

Style Sheet Orientation  
Author-Title Conventions

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**General Submission Guidelines for Coursework**

Your coursework is to be submitted in class in the week in which it is due unless stipulated otherwise. Fasten the pages of your coursework submission together with a staple or a paperclip, use a fixed two-hole paper punch to put holes on the left-hand margin of the submission to facilitate archiving and refrain from submitting coursework in plastic folders.

Submit **two copies** of your handout or essay with a completed coursework submission checklist and a signed plagiarism disclaimer for each copy. One copy will be archived; one copy will be returned marked.

Unsolicited submissions as email attachments will be deleted unread.

**Format and Layout Guidelines**

Use 80-gram DIN A4 white paper printed on one side in black ink. Print the page numbers at the bottom on the right-hand side of the page except for the title page and the table of contents. Use Times New Roman or Arial set to 12 pica points for the font size. The margins (*Ränder*) are to be set to TOP 2.5 cm, LEFT 2.5 cm, RIGHT 2.5 cm, and BOTTOM 2.0 cm. Set the spacing (*Zeilenabstand*) to 1.5 or 2.0. Use the same spacing for the title page, the table of contents, your text and the list of works cited. Write your name, module code, time of class and day of class in the header (*Kopfzeile*) of each page except the title page and the table of contents. In this way, you can facilitate the pagination of your essay. Set your word processor's language defaults for your text to British English to ensure that all of your punctuation marks properly reflect British English conventions.

**Essay (als Hausarbeit)**

Each copy of your coursework will have i) a title page, ii) a table of contents, iii) an essay text, iv) a list of works cited and v) a completed coursework submission checklist and a signed plagiarism disclaimer. The styling conventions for your in-text referencing and list of works cited are to conform to the MLA author-title guidelines or our author-date guidelines. Please ask your instructor which guidelines they prefer. The list of works cited is a separate page at the end of your essay. At the end of your essay text, add your word count. The title page, table of contents and list of works cited are not included in the word count. The last page of your coursework submission is the completed coursework submission checklist and the signed plagiarism disclaimer which can be printed from our support platform or copied from our booklet.

**Handouts for Your Instructor**

The format and layout for your handout for your instructor are the same as they are for your essay with one exception. The copies that you submit to your instructor do not require a table of contents.

**Handouts for Your Peers in Class**

Unlike essay submissions, you will provide each student in your class with a copy of your handout. Reduce the size of the four DIN A4 pages of your handout to DIN A5 so that you can copy or print two pages of your handout on each side of one DIN A4 leaf of paper. Your class handout does not require a title page. Your peers in class will appreciate a copy of your list of works cited on a separate page.

**Author-Title and Author-Date  
Styling Conventions**

The Modern Language Association (MLA) observes author-title styling conventions. To accommodate reader preferences in the social sciences, author-date samples have been developed on the basis of MLA principles. This primer introduces students to the author-title styling conventions for lists of works cited as described in the 8th edition of the *MLA*

## Style Sheet Orientation Author-Title Conventions

*Handbook*, and it introduces students to our author-date styling convention within the framework of the current MLA guidelines. Our author-date approach positions the year in which a source cited was published after the author element in its entry. If a source does not name an author, the year is positioned after the first element of the entry. The year of publication in an author-date entry is followed by a full stop. Please note that the MLA author-title guidelines are not our British Studies author-date guidelines. If required to observe author-date guidelines, you are expected to adapt the MLA guidelines for author-date styling conventions as described in this supplement. In this way, you only need to consult one handbook in the course of your BA programme in British Studies.

While previous editions of the *MLA Handbook* advised readers to identify the text type of a source as the first step in styling an entry for a list of works cited, the 8th edition shifts the focus to the notion of a source as self-contained or in a container insofar as a print or digital format can be understood as a ‘container’. This shift is intended to keep pace with digital developments in research and with how scholars have changed their understanding of a source. In the not so distant past, scholars generally consulted, cited and produced sources in print media formats such as books and periodicals. More recently, scholarly work has increasingly come to rely on sources that are not in print or no longer accessible in print formats. Some of the lessons learned in responding to questions about new types of sources, such as blogs and tweets, have resulted in a revised edition of the *MLA Handbook*.

For students familiar with previous MLA conventions, many points of style have been retained, such as the order of some elements in an entry. Yet, those versed in the previous conventions are advised to read the new edition as carefully as they read the previous editions because some points of style have been changed, such as the omission of the labels for the place and medium of publication. For students new to academic writing, please note that each discipline has developed and observes its own styling preferences, and please know that time, patience and practice are required to learn how to apply the principles of academic style in your discipline. The key words in the table of contents indicate where a particular type of source is illustrated in the booklet. The sequencing of the entries begins with the self-contained source, i.e., a book, as prototypical and progresses to more complex and less frequently cited types of sources. Each type of source is illustrated with a sample intended to guide your attention and facilitate your recognition of its elements and patterns of regularity. The thirty-nine types of sources in the table of contents reflect the most frequently cited types of sources found in student work in the first two cycles of their tertiary education.

If you have questions or doubts about the styling conventions for your academic text production, please seek the advice of your instructor after you have consulted one of the copies of the 8<sup>th</sup> edition of the *MLA Handbook* in our university libraries. You are also advised and encouraged to consult the MLA website at: <https://style.mla.org/>.

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Author-Title Conventions

**Representations of Entries and Containers / Formats**

Author-Title Sequence

Author. Title.

CONTAINER 1 →

[Title of Container,][Other contributors,][Version,][Number,][Publisher,][Publication date,]  
[Location of the source.]

CONTAINER 2 →

[Title of Container,][Other contributors,][Version,][Number,][Publisher,][Publication date,]  
[Location of the source.]

Example of an Entry with One Container:

Wilde, Oscar. *Salome: A Tragedy in One Act*. Translated by Lord Alfred Douglas, illustrated  
by Aubrey Beardsley, John Lane, 1894.

Example of an Entry with Two Containers:

Griffis, William Elliot. "The Lady of the Lake." *Welsh Fairy Tales*, Thomas Y. Crowell,  
1921, pp. 143-52. *Project Gutenberg*, [gutenberg.org/files/9368/9368-h/9368-  
h.htm#chap17](http://gutenberg.org/files/9368/9368-h/9368-h.htm#chap17).

Author-Date Sequence

Author. Publication Date. Title.

CONTAINER 1 →

[Title of Container,][Other contributors,][Version,][Number,][Publisher,][Location of  
Source.]

CONTAINER 2 →

[Title of Container,][Other contributors,][Version,][Number,][Publisher,][Location of the  
source.]

Example of an Entry with One Container:

Griffis, William Elliot. 1921. "The Lady of the Lake." *Welsh Fairy Tales*, Thomas Y.  
Crowell, pp. 143-52.

Example of an Entry with Two Containers:

*Trail of the Troubadours*. 2015. Narrated by Rai d'Honoré, directed by Lisa Jones, 44thFilms.  
*YouTube*, 16 Jan. 2015, [www.youtube.com/watch?v=J23ZYklhVJw](http://www.youtube.com/watch?v=J23ZYklhVJw).

### **A Sampling of Author-Title Sources in Print Formats**

#### **1 One Author – Corporate Author – Book – Nonperiodical**

Pope, Rob. *The English Studies Book: An Introduction to Language, Literature and Culture*. 1998. 2nd ed., Routledge, 2002.

#### **2 More than One Author – Book – Nonperiodical**

Swales, John M., and Christine B. Feak. *English in Today's Research World*. U of Michigan P, 2000.

#### **3 Two Authors and Two Editors – Work in an Anthology – Nonperiodical**

Vandaele, Jeroen, and Geert Brône. "Cognitive Poetics: A Critical Introduction." *Cognitive Poetics: Goals, Gains and Gaps*, edited by Geert Brône and Jeroen Vandaele, Mouton de Gruyter, 2009, pp. 1-29.

#### **4 Article in a Journal – Periodical**

Williams, Abigail. "How to Read a Book: 18th-Century Frontpieces and Popular Collections." *Anglistik*, vol. 25, no. 1, 2014, pp. 91-102.

#### **5 Review**

Gaudy-Campbell, Isabelle. Review of *A Corpus-Based Study of SINCE-Clauses in Contemporary English*, by Guillaume Bénédicte. *The European English Messenger*, vol. 24, no. 2, 2015, pp. 91-94.

#### **6 Article – Essay – Poem – Magazine – Periodical**

Holroyd, Michael. "Lessons Learned: Rudyard Kipling's Debt to Mrs Ewing's School Stories." *The Times Literary Supplement*, no. 5,915, 12 Aug. 2016, p. 16.

Ryan, Declan. "My Morning Jacket." *The Literary Review*, no. 445, Aug. 2016, p. 27.

#### **7 Article in a Daily or Weekly Newspaper – Periodical**

Low, Valentine. "Council's Last Word in Tackling Gender Bias: Dropping Mr and Mrs." *The Times*, 16 Aug. 2016, p. 3.

#### **8 An Article or Entry in a Reference Work – Definitions**

"Behn, Aphra." *The Oxford Companion to English Literature*, 1932, edited by Dinah Birch, 7th ed., Oxford UP, 2009, p.111.

"Language." Def. 2b. *The Oxford English Dictionary*, 2nd ed., vol. 1, Oxford UP, 1989, p. 1567.

#### **9 One or More Volumes of a Multivolume Work**

Greenblatt, Stephen, general editor. *The Norton Anthology of English Literature*. 1962. 8th ed., W. W. Norton, 2006. 2 vols.

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**10 Anonymous – Translation – Editors – Editions**

Barron, William R. J. Preface. *Sir Gawain and the Green Knight*. 1974. Translated and edited by Barron, revised ed., U of Manchester P, 2001, pp. vii-viii.

--- , translator and editor. *Sir Gawain and the Green Knight*. 1974. Revised ed., U of Manchester P, 2001.

*Beowulf: A Prose Translation*. Translated by Ethelbert Talbot Donaldson, edited by Nicolas Howe, W. W. Norton, 2002.

*Beowulf: A Verse Translation*. Translated by Michael Alexander, Penguin, 1973.

*Beowulf: A Verse Translation*. Translated by Seamus Heaney, edited by Daniel Donoghue, W. W. Norton, 2002.

**11 Introduction – Preface – Foreword – Afterword**

Arata, Stephen. Preface. *The Time Machine*, by Herbert G. Wells, edited by Arata., W. W. Norton, 2009, vii-viii.

**12 Essay – Reprint – Edition**

Tolkien, John R. R. “*Beowulf: The Monsters and the Critics*.” Reprinted in *Beowulf: A Verse Translation*, edited by Daniel Donoghue, W. W. Norton, 2002, pp. 103-30. Originally published in “*Beowulf: The Monsters and the Critics*,” Sir Israel Gollancz Memorial Lecture, *Proceedings of the British Academy*, 1936, pp. 245-95.

**13 Excerpt – Reprint – Edition – Translation**

Todorov, Tzvetan. “The Fantastic.” Excerpt from *The Fantastic*, P of Western Reserve U, 1973, reprinted in *The Turn of the Screw*, 1898, by Henry James, edited by Deborah Esch and Jonathan Warren, 2nd ed., W. W. Norton, 1999, pp. 193-96. Translation of *Introduction à la Littérature Fantastique*, Seuil, 1970.

**14 Article – Essay – Excerpt – Critical Edition – Cross-References**

**Sample 1**

Esch, Deborah, and Jonathan Warren, editors. *The Turn of the Screw*. 1898. By Henry James, 2nd ed., W. W. Norton, 1999.

James, Henry. *The Turn of the Screw*. 1898. Edited by Deborah Esch and Jonathan Warren, 2nd ed., W. W. Norton, 1999.

Lustig, Timothy J. “Henry James and the Ghostly.” Esch and Warren, pp. 255-62.

Todorov, Tzvetan. “The Fantastic.” Esch and Warren, pp. 193-96.

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**15 Quoting Dialogue between Two or More Characters in a Play**

When quoting dialogue between two or more characters in a play, set the quotation off from your text as follows:

JULIET. Good even to my ghostly confessor.

FRIAR LAURENCE. Romeo shall thank thee, daughter, for us both.

JULIET. As much to him, else is his thanks too much.

ROMEO. Ah, Juliet, if measure of thy joy

Be heaped like mine, and that thy skill be more  
To blazon it, then sweeten with thy breath  
This neighbour air, and let rich music's tongue  
Unfold the imagined happiness that both  
Receive in either by this dear encounter.

JULIET. Conceit, more rich in matter than in words,

Braggs of his substance, not of ornament.  
They are but beggars that can count their worth.  
But my true love is grown to such excess  
I cannot sum up sum of half my wealth.

FRIAR LAURENCE. Come, come with me, and we will make short work;

For, by your leaves, you shall not stay alone  
Till Holy Church incorporate two in one. (*Rom.* 2.6.21-37)

**Entry for this Source on a List of Works Cited with and without Cross-Referencing**

Callaghan, Dympna, editor. *Romeo and Juliet: Texts and Contexts*. Bedford, 2003.

Petrarch, Francesco. "From 'The Canzoniere'." Callaghan, pp. 298-300.

Shakespeare, William. *Romeo and Juliet*. *Romeo and Juliet: Texts and Contexts*, edited by  
Dympna Callaghan, Bedford, 2003, pp. 37-152.

Shakespeare, William. *Romeo and Juliet*. Callaghan, pp. 37-152.

## 16 Illustrations (label: Fig.) and Tables (label: Table) – Print

### Figures: Samples for In-Text Styling

[Diagram of Examples of Metaphor and Metonymy]

Fig. 2. Examples of Metaphor and Metonymy, diagram; “Schematicity,” by David Tuggy. *The Oxford Handbook of Cognitive Linguistics*, edited by Dirk Geeraertes and Hubert Cuyckens, Oxford UP, 2007, p. 103.

### Figures: Sample for a List of Works Cited

Tuggy, David. “Schematicity.” *The Oxford Handbook of Cognitive Linguistics*, edited by Dirk Geeraertes and Hubert Cuyckens, Oxford UP, 2007, pp. 82-116.

### Tables: Sample for In-Text Styling

Table 1

One Child’s 25 Most Frequently Used Words at Age 2;0

[Table]

Source: table 3.1 from Michael Tomasello, *Constructing a Language: A Usage-Based Theory of Language Acquisition*, Harvard UP, 2003, p. 82.

### Tables: Samples for a List of Works Cited

Tomasello, Michael. *Constructing a Language: A Usage-Based Theory of Language Acquisition*, Harvard UP, 2003.

### Styling for Author-Title Citations

Author-Title	[Author Page Number(s)]
One author	(Williams 54-71)
Two passages by one author from one source	(Williams 54-71, 263-84)
Two authors	(Smythe and Franklin 76)
More than two authors	(Collins et al. 138-201)
Two sources each of which has one author	(Stevens 82; Taylor 142-57)
Indirect sources	(qtd. in Williams 27)
Definition in a reference book	(“Language,” def. 2b)



## A Sampling of Author-Title Sources in Digital Formats

### 1 Book – Digital Formats

Wilde, Oscar. *Salomé: A Tragedy in One Act*. Translated by Lord Alfred Douglas, illustrated by Aubrey Beardsley, John Lane, 1894. *Project Gutenberg*, [gutenberg.org/files/42704/42704-h/42704-h.htm](http://gutenberg.org/files/42704/42704-h/42704-h.htm).

### 2 Entry in a Reference Work – Digital Formats

Damon, Samuel Foster. "Intellect." *A Blake Dictionary: The Ideas and Symbols of William Blake*. 1965. Edited and rev. by Morris Eaves, UP of New England, 1988, p.197. *Google Books*, [books.google.de/books?id=HOxpOMQ\\_Pa8C&printsec=frontcover&dq=william+blake&hl=de&sa=X&redir\\_esc=y#v=twopage&q&f=true](http://books.google.de/books?id=HOxpOMQ_Pa8C&printsec=frontcover&dq=william+blake&hl=de&sa=X&redir_esc=y#v=twopage&q&f=true).

### 3 Chapter or Work in an Anthology / Collection – Digital Format

Lawson, Robert. "Where We're Going, We Don't Need Roads: The Past, Present and Future of Impact." *Sociolinguistic Research: Application and Impact*, edited by Robert Lawson and David Sayers, Routledge, 2016, pp. 7-22. *Google Books*, [books.google.de/books?id=SxjeCwAAQBAJ&dq=lawson+sayers+2016+sociolinguistic+research&hl=de&sa=X&redir\\_esc=y](http://books.google.de/books?id=SxjeCwAAQBAJ&dq=lawson+sayers+2016+sociolinguistic+research&hl=de&sa=X&redir_esc=y).

### 4 Article – Journal – Digital Format

Behr, Kate E. "'Same-as-Difference': Narrative Transformations and Intersecting Cultures in Harry Potter." *Journal of Narrative Theory*, vol. 35, no. 1, 2005, pp. 112-32. doi:10.1353/jnt.2005.0009.

### 5 Review – Digital Format

Sanders, Julie. Review of *Shakespeare's Ocean: An Ecocritical Exploration*, by Dan Brayton. *Shakespeare Quarterly*, vol. 67, no. 1, 2016. pp. 157-59. *Project Muse*, doi:10.1353/shq.2016.0016.

### 6 Article in a Magazine – Digital Format

Le Guin, Ursula K. "Staying Awake: Notes on the Alleged Decline of Reading." *Harper's Magazine*, Feb. 2008, [harpers.org/archive/2008/02/staying-awake/](http://harpers.org/archive/2008/02/staying-awake/).

### 7 Article in a Newspaper – Digital Format

Mazza, Ed. "Nessie Who? Scotland's Real-Life 'Loch Monster' Unveiled." *The Huffington Post*, 9 June 2016, [www.huffingtonpost.com/entry/storr-lochs-monster-ichthyosaur\\_us\\_57ce4b75e4b078581f13bbbe?section=&](http://www.huffingtonpost.com/entry/storr-lochs-monster-ichthyosaur_us_57ce4b75e4b078581f13bbbe?section=&).

### 8 Community Platforms and Forums – Digital Format

gameswithwords. "English Grammar Quiz Guesses Your Native Language." *ESL Forum*, 13 June 2014, 11:49:13 a.m., [www.eslforum.com/viewtopic.php?f=1&t=5876](http://www.eslforum.com/viewtopic.php?f=1&t=5876).

### **9 The Poet's Voice – Digital Format**

Eliot, Thomas S. "The Love Song of J. Alfred Prufrock." 1915. Read by the author. *YouTube*, uploaded by tim24frames, 7 Dec. 2011, [www.youtube.com/watch?v=JAO3QTU4PzY](http://www.youtube.com/watch?v=JAO3QTU4PzY).

### **10 Documentary Film, Television Series, Streaming and DVD – Digital Format**

"The Entire History of You." *Black Mirror: The Complete First Series*, created by Charlie Brooker, episode 3, Channel 4, 2012. 1 disc.

"EU Energy and Environment Sub-Committee: Subject Brexit Fisheries." Witnesses heard: Bryce Steward, Richard Barnes and Robin Churchill, House of Lords, 2016. *Parliament Live*, 7 Sept. 2016, 10:35:08 a.m.-11:44:15 a.m., [www.parliamentlive.tv/Event/Index/976c3d5d-80bc-424e-a81c-9a2a3532f2e0](http://www.parliamentlive.tv/Event/Index/976c3d5d-80bc-424e-a81c-9a2a3532f2e0).

*J.R.R. Tolkien 1892-1973: A Study of the Maker of Middle-Earth*. Narrated by Judi Dench, A Landseer Production, 1992. *YouTube*, uploaded by MiddleOfMiddleEarth, 13 Feb. 2013, [www.youtube.com/watch?v=HkmNHP58OhU](http://www.youtube.com/watch?v=HkmNHP58OhU).

### **11 Recording of a Performance / Lecture – Digital Format**

Crystal, Ben. "How Did Shakespeare's Actors Show the Status of the Characters They Were Playing Physically?" *Speaking the Bright and Beautiful English of Shakespeare*, The English Language Council Lecture, British Council, 4 Mar. 2014. [englishagenda.britishcouncil.org/continuing-professional-development/teacher-educator-framework/knowning-subject/speaking-bright-and-beautiful-english-shakespeare-english-language-council-lecture](http://englishagenda.britishcouncil.org/continuing-professional-development/teacher-educator-framework/knowning-subject/speaking-bright-and-beautiful-english-shakespeare-english-language-council-lecture).

### **12 Blog – Digital Format**

Fruehwald, Josef. "I Don't Think It's Linguists' Fault." *Val Systems*, 19 Dec. 2011, [val-systems.blogspot.de/2011/12/i-dont-think-its-linguists-fault.html](http://val-systems.blogspot.de/2011/12/i-dont-think-its-linguists-fault.html).

### **13 Tweet – Digital Format**

@jk\_rowling. "Oh yeah? Well, I don't think they're real wands." *Twitter*, 14 Aug. 2016, 02:33, [twitter.com/jk\\_rowling/](https://twitter.com/jk_rowling/).