

STYLE SHEET FOR *WISSENSCHAFTLICHES SEMINAR ONLINE*

In order to help us with our work, we would like to ask you to follow the rules of our style sheet. In case of doubt, please cite sources according to Joseph Gibaldi's *MLA Handbook for Writers of Research Papers* (Sixth Edition).

1.1 Preparation of Text

- a. Please use one of the common word processing programmes to write your article. You can send us your draft attached to an e-mail. If you prefer sending it in by post, please enclose the text file on a disc which should be labelled with your name and the title of the file. Please add images as JPG or TIF files in the highest resolution available.
- b. Your article should be 10–12 pages long (ca 2,400 characters per page). Add an abstract (5–10 lines) to your draft. If your article is written in English, the abstract should be in German and vice versa.

1.2 Layout of Text

- a. The font should be Times New Roman, 12 pt and 1,5 lines spacing for the whole text. Please indent footnotes and longer quotations and use font size 10 pt.
- b. Please use British English spelling and punctuation.
- c. Please do not divide words.
- d. Please format your article as a continuous text in which only the end of a paragraph is marked by a paragraph (§).
- e. Please use footnotes only where it is absolutely necessary.

1.3 MLA Style

- a. Please *italicize*
 1. Titles of novels, plays, periodicals, etc.
 2. Words and letters referred to as words and letters (e.g. in the following sentence: Shaw spelled *Shakespeare* without the final *e*).
 3. Foreign words in an English text (e.g. The Renaissance courtier was expected to display *sprezzatura*, or nonchalance, in the face of adversity).
- b. Please use “double quotation marks” for
 1. Titles of works published within larger works, such as articles in periodicals, essay collections or short stories and poems.
 2. Quotations that take up no more than four lines.
 3. Quotations within a quotation.
 4. Words or phrases that are given in a special sense or purposefully misused.
 5. Translations of foreign words or phrases.

1.4 Quotations

a. Given the page limitations, we require parenthetical documentation. You provide a short reference in brackets and insert that into the text. Full reference is provided in the bibliography. You can be as brief as clarity and accuracy permit. Give only the source (usually the name of the author, for plays by Shakespeare the name of the play) and the location of the borrowed information.

Example: This point has already been argued (Tannen 178-85).

b. If the author's name has already appeared in the text, you only need to give the location.

Example: This point has already been argued by Tannen (178-85).

c. If you cite more than one document by one author, please give the (shortened) title of the document. Use this method of citation also with quotations from your source text.

Example for a quote from a book:

For Northrop Frye, one's death is not a unique experience, for "every moment we have lived through we have also died out of into another order" (*Double Vision* 85).

Example for a quote from an article:

Tim Etchells describes *Exquisite Pain* as a methodical scrutiny, as the distillation of a "mathematical and psychological essence" ("A Note on Exquisite Pain" 1)

Alternatively:

Exquisite Pain has been described as a methodical scrutiny, as the distillation of a "mathematical and psychological essence" (Etchells, "A Note on Exquisite Pain" 1)

d. If you wish to include two or more works in a single parenthetical reference, use semicolons to separate the citations.

Example:

Calle herself prefers the label "narrative artist" (cf. Gratton 157; Heinrich 17) and, given the importance of writing and storytelling for her projects, this seems an appropriate term.

e. Please mark ellipses in quotations by [...]. If you want to add clarifications within a quotation, do so in [square brackets].

f. Prose quotations longer than four lines (verse quotations: three lines) are separated from the text by beginning a new line and indenting the quotation by one inch from the left margin (font size 10 pt!). No quotation marks are used. End the quotation with a period or question mark and give the reference after the punctuation in the following forms:

(page number) if the author's name is mentioned in the preceding sentence.

(Author page) if the author's name is not mentioned in the preceding sentence.

g. Quotations of dialogue from a play are indented as well. Write the name of the speaker at the beginning of the appropriate line IN CAPITAL LETTERS, followed by a full stop. Then start the quotation (no quotation marks needed). For the next character, start a new line.

Example:

DESDEMONA. O, banish me, my lord, but kill me not.
OTHELLO. Down, strumpet!
DESDEMONA. Kill me to-morrow, let me live to-night.
OTHELLO. Nay, an you strive, – (5.2.79-82)

h. Refer to act, scene and line in a play in the following pattern: (1.1.1–3). Do not leave a space between the numbers.

i. Be as precise as possible with the indication of page numbers. Avoid “ff.” in a reference.

1.5 Documentation: The List of Works Cited

a. With parenthetical documentation used in the text, the List of Works Cited gains additional importance. The information has to be concise and exact. Please follow the MLA style. We would also kindly ask you to divide your *List of Works Cited* in the sections *Primary Literature* and *Secondary Literature*.

b. Use *italics* in place of underlining. Your basic entry looks like this:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Sixth Edition. New York: Modern Language Association of America, 2003.

c. A compilation, an anthology or other work that has one or more editors:

Tannen, Deborah, and Roy O. Freedle, eds. *Linguistics in Context: Connecting Observation and Understanding*. Norwood: Ablex, 1988.

d. A work in an anthology, an article or essay in a book:

Turner, Victor. “Are there Universals of Performance in Myth, Ritual and Drama?” *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Eds. Richard Schechner and Willa Appel. Cambridge: CUP, 1995. 20-30.

Bimberg, Christiane. “Reality and Its Distortions in the Plays of Sam Shepard.” *Drama and Reality: Papers given on the Occasion of the Third Annual Conference of the “German Society for Contemporary Theatre and Drama in English.”* Ed. Bernhard Reitz. Trier: Wissenschaftlicher Verlag, 1996. 203-216.

e. An article in a journal:

Anderson, Douglas. “The Dream Machine: Thirty Years of New Play Development in America.” *Drama Review* 32.3 (1998): 55-84.

f. Two or more books by the same author: Replace author name by ---.

Savran, David. "The Queerest Art." *A Queer Sort of Materialism: Recontextualizing American Theater*. Ann Arbor: U of Michigan P, 2003: 56-81.

---. *A Queer Sort of Materialism: Recontextualizing American Theater*. Ann Arbor: U of Michigan P, 2003.

g. A review:

Smith, Neil. Rev. of *Little Eyolf*, by Henrik Ibsen. Trans. Michael Meyer. Royal Shakespeare Company. *Theatre Record* 17:25-26. Dec 1997:1622-3.

h. A performance:

Medea. By Euripides. Trans. Alistair Elliot. Dir. Jonathan Kent. Perf. Diana Rigg. Longacre Theatre, New York. 7 Apr. 1994.

i. An article on an Internet page:

Buse, Peter. "Sarah Kane in and on the Media." *Nach dem Film* 2 (2000). 10 Jan. 2007 <<http://www.nachdemfilm.de/no2/bus01eng.html>>.

j. An entire Internet page:

Encyclopedia Britannica Online. 2002. Encyclopedia Britannica. 15 May 2002 <<http://www.Britannica.com/>>.

k. A film:

A film entry usually begins with the title and includes the director, the distributor, and the year of release, but you can also include other data that seem pertinent such as the names of the writer and the performers.

It's a Wonderful Life. Dir. Frank Capra. RKO, 1946.

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

If you are unsure about the format of documentation, please consult the MLA Handbook. In complicated cases, mark the place in your printout / contact the editor. The editor can then decide about the format.