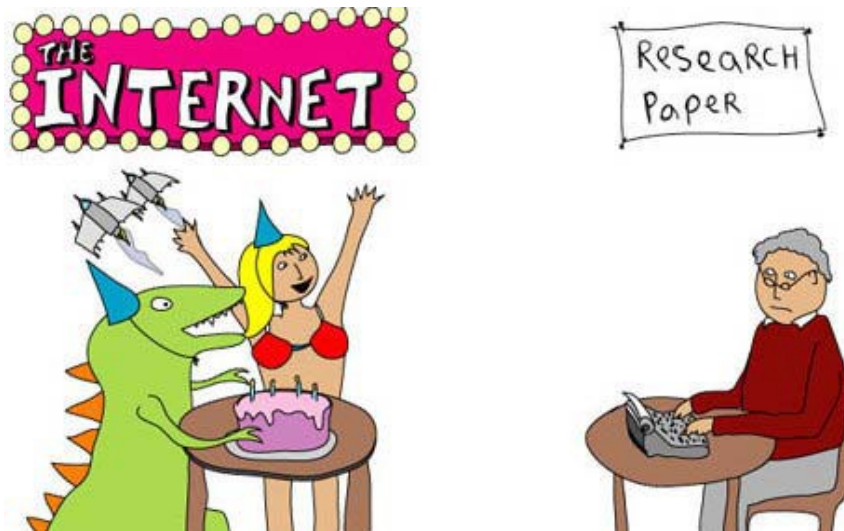


Manual

for Writers of Research Papers

in English Linguistics and Literary Studies



Writing a paper is difficult with the non-stop party next door

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Members of the Teaching Staff
of the English Department

Table of Contents

General Remarks.....	1
Length of Papers	1
Comments on Paper Topics and Different Approaches.....	1
Literary Studies - Different Types of BA Papers	2
Linguistics – Research Areas and Methods.....	3
How to Go About It	4
Preparatory Phase.....	4
Research Phase	4
Structuring Phase	5
Writing Phase	6
<i>Word and Sentence Level</i>	6
<i>Logic of the Arguments</i>	6
<i>References to Other People’s Ideas</i>	7
<i>Choosing a Title</i>	8
<i>Bibliographical References</i>	8
Last Phase: Revision	9
And finally: Handing in your Paper	9
A Possible Structure for a Paper - Overview	10
Literary Studies	11
Linguistics	13
Other Technical Matters	15
Spellings	15
Capitalisation	15
Dates and Numbers	15
Titles of Other Works	15
Further Rules for Linguistic Papers:	15
Giving Examples and Quoting Your Primary Material.....	15
Introducing Concepts	16
Tables and Figures	16
A Note on Plagiarism.....	18
What is Plagiarism.....	18
Recommended Reading	22

The cover page illustration is by Asher Sarlin.

This manual is based on the former *Manual for Writers of Papers in English Linguistics*. Many thanks to Miriam Locher for letting us use its format.

General Remarks

This manual is meant for students of English who are either at the beginning of their studies, maybe writing their first BA paper, or who are advanced, but would like to have an overview of the basic issues that occur when writing a research paper in literary studies or in linguistics. It gives advice on how to choose a topic, how to structure and write a paper, and on how to tackle some of the technical aspects involved. The manual is to be consulted in combination with the departmental style-sheets for literature and linguistics papers. Adherence to these style-sheets is mandatory. For further reference on issues of format and style, please consult the *MLA Handbook for Writers of Research Paper* (for literature papers) or *The Chicago Manual of Style Online* (for linguistics papers).

We would also like to emphasise at this very early point in the booklet just how strongly the teaching staff of the English department feel about plagiarism. This manual is also meant to help you avoid plagiarising other people's work.

Length of Papers

The following numbers are rough estimates. It is imperative to discuss them with your supervisor.

BA papers:	tbs by instructor
MA papers:	6,000-7,000 words
BA thesis:	15,000 words
MA thesis:	30,000–40,000 words

The thesis word count includes everything except appendices and cover page (i.e. references, table of contents, etc. are included).

Comments on Paper Topics and Different Approaches

When planning a BA/MA thesis, contact a staff member teaching and researching the area that you are interested in. We recommend that you approach your supervisor with concrete ideas, as it is not their job to supply topics for papers. BA and MA theses can only be supervised by a professor or an assistant professor. It is possible, however, to write a BA thesis with an assistant who has already completed his or her Ph.D., although this requires special permission from the faculty. The BA Colloquium and the MA Forum address some of the general issues involved in writing a thesis.

Your supervisor will help you:

- to define/clarify your ideas
- to flesh out these ideas
- to grasp how to structure your main argument and limit its scope
- to find out what methodological steps you will have to take
- to decide which aspects of the subject and which primary and secondary material or what kind of linguistic material to focus on.

None of these instructions can be given in general terms because they depend on the individual needs of each student and the specific topic you want to write about. Therefore, it is *essential* for you to consult the person who will be supervising your work **before** you start working on a paper.

There is a great variety of topics you can write your paper on, and there are several approaches you can take when writing an academic paper. In most cases, and particularly at the beginning of your studies, the choice of both topic and approach will be relatively simple. You will base your BA papers on the texts you have read and discussed in class. In literary studies, the literary period or field (e.g. medieval, early modern, modern, English, American, postcolonial), genre(s), author(s) and text(s) will usually thus be easily defined. In linguistics, the field and/or approach will similarly be delineated. However, the more advanced you are in your studies, the more you will be interested in exploring texts and questions independently, and to create your own connections between texts or linguistic data, theories, and contextual information.

The following sections were compiled to give students in their *basic studies* an idea of the areas in which they may want to write a BA paper. MA papers and BA/MA theses, obviously, must be larger in scope and contribute something new to the field of linguistics or literary studies.

Literary Studies - Different Types of BA Papers

As for types of papers, there are three main categories (see below) which are very basic and not mutually exclusive. Please note that in many cases, and particularly once you are writing your BA/MA thesis, you will and should combine aspects of all three of them. If you have a preference for one particular type, then this might help you in the early stages of your studies. You should make sure, however, that you practise your writing skills in each of these three fields. Besides, these categories do not need to be kept separate. For beginners, close reading might be the easiest solution, but this does not mean that you cannot or should not include theoretical aspects, and vice versa: writing about theoretical topics does not mean that you should ignore text analyses.

A **close reading** of literary texts is a method which, even though it can be very demanding, is a suitable way of approaching the analysis of literary texts if you are at the beginning of your studies. Close reading of texts implies that you focus on the literary text itself. Depending on the kind of text you are looking at (a poem, a short story, etc.), this means you consider its linguistic or poetic devices, its narrative strategies, its structure, etc. You can focus on a single chapter, scene, or even character, especially if your word limit is low. Please consider that while close reading skills are very important for the discussion of literary texts, you can enrich your analysis and your argument by taking into account contextual and theoretical aspects (see below).

If you are interested in the **historical and cultural context** of literary texts, then this means that you will look at the interplay between literary works and their historical conditions, i.e. how literary texts reflect the historical situation they are products of, and or

how literature influences its cultural context. You will also consider other aspects which shaped the cultural context, such as philosophy, psychology, religion, politics and gender. Another important approach would be to look at how literature is related to other media, such as the visual arts, music, and other non-literary forms of expression. While many students find such an approach very interesting, it has its dangers: it is important to avoid the mere reproduction of textbook knowledge, thereby losing sight of the actual text.

Finally, you can approach literary texts from a **theoretical perspective**. Put simply, you step back momentarily from the concrete work, and think about the questions it raises concerning concepts of what is meant by 'literature' in general, or how such theoretical questions can be applied to the text. You will choose such a focus once you have learned a bit more about the various literary theories that exist (e.g. New Criticism, Structuralism, Postmodernism, Intertextuality, Intermediality, Feminism, Narratology, etc.).

Linguistics – Research Areas and Methods

Depending on the research area and the research question, various methods of data collection and analysis can be chosen. BA and especially MA theses in Linguistics should involve the analysis of a corpus of data. You may want to gather your own data or use already existing material, e.g. from a text or spoken corpus. Think about the topics that have interested you in your linguistic studies, as well as how you might access relevant data. If you really want to study Australian English, but can't get to Australia (or find pre-collected corpora that you can use), then you have a problem. So think about where you have friends, family, connections that might make a fieldwork trip to a particular place feasible; you may have friends who are bringing up their child trilingually; you may know someone whose children go to an Anglophone International School – your friends and family can often provide useful routes into Anglophone linguistic settings that might be appropriate for your thesis.

A linguistics thesis, then, may well include a fieldwork phase, and then an analysis phase. Since the former can often be time-consuming and logistically difficult, it is a good idea to think of this well in advance of actually beginning your thesis. If you're in Canada as part of your Stay Abroad, why not collect data then that might be useful for your thesis later?

How to Go About It

Every supervisor will work with you in different ways. Some will want to discuss your work chapter by chapter, others will work with you on an outline and then evaluate the entire paper. Talk to your supervisor to find out what is expected of you. Your work will be roughly divided into a preparatory phase, a research phase, a structuring phase, a writing phase and a revision phase. In what follows you can find advice on how to approach each of these stages.

Preparatory Phase

- Once you have agreed on a topic and (provisional) title for your paper with your supervisor, **use the library catalogue and the other research databases** offered by the university library in order to browse for secondary, or some further primary literature. Especially students writing their MA papers and MA theses should make sure that they also use the electronic databases, such as MLA, IMB (International Medieval Bibliography), JSTOR and Project MUSE. Even Google Scholar can be useful with such searches: <http://scholar.google.co.uk>. The databases can be accessed through the department library's webpage while on campus, or remotely if you have installed the appropriate software on your computer (for information on remote access go to: www.vpn.unibe.ch). This will give you an idea of what has been published on your subject so far. You can then go and search for the relevant titles here in Berne or in other Swiss university libraries. In order to use these electronic resources most efficiently, make sure you attend one of the introductory sessions the department offers together with the UB. These sessions are held at the beginning of each autumn term, and announced on the departmental notice-board and on our website.
- **Discuss your ideas** about the topic, questions, or material that interests you with your colleagues: you will find it much easier to start writing if you have already formulated your argument or parts of it while talking to other people. For this reason, form discussion groups.
- After you have chosen a topic, and browsed through the library databases to find material that seems appropriate, **you must see your supervisor** to discuss what theories, methods and tools of analysis and interpretation you need to apply, and whether you need to limit the scope of the material you will be scrutinising.

Research Phase

- When you do the research for an academic paper, write down *all* the bibliographical references (including page numbers) of any material and ideas you glean from elsewhere. Be meticulous when doing this: It will save you a lot of time at the stage of writing your paper. Also, it will help you to **avoid plagiarising** without being aware of it (see chapter "Unintentional Plagiarism" in the *MLA Handbook for Writers of Research Paper*).
- Be careful to transcribe quotations very precisely. Incorrect quotations are an insult to the author.

- When taking notes, carefully distinguish between your own and other people's thoughts.
- Use dictionaries and reference books to look up words and concepts.
- Try to formulate your argument and/or hypothesis, and organise questions that need to be answered in the course of the paper. Ideally, this will become part of your outline.
- Go back to the primary texts or primary data. Re-read and analyse the primary texts/data in view of the topic. All arguments must be based on the primary texts/data to which you should return constantly.

Structuring Phase

Writing a paper is not just a matter of putting your thoughts down onto a page, it also requires knowing what the formal demands of academic writing are and developing a structured argument for what you want to say. While doing your research, try to learn from the structure of articles and books that you are reading.

- The classical rule that a text should have a **beginning, middle and end** is valid for all academic papers. Therefore, structure your paper in such a manner that it contains at least:
 - 1) an **introduction** announcing what your argument is, what material you will be working on, and what theoretical and methodological steps you intend to take; you may also need to mention what you are *not* going to do if there are other possibilities of dealing with the subject; at the end of the introduction, the reader should know what the text is concerned with;
 - 2) the **main part** of the paper, which should be sub-divided into sections or chapters; and
 - 3) a **conclusion**, which should be more than a mere repetition or summary of what you have already said in previous sections. It should tie up the whole argument – emphasising the unifying theme – assess your results, and perhaps comment on where one could go from there. Do *not* introduce new concepts or try to apply them in a conclusion.
- The division into sections or chapters should never be an attempt to escape the necessity of establishing **links in your argument between each chapter**. Listed in the 'Table of contents', the titles of chapters (and sub-chapters) should offer the reader the backbone of your argument at one glance. Do not hesitate to give the parts of your paper so-called **working titles** first, and to revise those titles once you have finished your paper and have a clear overview of where your argument has led you.
- **Scope of your argument:** If you realise that you have to leave a question open, i.e. that the scope of the paper does not allow you to deal with it in detail, it is best to mention this limitation rather than to try and hide it behind fuzzy or bombastic rhetoric. Be honest.

- The larger your paper, the more necessary it is to go through several revisions of it. In the course of writing, you may discover that the whole structure of your paper needs to be changed because your work on the material has led you to new insights. Though it is important to **stick to an argument throughout an academic paper**, you must not hesitate to **revise its overall structure** if you see that the argument no longer works. This may imply modifying the original outline and moving around chapters.
- What you must ultimately achieve in any academic paper is **a logical and coherent argument and precision of expression**. The most effective way of checking whether your argument works is by asking a colleague or colleagues to read through the paper before you hand it in.

Writing Phase

Word and Sentence Level

- When writing your paper use **dictionaries** (OED, also available online) and **reference books**. Even native speakers do not write papers without occasionally checking up the meaning of words and their correct use in specific contexts and punctuation rules. The list of recommended works at the end of this document is a starting point.

Abstract concepts in particular require careful use, as they have acquired very precise and (sometimes heavily disputed) meanings in literary criticism. Even the simple word ‘text’ is used differently in literary studies than in linguistics, and, for example, differently within different branches of linguistics. You can only make words mean exactly what *you* want them to mean if you know what *other* people (i.e. the academic community) have made the words mean *before* you.

Logic of the Arguments

- Your paper should be focused, i.e. it should follow through the arguments presented in the introduction (a BA paper usually develops only one argument.)
- Avoid giving impressionistic personal responses. Aim at an evaluation that is an inherent and logical part of your argument. Also avoid broad generalisations, or pontificating about life and society.
- Your paper should not be a simple collection of notes.
- Throughout your paper, **foreground the argument** you want to make: formulate your thoughts in such a manner that *every* paragraph you write supports your argument in one way or another. State your points clearly and link them with a logic that will immediately be apparent to your reader.
- While doing your research, you may find interesting details that do not really fit into your argument. Put them into **footnotes**, but try to keep the number of footnotes to a minimum.

- Imagine a concrete audience, for example a circle of fellow literary or linguistics scholars, who might agree or disagree with the ideas you are expressing in your paper, and you will find it easier to argue. This has several consequences:
 - a) They have a basic interest in what you are saying.
 - b) They do not want to have to read between the lines, so you have to be absolutely clear and explicit.
 - c) They need to be convinced that your ideas are feasible.
 - d) They are not familiar with your way of thinking, so give all the steps of your thought processes leading to your conclusions.

References to Other People's Ideas

One does not write an academic paper in a void: Writing is a form of communication with a community of (imagined and real) interlocutors. One way of participating in an academic debate is by quoting. Remember that your audience needs to be given exact information about the sources of your quotes and ideas. In order to avoid plagiarism, to be reader-friendly, and therefore to prove that you are interested in engaging in a discussion about the material you are working on, follow the **three golden rules of quoting** whenever you refer to somebody else's writing (or speaking):

- 1) **Do not plagiarise**, i.e. always show your reader that you are quoting from somebody else's text or that you are summarizing one of his or her ideas. You can use double quotation marks, or an indented paragraph, or you can simply paraphrase somebody else's thought. Plagiarising is unacceptable, will not be tolerated and has serious consequences that are explained on page 15.
- 2) **Quote very exactly**. Every typographical mark within the quotation marks should correspond exactly to the original you give as your reference. If there are any misprints or grammatical errors in the original, you need to copy them, but signal that they are in the source by inserting [sic] after the mistake.
- 3) **Give clear references** to every text or other document you are quoting from and list all your sources fully in the 'Works Cited' (literature) or 'References' (linguistics).

Keep the following points in mind as well:

- When writing a summary of any text, only mention details that are relevant to your argument, but make sure that what you say is correct with respect to the *whole* passage you have summarised.
- **Do not simply paraphrase** what other people have said: Comment on their arguments and integrate them into your own argument in a visible way.

- **Quotations must be integrated into your own argument.** This means that everything in a quote should be relevant to your argument, either because it illustrates what you are claiming, or because you agree or disagree and want to show how and where this is the case, or because you propose to analyze the quote bit by bit. For these reasons,
 - a) always introduce quotations;
 - b) as a rule, do not end a paragraph in someone else's words;
 - c) avoid lengthy quotations in which several ideas are expressed at the same time, especially if they are not all relevant to your own argument;
 - d) comment on every element in the quote;
 - e) make sure that you have understood what you are quoting within the context of the other author's whole argument.

Choosing a Title

Choosing a title for your paper is an important part of the process of writing.

- It is useful to start off with a provisional *working title*, which you can modify or replace when you have completed the paper and know exactly where your initial questions and interest in the material have led you;
- Titles should not be immoderately long; a brief title followed by a more explicit subtitle can be a good solution;

Titles of chapters should help the reader follow the argument at one glance.

Bibliographical References

The end of your paper must have a list of all your sources, whether integrated in your paper as summarised facts, opinions or quotations. This list is called '**Works Cited**' in literary studies and '**References**' in linguistics. Include only texts you actually refer to in one way or another in your paper, not every text you have read about the topic! A 'Bibliography' contains much more material than the quoted sources; therefore, do not use this term for your list of bibliographical references.

- Check the *departmental style-sheets* for the main bibliographical rules and ways of presenting references.

Begin collecting items for your list of references ('Works Cited') as soon as you start doing research on your topic. It is easier to cross out superfluous items than desperately hunt for missing references when you have finished writing.

Last Phase: Revision

Take time to revise your paper and to correct the language and the overall logic of your argument.

- Take out sweeping statements about life and the world, about morality, broad ethical issues, vague political or philosophical ideas, and focus on the main argument.
- In general, make sure your conclusion does not end in someone else's words. This is *your* paper.
- Use your computer's spell check programme but make sure you do not let the computer correct words for you automatically. Spell check programmes won't necessarily highlight incorrectly spelt words which actually exist (e.g. there/their; bear/bare).
- **Have your work proof-read and critically commented on by fellow students.** Native speakers or not, they will not only help you to detect the odd spelling mistake which the spellchecker did not notice, but they will also be able to tell you whether your argument is convincing or not. Where appropriate, let their questions about what you wrote lead you to revise aspects of your paper. Besides, it is helpful to network with your colleagues and to find out what their interests and experiences are in literary studies and in linguistics.
- If you started off with working titles for the sections, now that you have a clear overview of where your argument has led you, revise these titles to make them reveal the development of your argument or the steps leading to the verification of your hypothesis.
- Revise your list of References/Works Cited and cut out or add items depending on the final version of your paper, i.e. make sure all the references you give in the paper are documented in the final list of References/Works Cited. Also check that you gave page numbers in all cases – whether you quoted, referred to, or summarised someone else's text – and that these numbers are correct.

And finally: Handing in your Paper

- Make sure you finish your paper **on time** and hand it in to your instructor as a paper copy! Some instructors may ask you to send an electronic version in addition.
- Every paper must be accompanied by a signed departmental submission sheet. You can find the submission sheet on the English department homepage.

A Possible Structure for a Paper - Overview

BA/MA papers (and theses) ideally include the following sections. They should be numbered, except for the table of contents. Longer papers in particular will require a slightly modified pattern (e.g. a longer introduction; 'previous work' section will be of greater importance). Please consult your supervisor for advice. Information on how to format your text (i.e. spacing, margins, font size, etc.) can be found in the **departmental style-sheets**. (see Appendix)

Literary Studies

Formal elements	<p>Title Page</p> <p>This should contain the following information: University of Berne, English Department; name of the supervisor; your full name, address and email; title of the paper; whether it is a term paper or BA/MA thesis; date of completion.</p>
	<p>Table of Contents</p> <p>Indicate chapters and page references. Remember that page numbering only starts on the first page of the text, not with the table of contents. Indent subchapters for clarity. Depending on your personal preference, you might want to put the table of contents together before or after you have written your paper, or while you are working on it. 'Table of Contents' can be helpful not only for the reader, but also for your own orientation.</p>
Introductory Part	<p>1. Introduction</p> <p>State your aim briefly and indicate why the subject of your paper is worth writing about. You should present the problem or issue which you address. Tell the reader what aspects you intend to investigate, and, if relevant, what will be left out. Make sure that the title of your paper reflects its aim and scope. Formulate your thesis statement. The latter is the concise and specific statement of your argument. It has to be arguable and should match the length of the essay in its scope. Keep the introduction short.</p>
	<p>2. Previous Work</p> <p>Give a brief, critical survey of earlier work dealing with your subject. Give important definitions of your theoretical concepts which you will apply or discuss in the main part.</p>

Main Part	<p>3. Elaboration of Your Arguments</p> <p>This is the main body of your paper or thesis. You should now analyze and discuss your primary and secondary sources in ways which prove the plausibility of the thesis statement which you had made at the beginning of your paper. You can go into detail here, but make sure that all the quotations, cross-references, etc. you use support your argument. Do not forget to develop your line of argument, i.e. do not get stuck on what you might think are very interesting textual examples, but functionalise them as part of an argumentative string. Make sure that your position remains clear and do not 'hide' behind the voices of other critics. Make sure you refer to and apply the theoretical aspects which you had introduced in the 'Introduction' or previous work part of your thesis.</p>
Conclusion	<p>6. Conclusion</p> <p>Conclusions are there to round off your paper, and there are several ways of structuring this part. Whichever you choose, you should not merely repeat what you said in the main body of the text. You can give a short summary of the preceding chapters if your argument was very complex, and ideally you do this by pulling the various strands together. Also indicate what aspects or areas demand further study, or, generally, broaden your argument by pointing out the ramifications of your topic.</p>
Works Cited	<p>7. Works Cited</p> <p>Under this heading you list your sources in alphabetical order. They may be divided into 'Primary Sources' and 'Secondary Sources'. Consult the departmental style sheet for more information on how to compile references.</p>
Appendices	<p>Appendices</p> <p>If you want to include specimens of your primary sources, etc., you may do so in one or more appendices at the very end of your paper. They should have separate numbering (App. I, App. II, etc.), but continuous page numbers with the rest of the paper.</p> <p>Footnotes/Endnotes</p> <p>If you have a computer program which supports footnotes, use that. If you don't, you can put notes in a numbered section before your 'Works Cited' section. Use footnotes sparingly and not for bibliographical information.</p>

Linguistics

Formal elements	<p>Title Page</p> <p>This should contain the following information: University of Berne, English Department; name of the supervisor; your full name, address and email; title of the paper; whether it is a term paper or BA/MA thesis; date of completion.</p>
	<p>Table of Contents</p> <p>Indicate chapters and page references. Remember that page numbering only starts on the first page of the text, not with the table of contents. Indent subchapters for clarity. Depending on your personal preference, you might want to put the table of contents together before or after you have written your paper, or while you are working on it. 'Table of Contents' can be helpful not only for the reader, but also for your own orientation.</p>
Introductory Part	<p>1. Introduction</p> <p>State your aim briefly and indicate why the subject of your paper is worth writing about. You should present the problem or issue which you address. Tell the reader what aspects you intend to investigate, and, if relevant, what will be left out. Make sure that the title of your paper reflects its aim and scope. Formulate your thesis statement, which is the concise and specific statement of your argument. It has to be arguable and should match the length of the paper in its scope. Keep the introduction short.</p>
	<p>2. Previous Work</p> <p>Give a brief, critical survey of earlier work dealing with your subject. Give important definitions of your theoretical concepts which you will apply or discuss in the main part.</p>
Main Part	<p>3. Material</p> <p>State the nature and limitations of your primary material: whether you use a corpus, elicited material, etc. Describe your method of collecting data as well as the advantages and/or limitations of your material. Consider whether your choice of data is likely to affect the results in an important way.</p>

Main Part	<p>4. Method</p> <p>a) State along what lines your investigation was conducted, and, if possible, give the most important sources of your inspiration.</p> <p>b) Define your terms and state any abbreviations you use (if they are numerous, they can be listed in an appendix).</p> <p>c) If your investigation is long and complex, give a step-by-step description of what you did.</p> <p>The sections on material and method can also be combined to form one section.</p>
	<p>5. Results/Analysis</p> <p>First you present your results, and then discuss them. You may want to present your results in the form of tables or lists of examples, or both. Try to make these as clear as possible, and concentrate on one aspect at a time. Support your arguments with references to data. Long and complicated sections should have a short summary at the end.</p>
Conclusion	<p>6. Conclusion</p> <p>Conclusions are there to round off your paper, and there are several ways of structuring it. Whichever you choose, you should not merely repeat what you said in the main body of the text. You can give a short summary of the preceding chapters if your argument was very complex, and ideally you do this by pulling the various strands together. If part of your results were inconclusive, e.g. because you have not enough material, say so. Also indicate what aspects or areas demand further study, or, generally, broaden your argument by pointing out the ramifications of your topic.</p>
References	<p>7. References</p> <p>Under this heading you list your sources in alphabetical order. They may be divided into 'Primary Sources' (the data you looked at) and 'Secondary Sources'. Consult the departmental style sheet for more information on how to compile references.</p>
Appendices	<p>Appendices</p> <p>If you want to include specimens of your primary sources, etc., you may do so in one or more appendices at the very end of your paper. They should have separate numbering (App. I, App. II, etc.), but continuous page numbers with the rest of the paper.</p>
	<p>Footnotes/Endnotes</p> <p>If you have a computer program which supports footnotes, use that. If you don't, you can put endnotes in a numbered section before the references. Use footnotes sparingly and not for bibliographical information.</p>

Other Technical Matters

Spellings

Use UK or US spellings consistently. When in doubt, always check with the *Oxford English Dictionary*.

Capitalisation

Capitalisation should be used in the following cases: names, months/days/public holidays (e.g. Good Friday, Yom Kippur), religions (e.g. Christianity, Islam), deities (e.g. God, Allah), scriptures (e.g. the Bible, the Koran), names of countries and cities and their derivatives (e.g. Scotland/Scottish), specific places/buildings/monuments (e.g. Trafalgar Square, Big Ben, Empire State Building, Uluru, the Beehive), geographical names/areas (e.g. the River Thames, London's East End, the Coromandel), historical events/documents (e.g. World War II, The Magna Carta), awards (e.g. The Pulitzer Prize), organisations (e.g. United Nations), brand names (e.g. Apple Computer), adjective forms (e.g. Swiss chocolate, English tea).

Consistent capitalization should be used in titles and subtitles (see departmental style sheets, *MLA Handbook* or *The Chicago Manual of Style Online*).

Dates and Numbers

Spell out 'twentieth century' (not: '20th century') and use hyphenation as in 'twentieth-century literary criticism'. Give dates consistently as either day/month/year (e.g. 5 April 1851) or month/day/year (e.g. May 22, 1978). Consult the *MLA Handbook* for further information on numerals.

Titles of Other Works

You should mark titles of literary works and other texts when you mention them in your paper, both in your writing and in the References/Works Cited section (see departmental style-sheets). If you refer to an autonomous publication (e.g. a book, a journal, an anthology, a newspaper) or play titles and film titles you should put the title into italics (e.g. *The Tempest*). If you refer to a text that has not been published independently (i.e. an article in a journal, a chapter in a book, a poem), then you should put its title between quotation marks ("The Rime of the Ancient Mariner").

Further Rules for Linguistic Papers:

Giving Examples and Quoting Your Primary Material

Letters, words or phrases cited as linguistic examples should be italicised in the text; do not use double quotes for this purpose. Translations or other explanations of meaning should be given in inverted commas ('single quotes'), thus:

The quantifier *many* means 'a lot'.

Sentences quoted in the text should be italicised, thus:

Many linguists have quoted the sentence *Many arrows didn't hit the target*.

Preferably, however, quoted sentences should be set apart from the main body of the text by indentation. This is especially important if they are longer than a few words. In that case they should be preceded by Arabic numerals in parentheses. Notice that indented and numbered examples are not italicised. This is a good example of how you may proceed:

Consider the quantifier *many* 'viele' in sentences (10) and (11):

(10) Not many arrows hit the target.

(11) Many arrows didn't hit the target.

In both (10) and (11) the scope of the quantifier ...

Notice that examples should be numbered and referred to by number, not as 'the following sentence.'

Introducing Concepts

If you introduce technical concepts in your text, you can highlight them with single quotes or capitals. You should be consistent, however, once you have decided which format to use. Avoid italics for this purpose. This is how you can do it:

When Hamlet said *words, words, words*, he used three 'tokens' but only one 'type'.

When Hamlet said *words, words, words*, he used three TOKENS but only one TYPE.

Quotation marks or capital letters do not have to be repeated every time you use the concept.

Tables and Figures

Very often a table is a good way of displaying results of a quantitative (but often also of a descriptive) nature, because a table will help the reader to grasp at a glance what your results are. For instance, if you are reporting on the occurrence of different types of relative markers in three corpora of different text samples, your data could be presented as follows:

Table 1. Relative markers in subject function with human/non-human antecedents in three corpora of spoken American and British English, the Santa Barbara Corpus, the London-Lund Corpus and the British National Corpus.

	Human Antecedents						Non-human antecedents					
	SBC	%	LLC	%	BNC	%	SBC	%	LLC	%	BNC	%
SUBJECTS	n=76		n=56		n=70		n=48		n=63		n=113	
<i>zero</i>	2	3%	-	-	3	4%	1	2	-	-	6	5%
<i>that</i>	25	33%	4	7%	18	26%	46	96%	31	49%	84	74%
<i>who</i>	49	64%	51	91%	47	67%	1	2%	-	-	-	-
<i>which</i>	-	-	1	2%	-	-	-	-	32	51%	23	20%
<i>as, what</i>	-	-	-	-	2	2%	-	-	-	-	-	-

Key: SBC = Santa Barbara Corpus, LLC = London-Lund Corpus, BNC = British National Corpus.

Table 1 is a specimen of purely descriptive statistics, but as such, it nicely sums up the situation. Notice also that even though a table is a practical way of summarising information, it does not free you from also describing your results in the text either before or after the table, and notice that all tables must be **numbered** so that you can refer to them in the running text. A table must also have a clear **legend** (usually at the top), telling the reader what is represented in it; again this is for ease of reference so that a reader who wants to glance through a paper or quickly recapitulate an argument can quickly make sure that she or he is looking at the relevant data. If you have a lot of abbreviations in your table, you should also have a **key** to the abbreviations.

Table 1 above gives both raw data – absolute numbers – and proportions expressed as percentages. You may find it suitable to give this information in different tables, for instance having only raw data or only percentages, as this makes the reader’s work easier. If you give only percentages, you must always give the totals on which your percentages are based.

You may also choose to display your data graphically in figures, such as bar charts, pie charts, etc. Notice that normally figures are not a substitute for tables, but a way of illustrating even more clearly what you have already shown in a table. See Figure 1 below, which provides the same information as Table 1 in graphic form. Notice that the legend goes under a figure.

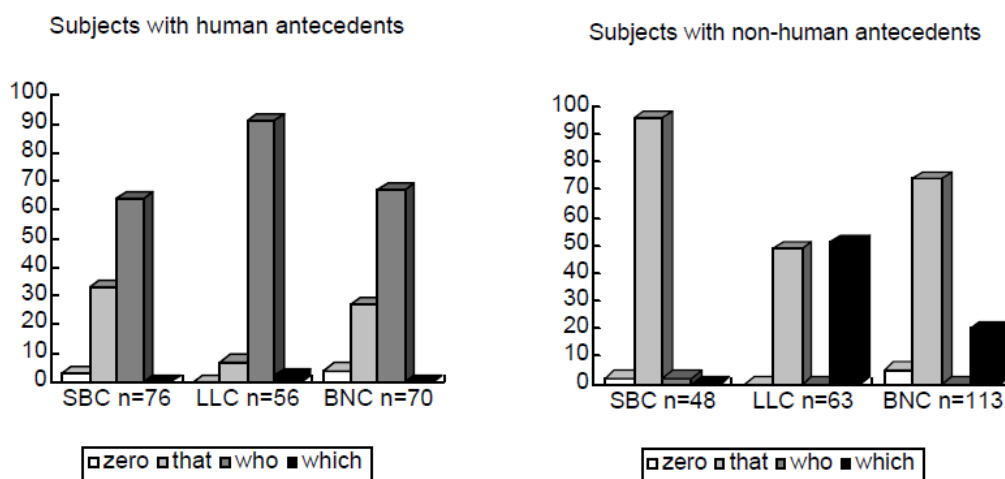


Fig. 1: A graphic representation of the distribution of relative markers in subject function.

A Note on Plagiarism

All the information on how to quote secondary literature within your text and on how to compile a reference section can be found in the departmental style sheets and the *MLA Handbook* (literature) or *The Chicago Manual of Style Online* (linguistics). It is one of our aims to teach you how to write academic papers in which you correctly apply the conventions agreed on in the English Department and to assist you with questions on content. It is your responsibility, however, to make sure that you do not plagiarise, i.e. that you do not make us believe that a sentence or even an idea is from you, when you have actually found it in the literature or on the Internet. The departmental style-sheets will help you to acknowledge the sources you used correctly. Plagiarism is considered one of the worst offences in academia and will not be taken lightly by us. Please read the following section carefully.

***Plagiarism is one of the most flagrant violations of academic standards.
The consequences of plagiarism are accordingly drastic and severe.***

What is Plagiarism

The aim of writing an academic paper is to convince fellow scholars of the validity of your own opinion or viewpoint. Your readers will assume that the argumentation is yours and they will expect you to show reasons for, sometimes proof of, the legitimacy of your case. You will, however, almost always find it necessary, and it is perfectly justified, to use the ideas of other people, especially other scholars who have researched your topic before, and you will use their ideas and sometimes their actual words in building up your own argument. Whenever you do this, you have a moral and professional responsibility to tell your reader clearly and precisely what ideas and which words you are using and where you have found them, in other words, to indicate your sources. Failure to do so is called 'plagiarism' and is an extremely serious offence, the consequences of which are explained below.

Plagiarism is deceitful and dishonest. It must, therefore, be absolutely clear to you what plagiarism means. In the *MLA Handbook* plagiarism is defined and explained as follows:

Plagiarism involves two kinds of wrongs. Using another person's ideas, information, or expressions without acknowledging that person's work constitutes intellectual theft. Passing off another person's ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud. (52)

There are various types of plagiarism, from using someone else's *exact words*, to paraphrasing or using someone else's *ideas*. Some examples of what plagiarism is and is not are given below.

As a student new to academic studies you may find you are plagiarising without realising what you are doing. You may be accustomed to using material taken from various sources,

for example, books in the library or material downloaded from the internet and no one has informed you that you are duty bound to show your reader exactly where you have taken this material from. Plagiarised passages may involve particular words, whole sentences or particular expressions; they may include someone's argument or line of argument; they may include another person's theory or terminology. This also applies to oral presentations in class. It is even an offence to use your own material, for which you have already received credit, in a new paper, without stating that you are doing so.

Furthermore, as a learner of a foreign language you may even find yourself using special phrases that you have learnt almost unconsciously from a book or from the internet. This might also be considered plagiarism. Plagiarism does not include references to knowledge which would be shared by any educated English native speaker (e.g. that William the Conqueror invaded Britain in 1066, or well-known proverbs or famous quotations). If you are not sure about what constitutes plagiarism in such cases, please ask your teachers. Ultimately, the most important criterion is honesty: do not present material which is not your own as if it were.

To avoid plagiarising, you should keep detailed notes of anything you read when preparing your paper and make sure that when you use this material you acknowledge it, firstly, in your own text, and, secondly, in your Works Cited (literature) or References (linguistics) at the end of your paper (see departmental style sheets for details). Every paper handed in for assessment must include the following declaration signed by the student:

Declaration

I hereby state that I have read the section on plagiarism on the Department's website and I confirm that I have complied with the requirements.

Date: _____

Signature: _____

Consequences of Plagiarism

1. All cases of plagiarism are reported to the Head of Department.
2. The Head of Department makes a decision in consultation with the instructor. In all cases the paper will have to be revised. Depending on the severity of the case, there are additional options:
 - Grade deduction.
 - The paper is failed, i.e. the student has to write a new paper.
 - The student has to redo the course.

- The student is given the mark 1, which is reserved for cases of deception (RSL Art. 25).
3. Unless it is a very minor case of plagiarism (e.g. a paper in which all sources but one are acknowledged and which is otherwise very carefully written), the student will have to talk to the Head of Department, who may want to involve the Dean.
 4. The name of the student will be entered in the Department's student records for strictly internal use only. All instructors will be informed about this so that the offender can be closely monitored.
 5. If plagiarism is committed in a final thesis or if a student is caught plagiarising a second time, he or she may be excluded from the study programme (RSL Art 25.2).

Examples

Note: all correct examples follow the bibliographical style used in literary studies; linguistics uses a different bibliographical style, the author-date style, e.g. (Shklovsky, 1988, p. 20) rather than (Shklovsky 20) for student version 1 below. Consult the departmental style sheet or *The Chicago Manual of Style Online* for information on citing in linguistics.

Original Passage (by Victor Shklovsky, a member of the Russian Formalist school of literary theory, who seeks to define the nature and purpose of art):

And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

Student Version 1:

Early twentieth-century critics sought to define the nature and purpose of art. For the Russian Formalists, art enables us to "recover the sensation of life;" it refreshes our experience of the world and "exists to make one feel things, to make the stone *stony*" (Shklovsky 20).

Comment: Correct. The student uses his or her own words in order to paraphrase Shklovsky's argument, puts the original words in quotation marks, and indicates the source. He or she uses Shklovsky's opinion for the development of his or her own thesis.

Student Version 2:

Shklovsky argues that "art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. [...] The technique of art is to make objects

‘unfamiliar,’ to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged” (20).

Comment: Correct. The quotation marks acknowledge the words of the original writer and the information in bracket tells us the source of the quote. (The complete reference must be given in the works cited section).

Student Version 3:

Art exists that one may recover the sensation of life; it exists to make the stone *stony*. The technique of art is to make objects ‘unfamiliar.’

Comment: Obvious plagiarism. Word-for-word repetition without acknowledgment.

Student Version 4:

Art enables us to regain the sensation of life; it exists to make us feel things more vividly, to make the stone *stony* again for us.

Comment: Still plagiarism. A few words have been changed or omitted, but the student is not using his or her own language.

Student Version 5:

Art makes the world unfamiliar and thus refreshes our perception and experience of it.

Comment: Still plagiarism. The student uses his or her own words but fails to indicate the source of the idea. Adding (Shklovsky 20) before the full stop would make this a perfectly correct example.

Student Version 6:

Art helps us recover the sensation of life; it exists to make one feel things, to make the stone *stony* (Shklovsky 20).

Comment: Still plagiarism. Merely indicating from where you have taken the idea alone is not enough. The language is the original author’s, and only quotation marks around the quoted passage (plus the reference in brackets) would be correct.

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