

English-Speaking Cultures
Literary Studies, Film Studies, Cultural Studies/History

Style Sheet for Research-Based Term Papers, BA Theses and
MA Theses

Based on MLA

Note: Research based term papers, BA theses, MA theses, and presentation hand-outs must adhere to the formal requirements outlined below. Failure to use spell check, adhere to consistent formatting, and secondary referencing is not acceptable.

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1. Academic Writing: Research

- 1.1. Standards of Academic Writing
 - well-defined purpose and relevant topic
 - clear thesis statement and precise study/research questions
 - critical and impartial analysis and discussion of primary and secondary sources
 - consistent and coherent argumentation
 - precise documentation of secondary sources
 - inclusive/non-discriminatory language use:
 - be precise and refrain from making generalisations about group identities to avoid perpetuating stereotypes
 - choose terms of identity that respect your subject (people-first language, identity-first language)

- respect pronouns

1.2. How to Approach Academic Writing

Note: You will need to see the instructor/supervisor at least once (during their office hours) in order to discuss your ideas and the relevant literature.

- choose a text/film/TV-series and topic that interests you (select from the list of topic suggestions or follow your own initiative)
- topic and purpose of the paper must be clear to yourself and have to be well-defined in the paper/thesis
- develop study/research questions with regards to your text/topic and a preliminary thesis statement as guidance for your discussion
- secondary sources provide necessary background information on your topic (already existing research on your topic)
- secondary sources can help you to guide your attention to certain issues and provide incentives for your research (literary theories)
- do not just copy the arguments of these sources, review them critically and apply what seems useful for your argument
- frame and develop your arguments congruently and coherently

1.3. Secondary Sources - Search for Secondary Sources:

Note: Do not drown in secondary material but choose only the most relevant, reliable (if from the internet), and up-to-date sources.

A. In the university library SuUB on campus (the „Anglistik“ section is located on the third floor) link: <https://www.suub.uni-bremen.de>

- Most books can be ordered via interlibrary loan (*Fernleihe*) if they are not available in the SuUB; this may take up to 3 weeks

- articles in academic journals are often available through *JStor via the SuUB subscription*, but can also be ordered via interlibrary loan: link: <https://www.jstor.org>

B. MLA (International Bibliography of Books and Articles on Modern Languages and Literatures) on SuUB website: Fachinformationen => Anglistik => Anglistik:

Fachdatenbanken => MLA

link: <https://web.a.ebscohost.com/ehost/search/advanced?vid=0&sid=4ae2dbc8-e8a3-45b1-b951-723fbbb44ae1%40sdc-v-sessmgr03>

Note: If you are outside the university system you have to connect via “cisco anyconnect”. The University bought licenses to official research websites/journals/magazines, which access rights are reserved for registered students only and therefore can only be accessed via the intranet/through the vpn “cisco anyconnect”. link: <https://www.uni-bremen.de/zfn/weitere-it-dienste/vpn>

C. Encyclopædia Britannica (English-language encyclopedia) link:

<https://www.britannica.com>

- D. OED - Oxford English Dictionary (citable monolingual online dictionary) link:
<https://www.oed.com>
- E. The Internet: - pay attention to reliability of websites—university websites, official websites of relevant institutions etc.)
- do not make excessive use of websites as sources - make sure you have at least more printed sources, even if available digitally, than electronic ones
- F. - online encyclopedias such as Wikipedia may provide useful explanations for yourself, however they are not acceptable as secondary sources when comprehensive printed sources are available

Note: Too few and too many sources are conspicuous (approx. 10-15 sources for a paper on BA level; 15-20 for a paper on MA level; 20-40 for a BA thesis; 60-100 sources for an MA thesis).

2. Academic Writing: Writing

2.1. General Layout and Guidelines

- The paper should include a cover sheet (<https://www.uni-bremen.de/fb-10/studium/english-speaking-cultures/literatures-in-english/study-materials>) listing the name of your university, course programme, term, title of your module and of your seminar, the name of your lecturer, the title of your work, word count, your name, student number, and email address.
- For BA and MA theses: list the names of the supervisor and co-supervisor
- The second page should contain the table of content with Arabic digits in decimal numeration (1.;1.1.) with the corresponding page numbers listed on the right hand side:

Table of Contents (example):

note: The program Word has a function to help you create and format a table of contents.

1. Introduction	3
2. Contextualising the Elizabethan Drama	5
3. Feminist Literary Theory: Characterising Figures in Drama	8
4. Female Characters in <i>Hamlet</i> : Ophelia and Gertrude	9
4. 1. Visibility	11
4. 2. Voice	14
5. Conclusion	17
6. Bibliography	18

Appendix

Copyright Declaration

- Use Times New Roman, font size 12; 1.5 line spacing; justified left and right margins (*Blocksatz*).
- Use 2,5 cm margins on all sides; include page numbers starting on the first written page.
- Indent the first line of a new paragraph 0,75 or 1,25 cm.
- Use either straight (" ") or smart ("’ ’) quotation marks and apostrophes, do not mix them in your paper, do not use the accent ` as an apostrophe (beside the ß?-key) like in é, the apostrophe ´ is beside the ä-key.
- Block quotations that run longer than 5 lines. Use font size 11, 1cm tab left and right, and single space for the blocked quote.
- Use three dots and square brackets for omissions in quotations [...]. If you find a mistake in a quotation, repeat it but add [sic] after the misspelled word. E.g. “The acquisition of Canadian citizenship is frequently seen [...] as a way of leaving it with an assurance of safety” (Bissoondath 1993, 382).
- Foreign language terms or terms that require emphasis should be written in *italics*, and translations enclosed in single square brackets.
- Please do avoid unusual spacing techniques; substantial spacing in between paragraphs or subchapters will be penalized.
- Footnotes should only contain additional information, definitions, or brief explanations. Do not use the footnote documentation system.
- Your paper should have a length of 10 to 12 pages at the BA level (at least 5000 words), and 15 to 18 pages at the MA level (at least 7000 words), excluding cover sheet, table of contents, and bibliography.
- For the length of the BA and MA theses consult the E-SC website and your supervisors.
- Send an electronic copy on the deadline day; the printed one may be handed in a few days later when there is an acceptable reason for it. Hand in the paper simply stapled, not in a plastic folder. Please check with your instructors if you need to submit a printed copy.
- BA and MA theses should be bound – please avoid plastic covers and favour environmentally-friendly materials.

Note: A copyright declaration with your hand-written signature is a mandatory addition to your submission. link: <http://www.fb10.uni-bremen.de/service/formulare/bescheinigungen/allgemein.aspx>

2.2. Introduction and Contextualizing Chapter

Briefly outline your topic with regards to its relevant topicality, central ideas, research question(s), thesis statement, arguments you are going to address, and embed these in their wider (historic, socio-political, literary) context. Refer to the overall structure of your paper, methodology, primary text materials and limit the territory you are covering in correspondence with your title.

Note: Students are discouraged from listing biographical data of the author/director of texts or films (if it is not relevant). Short plot summaries, if relevant, can be provided at the beginning of the discussion.

2.3. Body Part/Main Part

Main part (background chapter and analytical chapters): This consists of several chapters: a background chapter addressing the historical, cultural, social, or other relevant context; several sub chapters for each text (these should be subdivided according to certain topics, issues, perspectives that guide your analysis of each text. The chapters should represent clearly delimited argumentative units and should be linked through argumentative transition.

- work closely with the primary text, meaning support your arguments with examples/quotations from the text i.e. textual evidence
- draw your own conclusions like: “here the author shows ...”; “at this point the author criticizes ...”; “this stylistic means helps to achieve the effect of ...”; “this passage outlines ...”; “the passage serves to criticize ...”; “the text mocks/ridicules...”.

2.4. Conclusion

Re-evaluate your main arguments and discussion results in response to your topic and central research question(s) – make sure that your work relates explicitly to its title and the introduction.

Do not bring new arguments; do not end your paper with a quote.

2.5. Works Cited/Bibliography

Whenever you quote or paraphrase a source you need to clearly acknowledge this. Using material and ideas originally conceived and authored by others, without acknowledgement, is plagiarism. All texts and sources from which you draw ideas, paraphrase and/or quote, need to be listed in a bibliography.

Examples for bibliographical entries are listed below.

Appendix: Here you can put any empirical material to support/illustrate your arguments: e.g. newspaper articles, full-page advertisements, charts and tables, screen shots, transcripts or

audio-visual material etc. Please make sure that all of your additional material are listed and commented upon throughout your term paper.

2.5.1. Quotations

The following will provide examples of how to properly do an in-text citation:

“However, the diminishing value of Canadian citizenship – the creation of the hyphenated Canadian with divided loyalties, the perception that immigration policy now allows the rich to buy their way into the country, the idea that citizenship is a natural right and not an earned privilege – means that the exact opposite has also come to be true. The acquisition of Canadian citizenship is frequently seen not as a means of committing oneself to the country but as a way of leaving it with an assurance of safety” (Bissoondath 382).

This passage comes from: Bissoondath, Neil. “A Question of Belonging: Multiculturalism and Citizenship.” *Belonging: The Meaning and Future of Canadian Citizenship*, edited by William Kaplan. McGill-Queen’s University Press, 1993, pp. 368-87.

A proper in-text citation could look like this:

It has been argued that citizenship has lost meaning and relevance to Canadians because of the adoption of multiculturalism (Bissoondath 382).

Note: This is a *paraphrase* of what Bissoondath said. I do not use his words, but mine.

A proper quotation of this passage could look like this:

Some high-profile figures have recently discussed “the diminishing value of Canadian citizenship” (Bissoondath 382).

Likewise, a proper quotation of this passage could look like this:

In a recent article, the novelist Neil Bissoondath contends that “the acquisition of Canadian citizenship is frequently seen not as a means of committing oneself to the country but as a way of leaving it with an assurance of safety” (382).

Note: Because I used Bissoondath’s name in the text, I do not have to use it in the citation.

An improper in-text citation looks like this:

Some people say that the idea that citizenship is a natural right has led to the diminishing value of Canadian citizenship (Bissoondath 382).

Note: Two passages from the text are included in the sentence, but neither one was placed in “quotation marks.” *The idea that citizenship is a natural right* and *the diminishing value of Canadian citizenship* are direct quotes. As such, they must be placed in quotation marks. You *must* use quotation marks, even if you have listed (Bissoondath 382) in the citation.

Likewise, an improper quotation of this passage could look like this:

It could be argued that holding Canadian citizenship is, for some people, an assurance of safety (Bissoondath 382).

Note: The last part of this sentence – “an assurance of safety” – is a direct quote. It is not enough to simply acknowledge Bissoondath in the citation. I used his words without crediting him, and that is plagiarism. The following is acceptable: It could be argued that holding Canadian citizenship is, for some people, “an assurance of safety” (Bissoondath 382).

More advice:

- Quotes must be marked by double quotation marks (“example”). For reference use the author date system (Name page number/s).
- If the quote is run in the text, meaning shorter than 5 lines, the full stop comes after the citation brackets: E.g. ...safety” (Bissoondath 382).
- Quotation marks in the original will transform into single quotation marks.
- No quotation marks for a block quote, the blocked style indicates that this is a quote; the full stop comes at the end of the sentence before the citation brackets: E.g. ...safety. (Bissoondath 382)
- Quotation marks in the original will remain double quotation marks.
- When citing classic verse plays or poems (e.g. Shakespeare’s *Hamlet*), use divisions (act, scene, part etc) and line numbers rather than page numbers. E.g.: In *Hamlet* the tragic hero seems resolute when he asserts: “The play’s the thing / Wherein I’ll catch the conscience of the King” (2.2.633-34).
- You can drop the name of the author if you indicate the name in the text: E.g.: In *Bleak House* Dickens suggests a degree of confusion in society with his famous observation that there is “Fog everywhere” (1).
- Sometimes you might quote indirect sources: use the abbreviation qtd. in (“quoted in”). For instance, if you wanted to use a quote from Edward Said that Peter Barry records in his book *Beginning Theory*, you might write: E.g. As the postcolonial critic Edward Said insists: “We cannot easily say that since *Mansfield Park* is a novel, its affiliations with a particularly sordid history are irrelevant or transcended, not only because it is irresponsible to say that, but because we know too much to say so without bad faith” (qtd. in Barry 200).
- Your bibliography, filmography and internet sources should be arranged alphabetically starting with the latest. If you use more than one work by a particular author, arrange his or her works by publication year. The titles of books, newspapers or journals should be in *italics*. Titles of journal articles, articles in books, encyclopedia entries, and poems

should be in “quotation marks,” not italics.

- When quoting from an article in an edited collection, you must give the article’s author’s name and list the article in the bibliography, instead of simply giving the names of the editor(s) and corresponding page numbers.
- Please be advised to use web sources only if printed sources are not available. Any general encyclopedic or historic fact, theoretical concept and the like can be found in books. At least more than half of your sources should be printed ones.

2.5.2. How to List Sources in the Works Cited /Bibliography

Note: You can use Citavi (<https://www.citavi.com/de>) to help you organize your bibliography. It is free of charge and helps you to keep an overview.

“The works-cited list is arranged in alphabetic order by the part of the author’s name that comes first in each entry or, for works listed by title, the first eligible word in the Title of Source element” (MLA 219).

Here is what your Works Cited/Bibliography should look like:

Works Cited/Bibliography

Armstrong, Jeannette. *Slash*. Theytus Books, 1985.

---. *Whispering in Shadows*. Theytus Books, 2000.

Bentley, Nancy. “Edith Wharton and the Science of Manners.” *The Cambridge Companion to Edith Wharton*, edited by Millicent Bell. Cambridge University Press, 1995, pp. 47- 67.

Deloria, Vine, Jr. “The American Revolution and the American Indian: Problems in the Recovery of a Usable Past.” *Spirit & Reason: The Vine Deloria, Jr., Reader*, edited by Barbara Deloria et al. Fulcrum Publishing, 1999, pp. 206-222.

“Jeannette Armstong (Interview).” *Contemporary Challenges: Conversations with Canadian Native Authors*, edited by Hartmut Lutz. Fifth House, 1991, pp. 13-32.

Jones, Carolyn M. “Southern Landscape as Psychic Landscape in Toni Morrison’s Fiction.” *Studies in the Literary Imagination*. 1998, pp. 37-48.

Knopf, Kerstin. „Geschichte filmen: Die Perspektive kanadischer indigener Filmemacher(innen).“ *Zeitschrift der Gesellschaft für Kanada-Studien*. no. 19, 1999, pp. 175-84.

Lutz, Hartmut. *Approaches: Essays in Native North American Studies and Literatures*. Wißner-Verlag, 2002.

Lutz, Hartmut, ed. *Contemporary Challenges: Conversations with Canadian Native Authors*. Fifth House, 1991.

Mackey, Eva. *The House of Difference: Cultural Politics and National Identity in Canada*. University of Toronto Press, 2002.

Medres, Israel. *Montreal of Yesterday: Jewish Life in Montreal 1900-1920*. Trans. Vivian Felsen. Véhicule Press, 2000.

O'Grady, Brendan. *Exiles and Islanders: The Irish Settlers of Prince Edward Island*. McGill-Queen's University Press, 2004.

Ortiz, Simon. "Always the Stories: A Brief History and Thoughts on My Writing." *Coyote Was Here: Essays on Contemporary Native American Literary and Political Mobilization*, edited by Bo Schöler. University of Aarhus Press, 1984, pp. 57-69.

Said, Edward W. *Orientalism*. Vintage Books, 1979.

Seah, Gilbert. "On the Corner," accessed 28 February 2016:

<http://www.cinemaeye.com/index/reviews/rev_more/on_the_corner_1_2/>

Silberman, Robert. "Gerald Vizenor and *Harold of Orange*: From World Cinemas to Real Cinema." *American Indian Quarterly*. no 9, 1985, pp. 5-21.

Smoke Signals. Dir. Chris Eyre. Writ. Sherman Alexie. 1998. DVD. Shadow Catcher Entertainment, 1998.

The Decline of the American Empire. Dir. Denys Arcand. Writ. Denys Arcand. 1986. DVD. Séville, 2001.

Totaro, Donato. "Birth of a Nation Viewed Today: Form as Ideology." *Off Screen*. 17 Nov. 2014, accessed 28 February 2016: <<http://offscreen.com/view/birthofnation#fn760862604551ebb93aa23d>>

"Traces of Missing Women," *CBC News*, accessed 28 February 2016:

<<http://www.cbc.ca/sunday/missingwomen.html>>

Won, Shirley. "Cost of living in Canadian cities on the rise." *The Globe and Mail*. 26 June 2016. accessed 28 February 2016:

<<http://www.theglobeandmail.com/servlet/story/RTGAM.20060625.wcostss0625/BNStory/Business/home>>

How to cite different works:

BOOK

Foucault, Michel. *The Birth of the Clinic: An Archaeology of Medical Perception*. Vintage Books, 1975.

Osteen, Mark. *American Magic and Dread: Don DeLillo's Dialogues with Culture*. Philadelphia: University of Pennsylvania Press, 2000.

Said, Edward W. *Orientalism*. Vintage Books, 1979.

EDITED BOOK

Armstrong, Jeannette, and Lilly Grauer, eds. *Native Poetry in Canada: A Contemporary*

Anthology. Broadview Press, 2001.

Bannerji, Himani, ed. *Returning the Gaze: Essays on Racism, Feminism and Politics*. Sister Vision Press, 1993.

BOOK ARTICLE OR CHAPTER

Bentley, Nancy. "Edith Wharton and the Science of Manners." *The Cambridge Companion to Edith Wharton*, edited by Millicent Bell. Cambridge University Press, 1995, pp. 47- 67.

Deloria, Vine, Jr. "The American Revolution and the American Indian: Problems in the Recovery of a Usable Past." *Spirit & Reason: The Vine Deloria, Jr., Reader*, edited by Barbara Deloria et al. Fulcrum Publishing, 1999, pp. 206-222.

Howells, C. A. "Fictional Technique in Radcliffe's *Udolpho*." *The Gothic Novel: A Casebook*, edited by Victor Sage. Macmillan, 1990, pp. 10-18.

Ortiz, Simon. "Always the Stories: A Brief History and Thoughts on My Writing." *Coyote Was Here: Essays on Contemporary Native American Literary and Political Mobilization*, edited by Bo Schöler. University of Aarhus Press, 1984, pp. 57-69.

JOURNAL ARTICLE

Jones, Carolyn M. "Southern Landscape as Psychic Landscape in Toni Morrison's Fiction." *Studies in the Literary Imagination*, 1998, pp. 37-48.

Knopf, Kerstin. „Geschichte filmen: Die Perspektive kanadischer indigener Filmemacher(innen).“ *Zeitschrift der Gesellschaft für Kanada-Studien*, 1999, pp. 175-84.

[this is a German title, therefore the quotation marks appear as in German language texts; but you can also put them at the top and turn them around as the ones in English language texts]

Silberman, Robert. "Gerald Vizenor and *Harold of Orange*: From World Cinemas to Real Cinema." *American Indian Quarterly*, 1985, pp. 5-21.

NEWSPAPER OR MAGAZINE ARTICLE

Brian Laghi. "PM offers \$20,000, apology for head tax." *The Globe and Mail*. 22 June 2006: A1.

Monk, Katherine. "Real native culture shines through Smoke Signals." *The Vancouver Sun*. 17 July 1998: C3.

ENCYCLOPEDIA ARTICLE

Chaput, Catherine. "Hyperreality." *Encyclopedia of Postmodernism*, edited by Victor E. Taylor and Charles E. Winquist. Routledge, 2001, pp. 182-84.

GOVERNMENT PUBLICATION

Canada. Parliament. House of Commons. Standing Committee on Canadian Heritage. *A Sense of Place, a Sense of Being: The Evolving Role of the Federal Government in Support of Culture*

in Canada: Ninth Report. Chair Clifford Lincoln. The Committee, 1999.

THESIS

Knopf, Kerstin. “Decolonizing the Lens of Power: A Study of Indigenous Films in North America.” *Diss. University of Greifswald*, 2002.

Marsden, John Lloyd. “After Modernism: Representations of the Past in the Novels of Graham Swift (Nineteen Eighties Realism).” *Diss. University of Ohio*, 1996.

FILM

The Decline of the American Empire. Dir. Denys Arcand. Writ. Denys Arcand. 1986. DVD. Séville, 2001.

The Sweet Hereafter. Dir. Atom Egoyan. Writs. Atom Egoyan and Russell Banks. 1998. DVD. New Line, 1998.

INTERNET SOURCE

“Lightfoot News,” accessed 26 June 2006: <<http://www.lightfoot.ca/news.htm>> Seah, Gilbert.

“On the Corner,” accessed 28 February 2016:

<http://www.cinemaeye.com/index/reviews/rev_more/on_the_corner_1_2/>

Totaro, Donato. “*Birth of a Nation* Viewed Today: Form as Ideology.” *Off Screen*, accessed 17 Nov. 2014: <<http://offscreen.com/view/birthofnation#fn760862604551ebb93aa23d>>

➤ For academic articles on the web, better give the doi source. E.g.:

Banerjee, Mita. “Biopiracy in India: Seed Diversity and the Scramble for Knowledge.”

Phytomedicine. no 53, 2019, pp. 296-301. doi: 10.1016/j.phymed.2018.10.017.

Note: Remove hyperlinks.

2.5.3. Plagiarism

Note: All research based term papers and theses must include a copyright declaration with your hand-written signature. You can download a copy from the faculty webpage:

<http://www.fb10.uni-bremen.de/service/formulare/bescheinigungen/allgemein.aspx>

Your seminar paper or thesis paper might be scanned with a plagiarism software, should there be an indication of doubt. Please find information on this here: <https://www.uni-bremen.de/de/qm-portal/downloads/>

“Plagiarism is presenting another person’s ideas, words, or entire work as your own. Plagiarism may sometimes have legal repercussions (e.g., when it involves copyright infringement) but is always unethical. Plagiarism can take a number of forms. Copying a published or unpublished text of any length, whether deliberately or accidentally, is plagiarism if you do not give credit to the source. Paraphrasing someone’s ideas or arguments or copying someone’s unique wording without giving proper credit is plagiarism. Turning in a paper or thesis written by someone else,

even if you paid for it, is plagiarism” (MLA 96). To avoid plagiarism, you need to make sure that you give credit, where credit is due. Indicate correctly when you quote someone and list your sources accordingly in your bibliography/ works cited.

Note: The English-Speaking Cultures department takes plagiarism/fraud very seriously.

3. Academic Writing: Revision

3.1. Proof-reading/Revision/Editing

Note: Editing takes time! Make sure you leave enough time to edit your work (1/3 Research/Structuring, 1/3 Writing, 1/3 Editing).

Check list:

- Did I correct any spelling, wording, or syntax mistakes?
- Did I avoid colloquial language and sloppy wording?
- Does my work include the correct cover sheet?
- Does my work include a table of content indicating the correct headlines of your chapters and sub-chapters and the according page numbers for these?
- Are my pages numbered? (Beginning with 3)
- Is my work correctly formatted according to MLA?
- Have I applied the required structure for my term paper? (Introduction, Contextualisation, Main/Body Party, Conclusion, Works Cited/Bibliography)
- Is my thesis statement strong? Do the title and main/body part relate to my thesis statement?
- Is my work coherent and cohesive? In other words: Is the reader able to follow your claim (thesis statement) and your supporting arguments logically and consistently throughout your term paper? → Your conclusion is a good way to check if your arguments run smoothly, as you summarise them here!
- Did I adapt the terminology and concepts used in literary studies to talk about the text? Did I make sure that I used technical terms correctly?
- Have I avoided gender discriminatory language?
- Do the quotes and examples sustain my arguments?
- Did I use smooth transitions between sentences and paragraphs?
- Do not tell the reader what you will do in the next paragraph (show don't tell)
- Is my bibliography/works cited complete and correctly formatted?

Note: sloppy and colloquial wording, spelling and punctuation mistakes, plagiarism, and incomplete and inconsistent documentation are not acceptable

4. Further Reading

Aczel, Richard. *How to write an Essay*. Klett, 2006.

Meyer, Michael. *English and American Literatures*. Francke Verlag, 2004.

MLA Handbook. 9th ed., MLA, 2021.

Pope, Rob. *Studying English Literature and Language: An Introduction and Companion*. 3rd ed.
Routledge, 2012, pp. 48-59.

Taylor, Gordon. *A Student's Writing Guide: How to Plan and Write Successful Essays*,
Cambridge University Press, 2009.