

GUIDELINES of ACADEMIC WORK

In order to successfully participate in the seminars, it is crucial for you to do scholarly work and historical research. Please find the guidelines of academic work that apply at the Department of North American and British History below.

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1) HOW TO GIVE A SUCCESSFUL PRESENTATION IN CLASS

Formal Aspects:

- The presentation should not exceed 45 minutes, including the discussion
- Provide a handout for the class
- Start with presenting the structure of your presentation; that makes it easier for the class to follow your thoughts and arguments
- Introduce your audience to the topic of your presentation and give an overview of the material you use (texts, primary sources, websites, etc.)
- Main part: discuss the main ideas and key topics in the relevant literature, provide the class with the most important aspects of your topic
- Wrap-up: make a conclusive statement, prepare questions for the ensuing discussion (here, it has proven productive to give the class some questions to chew on *before* you start with your presentation, i.e. aspects they should keep in mind/focus on. You will then have more attentive and focused listeners)

Content:

- What are the key concepts?
- Do you need to elaborate on certain terms?
- What are the key statements of the author?
- Does the author have a thesis? Can you describe it in your own words?
- Are you convinced by the theses/arguments made in the text? What is your position?

Presentation in Class:

- Time management, keep an eye on the time!
- What do you need for your presentation? Laptop/projector/Sound?
- Use your handout as a reference point during your presentation, let the class know which aspect you are discussing to help them follow („I will now come to my second part...“)
- Pause and ask the class if they have questions, if you need to clarify something

The Handout:

- 1-2 pages, including your name, title of the seminar, topic of the session and your presentation, date etc.
- The handout should have the same structure as your presentation
- Use bullet points, do not write short essays
- You may want to add short passages/quotes from the text that you consider crucial for the overall argument
- Provide the class with a short bibliography, 2-5 titles relevant to your topic suffice (these can be monographs, anthologies, articles, websites (if you cite a website, make sure it is a trustworthy one!) etc.)

2) HOW TO READ A BOOK © Susan Strasser

Begin at the beginning. What's the **title**? Although publishers sometimes insist on control over titles for marketing reasons, authors *choose* titles; they think hard about them, and usually they mean something. Who is the **author**? Do you already know anything about her/him? What can you find out by looking at the back cover, or the list of other books the author has written?

When was the book published? What was going on when the book was written? What has gone on *since* the book was written? Who **published** the book? Most publishers specialize in books on particular topics, or in books written from similar points of view. Is the publisher a university press or a commercial publisher, and what does that tell you about the intended audience?

NEVER skip *any* of the pages at the beginning: **acknowledgments, prefaces, and introductions**. Acknowledgments in academic books often reveal where the author was trained; sometimes they make a point of distinguishing between the ideas of the authors and those of their professors. You can learn here who the author's friends are. Once you've begun to read widely in a given field, you will begin to recognize names. You will start to see networks of people who talk to one another, and can begin to understand why the author thinks as she or he does. (It's like the inserts in CDs that list all the people who play on each other's albums: these folks make similar sounds because they are all making and talking about music together, in a variety of contexts.) An added bonus from reading acknowledgments: you may learn something about authors' personal lives.

Introductions are crucial in a more direct way. A *good* introduction will state the problem to be considered, often referring to work that has been done in the field previously. It will demonstrate the importance of the problem and indicate where work needs to be done and how this particular book fits in. It will lay out the questions to be explored and the assumptions on which the book is based. And, probably most important, it is the single most likely place to find a direct and concise statement of the **thesis** of the book--that one sentence which the book is ultimately designed to demonstrate.

STOP!!
THINK!!!!

Now you should make your first attempt to ask all the questions you will keep in mind while reading the rest of the book. Why was the book written? What is it about? Does the book's project seem worthwhile--did the author convince you that the topic needs further exploration? Did you find a thesis? What is it? What are the author's assumptions--about the topic, about the audience, about the meaning of life and the essential nature of human beings? What questions does the book ask in order to get at the topic? Are they the central questions to be asked of the material? If it is a history book, what implicit ideas about change over time underlie the questions, the assumptions, and the thesis? What does that theory of change imply for the present and the future? And, if all the author promises in the introduction turns out to be done well, where will you be then? (This last question involves both your own purposes in reading the book and how well the author has convinced you of the implications and critical nature of his or her work.)

Examine the **table of contents**. Think about whether the organization expressed there seems like a reasonable way to go about answering the author's questions and demonstrating the thesis. Also try to figure out what will be the most important chapters or sections in the book--both from the standpoint of the author's goals and from your own point of view.

STOP AGAIN!

If all this has been hard, you may not be at fault. Unfortunately, some books don't have good introductions. Still, this is the time to figure out another way to determine the thesis, the major questions, the assumptions, the point of view. You might reread the introduction. You might go straight to the last chapter to see what the author claims to have demonstrated. You may want to do a quick skim of the whole book. Whatever way you choose, **DO AS MUCH OF THIS AS YOU CAN BEFORE GOING ON TO THE BODY OF THE BOOK.**

It will save you time in the long run. It simply isn't worth your time to sift through the author's argument and evidence when you don't know what it is evidence *of*, or what it is an argument *about*. If you have a really solid idea of what the book is trying to do, you will find that the actual time you have to spend on the text is dramatically reduced. Otherwise, it will be like traveling unfamiliar back roads without a map: every now and then you may come upon a sign, but you won't know how to interpret it. Many readers panic when they get lost in a book; they shut the book, or just try to ignore it and muddle through. Instead, when you are confused about something, **PAY ATTENTION**. You may have found a difficult point that is worth spending some time to work through, or you may need to go back to the beginning and try again to figure out what the book is about.

Assuming you have done all this map-making--and you should have made notes on all of this--go on to the **text** of the book. In addition to learning something about the topic, your task here is to determine whether the author has done a sound and convincing job of demonstrating the thesis and answering the questions.

What kinds of sources does the author use? To answer this question you will have to look at the **bibliography** and **footnotes**. Although footnotes do interrupt your reading, they fulfill an essential function. You might want to make a general practice of looking at all of them before or after reading a chapter rather than stopping every time you see a number, but you must keep open the *possibility* of stopping. In other words, when something seems particularly interesting--or particularly fishy--the best way to follow it up may be to ask where the author got that idea or fact. Is the footnote to a primary or a secondary source, and do you know anything about that source? Did the author go to reasonable sources in order to answer his or her questions? Eventually, in doing extensive research on a particular topic, the bibliography and footnotes will start to indicate that you are becoming familiar with the major works and sources; people will be using and citing books and authors you've heard of, or read.

Back in the **text**, how does the author *use* sources? Are they simply brought out as artillery, as examples for a point that the author wanted to make, or does she or he seem to have examined them with sensitivity to find what was really there? Do quotations and statistics actually demonstrate the point that the author claims they demonstrate, or can you draw different conclusions from them? And, if you can, does the author deal with these paradoxes? Are the promises made in the introduction, or implied in the table of contents, actually fulfilled? Are the author's original questions answered to your satisfaction? How does the author use illustrations? Do they support the points being made in the text? Do they make additional points? Do the captions give you the information you need to understand the image?

Read the **last chapter, conclusion, or afterword** as carefully as you did the introduction, even if you already did it when you were mapping out your approach to the book. Ask ALL of those questions again. Your job is not done when you reach the last page! If the author did not accomplish what she or he set out to do, what *did* get accomplished? What have you learned about methods as well as about content?

Good luck. This kind of reading is hard work, but it's a lot less confusing and boring than swimming around in a book that you never quite understand.

3) HOW TO RESEARCH A TOPIC

There are several ways to do research for your class presentation, your final paper etc. If you need to get an overview over the time period you are covering, you should start with a textbook. Textbooks cannot be cited in your work, but they will facilitate you getting familiar with a topic. Common textbooks are Jürgen Heideking's *Geschichte der USA*, Eric Foner's *Give Me Liberty*, or Mary Beth Norton's *A People and a Nation*.

Now you are ready to focus your search. Think of appropriate key words, or names or events you can use as search terms. A good start is KARLA (<https://hds.hebis.de/ubks/index.php>), and especially for searching databases and online journals Kassel's digital library (http://www.ub.uni-kassel.de/digitale_bibliothek.html). What you can also do in order to get an idea what kind of literature is out there on your topic, is search the extensive catalog of the Library of Congress (<http://catalog.loc.gov/>). Here, you may find titles that do not appear in KARLA, but which you can probably get through interlibrary loan. In order to find articles on your topic, you can also search the database America: History and Life (<http://www.ebscohost.com/academic/america-history-and-life-with-full-text>). Kassel has no subscription for this database, but it offers a free trial version that you can use for your research (and maybe share with other students).

Another great database to which Kassel has access is JSTOR. Go to UB Kassel – Suchen und Finden – E-Datenbanken – Geschichte, and then scroll down to JSTOR. It includes a great variety of journals and you will find great articles there.

Another good way is to check the bibliography and the footnotes of books that you have already identified as crucial for your topic; it is very likely that you will come across other works that are useful for you there. Also, if you check out books from the library, browse the shelf and see what else is there on your topic.

Finally, check out Umberto Eco's *Wie man eine wissenschaftliche Abschlussarbeit schreibt* and Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*.

4) HOW TO FIND AND USE ONLINE RESOURCES

Next to the university's library catalogues and databases, the www is a great resource to find literature as well as a great variety of other materials useful for your project.

However, some websites are more useful and reliable than others and here are a few guidelines and suggestions.

- Wikipedia

While Wikipedia is a good start to get an overview of a topic and get some basic info on certain peoples and events, you have to keep in mind that everyone with internet access can contribute articles to this internet encyclopedia. As a consequence, not all contributors are experts in their fields and the content of the article may contain factual errors and inaccuracies. Wikipedia itself states that "As a consequence of the open structure, Wikipedia "makes no guarantee of validity" of its content, since no one is ultimately responsible for any claims appearing in it." (quoted from: http://en.wikipedia.org/wiki/Wikipedia#Accuracy_of_content)

Thus, **Wikipedia does not count as a source that can be cited** in your bibliography, and whatever info you find there should be backed up by additional (preferably scholarly) texts.

- A German alternative that offers short articles (written by scholars) on various topics, methods and concepts of history is Docupedia (<http://docupedia.de/zg/Hauptseite>). On this site, you can find, for instance, introductory articles on Visual History, Cultural Turns, History of Decolonisation, Environmental History... The texts do not have a US-focus, yet are still useful for gaining some first insights into a certain field of study or a concept.

- University Websites

University websites in the United States can easily be recognized by their .edu ending. They are usually a lot more trustworthy since their content has been written by scholars and often experts in the scholarly fields. Many universities have made parts of their research foci available online; some have a special research focus and provide digital material that you can use. Here are some examples:

- The Children and Youth in History Project at the George Mason University (<http://chnm.gmu.edu/cyh/>)
- The Feeding America: The Historic American Cookbook Project at Michigan State University (<http://digital.lib.msu.edu/projects/cookbooks/>)
- The Adoption History Project at the University of Oregon (<http://darkwing.uoregon.edu/~adoption/index.html>)

There are many, many more. Usually, they provide a short introductory essay about the topic as well as an overview of the sources that can be accessed online.

- Other (digital) libraries and archives

Many presidential libraries have parts of their collections digitalized and thus provide a rich resource for research. Here are some examples:

- The John F. Kennedy Presidential Library that offers a great variety of material on the Civil Rights Struggle (<http://civilrights.jfklibrary.org/>)
- Another great source is the King Center in Atlanta, Georgia, that has many materials relating to Dr. Martin Luther King Jr. (<http://www.thekingcenter.org/archive>)
- The University of Houston also has an archive on American history called "Digital History", covering all centuries, various topics, and personalities

(<http://www.digitalhistory.uh.edu/>)

- The same is true for the digital history project “History Matters” of the George Mason University (<http://historymatters.gmu.edu/>)

- You may also want to search PBS (Public Broadcasting Service), which is a bit similar to *Deutschlandfunk*. Although they do mini-series and documentaries and are not professional researchers, they often collaborate with highly-respected scholars, such as Henry Louis Gates, for their African American History Project (<http://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/on-african-american-migrations/>). You cannot cite this as a source (unless you critically engage with the material, i.e. make it part of your analysis), but it may be useful to get an overview or find material suitable for class presentations.

- The Library of Congress (<http://www.loc.gov/>)

The Library of Congress in Washington, DC, is the largest library in the world, containing not only books, Congressional records, magazines and (historical) newspapers, but also many primary sources such as maps, photographs, audio recordings etc. Especially noteworthy for our purpose is their “American Memory” Collection, a digital, searchable collection on various topics such as Advertising or African American History.

- The Smithsonian Institution

The Smithsonian Institution in Washington, DC, is the world’s largest museum and research complex. The institution offers a wide variety of digitalized primary sources that can be searched by keyword and topic (<http://www.smithsoniansource.org/>).

5) HOW TO PREPARE A BIBLIOGRAPHY

Chicago-Style Citation Quick Guide

Here's a list of the most common material you will use when preparing a handout for your class presentation and a research paper. The Chicago Manual of Style is commonly used by historians. Here are some samples that help you produce your bibliography.

Sample Citations

- Book, one author

Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

- Two or more authors

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

- For four or more authors, list all of the authors in the bibliography; in the note, list only the first author, followed by *et al.* ("and others"):

Dana Barnes et al., *Plastics: Essays on American Corporate Ascendance in the 1960s . . .*

- Editor, translator, or compiler instead of author

Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

- Editor, translator, or compiler in addition to author

García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

- Chapter or other part of a book

Kelly, John D. "Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War." In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press, 2010.

- Chapter of an edited volume originally published elsewhere (as in primary sources)
Cicero, Quintus Tullius. "Handbook on Canvassing for the Consulship." In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press, 1986. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

- Preface, foreword, introduction, or similar part of a book

Rieger, James. Introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

Book published electronically

- If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date. If no fixed page numbers are available, you can include a section title or a chapter or other number.

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2007. Kindle edition.

Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987. Accessed February 28, 2010. <http://press-pubs.uchicago.edu/founders/>.

- Journal article

Article in a print journal

Weinstein, Joshua I. "The Market in Plato's *Republic*." *Classical Philology* 104 (2009): 439–58.

- Article in an online journal

Kossinets, Gueorgi, and Duncan J. Watts. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115 (2009): 405–50. Accessed February 28, 2010. (URL).

- Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a *New York Times* article on February 27, 2010, . . .") instead of in a footnote, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations. If you consulted the article online, include a URL and an access date. If no author is identified, begin the citation with the article title.

Mendelsohn, Daniel. "But Enough about Me." *New Yorker*, January 25, 2010.

Stolberg, Sheryl Gay, and Robert Pear. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27, 2010. Accessed February 28, 2010.

<http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

- Book review

Kamp, David. "Deconstructing Dinner." Review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan. *New York Times*, April 23, 2006, Sunday Book Review.

<http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

- Thesis or dissertation

Choi, Mihwa. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago, 2008.

- Website

A citation to website content can often be limited to a mention in the text or in a footnote ("As of July 19, 2008, the McDonald's Corporation listed on its website . . ."). If a more formal citation is desired, it may be styled as in the example below. Because such content is subject to change, include an access date.

McDonald's Corporation. "McDonald's Happy Meal Toy Safety Facts." Accessed July 19, 2008.

<http://www.mcdonalds.com/corp/about/factsheets.html>.

6) HOW TO ANALYZE A SOURCE

There is a plethora of sources out there that are of interest to historians and students/scholars doing historical research. Depending of the type of source, different insights can be gained and different questions must be asked.

Generally, you want to ask yourself **when** and **where** the source was created; was the primary source created directly after the event (i.e. a battle, a demonstration, a public speech etc.) to which it refers, or years later (in which case the memory might be clouded)? Was the author a participant in the event, a firsthand observer, or does s/he use interviews of active participants to describe the event?

Why it was created and by **whom**; is your source a diary that was intended to be kept private? Is it an advertising image that was popularized in various magazines?

Is it a “reliable source”? We assume that every source is biased in some way. Documents tell us only what the creator of the document thought happened, or perhaps only what the creator wants us to think happened. Thus, historians must always read sources skeptically and critically and not take the given content at face value.

Questions for analyzing a source can thus be:

- Who created the source?
- Why was it created?
- When and where was it created?
- Was it intended for public use and circulation, or is it rather a source for personal use (such as diaries, family photographs, letters etc.)
- Does the source intend to persuade its audience?
- Does the creator seem reliable and honest?
- Does the information seem accurate (double check with other sources and/or secondary texts)?

There is a great variety of primary sources that are of interest. These can be presidential addresses, letters, diaries, speeches, i.e. textual sources, but also audio-visual ones such as posters, movies, postcards, advertisements and so on. Among the most common types of sources are:

- **Published Documents**

Some primary sources are published documents. They were created for large audiences and were distributed widely. Published documents include books, magazines, newspapers, government documents, non-government reports, literature of all kinds, advertisements, maps, pamphlets, posters, laws, and court decisions.

- **Unpublished Documents**

Many types of unpublished documents have been saved, and can be used as primary sources. These include personal letters, diaries, journals, wills, deeds, family Bibles containing family histories, school report cards, and many other sources. Unpublished business records such as correspondence, financial ledgers, information about customers, board meeting minutes, and research and development files also give clues about the past.

- **Oral Traditions/Oral Histories**

Oral traditions and oral histories provide another way to learn about the past from people with firsthand knowledge of historical events. Oral histories provide important historical evidence about people, especially minority groups, who were excluded from mainstream publications or did not leave behind written primary sources. Oral histories are as old as human beings. Before the invention of writing, information passed from generation to generation through the spoken word. Many people around the world continue to use oral traditions to pass along knowledge and wisdom. Interviews and recordings of community elders and witnesses to historical events provide exciting stories, anecdotes, and other information about the past.

- **Visual Documents and Artifacts**

Visual documents include photographs, films, paintings, and other types of artwork or popular culture artefacts. Because visual documents capture moments in time, they can provide evidence of changes over time. Visual documents include evidence about a culture at specific moments in history: its customs, preferences, styles, special occasions, work, and play.

(For further info refer <http://www.edteck.com/dbq/more/types.htm#top>)

Exemplary Questions for Various Types of Sources:

Artefact: What kind of material? What does it look and feel like? What's the shape, size, color, texture of it? Is there anything printed on it? What might have been its use? Who might have used it and when? Was it an everyday item, or rather reserved for special occasions? Does it tell you anything about the technology at the time?

Photograph: What's your overall impression of/initial response to the photograph? What can be seen on the photograph? What's in the foreground, what's in the background, why that framing? Try to read the photograph as if it were a text and try to get as much information as possible out of it (people, objects, activities). When was it possibly taken? By whom? For what purpose? Was it privately used or widely distributed/reprinted?

Poster: What are the main colors? Or is it black-and-white? Is there a verbal or visual message? Is it dramatic, subtle, attention-catching? What is the intended audience for the visual? Where was it published? When and by whom?

Written Document: Is it a newspaper, a letter, a diary, an advertisement, a report, a speech, a press release etc.? Is it handwritten or typed, labelled "confidential" or open to public access? Who created it, when and why? Is the author a well-known historical figure?

Motion Picture: Is it a movie, a documentary, a newsreel, a propaganda film, a commercial etc.? What can be gleaned from the title? When was it released? Any info on who directed it? What was the intended audience? What are the characters like? What is the plot about? What about music, the camera work, the actors?

Analysis Worksheet

Student Name:

(For further info refer <http://teachinghistory.org/best-practices/using-primary-sources> and http://www.udel.edu/History/strasser/206SYLLABUSs02_.htm#GUIDELINES%20FOR%20ANALYZING)

7) HOW TO WRITE A RESEARCH PAPER

Formal Aspects:

- Cover Sheet: Your paper should have a cover sheet including your name, *Matrikelnummer*, your semester and what subjects you are studying. It should also include the title of the seminar, the semester and, of course, the title of your paper.
- Content: The following page should be the content. Your first chapter is usually the
 - Introduction (though you can give it a catchier title than that) and should not exceed 1-2 pages. The introduction should give the reader a pretty good idea of what your paper addresses, what sources/literature you use and how you plan to work through your topic.
 - The main part should likewise be organized in chapters and that organization should reflect your main points and ideas. The headings of each chapter should give the reader an immediate idea of what you are going to do in that chapter.
 - The very last part is the conclusion (also ~1 page); it can also be an epilogue or an outlook, yet in any case should it sum up your key arguments and insights. The conclusion is followed by the bibliography that cites all the material you used, i.e. primary sources, secondary literature, websites, blogs, journal articles, etc.
- Citation Style: Historians usually adhere to the Chicago Manual of Style and use footnotes in their texts. However, if you have mainly worked with MLA (guidelines by the Modern Language Association) and you use in-text citation, that's fine, too. Whatever style you chose, make sure that it is consistent throughout your paper.
- Length: You all study according to different POs, so please check back and see what the requirements are for you. A final paper that has to be 10-15 pages long roughly consists of 4,000-6,000 words. If you have to write a *Klausur* according to your PO, you can do a book review (3 pages/~900 words) instead.

Basic Guidelines:

- When you have a rough idea of your topic, think about if it is feasible and if you can address the issue on a couple of pages. Sometimes students start with very big ideas – that's fine, but think about how you can narrow it down to a more specific question/topic that you can deal with in your paper.
- Then ask yourself:
 - Do I have a thesis, a problem, a research question?
 - Does my topic have a historical perspective, and does the paper provide a historical contextualization?
 - Does the table of content reflect the research question and my approach?
 - What kind of sources do I have? Have you been successful in finding additional material, i.e. appropriate monographs, anthologies, articles etc. through your research?
 - How are the sources connected/ related to my research question? Do they help me to address the question/ issue at hand?
 - Your sources are not limited to texts; photographs, advertisements/ commercials, music/song lyrics, movies etc. can also be great sources! Textual sources can vary from court decisions/law suits to letters, cookbooks, newspaper articles, surveys etc.
- When you have finished a first draft, please proofread! Also, ask a friend to read your paper; is s/he is convinced by the logic of your argument and by your selection of sources, literature, and other materials?
- Make sure to pay attention to the formal aspects noted above.
- Good luck!

1. Guidelines in Detail

1.1. Page Layout

- Line spacing: 1,5 pt / type size: 12pt
- Type size for foot-/endnotes: 10pt.
- Insert page numbers
- length: depends on your PO. Pages are counted for your text only, including footnotes, but excluding the table of contents, works cited list etc.

1.2. Cover page

- Title of the seminar, teachers, term
- Title of your paper
- Your name, semester, and subject (minor/major)
- Your address
- Date of submitting your paper

1.3. Table of Contents

The table of contents lists your chapters with the respective page numbers. Your chapters **must** include an introduction, a main part (with subchapters), a conclusion, and a works cited list. You may add a list of abbreviations or an appendix, if necessary. Table of contents and the cover page are not paginated!

Table of content:

List of abbreviations

1. Introduction	1
2. The Problem of Slavery in California	
2.1. Discussions about "free Negro prohibition"	2
2.2. The significance of borders for the question of slavery	4
3. Conclusion	12
Works cited	13
Appendix.....	14

All chapter titles listed in the table of content must occur identically in your text. Next to subheadings, you may use paragraphs to structure your text. Please note that each paragraph should represent a coherent **unit** of thought.

1.3. Introduction

- introduce your **topic**
- give a short outline of the historical **context**
- state your **question / thesis** as clear as possible: Why is my question relevant? Why do I neglect other, likewise interesting aspects of the topic? You should develop your question and define it concretely towards the end of the introduction.
- give a short account of the **sources** you use: What sources are available for dealing with your topic? Why did you choose your body of sources? What type of source are you dealing with? Why and how do they serve to illuminate your question? Explain your research **method** and relate it to the question you want to address.
- mention the **state of research** and opinions of other authors.
- outline, how you are going to proceed in addressing the question with reference to the **chapters** you listed in the table of contents.

1.4. Main part

- analyze the sources you choose by following up on your question
- avoid a full description of the sources in favor of your main points
- include (divergent) opinions of other authors, and assess them critically

1.5. Conclusion

- summarize your findings
- relate your findings to your question / introduction
- assess the significance of your results and the sources you chose
- you may include an outlook of prospective developments and historical contexts

1.6. Works cited

- separate your works cited list into "sources" and "secondary literature"
- list all entries alphabetically
- do not list any other materials except from those you actually used in your text (i.e. in footnotes, or annotations)

1.7. Style

At least historical works must be written in **past tense**. You should avoid personal statements, for example "I feel that..." Make sure that you use complete sentences (subject, predicate, object), and that your grammar and spelling are correct and consistent (use British **or** American English). Foreign terms and technical terms should be italicized (e.g. *hostis humanis generis*).

1.8. References

1.8.1. Quotations

- In general, quotations should be used for expressing something you cannot say better in your own words. Pick concise and meaningful quotes. It should become clear to the reader, why the quote makes sense or is relevant in the respective context.
- Quotations longer than 3 lines must be indented. In this case, you do not need quotation marks.
- **Quotations always have to be exact and accurate:** never translate foreign quotes, and never repeat the contents of the quote in own words.
- For inserting letters or words into a quotation use "[...]," for leaving out parts of the quotation use "(...)." Misspellings in the original **must not** be corrected, but may be marked with "[sic]."

1.8.2. Annotations, Footnotes or Endnotes

- Footnotes give reference of where your quotes, information or concepts come from. Moreover you can use foot-/endnotes to explain aspects not directly relating to your argument. All ideas, thoughts and arguments taken from other authors, although you may just paraphrase them, must be proven with footnotes. Be aware that missing references are **plagiarism!**

What must be referenced?

- Quotations
- Own paraphrasing of other authors' works, arguments, or concepts/theories
- Additional information given in endnotes/annotations

How do I give references?

- If you mention a source / book for the first time, give the full bibliographic information according to the examples below. For further references of the same source/book you may use a **short version**, for example: Foucault, "Of Other Spaces," p. 2.
- If you quote primary source material used by another author, write: "**as cited in**"
- If you have several references from the same book in a row, use: **ibid.** (the same) and give the page number, or **idem** (the same author) and give the new title and page number.
- Page numbers can be replaced with "**f**," for the following page (for example instead of p. 11-12), or "**ff**" for the following 2 pages (for example instead of p. 10-12)

- **cf.** (= compare) should be used only if there is something to compare.

IMPORTANT: Detection of plagiarism automatically leads to a “fail” of the examination (resp. Hausarbeit) and can also lead to other sanctions, even expulsion from the university. In case of Erasmus students, the home university is informed. **Please attach an anti-plagiarism statement to your term paper:**

“This is to certify that I, [**your name**] wrote the present paper about [**title of your term paper**] by myself, that I did not use any other sources except the ones listed below and that my paper does not contain any longer passages from other works – including electronic media – in addition to the ones I cited.

Place, date and signature”

For guidelines on the works cited list please refer to section: **5) HOW TO PREPARE A BIBLIOGRAPHY**

8) HOW TO WRITE A RESPONSE PAPER

What is a response paper?

A response paper communicates your intellectual reactions to the assigned readings. Like a book review, the response paper usually provides a summary of the text and its main idea(s) and then responds in detail. For example, a response paper on Roland Barthes' *The Rhetoric of the Image* may give a brief summary and then focus on the problem of the "linguistic message."

Prewriting a response paper:

As you read, highlight significant points in the text. At the end of each paragraph, summarize in your own words the main points made and what you think about them. Take notes of any significant ways in which you agree or disagree with the author. Keep a running list of these. When you have finished the text, reflect on its significance. Is this an important text? Why or why not? What are its implications for the subject at hand? By the time you have finished, you should have various notes from which to work.

Writing the response paper:

Once you have read the text thoroughly, review your notes carefully. Can you identify patterns in your notes? What you are looking for is a major theme. Since you cannot respond to every idea in the text, you will have to be selective here and choose the most important and most interesting ideas to which you will respond. For instance, you may notice that the author focuses on advertisements and the assumption that these can easily be deciphered regarding their intention. You think that advertisements are as complex as any other form of image. Historical evidence may suggest that people not necessarily comply with a commercial's intention.

You might also point out ways in which the text:

- needs challenging or qualifying · is contradictory, ambiguous or unclear
- is impractical or otherwise irrelevant · simplifies the issues
- misses critical points · fails to answer a question
- is disputed by other authors or theories you have read in class

Parts of a response paper:

1. Introduction

Identifies the major theme(s) of the text and introduces the major theme of your intellectual reaction. The first paragraph should indicate your take on the topic.

2. Body

Systematically addresses your agreement and disagreement with the author(s) by giving convincing reasons or examples, as opposed to personal beliefs. You must not simply say "The death penalty is wrong," but provide arguments why that is. Be specific and detailed. The evidence should be connected to your major theme. If you are using specific ideas or quotes from the text reference the page number in a footnote. If you cannot back up a statement with evidence, leave it out.

3. Conclusion

Summarizes your reaction and sets out your ideas about the significance of the text.

All rules of academic writing apply. Cite all ideas that are not your own!