



## Style Guide

- 1      Setting up the manuscript — 1
- 2      Formatting the text — 2
- 3      Quotations — 2
- 4      Formatting the footnotes — 3
- 5      Bibliographical references — 3
- 5.1    Bibliographical references in the footnotes (examples) — 4
- 5.2    Bibliographical references in the bibliography — 7
- 6      Legal information — 7

### 1      Setting up the manuscript

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Please use a common program to set up your manuscript, preferably *Microsoft Word* or *LibreOffice*, and submit it in an editable format (.docx, not PDF). Please do not use any specially programmed units within the file (they emerge when working with *Citavi*, for example). You will be provided with this style guide and a *Textpraxis*-template, we ask you to use.

Please prepare a 750 characters-**abstract** (incl. blank spaces) for your article (if possible, a second one in German). The **article** itself should have a length of 40.000-60.000 characters, which is a 15-20 pages manuscript.

We encourage you to use **subheadings** in order to structure your article. For this purpose, please use Arabic numerals (1, 1.1, 1.2 ...). The article closes with a list of the literature you used (printed as well as internet sources). Please have a look at **5.2 Bibliographical references in the bibliography**.

If you want to use **figures** in order to integrate them into your argumentation, please note that you have to adhere to the German copyright. In short, figures have to be an **integral part of your argumentation** if you want to ›quote‹ them. Otherwise, they are mere illustration which does not allow for ›quoting‹. In this latter case, you will have to get a usage approval from the copyright owner of the photograph/painting/etc. and provide us with a copy. Please also have a look at **6 Legal information**. Please provide us with a **min. 300 dpi JPG/JPEG file** of the figures and indicate where you want the figure to be placed within your text. Please name every figure, deliver all reference completely, and set up a list of figures.

In order to create a well-written and readable article, we ask you to avoid **abbreviations**: not only in the text, but also in the footnotes. Within the bibliographical references you can use the following: cf., ed./eds., ibid., p., pp., Dir. (movies: direction), a. (and), et al. We encourage you to make use of the **serial comma** (Oxford comma), which results in enumerations such as one, two, and three.

If you would like to write a **replica**, please adhere stylistically to the customs of your philology. Essayistic writing should not upstage the scientific focus of your replica.

## 2 Formatting the text

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Please do **not use the automatic or manual hyphenation**. You can submit your manuscript either left-justified or in full justification.

Please do not use any bold type or small capital. Using **italics**: for work titles; foreign language terms (also for common ones like *in nuce*); if you want to emphasize or underline certain words or phrases.

Using **Guillemets**: for distanced usage of words or phrases; for meta-linguistic terms (e. g. the term ›literary genre‹). Please make use of typographic Guillemets in order to mark citations: »...«.

Bezeichnung	Windows	Mac	Linux
» Guillemets, opening	ALT + 0187	SHIFT + ALT + Q	ALT Gr + Y
« Guillemets, closing	ALT + 0171	ALT + Q	ALT Gr + X
› Guillemets, single	ALT + 0155	SHIFT + ALT + N	ALT Gr + SHIFT + Y
‹ Guillemets, single	ALT + 0139	SHIFT + ALT + B	ALT Gr + SHIFT + X
' apostrophe	ALT + 0146	SHIFT + ALT + #	

Please make sure to differentiate between **dashes** (–) and **hyphens** (-). Dashes are suitable for a parenthesis – like this – or for page references (pp. 5–12). The shorter hyphen exclusively marks compounds.

## 3 Quotations

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All **quotations** have to conform to the original source. In order to flag deviations and spelling mistakes of the original source, you can put [sic] behind the relevant passage. Square brackets mark own additions and grammatical adjustments, e. g. [emphasis added]. Three dots in square brackets mark elisions [...].

Please indent quotations that go **beyond 3,5 lines**, put them in font size 10 pt., and insert blank lines in the same format before and subsequent to the cited text. Indented

quotations do **not** require **Guillemets**. Shorter quotations call for Guillemets »...«. A quotation within another quotation requires single Guillemets ›...‹.

Every quotation goes along with a proper **reference** in the footnotes, except for indications of short titles and acronyms (see **5 bibliographical references**).

**Indirect quotations** and the reproduction of external ideas or positions require an indication with ›Cf.‹ in the footnote.

#### 4 Formatting the footnotes

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Besides bibliographical references, you can also use the **footnotes** for further remarks, comments, and additions – but please avoid overlong footnotes and consider a balance between footnotes and continuous text. Make sure you only put in consecutively numbered footnotes instead of endnotes.

The **exponent** that indicates a footnote follows the punctuation.<sup>4</sup> Please avoid this form<sup>5</sup>. The only exception are references that refer to particular<sup>6</sup> words.

#### 5 Bibliographical references

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Every quotation calls for a bibliographical reference in a footnote. Please use italics for the *titles of independent publications* (such as edited volumes; monographs). The titles of dependent publications (such as articles within edited volumes; within journals; lexicon entries) require »Guillemets« (see **5.1**).

An ›f.‹ indicates two **consecutive pages**: ›pp.°34f.‹; follow the form ›pp.°34–36‹ for more than two consecutive pages. Every bibliographical reference closes with a full stop. The symbol ° stands for a **non-breaking space** (that is fixed space): it prevents that references get torn apart by the word processing program. You can produce them by pressing Ctrl+Shift+space bar.

Please do not list more than two **locations of the publishing houses**. In the case of more than two locations just name the first one and add ›et al.‹. Additional information to the location can be added after a slash and fixed spaces: Cambridge°/°MA., Freiburg i.°Br.

The same applies to the **authors' and editors' names**: Please do not list more than three names, in other cases just name the first author/editor and abbreviate the others by using ›et al.‹.

If you do not use the first **edition** of a quoted source, please indicate the specific edition, and add the original date of publication in square brackets. If you are working with a translated source, please name the translator's name as well.

Pierre Bourdieu a. Jean-Claude Passeron: *Reproduction in Education, Society and Culture*. 2<sup>nd</sup> edition. Translated by Richard Nice. London 1990 [1970].

If you are quoting a source once again, **short titles** with a reference to the source's first appearance are sufficient:

Surname: »Short title« (ref. Y), p.°z or Surname: *Short title* (ref. Y), p.°z.

Stefanick a. Schiebinger: »Analysing How Sex and Gender Interact« (ref.°4), p.°1554.

Barthes: *The Pleasure of the Text* (ref.°2), p.°120.

Please use ›Ibid.‹ if you are consecutively quoting **the same source**: ›Ibid., p.°14‹. If it is even the same page you are referring to, it is ›Ibid.‹. For an indirect quotation, please use ›Cf. ibid.‹.

## 5.1 Bibliographical references in the footnotes (examples)

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**Annotated editions** follow this style: Name Surname: »Title«. In: Name Surname: *Werktitel*. Vol.°Y. (Volume's title.) Ed. by Name Surname. Place Year (pp.°X–Z).

William Shakespeare: »King Lear«. In: *The Arden Shakespeare*. Third Series. Vol. 6. Ed. by Reginald A. Foakes. London 1997.

Thomas Hobbes: »The Leviathan«. In: *The English Works of Thomas Hobbes of Malmesbury*. Vol. 3. Ed. by William Molesworth. London 1839.

You can indicate often quoted sources within the manuscript by using **acronyms** (SN°28). The first bibliographical reference of the source should then contain a clarification for the acronym.

Stephen Greenblatt: *Shakespearean Negotiations. The Circulation of Social Energy in Renaissance England*. Berkeley°/°Los Angeles 1988 (cited below as SN), p.°28.

### Monographs:

Pierre Bourdieu: *Rules of Art: Genesis and Structure of the Literary Field*. Translated by Susan Emanuel. Stanford 1996 [1992].

Pierre Bourdieu a. Jean-Claude Passeron: *Reproduction in Education, Society and Culture*. 2<sup>nd</sup> edition. Translated by Richard Nice. London 1990 [1970].

### Edited volumes:

Hubert Zapf (ed.): *Handbook of Ecocriticism and Cultural Ecology*. Berlin°/°Boston 2016.

Katharina von Hammerstein, Barbara Kosta, a. Julie Shoults (eds.): *Women Writing War. From German Colonialism Through World War I*. Berlin°/°Boston 2018.

Roland Borgards et al. (eds.): *Texts, Animals, Environments. Zoopoetics and Eco-poetics*. Freiburg 2019.

### Articles within edited volumes:

Martina Wagner-Egelhaaf: »Preface: The Concept of this Handbook«. In: Martina Wagner-Egelhaaf (ed.): *Handbook of Autobiography/Autofiction*. Vol.°1. Berlin°/°Boston 2019, pp.°XV–XVIII.

Londa Schiebinger: »Following the Story: From ›The Mind Has No Sex?‹ to ›Gendered Innovations‹«. In: Paola Govoni (ed.): *Writing About Lives in Science. (Auto)Biography, Gender, and Genre*. Göttingen 2014, pp.°43–54.

### Journal articles:

Thomas Hecken: »Popular Culture, Popular Literature, and Literary Criticism Theory as the Politics of a Term«. In: *Journal of Literary Theory* 4.2 (2010), pp.°217–233.

Digital articles with DOI (Digital Object Identifier): Please indicate the respective DOI if possible. In this case, you will not have to declare the last date of access.

Heather I. Sullivan: »Dirt Theory and Material Ecocriticism.« In: *Interdisciplinary Studies in Literature and Environment* 19.3 (2012), pp.°515-531, here p.°516. DOI: 10.1093/isle/iss067.

### Lexicon articles:

Harald Keller: »Blattmaske«. In: *Reallexikon zur Deutschen Kunstgeschichte*. Ed. by Otto Schmitt. Vol.°2: *Bauer–Buchmalerei*. Stuttgart 1948, pp.°867–874.

### Interviews:

Donna Haraway: »Feminist Cyborg Scholar Donna Haraway: ›The Disorder of Our Era Isn't Necessary‹«. Interview by Moira Weigel. In: *The Guardian*, June 20, 2019. <https://www.theguardian.com/world/2019/jun/20/donna-haraway-interview-cyborg-manifesto-post-truth> (accessed January 25, 2021).

### Separate online articles:

Constance Sommerey: »Illegal Science: The Case of Ernst Haeckel (1834-1919) and German Biology Education«, August 4, 2014. <https://www.shellsandpebbles.com/2014/08/04/illegal-science-the-case-of-ernst-haeckel-1834-1919-and-german-biology-education/> (accessed January 25, 2021).

B.J. Epstein. »Why Children's Books that Teach Diversity Are More Important than Ever«. In: *The Conversation. Academic Rigour, Journalistic Flair*, Februar 6, 2017. <http://theconversation.com/why-childrens-books-that-teach-diversity-aremore-important-than-ever-72146> (accessed July 5, 2019).

### Websites:

*Bookcareers.com*, <https://www.bookcareers.com/> (accessed July 5, 2019).

Wikipedia-articles should be quoted in their **URL** (see [https://en.wikipedia.org/wiki/Help:Page\\_history](https://en.wikipedia.org/wiki/Help:Page_history)). In this case, you do not need to indicate the date of access:

Art. »Electronic Journal«. In: *Wikipedia*.  
[https://en.wikipedia.org/w/index.php?title=Electronic\\_journal&oldid=917573093](https://en.wikipedia.org/w/index.php?title=Electronic_journal&oldid=917573093).

### YouTube clips:

Big Think. »Cornel West: How Intellectuals Betrayed the Poor«, *YouTube*, June 3, 2011. <https://www.youtube.com/watch?v=-rcQZxawdWk> (accessed July 26, 2019).

### Movies:

*Brazil*. Dir.: Terry Gilliam. GB 1985. TV-Mitschnitt. Arte, 3. Juni 2012. 137 Min.

*DRINK - a short film*. R.: Emily Moss Wilson. 2014. Online. <https://www.youtube.com/watch?v=KkPgGhYvoi8> (zuletzt eingesehen am 27. Juni 2012). 23 Min.

### TV series – complete series:

*The Wire*. Idea: David Simon. USA. Blown Deadline Productions, 2002–2008.

### TV series – single episodes:

»The Target«. Dir.: Clark Johnson. *The Wire*, season 1, episode 1. Fox, September 9, 2008.

### Computer and video games:

*The Stanley Parable* (PC). Galactic Cafe 2013.

*Bioshock. Infinite* (PC). Irrational Games/2K Games 2013.

*Heavy Rain* (PlayStation 3). Quantic Dream/Sony Computer Entertainment 2010.

## 5.2 Bibliographical references in the bibliography

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Your manuscript closes with a complete bibliography that contains all sources cited. The bibliography follows an alphabetical order with the authors' or editors' surnames listed first:

Bourdieu, Pierre: *Rules of Art: Genesis and Structure of the Literary Field*. Translated by Susan Emanuel. Stanford 1996 [1992].

Bourdieu, Pierre a. Jean-Claude Passeron: *Reproduction in Education, Society and Culture*. 2<sup>nd</sup> edition. Translated by Richard Nice. London 1990 [1970].

## 6 Legal information

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When writing your text, please consider the rights of third parties, for example, copyrights of third parties when using illustrations as well as quotations from letters or other protected sources (the rights holders may have to agree to the use and publication).

By submitting the manuscript to »Textpraxis«, the authors agree that they are solely responsible for the consideration of third party rights, especially third party copyrights, with regard to publication.

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