references. MLA style is the most common in English literary and cultural studies.

➔ For more details, see Chapter 6 "Citing Sources in the Text" in the *MLA Handbook*, 9<sup>th</sup> edition, or the Purdue Online Writing Lab:

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

In MLA style, you simply document the source of a quotation or paraphrased statement by adding the author's last name and page number in parentheses within your text. Examples:

Braithwaite is convinced: "Perhaps it was one of them" (Barnes 190).

Braithwaite remains confident that one of the parrots might be Flaubert's (Barnes 190).

**!** Note that punctuation follows the parenthetical reference, since the reference is still part of your sentence!

If you refer to more than one source by the same author or by authors with identical surnames, you will have to add a shortened form of the title of the source you are referring to (with a comma before the title) to make the reference clear, e.g.: (Barnes, *Parrot* 190) and (Barnes,



*History* 224)—with the title in italics if you refer to book titles—or: (Barnes, “Evermore” 102)—with the title in quotation marks if it is an article, short story, poem etc.

If you cannot avoid quoting from an indirect source, state in brackets the direct source preceded by qtd. in (= “quoted in”) and add, if possible, a footnote containing the full bibliographic information of the original source (as stated in the direct source). Example:

In 1776 Samuel Johnson, quite prematurely, dismissed Tristram Shandy as a literary failure: “Nothing odd will do long, Tristram Shandy did not last” (qtd. in Henke 109).<sup>25</sup>

The corresponding footnote then documents the original source, i.e., the indirect source which you could not access yourself, with all the available bibliographic data:

<sup>25</sup> Samuel Johnson. “Conversation with Boswell (March 20, 1776).” *Tristram Shandy*, edited by Howard Anderson, Norton, 1980, p. 484.

**!** At the end of the paper, the full bibliographical information for all references must be provided in the list of Works Cited (see chapter 6.3)!

## 6.2 Quotations and Paraphrases

In a written term paper, you are expected to show a considerable research effort. This means that you should not only know the primary literary text(s) but also be familiar with the main secondary sources concerned with your primary text(s) and the topic of your paper, i.e., literary criticism or related theoretical works. If you fail to do any research or fail to document your research efforts by quoting from and relating to secondary sources, your paper cannot be accepted. Accordingly, the Works Cited list at the end of your paper will have to list a reasonable number of such sources. Checking the average number of sources in articles that you have read in your courses or consulted in your research will give you a good impression of how many sources you should use.

### *Shorter Quotations vs. Block Quotations*

Shorter quotations are to be placed within your text wherever you need them, without beginning a new line or paragraph. They need to be put in “quotation marks.” If there are quotation marks anywhere within the text you quote, convert those into ‘ (single) inverted commas’—never set quotation marks within quotation marks!

Quotations longer than four lines (or three lines of verse) should form block quotations and should be set off from your own paragraphs by indenting them en bloc (by up to 2.5 cm).

**!** Block quotations **do not** have quotation marks at the beginning or the end.

➔ Neither quote indiscriminately nor make quotations too long! Only quote key sentences or passages. Passages in which the exact wording is less relevant can be paraphrased in your own words, but never forget to document the source of your paraphrase. Quotations (especially longer ones) are not self-explanatory! Make sure to establish argumentative coherence between quotations and your own text with the help of brief introductory or concluding comments.

### *Quoting from Indirect Sources*

Avoid quotations from indirect sources, i.e., from publications that are quoted in other sources, but to which you did not have direct access. Yet, in cases when this is unavoidable—when you cannot get hold of the original book or article—please do not only state the direct source in which you found the quote, but also give, if possible, the full bibliographic reference to the original source, as stated in the direct source. For formatting details see chapter 6.1.



### *Modifying Quotations*

Check your quotations thoroughly, they must be accurate! Do not alter wording, punctuation, italics and bold print.

However, the following types of modification are allowed:

- You may add your own short comments within square brackets [] if the meaning of a pronoun or a particular expression is unclear without the wider context of the original source. Example:

“He [Shakespeare] makes frequent use of the clothing motif in *Macbeth*.”

You may also add your initials after your inserted comments to make absolutely sure that your readers notice this is your own insertion. Example:

“He [the reference is to Shakespeare here; C.H.] makes frequent use of the clothing motif in *Macbeth*.”

Use such additions sparingly, though, and only when necessary.

- Since you are not allowed to correct spelling mistakes or inconsistencies in the original source, you should insert [sic] after the word in question to assure readers that the quotation is accurate even if the spelling of the word or the logic of the quote appears faulty.
- You may emphasize words in quotation by italicizing them if you would like to draw your readers’ attention to them. Example:

“He makes *frequent* use of the clothing motif in *Macbeth*” (Jones 96; emphasis mine).

- The opposite, de-emphasizing, is also possible; again, you will need to indicate your interpolation. Example (with the quote being from a passage that is fully italicized in the original):

The hyperreal is defined as “that which is always already reproduced” (Baudrillard 73; emphasized in the original).

- You may leave out words or even whole sentences by inserting three periods with a space before each and a space after the last . . . at the actual position of the ellipsis, unless this omission would distort the meaning of the quotation. Make sure, however, that you create full, grammatically well-formed, and properly punctuated sentences after omitting text. Examples:

Original sentence:

“Today, most people, broadly speaking, are disillusioned, at least in Europe.”

Ellipsis in the middle of the sentence:

Correct: “Today, most people . . . are disillusioned, at least in Europe.”

Wrong: “Today, most people, . . . , are disillusioned, at least in Europe.”

Wrong: “Today, most people, . . . are disillusioned, at least in Europe.”

Wrong: “Today, most people . . . , are disillusioned, at least in Europe.”

Ellipsis at the end of the sentence:

Correct: “Today, most people, broadly speaking, are disillusioned . . . ,” as Smith argues (265).

Correct: “Today, most people, broadly speaking, are disillusioned . . .” (Smith 265).

Wrong: “Today, most people, broadly speaking, are disillusioned, . . .”

However, if you make an abbreviated quote part of your own sentence, you should not put . . . at either the beginning or the end of your quote. Make sure that the whole sentence—as a combination of your own and quoted words—is grammatically well-formed.

Example:

Correct: The cultural critic John Smith maintains that in contemporary European society “most people . . . are disillusioned” (345).

Wrong: The cultural critic John Smith maintains that in contemporary European society “. . . most people . . . are disillusioned . . .” (345).

In general: Avoid lengthy quotations with irrelevant parts, but also do not make too many adjustments to quotations.

### 6.3 Works Cited Page

The list of Works Cited should list all primary and secondary sources actually used in your paper. This means that you need to make explicit references to each of these sources in your text (by quoting or paraphrasing). Do not list sources to which you have not referred.

#### *Arrangement of Entries*

Entries in the Works Cited list are to be arranged in *alphabetical* order, i.e., with the author’s (or editor’s, director’s etc.) last name as the sorting key—or, whenever the name of the author is not applicable, the source’s title (in that case ignore initial articles ‘a’, ‘an’ and ‘the’ when sorting). In case of several sources by the same author (or editor, director etc.), use three dashes and a full stop to replace the author’s name in all subsequent entries after the first one—but never replace it when combined with other names. Here is an example:

Anderson, Benedict. *Imagined Communities: Reflection on the Origin and Spread of Nationalism*. Revised edition, Verso, 1991.

Assmann, Aleida. “Individuelles und kollektives Gedächtnis – Formen, Funktionen und Medien.” *Das Gedächtnis der Kunst: Geschichte und Erinnerung in der Kunst der Gegenwart*, edited by Kurt Wettengl and Hatje Cantz, 2000, pp. 21-27.

---. “Obsession der Zeit in der englischen Moderne.” *Zeit und Roman: Zeiterfahrung im historischen Wandel und ästhetischer Paradigmenwechsel vom 16. Jahrhundert bis zur Postmoderne*, edited by Martin Middeke, Königshausen & Neumann, 2002, pp. 253-74.

Assmann, Aleida, and Dietrich Harth, editors. *Mnemosyne: Formen und Funktionen der kulturellen Erinnerung*. Fischer, 1991.

#### *Format of Entries*

Entries in the Works Cited list must have a consistent format.

The standard MLA format is to give:

- The author’s full name—sequence: last name, first name(s)
- The title of the source (subtitles are separated from the main title by a colon, unless the preceding title ends with a question mark or exclamation mark)
- Publication details—publisher, publication date
- (If it is a text from a print compilation or periodical:) Page numbers, preceded by pp.

Standard publication types are:

- (1) books written by one or more authors;
- (2) compilations or anthologies with one or more editors;
- (3) articles (essays, short stories, poems etc.) in periodicals (scholarly journals, magazines, newspapers etc.);
- (4) articles or chapters in compilations or anthologies;
- (5) internet sources.

### Books/Monographs Written by One or More Authors

Last name, first name(s). *Title: Subtitle*. Publisher, Year.

Barnes, Julian. *Flaubert's Parrot*. Picador, 1985.

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

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 1997.

Sterne, Laurence. *Tristram Shandy*, edited by Howard Anderson, Norton, 1980.

**!** *General rules for publication details:* In the last example above, the full publisher's name is W. W. Norton & Company. In all such and similar cases, please (a) leave out first names or initials of the publisher's name, and (b) leave out any corporate details such as Co[mpany], Ltd./GmbH, Inc. or Press/Verlag. A common exception to (b) are the various university presses, which are to be stated in full, e.g., Oxford University Press (often simply: Oxford UP; or even more simply: OUP; also CUP for Cambridge University Press; U of Chicago P for University of Chicago Press).

➔ Some books, especially new editions of older texts (e.g., novels, plays, famous treaties etc.) may have an editor, who must be stated as in the last example.

### Compilations or Anthologies

Last name, first name(s), (First and last name of other editor(s)), editor(s). *Title: Subtitle*. Publisher, Year.

Eggert, Hartmut, Ulrich Profitlich, and Klaus R. Scherpe, editors. *Geschichte als Literatur: Formen und Grenzen der Repräsentation von Vergangenheit*. Metzler, 1990.

Ellis, David, editor. *Imitating Art: Essays in Biography*. Pluto, 1993.

Middeke, Martin, and Werner Huber, editors. *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama*. Camden House, 1999.

**!** If a book or article (or any other medium) has more than one author or editor, all names other than that of the first author/editor are given in the sequence <first name> <last name> (with each person divided by commas, as well as an additional *and* before the last person). See the first and third entry above for examples. If there are more than three authors or editors, you should only give the first person's name and replace the rest with *et al.* (short for lat. *et alia*, meaning "and others"), e.g.: Quirk, Randolph, et al.

### Articles in Compilations or Anthologies

Last name, first name(s). "Title of Article: Subtitle." *Title of anthology/compilation: Subtitle*, edited by [first and last name of the editor(s)], Publisher, Year, pp. x-xx.

Bell, William. "Not Altogether a Tomb: Julian Barnes, *Flaubert's Parrot*." *Imitating Art: Essays in Biography*, edited by David Ellis, Pluto, 1993, pp. 149-73.

Gossman, Lionel. "History and Literature: Reproduction or Signification." *The Writing of History: Literary Form and Historical Understanding*, edited by Robert H. Canary and Henry Kozicki, U of Wisconsin P, 1978, pp. 3-39.

**!** Always state the inclusive page numbers for an article in a compilation volume.

## Articles in Periodicals

Last name, first name(s). "Title of Article: Subtitle." *Periodical*, vol. x, no. y, Year, pp. z-zz.

Christ, Raymond E. "Changing Cultural Landscapes in Antigua, B.W.I." *American Journal of Economics and Sociology*, vol. 13, no. 3, 1954, pp. 225-32.

Gedi, Noa, and Yigal Elam. "Collective Memory – What Is It?" *History & Memory*, vol. 8, no. 1, 1996, pp. 30-50.

Kotte, Claudia. "Random Patterns? Orderly Disorder in Julian Barnes's A History of the World in 10 and 1/2 Chapters." *Arbeiten aus Anglistik und Amerikanistik*, vol. 22, no. 1, 1997, pp. 107-28.

➔ Please note the following bibliographic particulars for periodicals:

(1) In the title of the periodical, initial articles such as 'a', 'an' or 'the' are always omitted (e.g., *Modern Language Review*, not: *The Modern Language Review*).

(2) The subtitle of a magazine is generally omitted.

(3) Include the volume number ("vol.") and issue number ("no.") when possible, separated by commas.

(4) The inclusive page numbers are preceded by "pp.".

(5) In a range of numbers, give only the last two digits of the second number, unless more are necessary for clarity. See the first and third entry above for examples.

## Internet Sources

a) Articles in an online scholarly journal

Last name, first name(s). "Title of Article: Subtitle." *Name of Journal*, vol. x, no. y, Year, pp.z-zz, URL. Accessed Day Month Year.

Hanlon, Aaron R. "Re-Reading Gulliver as Quixote: Toward a Theory of Quixotic Exceptionalism." *Connotations*, vol. 21, no. 2-3, 2011-12, pp. 278-303, [www.connotations.uni-tuebingen.de/hanlon02123.htm](http://www.connotations.uni-tuebingen.de/hanlon02123.htm). Accessed 12 Oct. 2013.

b) An entire website

Editor, author, or compiler name (if available). *Name of Site*. Version Number, Name of Institution/Organization Affiliated with it, Date of Resource Creation (if available), URL. Accessed Day Month Year.

*The Purdue OWL Family of Sites*. The Writing Lab and OWL at Purdue and Purdue U, 2008, [owl.english.purdue.edu/owl](http://owl.english.purdue.edu/owl). Accessed 7 Feb. 2017.

c) A page on a website

Author or alias (if available). "Title of Page: Subtitle." *Name of Website*. Version Number, Name of Institution/Organization Affiliated with it, Date of Resource Creation (if available), URL. Accessed Day Month Year.

Evaristo, Bernardine. "'They are totally smashing it!' Bernardine Evaristo on the Artistic Triumph of Older Black Women." *Guardian*, 28 April 2022, [www.theguardian.com/books/2022/apr/28/bernardine-evaristo-on-the-artistic-triumph-of-older-black-women](http://www.theguardian.com/books/2022/apr/28/bernardine-evaristo-on-the-artistic-triumph-of-older-black-women). Accessed 18 June 2022.

“About.” *The Orlando Project: An Ongoing Collaborative Experiment in the Use of Computers to Engage in Women’s Literary History*. University of Atlanta, 2010, [www.artsrn.ualberta.ca/orlando/](http://www.artsrn.ualberta.ca/orlando/). Accessed 7 Feb. 2017.

! For all online sources, you must state the date when you last accessed the source. The exact URL or network address must be included, but drop the “http://” at the beginning. If a URL needs line breaks, break it only after the double slashes or a single slash; do not introduce a hyphen at the break or allow your word-processing program to do so.

Many scholarly journal articles found in databases include a DOI (digital object identifier). If a DOI is available, cite the DOI number (preceded by “https://doi.org/”) instead of the URL. Online newspapers and magazines sometimes include a “permalink,” which is a shortened, stable version of a URL. Look for a “share” or “cite this” button to see if a source includes a permalink. If you can find a permalink, use that instead of a URL.

Langhamer, Claire. “Love and Courtship in Mid-Twentieth-Century England.” *Historical Journal*, vol. 50, no. 1, 2007, pp. 173-96. *ProQuest*, <https://doi.org/10.1017/S0018246X06005966>. Accessed 18 May 2022.

➔ For more information on online sources (i.e., Tweets, YouTube videos, blog postings etc.) visit: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_works\\_cited\\_other\\_common\\_sources.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_works_cited_other_common_sources.html)

Usually, films (like sound recordings, television or radio programs, theater performances and other non-print media) are listed in the Works Cited under their titles. Also state at least the director (indicated by “directed by”), the distributor and the year of release. You may give additional data as needed—these may include performers (indicated by “performance by”), screenplay writer, producer or others. If you want to emphasize a certain aspect of a film, such as its director, a particular performer etc., you may start the entry with that name.

## Audiovisual Media (Movies, TV Shows etc.)

### Movies

*Movie Title*. Directed by [name of director(s)], performance(s) by [names of main performer(s)] (if relevant), film studio or distributor, release year.

For streaming services, use this format:

*Movie Title*. Directed by [name of director(s)], performance(s) by [names of main performer(s)] (if relevant), film studio or distributor, release year. *Streaming service*, URL (if applicable).

! If the release year of a recorded medium or a copy differs from that of the original version, you should give the year of the original release before the distributor and the release date of the copy.

*The Matrix*. Directed by Larry Wachowski and Andy Wachowski, performances by Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, and Hugo Weaving, Warner Brothers, 1999.

*Pulp Fiction*. Directed by Quentin Tarantino, performances by Samuel L. Jackson, John Travolta and Uma Thurman, 1994, Miramax Films, 2002.

### TV Shows

“Title of Episode.” *Series Name*, written by [name of writer(s)], directed by [name of director(s)], name of distributor, year of distribution.

When citing an entire TV series: Creators’ names, creator. *Series Name*, name of distributor, year of distribution.

For Streaming Services, use this format:

“Title of Episode.” *Series Name*, season [number], episode [number], name of distributor, date and year of distribution. *Streaming service*, URL (if applicable).

“The One Where Chandler Can’t Cry.” *Friends: The Complete Sixth Season*, written by Andrew Reich and Ted Cohen, directed by Kevin Bright, Warner Brothers, 2004.

Daniels, Greg and Michael Schur, creators. *Parks and Recreation*. Deedle-Dee Productions and Universal Media Studios, 2015.

“94 Meetings.” *Parks and Recreation*, season 2, episode 21, NBC, 29 Apr. 2010. *Netflix*.



Book titles in Italics.

Entire first paragraph: introduction to the topic of the paper by way of moving from the general to the specific – here: J. Barnes’s work so far.

### 1. Introduction

The first line of the first paragraph in a chapter/section is not indented!

Julian Barnes is widely known for his experimental, but highly readable novels *Flaubert’s Parrot* (1984) and *A History of the World in 10½ Chapters* (1989). Both novels have been considered major examples of British “historiographic metafiction” – a term coined by Linda Hutcheon as a genre label for the postmodern novel in general. This genre challenges, in an often playful, experimental way, the boundaries between fact and fiction as well as between non-fictional history and fictional story. In *A History of the World in 10½ Chapters*, for example, history (such as the whole novel itself) is reduced to a loose bundle of idiosyncratic stories with “strange links, impertinent connections” (Barnes, *History* 242) between them. Only in his last two books has Barnes turned his full attention to the issue of national identity and memory: *Cross Channel* (1996), a volume of short stories focussing on the relationship between the French and the English throughout history, can be viewed as a kind of detour that the author took before directly facing the problem of Englishness two years later in his novel *England, England*.<sup>1</sup>

A quote that is integrated into the sentence.

MLA style reference: short title is needed as there are several sources used here that bear the same author’s name (i.e. Barnes).

First-line indentation for each following paragraph in a section.

In the following, my focus will be on the topic of Englishness in Barnes’s novel, which stands here for the more general problematic of national identity altogether. Identity is seen in *England, England* as an unreliable and inauthentic construct due to the distortions of memory. In Barnes’s novel, this applies to both individual and collective identity, i.e., Englishness. In order to show this, I will begin with a brief theoretical look at the concept of Englishness and the mutual dependence of memory and identity. After that, Englishness in *England, England* will be analyzed first with regard to the satirical story of Sir Jack Pitman’s exploitation of Britain’s cultural heritage in a theme park. That this theme park eventually turns into a full-blown nation-state and manages to replace the real England altogether, must be read as a general criticism of the inauthentic notion of national identity. This is emphasized in the novel by the parallel problems the protagonist Martha has with her own individual memory and identity, which will be taken into account here as well. Finally, I will show how Barnes, towards the end of his novel, deconstructs Englishness as an unreliable, yet indispensable concept.

Metacommunicative statement about the topic of the paper.

Clear thesis statement: overall point of the paper.

Metacommunicative statements about the structure of the paper.

A footnote containing further information.

<sup>1</sup> Cf. Freiburg, who remarked (before the later publication of *England, England* in that same year): “Barnes has not yet dedicated a whole novel to the analysis of Englishness” (242).

MLA style reference: page number refers to the source by Freiburg.

What is to be understood by *identity*? In the most basic sense, identity is the answer to the question *who am I?* or *who are we?* Identity requires the memory of one’s own history, i.e., of the way *how* or *why* one has become the way one is today. However, one’s sense of identity also influences what is remembered, as the historian John Gillis has pointed out:

The parallel lives of these two terms [memory and identity] alert us to the fact that the notion of identity depends on the idea of memory, and vice versa. The core meaning of any individual or group identity, namely, a sense of sameness over time and space, is sustained by remembering; and what is remembered is defined by the assumed identity. (5)

Since every individual, group or nation will usually strive to see themselves in the best possible light, the interdependence of identity and memory leads to the problem of authenticity: How authentic is one’s identity, how true the memory of one’s own history, if identity and memory are distorted on the grounds of self-interest and self-propaganda (Gillis 5)? This question is raised in Julian Barnes’s novel *England, England*.

### 3. Englishness in *England, England*

*England, England* (1998) is divided into three parts, but in fact tells two stories: One is about the life of Martha Cochrane, in several snapshot-like instances from childhood to old age, whereas the other one relates the grotesque project of the business tycoon Sir Jack Pitman, who creates a simulation of England and its cultural landmarks in a giant amusement park on the Isle of Wight. These two narrative strands are linked by Martha, who participates in Sir Jack’s project. However, they are very different in scope and style: Martha’s story is told in a serious vein, pensive and wistful about identity and lifetime memories; the story of Sir Jack’s theme-park project, in turn, is a satirical farce.

#### 3.1. Englishness as a Farce: Sir Jack’s Theme Park

In the farcical scenario of the novel’s second part, 21st-century Britain is in a miserable state: it has given up the pound and joined Euroland; the monarchy is represented by a king who is a vulgar, degenerated womanizer nicknamed “Kingy-Thingy” (Barnes, *England, England* 161).

An explanatory comment in square brackets by the author of the paper.

MLA style reference to source by Gillis.

MLA style reference to a passage without quoting.

Introductory paragraph to a chapter with further subdivisions.

MLA style reference: short title is needed as there are several sources used here that bear the same author’s name (i.e. Barnes).

A longer quotation that needs to be put in a quotation paragraph – without enclosing quotation marks.

A possible transition statement leading over to the next section (optional).

For MLA style referencing, there needs to be an alphabetical list of “Works Cited” at the end of the paper that provides the key to all the sources referred to, e.g.:

Barnes, Julian. *A History of the World in 10½ Chapters*. Picador, 1990.  
---. *Cross Channel*. Cape, 1996.  
---. *England, England*. Cape, 1998.  
Freiburg, Rudolf. “Imagination in Contemporary British Novels.” *Unity in Diversity Revisited? British Literature and Culture in the 1990s*, edited by Barbara Korte and Klaus Peter Müller, Narr, 1998, pp. 225-47.  
Gillis, John R. “Memory and Identity: The History of a Relationship.” *Commemorations: The Politics of National Identity*, edited by John R. Gillis, Princeton UP, 1994, pp. 3-24.  
Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.