

GUIDELINES FOR ESSAY AND THESIS WRITING AT THE ENGLISH DEPARTMENTS OF KÁROLI GÁSPÁR UNIVERSITY

This guide for essay and thesis writing has been issued by the English Departments (Department of English Literatures and Cultures and Department of English Linguistics) at Károli Gáspár University of the Hungarian Reformed Church (KRE). As of **March 15 2009**, it is regarded by all instructors as a list of requirements, therefore all English majors at KRE are expected to comply with it. The present brochure is not a text book; courses on writing provide more substantial information. The purpose of the following guidelines is to inform students about the most essential, primarily formal and structural issues that may arise as questions when completing a writing assignment. Such issues include:

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1. The Academic Essay

1.1. *General Definition of the Academic Essay*

1.1.1 The finished essay is the result of an attempt to present an analysis or a thesis that focuses the writer's ideas and conveys them to the reader in a formal style. Within this broad definition, one can distinguish between several types of essays, and what students have to produce in terms of content, length or structure may vary significantly from course to course.

1.1.2 Unless otherwise specified by your instructor, a minimum of three sources (i.e. books or journals) should appear in one's bibliography. This does not include the primary text (the text that the student discusses). Electronic (online or other) sources can appear among these sources, but they cannot constitute more than half of the total number of bibliographical items. Non-print sources (e.g. slide shows or videos) are to be included in addition to the minimum of three items. Sources may include texts in English, Hungarian, or any other language.

1.1.3 As long as electronic (online or other) sources are concerned, only clearly academic ones can be used. No longer existing, or only irregularly maintained websites, as well as articles with no authors or with non-academic authors (such as private persons or students) are not acceptable. Thus, texts from such websites as sparknotes.com or wikipedia.org cannot be cited or paraphrased.

1.2. *Structure, Formal Characteristics and Language of the Academic Essay*

1.2.1 It is always the instructor in a given course who can provide specific details for assignments. However, the English Departments at KRE expect all students to comply with the following basic requirements:

1.2.2 Unless otherwise specified by your instructor, all essays should contain a thesis statement. A thesis statement is the focus of one's paper, a central idea that may take the form of a major question or a set of related questions that the essay supports and elaborates. The thesis statement should appear at an early point in the text where it may point in a particular direction of argumentation.

1.2.3 Nevertheless, there are certain types of papers/theses in linguistics (especially historical linguistics and dialectology) where making a thesis statement is not always possible. For details, see the section on "Essays and thesis papers in linguistics and applied linguistics".

1.2.4 Essays should be organized into paragraphs. A paragraph means an indented group of sentences about one, central idea which is called the topic sentence. All sentences in a given paragraph need to be related to the topic sentence (therefore the relationship between the topic sentence and the paragraph is similar to the link between the thesis statement and the whole essay). A paragraph usually consists of three or more sentences. Do not hit the enter key to start your sentence in a new line if you do not intend to start a new paragraph. Make the first line of paragraphs clear by using an 1.25 cm (half an inch) indent on the left.

1.2.5 All essays should have an introductory part, a main body which usually includes several paragraphs, and a concluding part.

1.2.6 An essay is to be supported by quotations and/or references to various sources. One should quote directly (word by word) if the essay performs the analysis of a given

(literary or other) text to highlight the specifics of this given text. Critical and theoretical texts should be quoted directly if they provide a definition, communicate a controversial issue, or they are extremely well formulated and cannot be properly reworded. Otherwise, one can and should paraphrase or summarise somebody else's ideas. In paraphrases, both the words and the sentence structure of the original text need to be changed. For example

“As Garry Adams points out, Hardy's fiction intermingles economic as well as architectural imageries (Adams 18).”

Notice that in paraphrasing the name of the author does not necessarily appear in the sentence itself, only in parentheses. For example:

“Conflicts are believed to be prerequisites for subsequent increases in cohesion and cooperation within the group (Wheelan 34).”

Direct quotations require the use of quotation marks, paraphrases do not. But in both cases, the sources and the exact extent of the borrowing need to be clearly identified.

If there are italics in a text that you quote, the following information should be added: (Wheelan 34; emphasis in original).

If, however, you choose to italicize something in the text that you quote for the sake of emphasis, the following information should be added: (Wheelan 34; emphasis added).

For more information on how to integrate quotations, please see the section below.

1.2.7 Formal requirements:

Unless otherwise specified by your instructor, an essay should be double-spaced throughout, and have the following margins: 2.5 cm (left and right), 2.5 cm (top and bottom).

Type-facing is Times New Roman, the required font size is 12, and the standard space between fonts must not be manipulated.

The whole text needs to be justified on both sides.

Create a header with your surname followed by page numbers in the upper right-hand corner, one-half inch from the top and flush with the right margin.

1.2.8 The titles of books, novels, plays, journals, magazines and films are to be italicized, whereas the titles of short stories, poems and articles are to be enclosed in quotation marks.

1.2.9 Essays in literature and history do not have a title page; however, the first page should list the student's name, the course, the date of submission, and the title of the paper. The first three should appear in the top left corner, whereas the last should be centred and separated by four spaces from the text. Four spaces (hit enter twice) separate the centred title from the first line of the text.

1.2.10 Essays in linguistics have a title page with the student's name, the course, the date of submission, and the title of the paper. On the first inner page, the title is used again. Four spaces (hit enter twice) separate the centred title from the first line of the text. Set-off quotations are separated from the main text by two spaces (hit enter once).

1.2.11 All essays are to be written in grammatically correct and stylistically appropriate formal English. Please make a consistent use of either the British or the American standard in spelling, grammar and vocabulary.

1.2.12 If ten or more basic language-related mistakes appear in the text, the instructor has the right to give the worst grade to the paper; if less than ten severe errors appear, the instructor may return the paper for rewriting.

1.2.13 As to further formal issues, essays about literature, history and cultural studies should conform to the MLA style. Papers in linguistics and applied linguistics should comply with the specifics of the APA style. For a detailed summary of these two styles of

documentation, see below (please note that at a few minor points, the present guide slightly differs from the current MLA or, respectively, APA style).

2. The Thesis Paper

2.1 *General Definition of Thesis Papers*

2.1.1 Written in formal English, a thesis paper is a relatively long text which is supposed to demonstrate its author's ability to represent a particular theoretical stance, conduct research, and maintain a dialogue with those scholars, critics or fellow students who have also articulated their views about the given topic.

2.1.2 Unless otherwise specified by the instructor, the thesis paper should be reducible to a central thesis statement. A thesis statement is the focus of one's paper, a central idea that may take the form of one key statement, a few, closely interrelated and logically organized statements, or it may appear as a major question or a set of related questions that the text supports and elaborates. Students should articulate this thesis statement close to the beginning, and argue the point throughout the text. Anything that is not pertinent to the central argument should be omitted.

2.1.3 In this context, to "argue" means to clarify and prove: the author of a thesis paper should illuminate various details through analysis with the objective of presenting evidence for a particular thesis statement that was presented, hypothetically, at the beginning of the text.

2.1.4 For the type of thesis paper in linguistics, where it is not possible to make a thesis statement, see the section on "Essays and Thesis Papers in Linguistics and applied Linguistics".

2.1.5 As a rule, the thesis paper must effectively communicate that its writer has a thorough knowledge of the given field. The thesis paper should reflect that its writer has conducted research in accordance with the conventions of a given scholarly field. This process always involves a systematic study of related, available, and preferably recent books and articles, and it may, if necessary, involve field work, testing, conducting interviews, or any other type of research. As a consequence, the thesis paper should contain references to the materials that the writer of the paper consulted. A minimum of ten sources (i.e. books, journals and/or, in special cases, databases) should appear in one's bibliography. This number does not, however, include the primary text (the text that the student discusses). Electronic (online or other) sources can appear among these sources, but they cannot constitute more than half of the total number of bibliographical items.

As long as electronic (online or other) sources are concerned, only clearly academic ones can be used. No longer existing, or only irregularly maintained websites, as well as articles with no authors or with non-academic authors (such as private persons or students) are not acceptable. Thus, texts from such websites as sparknotes.com or wikipedia.org cannot be cited or paraphrased.

Non-print sources (e.g. slide shows or videos) are to be included in addition to the minimum of ten items.

One's bibliography may include texts in English, Hungarian, or any other language.

2.1.6 Moreover, the finished text should reflect its author's agreement, disagreement, or partial agreement with other contributors to research in the same field. These gestures are not simply courteous in the sense that they do not ignore fellow authors, but they also demonstrate the student writer's ability to maintain, defend or modify his or her view point when facing competing opinions. At the same time, the text should establish a dialogue with

its readers. While preserving an independent stance throughout, the thesis paper needs to remain a public genre which cannot be based on entirely subjective experiences which excludes the reader's comments. Instead, it should remain open to discussion.

2.2 Structure, Formal Characteristics and Language of Thesis Papers

2.2.1 A thesis paper needs to have the following components: a cover page (see the next point), an abstract (a one-page summary of one's aims of investigation, the main ideas, the methods one uses and the results of the paper), a table of contents, the main body of the text (with chapters and subchapters), a conclusion, appendix (if applicable), bibliography (called Works Cited in MLA style or References in APA style), a teaching supplement (if applicable). A thesis paper is to be signed by its author at its end.

2.2.2 For BAN students, the length of a thesis paper should be at least 52,000 characters. For non-BAN students, the length of a thesis paper should be at least 86,000 characters. Please print on only one side of each sheet of paper in your thesis.

2.2.3 The hard cover page should present, centred, the following information in Hungarian: the word SZAKDOLGOZAT, the title, the name of the student and the year of submission. The inner cover page should present in the top left corner in Hungarian (Angol nyelv és irodalom szak in the case of the MA programme and Anglisztika alapképzés in the case of the BA programme):

Károli Gáspár Református Egyetem

Bölcsészettudományi Kar

Anglisztika alapképzés

In the centre of the page, in Hungarian:

SZAKDOLGOZAT

Below this, in the centre, first in Hungarian, then in English, the title follows (with subtitle), first in Hungarian, then in English. For example:

A „semmi” hatalma Shakespeare három tragédiájában (*Hamlet, King Lear, Macbeth*)

The Power of Nothingness in Three Tragedies of Shakespeare (*Hamlet, King Lear, Macbeth*)

In the right corner at the bottom, the name of the supervisor is placed.

In the centre of the bottom of the page, the name of the student, his or her year (“évfolyam”), the name of the academic program, and the year of submission are placed. See the following sample page on the next page.

Károli Gáspár Református Egyetem
Bölcsészettudományi Kar
Anglisztika alapképzés

SZAKDOLGOZAT

A „semmi” hatalma Shakespeare három tragédiájában (*Hamlet, King Lear, Macbeth*)
The Power of Nothingness in Three Tragedies of Shakespeare (*Hamlet, King Lear, Macbeth*)

Kovács Éva III.
évfolyam Anglisztika
alapképzés
2009

Témavezető: Dr. Tudor Tímea

2.2.4 Between the title page and the contents page all theses submitted to the Department of English Literatures and Cultures and the Department of Linguistics of Károli University should contain a form documenting the number of consultations one had with his or her supervisor, and, as a separate sheet, the following statement signed by the student (see the next page):

CERTIFICATE OF RESEARCH

By my signature below, I hereby certify that this thesis, submitted in partial fulfilment of the requirements of a degree in English Language and Literature at Károli Gáspár University, entitled [ADD YOUR TITLE HERE], is entirely the result of my own work, and that no material is included for which another degree has been or is being conferred upon me. In my thesis I have faithfully and exactly cited all the sources I have used, including books, journals, handouts and unpublished manuscripts, as well as any other media, such as CD ROM-s, the Internet, letters or significant personal communication.

Date:

Signature of student:

Following this part, a similar statement in Hungarian should be placed and signed by the student:

NYILATKOZAT

Alulírott, a Károli Gáspár Református Egyetem
 Kar szakos évfolyamos hallgatója kijelentem, hogy:

- a fenti címen elkészített szakdolgozatomat önállóan készítettem el,
- a szakdolgozatot más felsőoktatási intézményben ill. egyetemünk más karán nem nyújtottam még be,
- a szakdolgozatban szerepeltetett – más szerzőktől származó- gondolatokat és idézeteket tudományos munkához méltóan, megfelelően jelöltem meg.
- Hozzájárulok, hogy szakdolgozatomat elektronikus plágium vizsgálaton átfuttassák.
- A leadott szakdolgozat nyomtatott és elektronikus példányai tartalmilag és formailag teljes egészében megegyeznek.

Dátum

.....
 aláírás

2.2.5 The text should be semi-single spaced throughout including notes and bibliographical items, and have the following margins: 3 cm (left), 2 cm (right), 2 cm (top and bottom).

Type-facing is Times New Roman, the required font size is 12, and the standard space between fonts must not be manipulated.

The whole text needs to be justified on both sides.

Pages are to be numbered, and page numbers are to be placed in the right lower corner.

2.2.6 Thesis papers are to be written in proper, stylistically appropriate and formal English.

2.2.7 As to further formal issues, thesis papers in literature, history and cultural studies should conform to the MLA style. Papers in linguistics and applied linguistics should comply with the specifics of the APA style. For a detailed summary of these two styles of documentation, see below (please note that at a few minor points, the present guide slightly differs from the current MLA or, respectively, APA style).

3. Some Features Concerning the Content of Essays and Thesis Papers

3.1 *Essays and Thesis Papers on Literature*

3.1.1 There is a wide variety of possible approaches to writing a paper about literature, but there is no need and space to list them here. However, all papers are expected to remain attentive to the literary specifics of their subject matters. In other words, they must treat literature either as a textual, language-based construct (e.g. narrative techniques in Thomas Hardy's fiction), or as a phenomenon that exists in a given cultural-historical context (e.g. the interrelatedness of politics and theatre in the UK in the 1950s), or as a dialogue between text and readership (e.g. the reception of Vladimir Nabokov's novels in Hungary). Various comparative or interdisciplinary approaches (e.g. a comparative study of Conrad and Ishiguro's fiction, or Shakespeare in film) are also welcome. Students can treat literature virtually in any context, yet their subject matter should remain literature. As only one example, it is acceptable to write a paper about characterization in *Romeo and Juliet*, however, it is not acceptable to turn the topic into a general discussion of teenage psychology. Remember that literary characters are elements in a textual design, and not flesh-and-blood human beings. As another example, it is acceptable to write about World War II in Joseph Heller's *Catch-22*, but only as a motif or narrative representation. To find out about the various historical details of the war itself one should read books about history, and not a thesis paper in American literature. In short, a literary essay or thesis paper requires the discussion of a literary text in one of the senses provided above.

3.1.2 Plot summaries should be avoided in essays and thesis papers. You can presume that the reader of your essay is familiar with the literary text that you discuss, and if your reader is not, a mere summary of the main events cannot be regarded as a substitute for the given piece of literature. The only case when a detailed summary is recommended is when the paper focuses on some narratological issue, in other words, when the plot or the storyline is the actual subject matter of the essay or thesis.

3.1.3 Discussions of the life of the authors of the works in question should likewise be avoided, unless they are clearly relevant to your chosen topic and approach.

3.1.4 Moreover, there are certain statements that are best avoided in writing about literature. They include:

- statements that you cannot have real personal insight into, like "Language was at the centre of Joyce's interest throughout his career as a writer." (Such a statement can only be a strong argument if you have read all or most of Joyce's writings. If you still need to make a point like this — because, for instance, you want to bring examples that illustrate or refute it — rely on and refer to a pertinent critical work.)
- statements that do not give precise information, like "This short story is a very interesting one, and very strange things happen in it."
- statements that cannot be approached critically (because they are too subjective, too indefinite, or too general), like "James Joyce is the greatest novelist of the 20th century."
- statements which present your own conclusions as if they were facts, even though there may be other interpretations. For instance, a statement like "Clay is the symbol of death in the short story entitled 'Clay' by Joyce" is much less acceptable than a more qualified statement like "Clay can be seen/regarded as the symbol of, among other things, death in Joyce's short story entitled 'Clay.'"
- statements which present your own convictions as if they were indisputable truths, like "No good writer writes for money" or "All good art comes from suffering."

- statements that rely on (such) disputable and/or extra-literary axioms, like “This story is good, because it reflects the writer’s feelings.” “The writer was wrong to make this character likeable, since lying and getting drunk are nasty things.”
- sentences which link two or more statements without making their relationship explicit, as in “Joyce was unhappy about Ireland’s colonial status, he lived on the Continent most of his life.” (What conjunction should the reader supply, *and* or *although* or *therefore* or something else?)

In general, try to formulate your ideas as precisely and as clearly as you can.

3.2 Essays and Thesis Papers in History and Culture

3.2.1 A good research paper in history requires extensive library reading and research. As you begin reading the sources you have chosen, always consider whether you are reading a primary or a secondary source.

3.2.2 Primary sources: original historical documents (newspaper articles, letters, diaries, legislative bills, memoirs or eyewitness accounts). Secondary sources: commentaries on primary sources.

3.2.3 Naturally you can evaluate what the secondary source says if you have read any primary sources it discusses. An outstanding essay on history (let alone thesis paper) therefore is not only based on secondary sources (min. 3 in the case of an essay), but should rely on primary sources as well. Be alert for signs of bias, especially when reading modern (let alone present day) history.

3.2.4 As with other types of essays, the topic of research should be sufficiently narrowed down. (e.g. *The Commonwealth, England in the 19th Century*, or *Winston Churchill* are too broad titles, impossible to be discussed thoroughly; but a good research paper can be written about e.g. *Commonwealth versus European Union: A British Dilemma*, *The Status of Women in Victorian England*, *Winston Churchill and European Unity*). Please, note that the examples here appear in italics.

3.2.5 Throughout the whole essay avoid generalities, simplistic statements, vague comments (e.g. *in 19th century England life was very hard for women*), but be as academic and specific as possible.

3.3 Essays and Thesis Papers in Linguistics and Applied Linguistics

3.3.1 When someone sets out to write a paper in linguistics, he/she needs a very specific topic, that is, examine a very small area of linguistics. The topic of a linguistics paper is usually a linguistic problem or phenomenon, and the main aim of the paper is to show various treatments of the particular problem including the writer's own opinion. The paper usually starts with the comparison/analysis/discussion of what different authors say about the same topic, that is, a survey of the relevant literature arranged into some framework invented by the writer. The overview should be critical (that is, reflect the student's agreement, disagreement, or partial agreement with other contributors to the question), and should be followed by an argumentative proposal of the writer's own opinion of the problem. In certain types of papers students should endeavour to contribute to the discussion of the problem using data collected by themselves.

3.3.2 A theoretical paper in linguistics is generally a very thorough and well-structured overview of the special literature, presented on the basis of an original principle. That is, the

writer has to make a unique presentation of the existing literature on the topic. It means, for instance, that simply presenting a summary on what Radford said about the noun phrase and then giving some examples of what Abney said on these phrases, does not qualify as a theoretical paper. A good overview looks at all the aspects of the given topic, uses many sources, and presents the topic from a new aspect.

3.3.3 Another type of thesis or seminar paper in linguistics is when the student collects and analyses a certain type of and a certain amount of linguistic data. This occurs quite often in the case of a topic in historical linguistics or dialectology. The data can be collected from e.g. written works representing a certain variety, or a certain stage, of the English language, or from dictionaries. The data should be collected by the student and the examination and the analysis should be carried out by him or her in accordance with the methods used in historical linguistics and/or dialectology. The conclusion of this type of essay is normally less theoretical than of the previously discussed type, and will usually lead to the reinforcement of the views of certain scholars on the topic and to contradicting certain others. In such cases a thesis statement is not always necessary.

3.3.4 In a linguistics paper special attention must be paid to the way we use linguistic data in the text. If the data is given within the text, it has to be typed in italics:

As it can be seen in the analysis, there is a falling tone on the word *cancelled*.

3.3.5 If data or examples are separated from the text, we usually number them consecutively throughout the paper, and make references to them by mentioning the numbers only. For example:

The fourth type of deixis is discourse deixis, which concerns the “encoding of reference to portions of the unfolding discourse in which the utterance is located” (Levinson, 1983, p. 62) as in (7) below.

(7) The most important thing is this: don't ever panic.

4. Plagiarism and How to Avoid It

4.1 About Plagiarism in General

4.1.1 As term papers (let alone thesis papers) cannot be written without published sources, in order to remain fair and ethical, writers **MUST** acknowledge their debt to the writers of those materials.

4.1.2 If you do not (properly) cite the source you have used, you are guilty of plagiarism.

4.1.3 Plagiarism is a special kind of academic dishonesty in which one person steals another person's ideas or words and presents them as his/her own product. Five different acts are considered plagiarism:

- a) submitting a document written by someone else as one's own;
- b) copying the exact language of someone else without the use of quotation marks and without giving proper credit to the author;
- c) copying a paragraph from a source after having made small changes without appropriate acknowledgement;
- d) paraphrasing a paragraph with substantial changes without appropriate acknowledgement;
- e) using (unpublished) oral information in a text without indicating the source (a seminar discussion, a lecture delivered at university, etc.).

4.2 Self-plagiarism

4.2.1 Unless your instructor gives explicit permission for you to do so, you are not allowed to hand in an essay (term paper or thesis paper) – or even adapt or update an essay (term-paper, thesis paper) – already written and submitted for another course/university.

4.3 Tips to Avoid Academic Dishonesty

4.3.1 It is highly advisable to take notes (properly) whenever you read something in order to avoid the "I don't know where I've read it" feeling and be capable of indicating the source. Accurately copy the author, the title and other information about the source of publication, *including* the number(s) of page(s) from which notes or quotes were taken.

4.3.2 When taking notes, be sure to make a clear distinction between word-by-word quotations from the original and your own paraphrases, summaries and ideas. It is best to use quotation marks in your notes exclusively for literal quotations from your source.

4.3.3 Since it is impossible to write everything with complete originality, use quotation marks, footnotes (or in-text citation) to properly acknowledge other people's words or ideas employed in your paper.

4.3.4 Your use of quotation marks and source references (in-text citation) must clearly indicate which phrase, clause or paragraph was borrowed.

4.3.5 In the case of paraphrase, in order to avoid plagiarizing the author's language, resist the temptation to look at the source while summarizing. Close the book, decide what aspects or elements of the source text are relevant to your topic, then write from memory and check for accuracy afterwards. Bear in mind that you should incorporate the borrowed ideas by altering both the original words and the sentence structure, that is you have to organize and express the facts of the original source(s) in your own (still formal) language.

4.3.6 Use a proper citation technique: indicate the author(s), the title, the place and date of publication, the publisher and the page number(s) as well). Do not forget page numbers.

4.3.7 Do not include sources in your Works Cited or Reference List which you have not referred to or quoted from (either directly or indirectly).

4.4 General Departmental Policy Concerning Plagiarism

4.4.1 Plagiarising students gain an unfair advantage over honest students. Therefore, the consequences of academic dishonesty are the following:

4.4.2 Academic dishonesty in an essay: the general policy is that in the case of detected plagiarism your end-term mark for the whole course is automatically ONE. A plagiarized paper cannot be rewritten.

4.4.3 Academic dishonesty in a thesis paper: in the case of detected plagiarism your thesis paper will automatically be rejected and marked ONE. The earliest possibility of submitting a new thesis (on another topic) is a year after the first submission.

5. Style Guides

5.1 *The MLA Style (for Papers in Literature, History and Culture)*

5.1.1 The practice required by the Modern Language Association places citations of sources directly in the text, in parentheses. These parenthetical citations refer the reader to a list of works cited at the end of the paper.

5.1.2 The basic elements of the citation are the author's last name or a shortened but easily understood form of the title (with, if necessary, the volume number), and the page number of the material used from the source. Only enough information to guide the reader to the appropriate source is necessary. In other words, the author's name and the title of the source can be omitted from the parenthetical citation if they are clearly identified outside the parentheses nearby in the text. Further, if only one work by a given author is listed in "Works Cited," the work's title can be omitted from the parenthetical citation.

5.1.3 The fact that internal citation is used does not mean that footnotes cannot be added. However, footnotes should be inserted to make a comment or provide some additional information and not to designate a critical source. Please use footnotes and not endnotes.

5.1.4 The following examples demonstrate how to refer readers to the "Works Cited" section.

5.1.4.1 *A work by one author:*

Nineteen Eighty-Four has been called George Orwell's most ferocious propaganda (Vorhees 87). Orwell was quick to admit that he was a propagandist. In fact, in 1940, during a BBC radio broadcast, he said that "every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that seems to him desirable" (*Essays* 2: 41).

In the first sentence, the author is not identified in the text, and his name therefore appears within parentheses. 87 is a page number, and it is separated from the name by one space. A period follows the second parenthesis. In the third sentence, it is clear that Orwell is the author, therefore only the title of his work, the volume number and a page number are provided. Notice that a space separates the title and volume number, and that a colon and a space separate the volume and the page number.

A few variants are as follows:

Nineteen Eighty-Four supports the argument that "every artist is a propagandist" (Orwell, *Essays* 2: 41). As critic Richard Vorhees points out, the novel is Orwell's most ferocious propaganda (87).

Notice that now Orwell must be identified as the author of the direct quotation, and Vorhees, who is named in the actual text, needs no further mention in the citation.

Oceanians are programmed in the art of doublethink, which the novel defines as "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them" (215).

In this case, it is obvious that the word *novel* refers to *Nineteen Eighty-Four*, and a page number is sufficient. Therefore only page numbers need to be cited in research papers which keep referring to one primary text (e.g. the novel that the paper treats critically). Upon

the first reference, or when the context is not clear, the title and/or the author's name can also be provided parenthetically:

The notion of doublethink was first defined as “the power of holding two contradictory beliefs in one’s mind simultaneously, and accepting both of them” (Orwell, *Nineteen* 215).

Note that longer titles can be abbreviated.

5.1.4.2 Two or more works by the same author:

Lightenor has argued that computers are not useful tools for small children (“Too Soon” 38), though he has acknowledged that early exposure to computer games does lead to better small motor skill development in a child's second and third year (“Hand-Eye Development” 17).

If the author's name does not appear in the main text, the following parenthetical reference can be used:

As she explains, “There is room enough in anyone’s bonehouse for too much duplicity” (Laurence, *Jest* 182).

This reference makes it clear that there is more than one book by Laurence in the Works Cited section.

5.1.4.3 Reference to websites

If you refer to a website, you need to do the same things as above and provide, as a rule, a name and a page number or a paragraph number parenthetically. For example: (Hamilton 27). If there are no page numbers in the online document that you have accessed, add the abbreviation “no pag.” (“no pagination”) in your reference. For example: (Johnson no pag.).

5.1.4.4 Works with no authors and non-print sources:

An anonymous Wordsworth critic once argued that his poems were too emotional (“Wordsworth Is A Loser” 100).

If the work you are making reference to has no author, use an abbreviated version of the work's title. For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry on the Works Cited page.

5.1.4.5 Indirect quotations:

An indirect quotation is a quotation that you found in another source that was quoting from the original. For such indirect quotations, use “qtd. in” to indicate the source. For example:

Ravitch argues that high schools are pressured to act as “social service centers, and they don't do that well” (qtd. in Weisman 259).

In this case, the original source (e.g. Ravitch) should not appear in the Works Cited section.

5.1.4.6 Poetry, drama, and the Bible:

When you refer to poetry, drama, and the Bible, you must often give numbers of lines, acts, and scenes, or of chapters and verses, rather than page numbers. This practice enables a reader to consult an edition other than the one you are using. Nonetheless, your list of works cited should still identify your edition.

Emily Dickinson concludes “I’m Nobody! Who Are You?” with a characteristically bittersweet stanza:

How dreary to be somebody!
How public, like a frog
To tell your name the livelong June
To an admiring bog! (5–8)

Notice that in the above example, the parenthetical citation is placed flush with the last line, and no period follows.

In discussions of drama, act, scene, and line numbers (all Arabic) are separated by periods with no space before or after them. Biblical chapters and verses are treated similarly, and a space follows the names of chapters. In references to both drama and plays, the progression is from larger to smaller units:

In *Hamlet*, Shakespeare presents the most famous soliloquy in the history of the theatre: “To be or not to be . . .” (3.1.56–89).

The Old Testament creation story (Gen. 1.1–2.22), told with remarkable economy, culminates in the arrival of Eve.

Notice that names of books of the Bible are neither italicized nor enclosed in quotation marks and that abbreviation is desirable.

5.1.4.7 Repeated references to the same source

When referring to a source which is identical with the one used before the present citation, the abbreviated word “*ibid.*” must be used. It means you find the origin of a quoted text in the same place as before. Note that this word refers the reader to a source that precedes it immediately. “*Ibid.*” can also be used if the source is the same, but the page number is different. There is no space to separate the parentheses, the dot or the colon. For example:

Geoffrey Harpham can therefore claim that “the function of the Conradian sea vastly exceeds the scenic” (72). In his argument, the novelist remains a “seaman writer even in much of the work that is not sea-stuff” (*ibid.*), because his representations of life at sea always entail “the motif of law that is dominant in his land narratives” (*ibid.*: 77) as well.

5.1.5 On the mechanics of quoting sources

5.1.5.1 Wherever possible, citations should appear just before punctuation in the text of the paper.

5.1.5.2 When you have fewer than four lines to quote, enclose them in quotation marks and include them in the main body of the essay. For example:

Though by the end of the sixteenth century, the Petrarchan worship had decreased somewhat from the time when Ascham commented that “men have in more reverence the *Triumphs* of Petrarch, than the Genesis of Moses” (834), Petrarch was still read and widely admired.

5.1.5.3 When you quote more than four lines, you need to indent all lines 2.5 cm (an inch) from the left margin. Two spaces (hit enter once) should separate the quotation from the main text. Do not use quotation marks unless they appear in the original. For example:

This form was later adopted and improved upon by Henry Howard, Earl of Surrey. W. L. Bullock, for instance, believes that

the most natural hypothesis for the origin of the English sonnet form is the theory that Surrey gave its final permanent shape by relaxing and simplifying the type which Wyatt had adopted as the one among the various Italian models least foreign to nature and the existing forms of English poetry. (Bullock 743)

It is J. M. Berdan, however, who theorizes as to why, at this time, England was ready for this kind of foreign influence.

Notice the following points about the above examples. Two spaces separate the set-off quotation from the main text at both ends. A period follows the last quoted word, and the source, which is not followed by a period, is given flush with the last line. The sentence following the set-off quotation is not indented, because it continues a particular thought. However, sentences after set-off quotations are to be indented if they start a new unit.

5.1.5.4 The American convention (and thus the MLA style) uses double quotation marks for direct quotations, and single ones for quotations within quotations (e. g.: In 1904 Joyce wrote, “I have just finished ‘After the Race,’ and sent it on to the *Irish Homestead*”), while the British convention is the reverse. Choose one, and follow it throughout the essay. In contrast to Hungarian, both the opening and the closing quotation marks are at the top of the line in English.

5.1.5.5 Clearly distinguish between hyphen (which is normally used to combine words, as in “well-being”), the longer en dash (which is commonly used to indicate inclusive dates and numbers as in “July 11–August 15”, and is typed by pressing CTRL and the – key simultaneously on most keyboards) and the longest em dash (typed by pressing CTRL, ALT and the – key simultaneously on most keyboards, which is usually used to create a strong break within a sentence, as in “The Bible is the best selling book of all time—if you can call it a book”). Note that there is no space between or after hyphen, en dash or em dash.

5.1.5.6 Concerning dialogue citation in drama, capitalize the characters' names and indent all lines 2.5 cm (an inch) from the left margin (even if the quotation is shorter than four lines). The name is followed by a colon and the citation. After the quotation insert in brackets the exact textual source, act scene, line number(s). E.g.:

KING: How fares our cousin Hamlet?
HAMLET: Excellent, i'faith, of the chameleon's
dish. I eat the air, promise-crammed. (2.2.92–94)

If the play's edition you are using contains no indication of scene and/or page number, consider it as prose, and follow the mechanics of prose citation (i.e., insert in parentheses the page number together with the author's name\title).

5.1.5.7 When quoting poetry, indent all lines 2.5 cm (an inch) from the left margin (even if the quotation is shorter than four lines). After the quotation insert in brackets the exact textual source with line number(s).

5.1.5.8 You can always edit a quotation. If you wish to omit something, you can use three dots to indicate that you have left out something, and if you wish to add something that is not part of the original text but is necessary for clarity, you can place words in brackets. For example:

As Ralph A. Ranald has observed, “Orwell’s *1984* is about religion reversed . . . and above all, language reversed . . . [Orwell converts] all the positives of Western civilization into their negatives” (544–45).

Notice that a space separates all dots from the first and the last words and from each other.

5.1.5.9 You may wish to quote something in a language other than English. Whenever possible, a standard English translation should be in the main text, and a footnote should accommodate the original together with the source of the text. If there is no available translation, you may create your own version, and the footnote containing the original text should indicate that you are the translator. However, try to avoid translating an already translated text back into the original (e.g. translating the Hungarian translation of something that was first published in English back into English).

5.1.6 On footnotes

5.1.6.1 Creating footnotes is an option, you do not necessarily have to have them in your text. Please use footnotes, and not endnotes. Make sure you do not use footnotes to document your sources, since that happens, as explained above, in the text, parenthetically. The function of footnotes is to add some comments that cannot be smoothly incorporated in the main text. Theoretically, a footnote can be placed anywhere in your writing, including the title, a quotation, or any other part.

5.1.7 List of works cited

5.1.7.1 The list of works cited appears at the end of an essay or thesis, and it includes sources that you have actually used and cited in your paper. Works that you do not refer to but that have contributed to your general literary or historical erudition should not be listed.

5.1.7.2 The works cited section is arranged alphabetically by author.

5.1.7.3 You need to call this section Works Cited (not Bibliography or something else), and you need to centre the phrase Works Cited at the top of the page. Works Cited always starts a new page, and there is no additional space between the Works Cited and the first entry.

5.1.7.4 The first line of each entry is flush with the left margin; subsequent lines are indented to leave five spaces (hanging indentation). If you use more than one work by the same author, list the works alphabetically by title. Give the author's name with the first title, but substitute three hyphens for the name in subsequent entries. For example:

Thomas, Lewis. *The Lives of a Cell: Notes of a Biology Watcher from the North West*.
New York: Viking, 1975.
---. *The Medusa and the Snail: More Notes of a Biology Watcher from the North West*.
New York, Viking, 1979.

Observe and follow the use of periods, commas, colons and spaces in the above examples.

5.1.7.5 Give last names first, and provide full first names (as opposed to initials). Include the place of publication, the publisher, and the latest copyright date as shown on the copyright page. Give a shortened form of the publisher's name as long as it is clear.

Some sample bibliographical entries are as follows:

5.1.7.6 One author:

Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*. Cambridge: Harvard UP, 1995.

5.1.7.7 Two authors:

Barlett, Donald L., and James B. Steele. *Forevermore: Nuclear Waste in America*. New York: Norton, 1985.

5.1.7.8 Three authors:

Aiken, Michael, Lewis A. Ferman, and Harold L. Sheppard. *Economic Failure, Alienation and Extremism*. Ann Arbor: U of Michigan Press, 1968.

5.1.7.9 More than three authors:

Bailyn, Bernard, et al. *The Great Republic: A History of the American People*. Lexington: Heath, 1977.

5.1.7.10 Corporate author:

American Red Cross. *Standard First Aid and Personal Safety*. Garden City: Doubleday, 1979.

5.1.7.11 Edition after the first:

Grout, Donald Jay. *A History of Western Music*. 3rd ed. New York: Norton, 1980.

5.1.7.12 Reprints:

Mulhern, Francis. "English Reading." 1990. Rpt. *Nation and Narration*. Ed. Homi K. Bhaba. London and New York: Routledge, 1994. 250-264.

5.1.7.13 Editors:

Barnet, Sylvan, Morton Berman, and William Burto, eds. *An Introduction to Literature*. 7th ed. Boston, Little, 1980.

5.1.7.14 Multivolume work:

Owen, James. *The Collected Letters of James Owen*. Ed. Richard Dudley. 9 vols. New York: Oxford UP, 1993.

5.1.7.15 Literary work from an anthology:

Bond, Nelson. "The Voice from the Curious Cube." *100 Great Science Fiction Short Stories*. Ed. Isaac Asimov, Martin Harry Greenberg, and Joseph D. Olander. New York: Doubleday, 1978. 172-75.

5.1.7.16 Criticism from an anthology:

Kristeva, Julia. "Revolution in Poetic Language." *The Kristeva Reader*. Ed. Toril Moi. New York: Columbia UP, 1986. 89-136.

5.1.7.17 Article from a scholarly journal:

Summer, Davis. "Resistant Texts and Incompetent Readers." *Poetics Today* 15 (1994): 523-52.

5.1.7.18 Article from an online periodical or other internet sources:

Chan, Evans. "Postmodernism." *Postmodern Culture* 10.3 (2000): 46 pars. 26 June 2002. <http://www.shu.ac.uk/emls/03-1/html>

Internet sources vary but as a rule you need to provide the following data in the following order: author's name, the title of the work, name of the periodical or website, volume number and issue number (if applicable), date of publication (if applicable), the number range or total number of pages, date of access and URL.

As stated before, only clearly academic websites can be used. No longer existing, or only irregularly maintained websites, as well as articles with no authors or with non-academic authors (such as private persons or students) are not acceptable. Thus, texts from such websites as sparknotes.com or wikipedia.org cannot be cited or paraphrased.

5.1.7.19 Article retrieved from a full-text online database:

Data are to be provided in the same order as above, however, the name of the database, the name of the library and the town or city where the service was accessed are also to be added. For example:

Smith, Martin. "World Domination for Dummies." *Journal of Despotry* Feb. 2000: 66-72. *Expanded Academic ASAP*. Gale Group Databases. Purdue University Libraries, West Lafayette, IN. 19 February 2003. <http://www.infotrac.galegroup.com>

5.1.7.20 Book review:

Wolfe, Alan. "Turning Economies to Dust." Rev. of *Free to Choose: A Personal Statement* by Rose Friedman. *Saturday Review* 2 Feb. 1989: 35-36.

5.1.7.21 Article in a Reference Book:

"Mandarin." *The Encyclopedia Americana*. 1994 ed.

This entry is listed under M and when you refer to it in your text, it appears like this: ("Mandarin"). As you see, no page number is provided.

5.1.7.22 Daily paper:

"Study Labels Alcohol Fuel as Threat to Food Supply." *Dallas Times Herald* 16 Mar. 1980, sec. A: 14.

5.1.7.23 Weekly magazine or newspaper:

Munro, Julie W. "A New Elitism in China?" *Newsweek* 17 1995: 62-71.

5.1.7.24 Unpublished MA thesis or dissertation:

Wong, Lily. "The Function of Animal Imagery in Joseph Conrad's *Lord Jim*." Dissertation (or MA thesis). New York U, 1993.

5.1.7.25 Cross-references:

When you refer to several essays in a collection or anthology, you do not need to provide the related publication data every time. For example, if there is a collection of short stories edited by Johnson Oates and Viola Datwan, you need to create a complete entry for the book at the latter "o", and this enables you to cross-reference the anthology in the following way:

Walker, Alice. "Looking for Zora." Oates and Datwan 395-411.

5.1.7.26 Non-print sources:

5.1.7.26.1 Motion picture:

The Empire Strikes Back. Dir. George Lucas. Twentieth Century Fox, 1980.

5.1.7.26.2 Television or radio programme:

White, Jim. *At Your Service*. KMOX, St. Louis. 24 May 1985.

5.1.7.26.3 Stage play:

Osborne, Paul. *Morning's at Seven*. Dir. Vivian Matalon. Lyceum Theatre, New York. 16 Apr. 1980.

5.1.7.27 Lecture or seminar:

Dumas, Annette. "Shirley Jackson's 'The Lottery.'" Modern American Literature Series. Mount St. Clare College, Clinton. 15 Feb. 2002.

5.1.7.28 Interview or personal communication.

Young, Mary W. Personal interview. 22 Oct. 1997.

5.1.7.29 Sources without enough publication-related information:

Wherever some information is missing, you can use the following abbreviations in the bibliographical entry:

n. p. (no place of publication, or no publisher)

n. d. (no date of publication)

no pag. (no pagination)

5.2 The APA Style (for Papers in Linguistics)

The APA (American Psychological Association) style documents the sources both within the text next to the quote/paraphrase and at the end of the paper in the References section.

5.2.1 In-text citation

5.2.1.1 The approach to documentation recommended by the American Psychological Association is called the author-date system. Citations in the text refer the reader to the "Reference List" at the end of the book, chapter, article or paper. Whenever essay or thesis writers quote or paraphrase, they have to indicate three parameters: the family name of the author, the year of publication, and the page on which the particular quotation appeared. In these cases, commas separate these data and the abbreviation "p." precedes the actual page number. For example: (Jones, 1998, p. 199). If, however, a given work is mentioned without reference to a specific part of the text, the author's name and the year of publication are sufficient. In these cases, a comma follows the author's name. For example: "(Renkema, 1993). Notice, as a general rule, that an APA citation never uses the title.

When the *author of the work is named in the text*, the publication date follows in parentheses.

Example:

The most obvious dimension that divides discourse analysts is their commitment to the analysis of either spoken or written discourse. The differences between speaking and writing pointed out, for instance, by Halliday (1989) may sound trivial for the average reader.

5.2.1.2 When the *author is not named in the text*, cite the name parenthetically, followed by a comma and the year of publication. Example:

In writing, however, writers do not encounter their audience since written texts are not part of a shared situation, therefore no reaction is possible (Renkema, 1993).

5.2.1.3 If the *author has more than one publication* in the same year (and the writer cites both/all these works in his/her paper), use a, b, or c after the year. Example:

Some scholars aim at investigating discourse interpretation, the nature of discourse coherence, and the relationship between text interpretation and reader/listener belief systems (Hobbs, 1983c).

5.2.1.4 Citing works by *two authors*, use both names in every citation. Example:

The initial grammatical category (the leftmost constituent) of the clause is called theme and everything that follows it is known as rheme (Brown & Yule, 1983).

5.2.1.5 Citing works by *more than two authors*, mention all the names first, and then give only the first name followed by et al. and the year. Example:

Structurally parallel utterances are formally asyndetic sentences (Quirk, Greenbaum, Leech, & Svartvik, 1985) that share grammatical features of tense, aspect, mood, voice, clause structure and word order, and give a strong impression of being connected thereby.

Following a more grammar-based approach, an alternative categorisation including subordination as well is proposed here based on Quirk, et al. (1985).

5.2.1.6 When citing *electronic sources*, follow the examples below. See 5.2.4 for full references of such sources in the References section.

Native peoples have little to lose by adopting these practices (Johnson, 1994, paragraph 10).

Viviano sees advantages in this line of defense (1995, paragraph 3).

Buddhist organizations have taken a somewhat different approach ... (Inada, 1995, paragraph 2).

5.2.2 Direct quotation**5.2.2.1** In the case of direct quotations, use quotation marks (both upper case).

She stated, “Students often had difficulty using APA style,” (Jones, 1998, p. 199), but she did not offer an explanation as to why.

According to Jones (1998), “Students often had difficulty using APA style, especially when it was their first time” (p. 199).

Jones (1998) found “Students often had difficulty using APA style” (p. 199); what implications does this have for teachers?

5.2.2.2 Long quotations: quotations of four lines or more should be indented 5 spaces from the left and right margins. Two spaces (hit enter once) should separate the quotation from the main text. The page number should be placed after the last period of the quotation in parentheses. For longer quotes quotation marks are not used. Example:

Structural approaches investigate the way different units of language behave in relation with each other disregarding the situational context in which the language is born. Hobbs (1983b) considers formalism as “a set of symbolic expressions together with a set of mechanical procedures manipulating them” (p. 235). Or, as Schiffrin (1994), an outsider defined:

Structurally based analyses of discourse find constituents (smaller linguistic units) that have particular relationships with one another and that can occur in a restricted number of (often rule-governed) arrangements. In many structural approaches, discourse is viewed as a level of structure higher than the sentence, or higher than another unit of text (p. 24).

5.2.2.3 In the case of *two subsequent references* to the same source, instead of repeating all the details, we put *ibid.* in parentheses. Example:

Most authors define prominence as a feature comprising length, loudness, and pitch (Cruttenden, 1986). Prominence is realized on syllables, which gives prominence to words. In connected speech, prominent and non-prominent syllables not only form

patterns and give a rhythmical effect, but they constitute the “backbone of intonation” (ibid, p. 7).

5.2.3 References

At the end of the paper (on a separate page after the text, but before the Appendix) writers have to list all the sources used in the text and give the details. There has to be a one to one correspondence between the text and the References section, that is, all works cited in the text have to be listed in the References, and all works listed in the References must be referred to in the text. Works are listed according to the name of the authors, in alphabetical order. The general rule is the following: family name of the author + initial letter of first name(s) followed by a period + year of publication in parentheses followed by a period + title followed by a period + city of publication followed by a colon + publisher followed by a period. Book titles and names of journals must be italicised. In the case of articles, the page numbers where the article can be found in the book or journal must also be indicated.

5.2.3.1 Book - single author

Brazil, D. (1995). *A grammar of speech*. Oxford: Oxford University Press.

5.2.3.2 Book - more authors

Brazil, D., Coulthard, M., & Johns, C. (1980). *Discourse intonation and language teaching*. London: Longman.

5.2.3.3 Edited book

Gibbon, D. & Richter, H. (Eds.). *Intonation, accent and rhythm*. Berlin: de Gruyter.

5.2.3.4 Journal article

Polanyi, L. (1988). A formal model of the single author structure of discourse. *Journal of Pragmatics*, 12, 601-638.

5.2.4.2 Journal articles from electronic sources

Basic forms, commercial supplier, and using an Internet protocol:

Author. (Year). Title. Journal Title [Type of medium], volume (issue), paging or indicator of length. Available: Supplier/Database name (Database identifier or number, if available)/Item or accession number [Access date].

Author. (Year). Title. Journal Title [Type of medium], volume (issue), paging or indicator of length. Available Protocol (if applicable): Site/Path/File [Access date].

Examples:

Clark, J. K. (1993). Complications in academia: Sexual harassment and the law. Siecus Report [CD-ROM], 21(6), 6-10. Available: 1994 SIRS/SIRS 1993 School/Volume 4/Article 93A [1995, June 13].

Inada, K. (1995). A Buddhist response to the nature of human rights. *Journal of Buddhist Ethics* [Online], 2, 9 paragraphs. Available: <http://www.cac.psu.edu/jbe/twocont.html> [1995, June 21]

When citing information retrieved on the World Wide Web, it is not necessary to repeat the protocol (Gopher) after “Available” since that is stated in the URL.

5.2.4.3 Magazine articles from electronic sources

Basic forms, commercial supplier, and using an Internet protocol:

Author. (Year, month day). Title. Magazine Title [Type of medium], volume (if given), paging or indicator of length. Available: Supplier/Database name (Database identifier or number, if available)/Item or accession number [Access date].

Author. (Year, month day). Title. Magazine Title [Type of medium], volume (if given), paging or indicator of length. Available Protocol (if applicable): Site/Path/File [Access date].

Examples:

Goodstein, C. (1991, September). Healers from the deep. American Health [CD-ROM], 60-64. Available: 1994 SIRS/SIRS 1992 Life Science/Article 08A [1995, June 13].

Viviano, F. (1995, May/June). The new Mafia order. Mother Jones Magazine [Online], 72 paragraphs. Available:

[http://www.mojones.com/MOTHER JONES/MJ95/viviano.html](http://www.mojones.com/MOTHER%20JONES/MJ95/viviano.html) [1995, July 17]

5.2.4.4 Newspaper articles from electronic sources

Basic forms, commercial supplier, and using an Internet protocol:

Author. (Year, month day). Title. Newspaper Title [Type of medium], paging or indicator of length. Available: Supplier/Database name (Database identifier or number, if available)/Item or accession number [Access date].

Author. (Year, month day). Title, Newspaper Title [Type of medium], paging or indicator of length. Available Protocol (if applicable): Site/Path/File [Access date].

Examples:

Howell, V., & Carlton, B. (1993, August 29). Growing up tough: New generation fights for its life: Inner-city youths live by rule of vengeance. Birmingham News [CD-ROM], p. 1A (10 pp.). Available: 1994 SIRS/SIRS 1993 Youth/Volume 4/Article 56A [1995, July 16].

Johnson, T. (1994, December 5). Indigenous people are now more combative, organized. Miami Herald [Online], p. 29SA (22 paragraphs). Available: [gopher://summit.fiu.edu/Miami Herald](http://gopher://summit.fiu.edu/Miami_Herald) – Summit-Related Articles/12/05/95 – Indigenous People Now More Combative, Organized [1995, July 16].

5.2.3.9 Discussion List Messages

Basic forms:

Author. (Year, Month day). Subject of message. Discussion List [Type of medium]. Available E-mail: DISCUSSION LIST@e-mail address [Access date].

Author. (Year, Month day). Subject of message. Discussion List [Type of medium]. Available E-mail: LISTSERV@e-mail address/Get [Access date].

Examples:

RRECOME. (1995, April 1). Top ten rules of film criticism. Discussions on All Forms of Cinema [Online]. Available E-mail: CINEMA-L@american.edu [1995, April 1].

Author's login name, in uppercase, is given as the first element.

Discussions on All Forms of Cinema [Online]. Available E-mail: LISTSERV@american.edu/Get cinema-1 log9504A [1995, August 1].

Reference is obtained by searching the list's archive.

5.2.3.10 Personal Electronic Communications (E-mail)**Basic forms:**

Sender (Sender's E-mail address). (Year, Month day). Subject of Message. E-mail to recipient (Recipient's E-mail address).

Examples:

Day, Martha (MDAY@sage.uvm.edu). (1995, July 30). Review of film -- Bad Lieutenant. E-mail to Xia Li (XLI@moose.uvm.edu).

For further details on referencing see the Publication Manual of the American Psychological Association. 5th Edition. Washington D. C.: American Psychological Association or <http://www.apastyle.org>

5.2.3.11 Sources without enough publication-related information:

Wherever some information is missing, you can use the following abbreviations in the bibliographical entry:

n. p. (no place of publication, or no publisher)

n. d. (no date of publication)

no pag. (no pagination)

6 Further Information for Thesis Writers

6.1 *The Teaching Supplement (Only for non-BAN Students)*

The aim of the teaching supplement is to test whether the teacher-trainee is able

to connect theory to practice;

to solve various problems in methodology in a comprehensive way;

to take all the principles of communicative language teaching into consideration while applying them in practice.

All teacher trainees writing their theses in any field different from applied linguistics are required to add supplements of or exceeding minimum ten pages in length, i.e. essays on topics in methodology to their theses in which they can certify their competence in the theoretical and practical methodology of teaching English as a foreign language. Students writing their theses on methodology or applied linguistics are exempt from the requirement to give the supplement mentioned above. The supplement is intended to be a serious academic challenge in the form of an analytical piece of writing as opposed to a purely summative/descriptive one. In it, each student needs to:

identify a research area you are interested in and formulate one or more specific research questions

demonstrate your familiarity with the most important literature in the field

demonstrate your awareness of analytical tools and justify the use of the one(s) you are applying

collect or select a well-defined and justified set of materials you will base the analysis on (e.g. empirical quantitative data, corpus of texts, set of course books or practical activities)

conduct an analysis (qualitative or quantitative) by providing clear and convincing argumentation and presentation of results.

draw well-founded conclusions, which consider possible alternative views and explanations, as well as practical implications

document all the sources you used properly and follow the APA format guidelines.

NOTE: An analysis is essential for a successful supplement. If, for example, your work involves practical material design, the actual materials/activities should form the appendix of your work, while the main body should contain the rationale for designing the materials the way you did, including the description of the scientific basis and supporting evidence. Your conclusion does not necessarily have to provide solutions to problems, but you are expected to demonstrate in it a deeper understanding of the selected issue.

Relevant areas in Applied Linguistics include, among other things:

methodological issues

the psychology of language learning and teaching

teaching material analysis and design

classroom research

communicative competence

any other topic approved of by your consultant.

Below are some examples of possible topics for such teaching supplements.

Students writing their theses on literature can write essays on topics such as:

“Language Teaching through Literature”

“Building Students’ Vocabulary by Making them Read Novels”, etc.

“Recycling and personalization in EFL teaching”

“The Role of Drama Techniques in the Teaching of EFL”, etc.

Students writing their theses on British or American history can compile their supplements on topics such as:

“How to Develop Students’ Cultural Awareness in English Classes”

“Content-based English Teaching”

“The Role of Media in Developing Students’ Communicative Competence”

“The Internet in English Teaching ”, etc.

Students writing their theses on linguistics can make their supplements on topics such as:

“The Role of Audio-visual Aids in Developing Students’ Linguistic Competence”

“How to Develop Students’ Thinking Skills in English Classes”

“The Impact of Linguistics on Language Teaching Methods”

“Language Games and Activities in Teaching English”

“Teaching the Present Perfect in Secondary School Setting”

“How to Teach the Rules of Compounding in the English Class”

“Teaching the Use of Relative Pronouns”, etc.

In teaching supplements students are expected to apply the same rules as the ones writing their theses in applied linguistics regarding both form and content. Teaching supplements are to be compiled under the supervision of a lecturer in Methodology.

6.2 Tasks of Thesis Writers and Supervisors of the English Departments of KRE

Supervisor's tasks:

- offers a list of suitable topics to choose from,
- helps narrow down the preferred topic,
- calls student's attention to significant sources,
- directs student's research,
- discusses and advises structure,
- sets deadlines,
- proofreads thesis (in no more than a week) concerning content,
- is not expected to correct grammar and style.

Student's task:

- choose topics preferably from lists advertised by the department staff,
- come to the first consultation with the basic terminology and concepts involved in the topic specified and with a preliminary bibliography based on those concepts, this in practice means having checked at least the following databases for specialised literature: the catalogue of Károli University at <http://193.224.191.196:8080/corvina/opac/wpac.cgi> and Magyar Országos Közös Katalógus at www.mokka.hu (for books and periodicals in the stock of major Hungarian libraries),
- consult the supervisor at least three (in the case of non-BAN students, five) times,
- hand in drafts respecting the deadlines, allowing supervisors at least a week for reading and comments.

6.2.3 Sample Parts of Essays in Literature, History and Linguistics

In the following section, you can find parts of sample essays to suggest a few elements of the required formats visually. Please note that these are NOT complete essays, only edited texts highlighting frequent, or less obvious, issues of documenting sources.

6.2.3.1 Literature and History (the text, in a slightly edited form, has been taken from *Hodges' Harbrace College Handbook* as listed below.

Big Brother Propaganda

Nineteen Eighty-Four has been called George Orwell's most ferocious propaganda (Voorhees 87). Orwell was quick to admit that he was a propagandist. In fact, in 1940, during a BBC radio discussion, he said that "every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that seems to him desirable" (Orwell, *Essays* 2: 41). But Orwell hated political propaganda which deliberately falsifies reality, especially the hypocritical kind used solely for the purpose of keeping totalitarian regimes in power. During the 1930s and 1940s he was repelled by the propaganda machines of dictators like Hitler or Stalin (Colmer 183). It is this kind of propaganda that Orwell satirizes in *Nineteen Eighty-Four*, a novel that presents the novelist's own vision of life (*ibid.*: 224)—in reverse. As Ralph A. Ranald has observed,

Orwell's *1984* is about religion reversed, law and government reversed, and above all, *language reversed*. In the mad world of *1984*, the mad world which Orwell sought by his writing to avoid—for he was a political activist not interested in simple prediction—in this world, which I call Orwell's "antiuniverse," [Orwell converts] all the positives of Western civilization into their negatives (544–45; emphasis in original).

In another critic's view, the erasure of historical consciousness in the novel is in fact nothing less than the "most frightening propagandistic achievement of the twentieth century" (qtd. in Zwerdling 52). Such a process prevents the imagination from locating and considering historical alternatives and preserves, therefore, a status quo (*ibid.*).

6.2.3.2 Linguistics (the text, in a slightly edited form, has been taken from *Discourse as Structure and Process* as listed below):

The Critical Process in Action

Rhetorical critics analyze entire rhetorical texts, which range from a speech or written document to an entire body of discourse or even the rhetorical construction of a concept such as *equality* (Condit and Lucaites, 1993) or *whiteness* (Nakayama 1995). To take an example, one of the best-known related orations is Martin Luther King Jr's "I Have a Dream" speech, delivered on the steps of the Lincoln Memorial in Washington DC in 1963 to an audience of over 250, 000 people. The critical process in the text can be demonstrated by describing portions of two critics' analysis of the speech—Cox (1989b) and Hariman (1979).

Cox argues that King's speech operates as a "powerful critique" to the policy of gradualism (1989b: p. 183). In the first half of the speech, King sets up the conflict between "the promises of democracy and the state of justice delayed" (ibid, p. 189). The speech begins with a reference to the Lincoln Memorial:

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon of light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to the end the long night of their captivity. But one hundred years later, the Negro still is not free. (King, 1988, p. 325)

Cox claims that these words introduce the temporal frame and moral promise that guide the remainder of the address. To demonstrate this, he examines the various concepts of time and ethics as they appear in the speech in details (Cox, 1989b: 192–3).

Sources Used for the Present Guide

Students should note that this is NOT a sample bibliography to follow. While this guide has been compiled from a variety of sources sometimes in a word by word manner, these sources are not documented, partly because the numerous references would have marred the clarity of the text, and partly because the use of a particular documentation style (MLA or APA or another) might have suggested, mistakenly, that this is a departmental sample to follow.

In creating this guide, the contributors used materials from the following sources:

Buckley, Joanne. *Fit to Print. The Canadian Student's Guide to Essay Writing*. Toronto and Sydney: Harcourt Brace Jovanovich, 1987.

Csölle, A. and Kormos, J. *Academic Writing*. Budapest: ELTE, 2003.

Earlier guides and handouts issued by the English Departments of KRE

Hodges, John C. and Mary E. Whitten. *Harbrace College Handbook*. 10th ed. San Diego and New York: Harcourt Brace Jovanovich, 1986.

Neyhart, D. and Karper, E. (2002, September). *Using American Psychological Association (APA) Format* (Updated to 5th Edition). Available:

http://owl.english.purdue.edu/handouts/research/r_apa.html [2005, November 3].

Electronic Sources: APA Style of Citation. Available:

<http://www.lib.uiowa.edu/ref/lissa/search/articles/apa.htm> [2005, November 8].

Liethen Kunka, J., Barbato, J., and Karper, E. (2003, December). *Using Modern Language Association (MLA) Format*. Available:

http://owl.english.purdue.edu/handouts/research/r_mla.html [2003, November 3].

Van Dijk, Teun A. (Ed.). *Discourse As Structure and Process. A Multidisciplinary Introduction*. London: Sage Publications, 1997.