

Institute of English & American Studies
University of Szeged

**A Short Guide to Academic Writing
&
IEAS Style Sheet**

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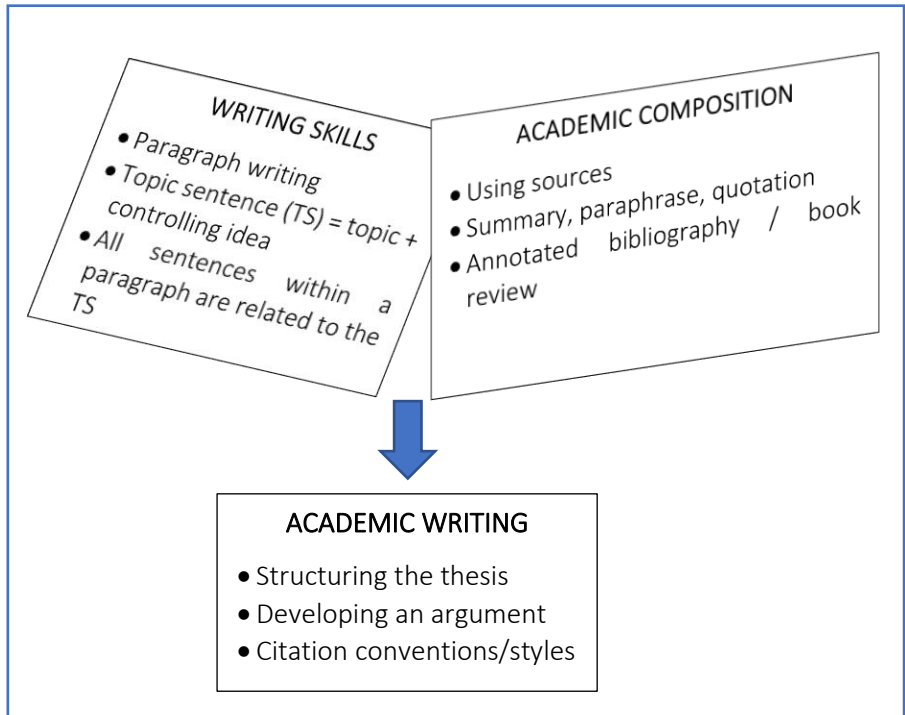
Preliminary remarks: what to expect (and what not)

This guide is primarily aiming to help IEAS students in writing their academic (i.e. seminar) papers and their theses. As such it is custom tailored to their needs and is referencing the Institute’s BAT and MAT regulations — it is not remiss to read them alongside this guide. Notwithstanding its specific nature, I hope students in general will find this booklet helpful in guiding their initial steps into academic writing.

Please note that the word *style* in the title does not refer to a writing style. For similar reasons, this guide will not address problems pertaining to language, nor will it contain composition exercises to help you in expressing yourself in a concise, sophisticated, academic manner. The assumption is that you are already on that proficiency level if you are about to write a seminar paper, let alone a thesis in English. Note that both theses’ regulations (BAT & MAT) contain a grading policy, and that one of its grading requirements is that of language (E). Although the overall number of points you can reach for the “clarity of expression, style and rhetoric, syntax/grammar” is merely 3 points (an only 2 on MA level), be aware that “[i]f the paper receives 0 points, it fails” automatically.

There is another grading requirement in the regulations that affords only a couple of points — literally just 2 points — but in absence of this your paper/thesis will automatically fail too. It’s the *format, apparatus, and length (as modelled on the Institute Style Sheet)* requirement (D). So, the word *style* in the title is referencing a convention of formatting your paper and especially your citations (i.e., the sources you will be using in building the argument of your paper). This is particularly important as **academic writing is a conscious and purposeful ordering of your thoughts, in other words, it is a disciplined endeavour**. That is why it is so hard. It takes a great amount of discipline, premeditation, reflection, and revision. It also takes knowledge (as in knowing what to write about and knowing about the topic you want to write about), and a substantial amount of vocabulary to express yourself clearly.

If you are a BA student majoring in English or American studies, you will complete three compulsory writing classes: **writing skills, academic composition** and **academic writing**. A look at how these are related can help you in putting academic writing into a meaningful perspective.



The goal of **writing skills** is to train you in a disciplined delivery of your ideas. In other words, to write in comprehensive and concise paragraphs. This means that you learn to introduce a topic with a controlling idea (also acknowledging that almost any given topic can be approached from many different perspectives) as you usually start your paragraph with a topic sentence. Also, you exercise a disciplined focus by continuing your paragraph with sentences that are relevant to your topic sentence.

Since this seminar trains you for the writing component of the Academic English Exam — an argumentative essay —, you are also introduced to the concept of **argumentation**. An argumentation entails at least two differing positions, so you need to express yourself in a way that clearly distinguishes your position from the position you disagree with. The use of the first-person perspective (“the way I see it...” or “in my opinion...”) is, therefore, not a sign of arrogance and self-promotion, but acknowledging the existence of positions and opinions that are different from yours.

The goal of **academic composition** is to practice the writing skills you have already mastered — expressing your ideas within comprehensive paragraphs — *in response to someone else's ideas*. As Gerald Graff and Cathy Birkenstein claim:

The underlying structure of effective academic writing — and of responsible public discourse — resides not just in stating our own ideas but in listening closely to others around us, summarizing their views in a way that they will recognize, and responding with our own ideas in kind. Broadly speaking, academic writing is argumentative writing, and we believe that to argue well you need to do more than assert your own position. You need to enter a conversation, using what others say (or might say) as a launching pad or sounding board for your own views. (2014, 3)

Thus, you learn how to **summarize, paraphrase** and **quote** from your sources “in a way that they [your sources] will recognize.” As your sources at this level tend to be academic texts engaging in an argument and, therefore, voicing various and often contradictory positions, it is quite easy to get lost in the cacophony of their many voices. Therefore, before you “enter a conversation” and start responding, you need to make sure you have identified the following:

- the main claim/argument of your source,
- its supporting ideas and evidence,
- and the different position(s) your source is arguing with.

Once you are certain of *who is claiming what and how* you can express your own ideas about the argument of your source in the form of an **annotated bibliography** or a **book review**.

And finally, **academic writing** is practicing all of the above, with an emphasis on developing your own argument, structuring your ideas within a thesis, and learning how to format and cite your sources consistently within a larger body of a written assignment.

A final word of caution: this guide is not a substitute for the actual Academic Writing course. It is merely a collection of useful information and advice, should you need it. And remember Hemingway's words as reported by Arnold Samuelson: “The first draft of anything is shit” (1988, 11). So, buckle up.

First things first: How to choose a topic to write about

Nobody is expected to write about something they are not familiar with. As a student, you are expected to write a seminar paper after attending and, hopefully, actively engaging in a seminar course. The principal goal of the seminar paper is for you to demonstrate the following:

- your understanding of a particular issue addressed during the seminar,
- your ability to reflect on the readings and discussions covered throughout the course, and
- your ability to apply what you have learned to new case studies (not necessarily mentioned or elaborated on during the course).

In other words, good writing fosters understanding, critical thinking and resourceful innovation. The same is true for your BA and MA theses, the main difference being in their length.

The length of an assignment is a very important aspect when choosing a topic. For example, if you love to cook and you want to prepare a sumptuous dinner party for you friends, the preparation time (including the effort you make to pick up the groceries) and the actual cooking will be different depending on how many guests you invite to the party. Two guests do not require the same amount of preparation as twenty. Similarly, when choosing a topic, you need to consider the feasibility of its execution. There is quite a difference between an argument of 3,500 words and an argument of 10,000 words in depth and detail, hence, also in the amount of research required.

For example, if you love history and are interested in the Indian independence movement, it is better to avoid it as a topic of your BA or even MA thesis as such. First, because the history of the movement spans almost two hundred years. Second, there are so many aspects to it that they will make your head spin (cultural, religious, geo-political, economic, etc.). And finally, there are tons of books written on the movement. So instead of grappling with the Indian independence movement in general — which would basically leave you sprouting overgeneralized statements borrowed from your sources without properly developing an argument of your own — you should find a focus for the topic you are interested in. In this case, it could be a focus on the Dandy Satyagraha (the Salt March) that lasted from March 11 to April 6, 1930, and the way it was recorded in Gandhi's writings available online at www.gandhiserve.org. First, it confines your topic to a manageable time frame.

Second, it provides you with a primary text (Gandhi’s writing) for you to interpret while comparing it to the other readings you have done. Finally, it provides you with additional foci, should you want to elaborate on the notion of “satyagraha” (non-violent resistance) or on the role of women in the independence movement. In conclusion, the scope of your assignment AND the availability of research material both play a significant role in choosing a topic to write about.

All in all, you are strongly discouraged to choose a topic randomly. Choose something that interests you, but remember, having an interest in something is not enough for a good research question. You will need to do preliminary research to see what argumentative possibilities lie in a topic. Also, preliminary research will help you immensely in finding a thesis supervisor.

And this is good news, for you are not alone in your academic writing endeavour. Each student has a **supervisor** to help her or him in completing a successful thesis (“help” being the operative word in this sentence). The role of a supervisor is to “watch over” you by steering you in the right direction, offering guidance and feedback on your ideas and arguments. But ultimately, you own the topic and its argumentation — you are the one writing it. In a dire case, a supervisor might help you in choosing a topic, but ideally you should approach a prospective supervisor with a **thesis proposal** which drafts your preliminary research and topic choice. After signing a contract with the supervisor, you will have almost a year to complete your thesis, the majority of which you should spend reading, for as Stephen King claims:

You have to read widely, constantly refining (and redefining) your own work as you do so. It’s hard for me to believe that people who read very little (or not at all in some cases) should presume to write and expect people to like what they have written, [...]. Can I be blunt on this subject? If you don’t have time to read, you don’t have the time (or the tools) to write. Simple as that. (2000, 147)



AT FIRST,
NOTHING IS AS
SCARY AS READING
ACADEMIC TEXTS.

Where to begin? Gather your sources



If you have chosen your topic as described in the previous section, you have already begun your research and have gathered your initial sources. At first you will gather whatever comes your way, like a fishing boat's net, but eventually you will realize that much of what you find without a focus will be lost in the final selection of ideas forming your argument. How to minimize this loss? Where to find relevant materials?

Before answering these questions, let us distinguish between three basic types of sources: primary, secondary and tertiary.

Primary sources in literary and cultural studies, and history are original works — poems, dramas, novels, but also films, film scripts, comics, recordings, posters, art installations, etc. These “sources provide data — the words, images, and sounds that you use as evidence to support your reasons” (Turabian 2013, 3.1.1)

Secondary sources are journal articles, books, and specialized encyclopaedia essays that analyse primary sources and offer contextual interpretations. These are “usually written by and for other researchers” (Turabian 2013, 3.1.2).

NOTE: when writing an argumentative essay, your task is primarily to **voice your understanding of the primary source in response to others' (usually scholars') interpretations**. Consequently, you are not writing about a primary source in and of itself but engaging in an argument about somebody else's take on that primary source and whether, in your reading, their claim seems plausible or not. Therefore, according to the Institute's BAT regulation “[i]n addition to primary sources, the bibliography in the BAT must contain at least

ten items from the relevant academic literature, of which at least one must be an academic journal article” (§ 5.2). In case of a MAT, the bibliography “must contain at least twenty items from the relevant academic literature, of which at least two must be publications from periodicals. Dictionaries and [encyclopaedias](#) do not count as academic references” (§ 5.2).

The reason why general dictionaries and [encyclopaedias](#) do not count as secondary sources is because they are **tertiary sources**, just as newspaper and magazine articles. As such they are “based on secondary sources, usually written for non-specialists” (Turabian 2013, 3.1.3).

Note how you are not supposed to change the spelling of your source in a verbatim (word for word) quotation even it differs from the convention you are using.

Although tertiary sources might not contribute to your final bibliography, they are useful in the initial stage of research. “Well-edited general encyclopaedias offer a quick overview of many topics” (Turabian 2013, 3.1.3). So, you can get ideas where to look, what to read in terms of secondary sources. For example, you might start off with a *Wikipedia* entry but sooner or later (and the sooner the better!) you will end up reading the entry’s references and following the references of the references.

Now, let us turn back to the questions at the beginning of this section. How to read with purpose (without much loss) and where to find relevant material?

Thanks to the internet and the proliferation of digitalized content, you might think that relevant data is just one Google search away. But because it is so easy to copy and paste content on the internet, there is too much clutter obscuring your search. So, here are some useful tips where to start:

University Library (TIK): The library is always a good place to start, also providing access to large scholarly databases [accessible from your home](#), too. Make sure to check out both the **EBSCO** and the **JSTOR** database.

Internet Archive (<https://archive.org/>) is a great resource of primary sources: texts, videos, music, and images. For example, if you want to analyse the vintage cartoon *Betty Boop* in its role of political satire, here is where to find the animated shorts. But the archive is also a treasure house of other primary texts, especially older materials (19th century and before) that are now considered to be in the public domain.

Google Books (<https://books.google.com/>) previews are useful if you want to check out the contents of more recent publications. Also, Google has a special search engine, **Google Scholar** (<https://scholar.google.com/>), which filters your search to peer-reviewed online academic journals and books.

All in all, you cannot avoid searching, researching and reading a lot. There is, however, a way to do your research more systematically in order to bring the most out of your sources (see next section).

And remember Jack London's advice: *You can't wait for inspiration. You have to go after it with a club.* Well, actually, he wrote it like this: "Don't loaf and invite inspiration: light out after it with a club, and if you don't get it you will nonetheless get something that looks remarkably like it" (London 1999, 57).



Take notes and records

“Cheap paper is less perishable than gray matter, and lead pencil markings endure longer than memory” (London 1999, 57).

Thesis writing is like marathon running. You need a lot of practice and preparation to develop the stamina to do it. A thesis cannot be written just before its deadline. It takes time. And a lot of reading. To remember what you read two weeks or months before, you need to start taking notes and records from the very beginning of your research. Also, to do this right you have to know the difference between **quoting**, **paraphrasing**, and **summarizing**.

Quoting is when you are reporting your sources *verbatim*, i.e., using the exact words of your source. Whether you are using a single word, a phrase or a passage, you need to enclose the quotation within quotation marks (in order to formally separate the borrowed text from your own words). When you are quoting a text that contains a quotation to begin with, the quotation marks of the original quote will turn into single quotation marks (so your reader does not get lost in the multitude of quotation marks).

In case you need to quote at length, i.e., a passage that consist of more than one sentence and/or runs longer than three full lines in your paper or thesis, you need to use a block quotation. A **block quotation**

is a quotation in a written document that is set off from the main text as a paragraph, or block of text, and typically distinguished visually using indentation and a different typeface or smaller size font. This is in contrast to setting it off with quotation marks in a *run-in quote*. Block quotations are used for long quotations. (“Block quotation” 2017)

Note: Quotation marks are omitted in block quotations because their text is already ostensibly set off from the body-text by double spacing before and after (and the other features mentioned in the quotation above) — you can see it at first glance. Note also that the punctuation mark comes before the source reference and not after as in the case of the Jack London quote at the beginning of this section. Namely, in a block quotation there is no quotation mark to unambiguously separate the reference from the quotation itself.

Paraphrasing is when you are expressing someone else’s ideas using your own words. Usually, one paraphrases a couple of sentences only (it can be any detail from your source). However, when **summarizing**, you are using your own words to sum up a whole work, i.e., you are highlighting the essential claims,

the bare bones of your source, therefore, you do not go into details (which you can do with paraphrasing).

When to use these? The following should be your basic guidelines:

- quote when the wording of the source is important, or you want to draw your readers' attention to it;
- paraphrase when the idea/claim/example is important, but the wording is not;
- summarize when only expressing the most essential things about the entire work/article/chapter/book/etc.

Note: In all of these instances you must reference your source to avoid plagiarism. When using a quotation or a paraphrase, you must reference the exact page location (if available) because these citations point to a particular part of your source text (e.g. a sentence, a paragraph). However, when summarizing, it is enough to reference the work itself without page numbers, as you are referencing the whole work and not its particular parts. The next section of this guide ("Citation styles") will discuss in detail the academic convention of referencing your sources, but first you have to familiarize yourself with the writing of **annotated bibliographies** as a good practice of taking notes and records of your readings.

IMPORTANT! Plagiarism is a capital offence in all instances of academic writing (e.g. written assignments, homework, seminar papers, progress reports, presentations, theses) and will result in fail marks which cannot be redressed within the same semester. Ignorance of rules in this case is not a bliss. See [Faculty of Arts Regulations on Student Plagiarism](#).

An **annotated bibliography** is an informative and/or evaluative summary of your readings. As such, it provides and identifies the following aspects of your source:

- full bibliographical information (author, title, publication data);
- its main claims (research questions);
- its methodology (sources/data/theories applied);
- your evaluation of its applicability/usefulness to your argumentation (or its contribution and value to its field of study).

The length of annotated bibliography depends on the type (and length) of the source you are annotating. An article or a chapter in a book can be annotated within a paragraph or two — after all, annotation is a kind of summary — but the same length would be an oversimplification in case of a book.

Take a look at an example on the next page, taken from [Knott \(2008\)](#), on **(A) the wrong** and **(B) the right use of an annotated bibliography**.

A

Mclvor, S. D. 1995. "Aboriginal women's rights as 'existing rights.'" *Canadian Woman Studies/Les Cahiers de la Femme* 2 (3): 34-38.

This article discusses recent constitutional legislation as it affects the human rights of aboriginal women in Canada: the *Constitution Act* (1982), its amendment in 1983, and amendments to the *Indian Act* (1985). It also discusses the implications for aboriginal women of the Supreme Court of Canada's interpretation of the *Constitution Act* in *R. v. Sparrow* (1991).

Note that in the first instance (A) the annotation merely lists the contents of the Mclvor article but does not provide a clear idea of the argument (i.e. to what use is the author putting the contents of the article). However, in the second instance below (B), the annotation precisely identifies Mclvor's claim and method, consequently the reader knows exactly what the article argues for (and not merely what it is about).

B

Mclvor, S. D. 1995. "Aboriginal women's rights as 'existing rights.'" *Canadian Woman Studies/Les Cahiers de la Femme* 2 (3): 34-38.

This article seeks to define the extent of the civil and political rights returned to aboriginal women in the *Constitution Act* (1982), in its amendment in 1983, and in amendments to the *Indian Act* (1985). This legislation reverses prior laws that denied Indian status to aboriginal women who married non-aboriginal men. On the basis of the Supreme Court of Canada's interpretation of the *Constitution Act* in *R. v. Sparrow* (1991), Mclvor argues that the *Act* recognizes fundamental human rights and existing aboriginal rights, granting to aboriginal women full participation in the aboriginal right to self-government.

You might have noted that the example does not include an evaluation of the source, mainly because the annotation above is an informative and not an evaluative summary of the source. At the beginning of your research you will be inclined to do informative annotations, merely recording the arguments of

your sources. Later, as you become more knowledgeable in the field of your research and start developing your own ideas (in response to your readings), you will feel more empowered to add your comments and evaluations (e.g., how you will be able to use a given source in your argumentation).

Remember, “[y]our first duty as a researcher is to get the facts right. Your second duty is to tell the readers where the facts come from. To that end, you must cite the sources of the facts, ideas, or words that you use in your paper” (Turabian 2013, 15).

Citation styles

Different fields of studies use different conventions (styles) of citing sources. However, despite their differences in the formatting of their **citation components**, they all aim to provide the following information:

- Author (translator, editor) of the text;
- Title of the text (including its subtitle) — *book title*, article title, chapter title;
- *Title of the Container* — in case of a text that does not stand alone but is contained in a larger entity (e.g., a collection) such as: an article in a *journal*, a chapter (with a separate author) in an edited *book* (in which case you would include the author [i.e., editor] information of the container, too), an episode of a *TV series*, etc.;
- Publication data, such as location (city, state), the publisher;
- Date of publication;
- Starting and ending pages (in case of smaller texts contained within larger texts).

Each discipline has its internal logic in ordering these components and we will discuss this in more detail in the following subsections. At this point, suffice it to say that among many dozens of styles, the three most influential ones are the **Modern Language Association’s Style (MLA)** — until recently the predominant style used in field of literary studies —, the **Chicago Manual of Style (CMS)**, and the **American Psychology Association’s Style (APA)** — used mainly in social sciences, and also in linguistics. Due to the proliferation of citation styles and digital tools, there are quite a few reference managing applications you can use ([EndNote](#), [Mendeley](#), [Zotero](#), etc.). However, there are some basic features that you need to know whether you will be using an application or simply following this guide manually.

Author’s name. Whenever you are introducing a new author in your text, write out his or her full name. Later, it will be enough to reference the author’s last name only, provided you do not reference another author with the same last name. **In the reference list at the end of your paper or thesis, list the authors by their last name (i.e., invert their name using a comma, e.g., Austen, Jane) and in an alphabetical order.** If you are using a reference managing software, the program will do this for you automatically. If a source has more than one author, you need only to invert the first author’s name for that item in the reference list at the end of your paper. If there are more than three authors or editors to the same volume, list all the authors as mentioned at the end of your paper (i.e., in the reference list), but in the parenthetical refence provide only the first author’s surname, followed by abbreviation **et al.** — from Latin “et alii”, meaning “and others.”

Titles. Titles of larger textual entities that contain smaller, individual texts are *italicized* throughout your paper or thesis (including the reference list), while the titles of the smaller textual entities contained within these larger texts are not italicized. In case of literary, cultural and history studies, the titles of such smaller texts (e.g., journal articles, book chapters) are put within quotation marks. In case of linguistics and social sciences, no quotation mark is used. See examples below:

Smaller entity’s title	Larger entity’s title
“Article title”	<i>Journal title</i>
Linguistics article title	<i>Linguistics journal title</i>
Linguistics book chapter	<i>Linguistics edited collection</i>
“Chapter title”	<i>Book/edited collection title</i>
“Poem’s title”	<i>Anthology title</i>
“Post title”	<i>Blog title</i>
Post title	<i>Blog title used in linguistics research</i>
“Episode title”	<i>TV series title</i>
“Single’s title”	<i>Album title</i>

Perhaps an easy way to remember which titles to italicize is to imagine the larger textual entities as containers *leaning to a side* because of the heavy contents they carry.

Publication data. In case of a journal source, you do not list the publication data (i.e. the city and the publisher). It is not because journals do not have publishers, it is because of the journals’ status within a field of study. Scientific

journals are the primary platforms of sharing ideas within a scientific community and the venues where scholars test the legitimacy and veracity of their ideas. A scientific journal is peer-reviewed, which means that after an article contribution is sent to the editor, the article is sent out to two readers (already established within the field) to judge whether the argument of the prospective article is sound and based on verified facts. The article will be published only after this initial step of reviewing. Lately, there have been arguments against the peer-review system (Media Theory 2018), so who knows what the future holds in this respect. One way or another, there is no publication data (and neither is there one in case of online sources).

Date of publication. The placement of the publication date within a bibliographical item depends on its function as the identifier of your source. Lately, academic publishers have been increasingly adopting the use of in-text citations. Using **in-text citations** means that you are referencing your quoted/summarized/paraphrased source within the body of your text with a **parenthetical reference containing the author's surname, the date of publication and the page location** (the latter when available and/or relevant). All the quotations in this guide (except when demonstrating other options) are formatted according to the CMS author-date documenting system (also called parenthetical referencing). NOTE that some of the parenthetical references in this guide do not include the author's surname — but only because the author has already been indicated in the sentence introducing the in-text citation. When using this documenting system, the reference list at the end of your paper/thesis will provide the bibliographical elements of your source in the following order: (1) author's name; (2) date of publication (because it serves as an identifier of your source); (3) title; (3a) *container's title* (+ editor(s) name + pagination if applicable); (4) publication data (if applicable). BUT when using footnotes to reference your sources, the date is usually listed last, as it is not the primary vehicle of source identification.

In the following sections you will get samples of three different documenting systems or citation styles. Depending on the field of your subject, you will be using one or another:

- CMS's author-date documenting system for literature/culture
- CMS's note + bibliography documenting system for history
- Unified Style Sheet for Linguistics (USSL) for linguistics

This part of the academic writing process seems especially tedious. Why do we pay so much attention to particulars? Especially now, in the age of digitalization (textual sources being increasingly more accessible through online databases) and of powerful search engines? Kathleen Fitzpatrick offers a very persuasive argument both to support the importance of meticulous citations and to highlight their continuous relevance in the internet age:

Citations, in fact, play much the same role for the humanities that enumerating the details of laboratory procedures used in experiments plays for the sciences. [...] the validity of scientific work hangs on what is often popularly referred to as its reproducibility, the notion that you could obtain the same results by following the same procedures. This reproducibility is perhaps more accurately and evocatively described as falsifiability — the more skeptical, but more important sense that you could follow those procedures, or perhaps some better procedures, and wind up disproving the hypothesis in question. In this same way, research in the humanities exposes the details of its procedures via citation such that it too might be rendered falsifiable. Readers can return to the sources in question and render their own better interpretations of them. Academic writing becomes academic, in other words, precisely when it exposes its process to future correction.

[...]

If anything, the reference system provided by a good citation style has come to matter even more in the age of the internet, rather than being rendered obsolete by the seemingly infinite networking and searchability of texts and other cultural resources online. Things migrate with great fluidity these days: [...] publications and other cultural objects are no longer as fixed in format as they were, and their very malleability may heighten the importance for future scholars of knowing precisely which version today's researchers consulted. (Fitzpatrick 2016)

As there are far too many sources to list as an example for each and every citation possibility, the following section of this guide will introduce the most common source occurrences: journal article, book (by a single author or multiple authors), book chapter (in edited volumes), online sources (blogs, social media comments, online journals/magazines), unpublished theses and multimedia sources (films, videos, television/web series). Instead of being a simple repository of prescribed citation forms and rules, the guide offers an insight into the principled application of these rules. Once you understand the principles, you should be able to cope with (and cite) uncommon sources, too. The two most important principles to note are as follows:

- **consistency** (do not automatically follow the citation style of your sources — most contemporary research relies on interdisciplinary sources, it will be your job to format the data of your sources to conform to the conventions of *your* field of study);
- **provide ALL the necessary (but ONLY necessary) data** your reader might need to reconstruct your argument. Be succinct but not a miser.

For, as Thomas Jefferson noted, the most valuable talent of all is “that of never using two words where one will do” (1814, image 4).

Author-date documenting system (i.e. in-text citation)

In each of the following examples, you will be given the (a) in-text citation of a source and (b) the source’s full bibliographical data as it appears in the reference list (at the end of a paper or thesis), following the Chicago Manual of Style.

BOOKS BY A SINGLE AUTHOR (I.E. MONOGRAPH)

(Fish 1997, 34)
(Frye 2000, 56)

Note how the italics of the title cancel the italics of a title it quotes (cf. *Paradise Lost* in Fish).

Fish, Stanley. 1997. *Surprised by Sin. The Reader in Paradise Lost*. 2nd edition. Cambridge, MA: Harvard University Press.
Frye, Northrop. 2000. *Anatomy of Criticism: Four Essays*. Revised edition. Princeton, NJ: Princeton University Press.

BOOKS BY MULTIPLE AUTHORS / EDITORS

(Pratchett and Gaiman 2006, 45)
(King and Straub 2012, 123)

King, Stephen and Peter Straub. 2012. *The Talisman*. New York, NY: Pocket Books.
Pratchett, Terry and Neil Gaiman. 2006. *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch*. New York, NY: Harpertext.

BOOK CHAPTER (IN AN EDITED VOLUME)

(Fiske 1992, 37)
(Hirst 2007, 168)

Since in these cases one is referencing just a section of a book, it is important to provide its starting and ending page numbers.

Fiske, John. 1992. "The Cultural Economy of Fandom." In *The Adoring Audience: Fan Culture and Popular Media*, edited by Lisa A. Lewis, 30–49. London – New York: Routledge.

Hirst, Julie. 2007. "'Mother of Love': Spiritual Maternity in the Works of Jane Lead (1624–1704)." In *Women, Gender and Radical Religion in Early Modern Europe*, edited by Sylvia Brown, 161–188. Leiden – Boston: Brill.

If the title of the smaller entity — marked by double quotation marks — contains a quotation (which is often a case in literary studies), the latter's double quotation mark will turn into a single quotation mark.

If you are listing more than two chapters from the same edited volume (a rarity indeed), to avoid repetition you might reference the container by the editor's last name and list the container (the edited volume) as a separate entity in your reference list, but this time under the editor's name (followed by the abbreviation **ed.**, which in case of multiple editors should be **eds**):

Brown, Sylvia, ed. 2007. *Women, Gender and Radical Religion in Early Modern Europe*. Leiden – Boston: Brill.

The bibliographical data to the chapter from this book (in abbreviated form) would look like this:

Hirst, Julie. 2007. "'Mother of Love': Spiritual Maternity in the Works of Jane Lead (1624–1704)." In Brown, 161–188.

NOTE: The economy of data expressed above is possible only with manual referencing. If you are using reference managing applications, they will provide the whole data all the time as they are thankfully no AIs.

EBOOKS

If you are referencing an ebook, you need to name the format. If page numbers are not available, reference a section or chapter number if available, or simply omit it. For books read online include the URL address or the name of the database in your reference list.

(Bacon 1605, 1.3)
(Dryden 2001)
(Hutcheon 2006, 123)

Dryden, John. 2001. *Selected Poems*. New York: Penguin Classics. Kindle.
Bacon, Francis. 1605. *The Two Books of Frances Bacon of the Proficiency and Advancement of Learning. Divine and Humane*. London: Printed for Henrie Tomes. Bartleby.com (2010). <https://www.bartleby.com/193/>
Hutcheon, Linda. 2006. *A Theory of Adaptation*. New York – London: Routledge. PDF.

TIP: If you want to use a quotation from a book — unavailable directly to you — quoted and referenced in another book, it is always best to indicate the indirect nature of the source (even if the bibliographical data of the book you want to quote from are provided in your available source). Do this by introducing the quotation in the body of your text and referencing it to the secondary source you found it in. That way you will be free of all liability if your secondary source misquoted the text you are borrowing. However, don't be lazy. Trace your sources and its references if possible.

UNPUBLISHED THESES OR DISSERTATIONS

(Jenei 2012, 16)
(Butterfield 2014, 134)

Butterfield, Nicole Ann. 2014. "LGBTIQ Advocacy at the Intersection of Transnational and Local Discourses on Human Rights and Citizenship in Croatia." PhD dissertation, Central European University.
Jenei, István. 2012. "Blogging, Social Networking and Identity." BA Thesis, University of Szeged.

JOURNAL ARTICLES

(Sherry 2010, 223)
(Sherry 1979, 240)

Notice that works from the same author will be listed in a chronological order in the reference list (see next page).

Sherry, Beverley. 1979. "Milton, Raphael, and the Legend of Tobias." *Journal of English and Germanic Philology* 78, no. 2 (April): 227–241.
Sherry, Beverley. 2010. "Milton, Materialism, and the Sound of Paradise Lost." *Essays in Criticism* 60 (3): 220–241.

NOTE: With the proliferation of online databases providing access to multiple journals, it is customary to provide the stable URL address indicating the database hosting the article in question. The CMOS differs from MLA in that it doesn't name the secondary container. That way it avoids the italicization of the secondary container's name, which would be inconsistent outside of the reference list (i.e., JSTOR or YouTube are not italicized in a running text, only as secondary containers in an MLA reference list). Note that the URL address does not merely point to the database in general but to the specific location of the article within that database (see example below):

When there is only volume and issue data available, the standard referencing is vol. number followed by the issue number in parenthesis (cf. Grossman 2013). If there is additional data (like month of the year), the form is slightly different (cf. Sherry 1979).

Grossman, Marshall. 2013. "Poetry and Belief in *Paradise Regained*, to which is added, *Samson Agonistes*." *Studies in Philology* 110 (2): 382–401. <https://www.jstor.org/stable/24392037>

ONLINE SOURCES (MAGAZINES, VIDEOS, BLOGS, SOCIAL MEDIA COMMENTS)

In-text citations of online sources (magazines, videos, blogs, social media content) are also referenced by author's name (if available, and no matter what strange handle they might use) and by date (if available). Apart from these, the reference entry contains the full title of the entry, the name of the webpage or social networking service (not italicized unless they are online journal titles), the month and day of its publishing (if available) and the URL address. Access date is no longer a necessity, as it is a highly unreliable data, however, if the source does not provide a veritable date of publishing (indicating evanescent online content), it is still useful to provide an access date instead. TIP: Doublecheck your link to avoid submitting a rotten (i.e., not working) link.

(*Harvard Magazine* 2011)

(Noségo 2018)

(Sarkeesian 2011)

(Babb 2017)

(Media Theory 2018)

- Babb, Tiffany. 2017. "Comics Academe: Levi-Strauss and Loki." *Women Write About Comics* (May 31).
<https://womenwriteaboutcomics.com/2017/05/comics-academe-levi-strauss-and-loki/>
- Harvard Magazine. 2011. "J. K. Rowling Speaks at Harvard Commencement." September 15. <https://www.youtube.com/watch?v=wHGqp8lz36c>
- Media Theory. 2018. "Mieke Bal: Let's Abolish the Peer-Review System." *mt: media theory* (September 3). <http://mediatheoryjournal.org/mieke-bal-lets-abolish-the-peer-review-system/>
- Noségo (@nosego). 2018. Owl Hamlet. Instagram photo, August 22, 2018. Accessed September 2, 2018.
<https://www.instagram.com/p/BmwvAO8AC1/>
- Sarkeesian, Anita. 2011. "Tropes vs. Women: #2 Women in Refrigerators." *Feminist Frequency* (April 7).
<https://feministfrequency.com/video/tropes-vs-women-2-women-in-refrigerators/>

FILMS/MOVIES, AUDIO RECORDINGS AND TELEVISION

Films are usually referenced by their directors, so the director's name will function as the primary identifier. Note that the abbreviation (dir.) indicating the author's function will only appear in the reference list. However, in case of TV episodes (where there are multiple directors and/or writers), the convention is to refer to the writer. Studio/distributor's name (never italicized!) takes the place of the publisher.

(Tarantino 1994, scene 4)
 (Aguilera 2018)
 (Logan 2014, 32')

Depending on the medium, your primary objective is to direct your reader to your source as precisely as you can (scene in DVD; minutes in episodes).

- Tarantino, Quentin, dir. 1994. *Pulp Fiction*. Miramax Films. DVD.
- Aguilera, Christina. 2018. "Accelerate." *Liberation*. RCA. CD.
- Logan, John. 2014. "Séance." Directed by J. A. Bayona. *Penny Dreadful*, season 1, episode 2. Showtime.

CLASSICS

The classics are canonical works of antiquity, but also of English literature, which are available in multiple editions and, as such, not referred to their content by page numbers because the pagination might point to different parts of the text

in various editions. Instead of referencing particular editions and their page numbers, there is a universal system of referring to the classics usually by book/chapter, passage, and verse number or, in case of dramas (plays) to act, scene and line numbers which are traceable in all editions. Following this system, it is not necessary to provide the bibliographical data of the edition you are using in the reference list unless you want to highlight a particular translation or editorial matter (cf. Bevington et al. edition of Shakespeare's *King Lear*).

(1 Thess. 3:15–16)
(Plato, *Republic* 360e–361b)
(Shakespeare, *King Lear* 3.2.49–60)
(Milton, *PL* 1.1–26)

The act, scene and line number of plays are separated by periods, and the numerals are Arabic. You can check the referential numbers for Greek and Roman classics, as well as the Renaissance texts, at [Perseus Digital Library](#).

If writing within a specialized field of study, it is acceptable to use the accepted abbreviations of titles (cf. *PL* for *Paradise Lost*).

Shakespeare, William. 2005. *King Lear*. Edited by David Bevington et al. New York: Bantam Books.

Notes + Bibliography documenting system

The difference between the author-date and the note+bibliography documenting system lies primarily in the placement of the references (in the latter case the references are located in footnotes) and in the ordering of the bibliographical elements. As the primary vehicle for source identification will be the author's name and the title of the source itself, the date of the publication is placed towards the end of the bibliographical data. Below you will be given footnote examples: (1) every time you introduce a new source you provide the full bibliographical data in the footnote. NOTE that **the structure of the footnote is a grammatical sentence**, hence the elements of the bibliographical data will not be separated by periods but by commas (and publisher information is provided in parentheses); (2) repeated reference to an already introduced source will be done by a shortened reference (author's last name, title and page number when applicable). DO NOT repeat the whole bibliographical data again!

NOTE: the reference list at the end of your paper is essentially redundant as all necessary information are already provided — the reference list merely functions as an easy overview of your employed sources. IMPORTANT: the elements are separated by periods but the ordering is the same as in the footnote.

BOOK BY A SINGLE AUTHOR (I.E. MONOGRAPH)

Note: When first introducing a source, the author's name is not inverted. Only in the reference list at the end of your thesis.

-
- ¹ Sidney Painter, *A History of the Middle Ages, 284–1500* (London and Basingstoke: Macmillan, 1973), 262.
 - ² George Garnett, *The Norman Conquest: A Very Short Introduction* (Oxford and New York: Oxford University Press, 2009), 45.
 - ³ Painter, *A History of the Middle Ages*, 266.
 - ⁴ Garnett, *The Norman Conquest*, 98.

Painter, Sidney. *A History of the Middle Ages, 284–1500*. London – Basingstoke: Macmillan, 1973.

Garnett, George. *The Norman Conquest: A Very Short Introduction*. Oxford – New York: Oxford University Press, 2009.

BOOK BY MULTIPLE AUTHORS / EDITORS

-
- ⁵ John Gillingham and Ralph A. Griffiths, *Medieval Britain: A Very Short Introduction* (Oxford and New York: Oxford University Press, 2000), 80–85.
 - ⁶ Gillingham and Griffiths, *Medieval Britain*, 89.

Gillingham, John and Ralph A. Griffiths. 2000. *Medieval Britain: A Very Short Introduction*. Oxford – New York: Oxford University Press, 2000.

BOOK CHAPTER (IN AN EDITED VOLUME)

⁷ Irene Silverblatt, “The Black Legend and Global Conspiracies: Spain, the Inquisition, and the Emerging Modern World” in *Rereading the Black Legend: The Discourses of Religious and Racial Difference in the Renaissance Empire*, eds Margaret R. Greer, Walter D. Mignolo and Maureen Quilligan (Chicago and London: University of Chicago Press, 2007), 102–105.

⁸ Silverblatt, “The Black Legend,” 114.

Silverblatt, Irene. “The Black Legend and Global Conspiracies: Spain, the Inquisition, and the Emerging Modern World.” In *Rereading the Black Legend: The Discourses of Religious and Racial Difference in the Renaissance Empire*, edited by Margaret R. Greer, Walter D. Mignolo and Maureen Quilligan, 99–116. Chicago – London: University of Chicago Press, 2007.

Since in this case you are only referencing a section of a book, it is important to provide its starting and ending page numbers.

UNPUBLISHED THESIS OR DISSERTATION

⁹ Kathleen Wilson, “The Rejection of Deference: Urban Political Culture in England, 1715-1785,” (PhD diss., Department of History – Yale University, 1985), 36.

¹⁰ Wilson, “The Rejection of Deference,” 44.

Wilson, Kathleen. “The Rejection of Deference: Urban Political Culture in England, 1715-1785.” PhD diss., Department of History – Yale University, 1985.

EBOOKS

If you are referencing an ebook, you need to name the format. If page numbers are not available, reference a section or chapter number if available, or simply

omit it. For books read online include the URL address or the name of the database in your reference list.

¹¹ John Dryden, *Selected Poems* (New York: Penguin Classics, 2001), chapter 1, Kindle.

¹² Francis Bacon, *The Two Books of Frances Bacon of the Proficiency and Advancement of Learning. Divine and Humane* (London: Printed for Henrie Tomes, 1605), 1.3, <https://www.bartleby.com/193/>

¹³ Dryden, *Selected Poems*.

¹⁴ Bacon, *Advancement of Learning*.

Dryden, John. *Selected Poems*. New York: Penguin Classics, 2001. Kindle.

Bacon, Francis. *The Two Books of Frances Bacon of the Proficiency and Advancement of Learning. Divine and Humane*. London: Printed for Henrie Tomes, 1605. <https://www.bartleby.com/193/>

TIP: If you want to use a quotation from a book — unavailable directly to you — quoted and referenced in another book, it is always best to indicate the indirect nature of the source (even if the bibliographical data of the book you want to quote from are provided in your available source). Do this by introducing the quotation in the body of your text and referencing it to the secondary source you found it in. That way you will be free of all liability if your secondary source misquoted the text you are borrowing. However, don't be lazy. Trace your sources and its references if possible, and do not take even academic claims for granted.

JOURNAL ARTICLE

¹⁵ John M. Hagedorn, "Race Not Space: A Revisionist History of Gangs in Chicago," *Journal of African American History* 91, no. 2 (Spring 2006): 202.

¹⁶ Hagedorn, "Race Not Space," 199.

Hagedorn, John M. "Race Not Space: A Revisionist History of Gangs in Chicago." *Journal of African American History* 91, no. 2 (Spring 2006): 194–208.

ONLINE SOURCES (MAGAZINES, VIDEOS, BLOGS, SOCIAL MEDIA COMMENTS)

¹⁷ *Harvard Magazine*, “J. K. Rowling Speaks at Harvard Commencement,” September 15 (2011), <https://www.youtube.com/watch?v=wHGqp8lz36c>

¹⁸ *Harvard Magazine*

¹⁹ Thomas Jefferson, “Letter to John Minor, August 30, 1814, with Copy of Reading List to Bernard Moore,” in *The Thomas Jefferson Papers at the Library of Congress*, image 4, https://www.loc.gov/resource/mtj1.047_0757_0762/?sp=4.

²⁰ Jefferson, “Letter to John Minor.”

Harvard Magazine. “J. K. Rowling Speaks at Harvard Commencement.” Last modified September 15, 2011.

<https://www.youtube.com/watch?v=wHGqp8lz36c>

Jefferson, Thomas. “Letter of Thomas Jefferson to John Minor, August 30, 1814, with Copy of Reading List to Bernard Moore.” *The Thomas Jefferson Papers at the Library of Congress*.

<http://hdl.loc.gov/loc.mss/mtj.mtjib021827>

FILMS/MOVIES, AUDIO RECORDINGS AND TELEVISION

Films are usually referenced by their directors, so the director’s name will function as the primary identifier. In case of TV episodes (where there are multiple directors and/or writers) the convention is to refer to the writer. Studio/distributor’s name (never italicized!) takes the place of the publisher.

²¹ John Logan, “Séance”, *Penny Dreadful*, season 1, episode 2, directed by J. A. Bayona, aired May 18, 2014 (Showtime), DVD.

²² Christina Aguilera, “Accelerate,” *Liberation* (RCA, 2018), CD.

²³ Logan, “Séance.”

²⁴ Aguilera, “Accelerate.”

Aguilera, Christina. “Accelerate.” *Liberation*. RCA, 2018. CD.

Logan, John. "Séance." *Penny Dreadful*, season 1, episode 2. Directed by J. A. Bayona. Showtime, 2014.

CLASSICS

The classics are canonical works of antiquity, but also of English literature, that are available in multiple editions and, as such, not referred to their content by page numbers because the pagination might point to different parts of the text in respective editions. So, instead of referencing particular editions and their page numbers, there is a universal system of referring to the classics usually by book/chapter, passage, and verse number or, in case of dramas, to act, scene and line numbers which are traceable in all editions. Following this system, it is not necessary to provide the bibliographical data of the edition you are using in the reference list unless you want to highlight a particular translation or editorial matter (cf. Bevington et al. edition of Shakespeare's *King Lear*).

²⁵ 1 Thess. 3:15–16 (RSV)

²⁶ Plato, *Republic* 360e–361b.

²⁷ Shakespeare, *King Lear* 3.2.49–60

Shakespeare, William. *King Lear*. Edited by David Bevington et al. New York: Bantam Books, 2005.

Note: Names of scriptures and other revered works are capitalized but not italicized (except when used in titles of published works*). Chapter and verse number is separated by a colon. Check the abbreviations of Bible books [HERE](#).

*Eisen, Robert. *The Book of Job in Medieval Jewish Philosophy*. Oxford – New York: Oxford University Press, 2004.

The act, scene and line number of plays are separated by periods, and the numerals are Arabic. You can check the referential numbers for Greek and Roman classics, as well as the Renaissance texts, at [Perseus Digital Library](#) collections page.

A final note here. **You can use the same footnote to provide citation info and additional comments, however, when doing so, make sure to provide the citation information first.**

Unified Style Sheet for Linguistics

The Unified Style Sheet for Linguistics in many ways resembles the author-date documenting system of CMS. It uses in-text citations in parenthetical references providing the author's last name, the year of the source's publication and the page of the referenced content (if relevant and/or available). The only difference between the two in-text citations is the separation between the date and the page numbers: the CMS separates them with a comma while the USSL separates them with a colon.

In the last decade or so, editors of linguistics papers have decided to get rid of superfluous punctuation marks. This explains another difference between the two documenting systems. As italics are now universally adopted to distinguish between volumes/journals and chapters/articles, the USSL does not use double quotation marks around titles of smaller textual entities contained within larger ones. However, it applies different capitalization styles to make category distinctions between titles:

- journal titles are marked with the capitalization of all lexical words;
- only the first word is capitalized in the titles of articles/book chapters and books/dissertations (and, of course, proper names and the first word after a colon in a title).

There are a few other differences, but these will be highlighted in the following reference examples:

BOOKS BY A SINGLE AUTHOR (I.E. MONOGRAPH)

(Blevins 2004: 54)

Blevins, Juliette. 2004. *Evolutionary phonology*. Cambridge: Cambridge University Press.

BOOKS BY MULTIPLE AUTHORS / EDITORS

(Lenneberg & Roberts 1956: 34)

Lenneberg, Eric H. & John M. Roberts. 1956. *The language of experience: A study in methodology*. Baltimore: Waverly Press.

BOOK CHAPTER (IN AN EDITED VOLUME)

(McCarthy & Prince 1999: 257)

The editor's name comes before the title of the volume, and the abbreviation ed. is in parenthesis.

McCarthy, John J. & Alan S. Prince. 1999. Prosodic morphology. In John A. Goldsmith (ed.), *Phonological theory: The essential readings*, 238–288. Malden, MA & Oxford: Blackwell.

EBOOKS

If you are referencing an ebook, you need to name the format. If page numbers are not available, reference a section or chapter number if available, or simply omit these. For books read online include the URL address or the name of the database in your reference list.

(Yule 2017)

Yule, George. 2017. *The study of language*. 6th edn. Cambridge, UK: Cambridge University Press. Kindle.

UNPUBLISHED THESES OR DISSERTATIONS

(Yu 2003: 32)

Yu, Alan C. L. 2003. *The morphology and phonology of infixation*. Berkeley, CA: University of California PhD dissertation.

JOURNAL ARTICLES

(Casali 1998: 62)

(Iverson 1983: 197)

Casali, Roderic F. 1998. Predicting ATR activity. *Chicago Linguistic Society (CLS)* 34(1). 55–68.

Iverson, Gregory K. 1983. Korean /s/. *Journal of Phonetics* 11. 191–200.

NOTE: With the proliferation of online databases providing access to multiple journals, it is customary to provide the stable URL address indicating the database hosting the article in question. Note that the URL address does not

The volume number is separated by a period from pagination. However, if the data includes the issue number too, it follows in parenthesis (without a space!) the volume number.

merely point to the database in general but to the specific location of the article within that database (see example below):

Avgustinova, Tania. 1994. On Bulgarian verbal clitics. *Journal of Slavic Linguistics* 2(1).29–47. <https://www.jstor.org/stable/24599023> (Sep 8, 2018).

ONLINE SOURCES (MAGAZINES, VIDEOS, BLOGS, SOCIAL MEDIA COMMENTS)

In-text citations of online sources (magazines, videos, blogs, social media content) are also referenced by author’s name (if available, and no matter what strange handle they might use) and by date (if available). Apart from these, the reference entry contains the full title of the entry, the month and day of its publishing (if available) and the URL address. Access (or in case of PDFs, the download) date is provided in parenthesis following the URL address. TIP: Doublecheck your link to avoid submitting a rotten (i.e., not working) link.

(Franks 2005)

(Lieberman 2018)

Franks, Steven. 2005. Bulgarian clitics are positioned in the syntax.
http://www.cogs.indiana.edu/people/homepages/franks/Bg_clitics_remark_dense.pdf (May 17, 2006.)

Lieberman, Mark. 2018. Poster child. September 3.
<http://languageblog ldc.upenn.edu/nll/?p=39857#more-39857> (Sep 9, 2018)

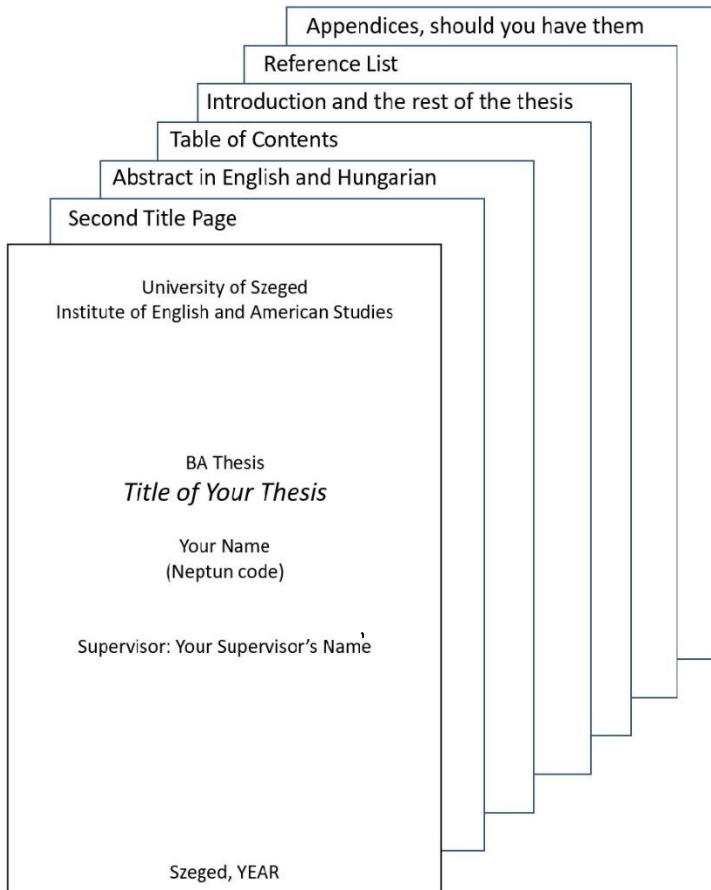
A final word of advice

Do not attempt to learn mechanically the conventions of the different citation styles listed in this guide without regard to their inner logic for there *is* logic behind them (most of the time). Remember, when reading secondary sources, you need to pay attention “not just *what* others have written about your topic, but *how* they have written about it, as model for the form and style of your own report” (Turabian 2013, 3.1.2).

And don’t worry too much if occasionally you experience less than amiable emotions towards your writing task. All who have written are familiar with the sentiment expressed allegedly by Dorothy Parker: “I hate writing. I love having written.” Try keeping that goal in mind.

Sample thesis cover/title page

The following is an illustration of a thesis cover/title page and the necessary elements of thesis itself (the same is applicable to a MA thesis, provided you write MA instead of BA and use the appropriate second title page → cf. IEAS webpage under [Documents](#)).



Reference List

- “Block quotation.” 2017. Wikipedia. Last modified 17 December 2017 (06:57). https://en.wikipedia.org/wiki/Block_quotation
- Fitzpatrick, Kathleen. 2016. “The Future of Academic Style: Why Citations Still Matter in the Age of Google.” *Los Angeles Review of Books* (March 29). <https://lareviewofbooks.org/article/the-future-of-academic-style-why-citations-still-matter-in-the-age-of-google/#!>
- Graff, Gerald and Cathy Birkenstein. 2014. “*They say / I say*” *The Moves That Matter in Academic Writing*. 3rd edition. New York London: Norton.
- Jefferson, Thomas. 1814. “Letter of Thomas Jefferson to John Minor, August 30, 1814, with Copy of Reading List to Bernard Moore.” *The Thomas Jefferson Papers at the Library of Congress*. <http://hdl.loc.gov/loc.mss/mtj.mtjbib021827>
- King, Stephen. 2000. *On Writing: A Memoir of the Craft*. New York: Scribner.
- Knott, Deborah. 2008. “Annotated Bibliography.” *Writing in the Health and Social Sciences* 1 (1). <http://hswriting.library.utoronto.ca/index.php/hswriting/article/view/3326/1451>
- London, Jack. 1999 (1903). “Getting into Print.” In *No mentor but myself: Jack London on writers and writing*, edited by Dale L. Walker, and Jeanne Campbell Reesman, 54-57. Stanford, Calif: Stanford University Press.
- Media Theory. 2018. “Mieke Bal: Let’s Abolish the Peer-Review System.” *mt: media theory* (September 3). <http://mediatheoryjournal.org/mieke-bal-lets-abolish-the-peer-review-system/>
- Samuelson, Arnold. 1984. *With Hemingway: A Year in Key West and Cuba*. New York: Random House.
- Turabian, Kate L. 2007. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. 7th ed. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and University Chicago Press editorial staff. eBook. Chicago – London: University of Chicago Press.