

## Formatting suggestions

### Page formatting

- line spacing: 1 ½
- line spacing in indented quotations: 1
- left margin: 3 cm
- right margin: 2 cm
- top and bottom: 2 cm
- style: grouped style
- typeface: Times New Roman
- font size for your text: 12 p.
- font size in indented quotations: 11 p.
- font size in footnotes: 10 p.
- language: either American English or British English; make sure that you do not mix them up in terms of terminology and orthography

### Quotation marks

#### Cases in which single quotation marks should be used:

- around a word or phrase given in a special sense or purposefully misused (should be used, however, as sparingly as possible)
- when the translation of a foreign word or phrase directly follows the original
- meaning clarifications for example words- for quotations within quotations, regardless of the original version

#### Cases in which double quotation marks should be used:

- for titles of works published within larger works, e.g. names of articles, essays, short stories, short poems, chapters of books, individual episodes of television and radio programs, and short musical compositions (e.g. songs)
- for unpublished works, such as lectures and speeches
- for the translation of a foreign word or phrase

### Quotations

#### In general

**Short quotations** (up to three lines) are not indented, but set off by quotation marks.

Quotations **longer than three lines** are not put in quotation marks, but should be set off as an indented single-spaced paragraph (one tab key, font size 11 p.).

**Deleted portions** of the original text are indicated by three dots in parentheses (...); additions are indicated by square brackets [ ].

If the original text contains **expressions** which are **highlighted** in any way whatsoever (e.g. *italics* or **bold face**), this highlighting or marking must be rendered in the quotation of your paper as found in the original. Specific highlighting by the author of the term paper must be indicated [emphasis mine, N. N.].

**All quotations, including paraphrasing, adoption of beliefs, theses, or facts from other sources must be referenced.**

## Verse quotations

Verse quotations **up to three lines** do not have to be indented but are inserted into the text and put in double quotation marks. If two to three lines are quoted, the lines are separated from each other by a slash:

Example:

The climax of the second stanza can be found in lines twenty-nine and thirty: “And amid this tumult Kubla heard from far / Ancestral voices prophesying war”.

Verse quotations **longer than three lines** are dealt with like the corresponding prose quotations:

Example:

Although both stanzas seem to be opposed to each other at first sight, they are somehow connected. This is due to the fact that the sacred river runs through both the holy and the dark place. The following lines prove the link between both stanzas:

And mid these dancing rocks at once and ever  
It flung up momentarily the sacred river.  
Five miles meandering with a mazy motion  
Through wood and dale the river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean (ll. 23-28)

## Quotations from dramatic texts

A quoted **dialogue** between two or more characters in a play is not put in quotation marks but should be set off from the text as an indented single-spaced paragraph (one tab key, font size: 11 p.). The quotation consists of the character's name and his/her part of speech. The lines of each character should be preceded by the character's name, capitalized and followed by a full stop. If the quotation comprises more than one line, indent all further lines three more spaces.

Example:

The following dialogue between James Tyrone and his eldest son Jamie reflects the ever recurring conversational pattern within the Tyrone family which consists of attack followed by counter-attack:

JAMIE. I never wanted to be an actor. You forced me on the stage  
TYRONE. That's a lie! You made no effort to find anything else to do. You left it to me to get you a job and I have no influence except in the theatre. Forced you! You never wanted to do anything except loaf in barrooms! (I, ll.4-10, p. 36)

As with quotations from prose or poetry, quoted lines (**up to three**) from drama can be incorporated into your text. Unlike with poetry, however, the different lines do not have to be separated from each other by slashes. As far as an unusual layout is concerned, follow our recommendations for poems. Quoted monologues of **more than three lines** are again set off from the text as an indented single-spaced paragraph (one tab key) but, unlike dramatic dialogues, they are not preceded by the character's name.

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## Quotations

Quotations from the literature, primary and secondary, must be followed directly by a reference. The first mention of the source contains full bibliographical information plus page number. It is given in a footnote (see also section 8 on footnotes, p. 10).

Example: see footnote<sup>1</sup>

In case of frequent use of the same sources, an abbreviation can be substituted for the complete reference. In this case, give the abbreviation in the footnote when the source is first referenced. From then on, cite the source in parentheses using the abbreviation and page number.

Example: see footnote<sup>2</sup>

If there is **no year/place** of publication or publisher given in the book from which you want to quote, use the following abbreviations (see also section 9 on abbreviations, p. 10):

- no date of publication: [n.d.]
- use *circa* if you do not know the exact date: c19xx
- no place/no publisher: [n.p.]

Another common way of referencing sources is the in-text reference which should be formatted approximately as follows:

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<sup>1</sup>Christie, Agatha. 1957. *4.50 from Paddington*. London: The Crime Club, p. 15.

<sup>2</sup>Christie, Agatha. 1957. *4.50 from Paddington*. London: The Crime Club, p. 15. Quotes from this book (article/website/etc., respectively) will be referred to from now on as *4.50*, <page number>.

## Paraphrases, adoption of ideas, facts, etc.

**Each paraphrase from any kind of literature, and each idea, argument, piece of information, or fact that is not commonplace but is taken over from a source should be followed by an exact reference, as well.**

If you only **paraphrase** the words of your source and do not quote them directly, as in the above example, put the abbreviation *cf.* (confer) in front of the author's or publisher's name.

## Bibliographic information/work cited

In the list of works cited/consulted, all titles used should be arranged in alphabetical order and not according to the type of publication, e.g. monograph, anthology, etc.

### Monograph

A monograph is a book about one topic and is usually written by one author, occasionally by two or more authors. Information about the editor of the book is given only in special cases (see below).

#### **Basic entry:**

Last name, first name. Year of publication. *Title: Subtitle*. Place of publication: Publisher. (If there is more than one place of publication, only take the first and ignore the others.)

#### Examples:

Marsh, Nicholas. 1998. *Jane Austen: The Novels*. Houndmills: Macmillan.

Crystal, David. 2005. *How language works: Why babies babble, spelling is illogical and words change their meaning*. London: Penguin.

#### **By two authors:**

Last name, first name (of the first author); last name, first name (of the second author). Year of publication. *Title: Subtitle*. Place of publication: Publisher.

#### **By more than two authors:**

Last name, first name (of the first author) et al., Year of publication. *Title: Subtitle*. Place of publication: Publisher.

#### **In a series:**

If the cited work is one of a series of books, the title of the series and the volume number must be put in parentheses after the title. Last name, first name. Year of publication. *Title: Subtitle*. (Series. Vol.-no.). Place of publication: Publisher.

#### **With editor:**

Sometimes it is necessary to indicate not only the author of a drama, novel, etc., but also the editor of the particular edition. This applies, for example, to Shakespeare editions in which the author and the editor naturally differ. If both the author and the editor are given proceed as follows:

#### Example:

Shakespeare, William. 1987. *The Merchant of Venice*. (The New Cambridge Shakespeare). Mahood, M. M., ed. Cambridge: CUP.