

Guidelines for Term Papers and Theses

Department of Theater Studies, Ludwig Maximilian University of Munich

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Style sheet with explanations (PDF)

1 Foreword

You have chosen to study theater studies—a good choice, as this discipline encompasses a broad spectrum of knowledge from various fields. Music, art history, philosophy, education, sociology, and even topics in the natural sciences form an important research toolkit for theater studies. You will therefore have no shortage of opportunities to acquire diverse knowledge.

A degree in the humanities, and theater studies in particular, demands and fosters the ability to put ideas into writing. Whether it's staging, film, or drama analysis; historical developments in theater and opera; or contemporary forms of dance theater—semester after semester, you will be required to present your own research findings, including in the form of term papers.

Don't view this challenge as a tedious, grade-related burden, but as an opportunity! Through this process, you will learn how to organize and manage research, evaluate sources, structure information systematically, and build logical arguments—in short, how academic writing works. You will learn to combine your own creativity with reason and objectivity and to use it effectively—all useful tools for your future professional life. With each term paper, you will become more confident in handling these skills and will discover that research can be exciting detective work and writing can be as entertaining as a mystery novel.

This “guide” is intended to help make this task easier for you. Step by step, you will learn which formal requirements must be observed and receive practical tips on how to proceed.

But even if you think you've learned everything you need to know here, don't forget that your instructors are your most important points of contact and your allies. Don't hesitate to ask them for advice if anything is unclear or if you encounter problems; take advantage of the office hours offered—they'll be happy to help you.

2 What is an academic paper?

Dry, boring language is often mistakenly equated with academic rigor. The writings of many renowned theorists—from Aristotle to Umberto Eco—demonstrate that this is not the case. You, too, can and should express your linguistic virtuosity, provided it is understandable and leads rigorously to the intended goal.

2.1 What is scientific rigor?

To put it in a few key points, one could summarize as follows: Scholarship...

- ... generates new **insights**,
- ... systematically investigates an **explicitly defined research question** on a specific topic,
- ... clearly identifies the **context** in which the investigation takes place,
- ... always strives for **transparency**,
- ... makes the **methodology** and **systematic approach** used clearly comprehensible.

2.1.1 How does my work generate new insights?

Generally speaking, **new insights** arise when your work ...

- ... makes an independent contribution to the state of scientific research,
- ... examines already known theories from a new perspective,
- ... adds something new to a research topic.¹

In the context of your term papers, this means specifically that they should consist primarily of your own ideas and not merely be a reproduction of the works and theories of others. The material you cite serves as solid support for your (hypo)theses after you have thoroughly and critically engaged with it.²

¹ See Umberto Eco, *How to Write a Thesis* (Heidelberg: C. F. Müller, 2007), 40–42.

² See Thorsten Bohl, *Academic Writing in the Study of Education*. 3rd ed. (Weinheim and Basel: Beltz, 2008), 11.

2.1.2 Topic and Research Question

The topic defines the framework of an academic paper within which the research takes place. The research question, in turn, refers to a specific sub-aspect within the defined topic.

Tip:

A clearly defined **research question** narrows down the topic, thereby enabling a detailed examination of the subject matter. The more specific the question is, the easier it is to structure the paper in a way that is appropriate in terms of both structure and content.

The topic often relates to the seminar for which the term paper is being written. The presentation given can serve as a basis for identifying the topic or research question. Additionally, part of the research is conveniently already completed during the preparation of the presentation. The term paper must then offer clear “added value” compared to the presentation, i.e., it must be significantly more than a mere written version of the presentation. For example, the theoretical scope can be expanded and/or additional case studies (staging, plays, films, etc.) can be

Example

- Seminar: “Between Ritual and Conflict – Ancient Tragedies Today”
- Presentation topic (term paper topic): “Euripides’ Medea in Michael Thalheimer’s production at Schauspiel Frankfurt in 2012”
- Essay question: “How are portrayals of women in ancient tragedies staged in contemporary theater, using the example of ...”

analyzed comparatively.

Ideally, **the topic** and **research question** should align with the author’s interests and area of experience. Therefore, it is helpful to go through the following checklist before making a choice:

- Critically assess **your own prior knowledge**, such as foreign languages, specific areas of expertise, or gaps in your knowledge.
- Either:
Have sufficient time and the willingness to acquire the writing process. In this case, a topic completely unfamiliar to the author can be very appealing and lead to success.
- Or:
Choose a topic where your **existing knowledge** can be effectively and meaningfully applied. **Example:** A topic that has already been addressed may contain various problem areas that need to be explored. Look for these and formulate new questions based on them.
- Use **foreign language skills** for research purposes (search for sources in foreign databases/virtual libraries).
- Draw on **knowledge from a minor subject or previous studies**, etc. (interdisciplinary work).

2.1.3 Context

Even a question with a specific topic can be examined and answered from various perspectives. Therefore, the context in which it is scientifically investigated should be clearly outlined and defined from the very beginning.

2.1.4 Transparency

An academic paper must demonstrate the greatest possible transparency. This refers both to precision and clarity in expression or in the use and definition of terms, as well as to the traceability of the sources cited in the argumentation. This includes correct citation as well as a complete and standard-compliant listing of the material used (sources and bibliography).

2.1.5 Methodology

A research method refers to the procedure by which you arrive at your results. The research question and context determine the use of specific methodological approaches. Thus, the question of ‘female boundary-crossing’

' from the term paper mentioned above requires a staging analysis based either on theater-theoretical methods—e.g., a comparison of the 'conflict model' and the 'transgression model'³ —or one that incorporates philosophical-sociological perspectives using gender theories.

Tip:

Here, too, it is particularly important to check in advance to what extent the **methodological requirements** of the research project and the **sources consulted** correspond to the author's area of expertise.

The relationship between the research question and the choice of research method or the application of relevant theories should be clearly explained in the introduction. Examples of methods include: performance analysis, discourse analysis, empirical research (interviews, questionnaires, etc.), rehearsal observation, artistic research, and deconstructivist or psychoanalytic analysis.

2.1.6 Systematics

Tip:

Note down key terms—formulate the central questions to be addressed. Reorder them according to logical and/or chronological criteria until a coherent outline emerges.

Your research question should be addressed systematically. This means you address all related aspects point by point in an order that is clear and easy for the reader to follow. This is sometimes referred to as the central theme of the paper.

2.2 Types of Theses

- **Monographic work** – the work deals with a specific subject , e.g., the work of an author, a production, or an aspect thereof.
- **Survey work** – the work covers a broad field of knowledge such as an entire historical period or movement, e.g., “contemporary theater/art” or “the concept of ‘love’ in philosophy.”

³ See Hans-Thies Lehmann, *Tragedy and Dramatic Theater* (Berlin: Alexander, 2013), 52.

- **Historical paper** – deals with historical topics and contexts, , e.g., “Theater and the Polis in Hellenistic Greece” or “Palladio and Renaissance Theater Architecture.”
- **Theoretical paper** – the paper primarily examines theoretical positions, e.g., “The Concept of Time in Gilles Deleuze.”
- **Compilation-based paper** – the paper summarizes theses/works/staging aesthetics from multiple authors/directors, compares them, and examines them from a new perspective.

A paper does not necessarily have to meet only one of these criteria. Most often, a monographic paper—which can also be historical—contains a theoretical section that, if it discusses multiple theses, is also compilatory.⁴

Tip:

As a general rule, **overview papers** are usually the least ideal choice for a student paper, because:

- It is impossible to cover all works, authors, theses, etc., within the prescribed scope and to deal with them in detail
- As a result, the author may always face accusations of inaccuracy or **incompleteness**.
- A **monographic thesis**, on the other hand, offers the opportunity to discuss all aspects of the topic. The author can that they have seriously engaged with the subject of their research and can demonstrate profound knowledge—ideally, the supervising instructor will learn details about the topic that were previously unknown to them.

⁴ See Eco, *Thesis*, 16–26.

3 Tips on the Approach

There is no *single* way to write an academic text, even if some guides suggest otherwise. Nevertheless, there are ways to explore the various approaches, navigate them, and ultimately find the one that works best for you. This chapter is dedicated to precisely this exploration of different approaches to writing an academic text.

3.1 Research & Sources

Every academic text begins with a research interest in a specific field. This interest should be developed into a clear, understandable research question. Only once this question is clearly defined will you have the key terms and topics necessary for sourcing research materials.

It is also important to consider at the outset where it makes the most sense to look for sources. If you are writing a text about performance contexts in Elizabethan theater, a visit to a theater museum makes more sense than a search on YouTube. Not everything can be found online: the bibliography at the end of a relevant academic book or a look at the thematically organized shelves of a library often yield just as much—or even more—information.

It is crucial that you *critically* evaluate your sources: Anything *can* serve as a source, but not all sources carry the same weight or fulfill the same function in your argument. A definition from the *Duden dictionary* is no substitute for a definition of a term found in a scholarly article or a relevant monograph. However, if you want to show how a word is used in everyday language, the *Duden* would again be a useful resource. Or: A theater group's website, with its self-description written almost as an advertisement, is not a good source for a critical assessment of its aesthetics—but it is very suitable for a discourse analysis of self-representations by artist groups.

Upon friendly inquiry, some theaters offer to lend performance recordings or allow them to be viewed on-site. The media library as well as the TheaMed database of the TWM (<https://www.theamed.gwi.uni-muenchen.de/>) contain

large number of documented television recordings of theater performances as well as documentaries and reports on theater in the broadest sense.

Tip:

Databases such as [JSTOR](#) and [Project Muse](#) collect many, primarily English-language articles from a wide range of journals; they are easily searchable, and in most cases you can download the PDF of the article directly for free. To do so, you simply need to log in with your UB

3.1.1 Wikipedia: Pros & Cons

A similarly critical and reflective approach, as described above, is also essential when it comes to Wikipedia: As with any source, the information on Wikipedia must be scrutinized and not simply accepted as the absolute truth. The quality and reliability of the articles vary depending on the topic and language, and if you wish to refer to the content of the online encyclopedia, verification using additional sources is essential. The **rule of thumb** when using Wikipedia should therefore be not to use it as the sole source, but rather as a starting point for research. There is no categorical ban on citing Wikipedia, but there is certainly a healthy dose of skepticism when it is used as an unquestioned authority.

3.1.2 YouTube & Co

Another issue arises when dealing with video platforms such as YouTube. Thanks to these platforms, in addition to various entertainment offerings, videos can be accessed worldwide that were only available in archives, estates, or museums ten or twenty years ago. This is a major advantage, especially for our field. However, when establishing a reference in an academic text, one must **not blindly rely on this platform**: for example, you should not use feature films from YouTube, as they are usually posted there illegally and may have been altered in many ways (aspect ratio, length, color, etc.). Unauthorized theater recordings are also not reliable sources. However, if certain types of YouTube clips are the actual *subject* of your term paper (e.g., “Amateur music videos on video platforms”), then such platforms are, of course, the appropriate source.

3.2 Taking Notes

It is essential that you take notes during your research. In doing so, you should first get into the habit of working with a **note-taking system** (Word files, *Evernote*, index cards, a notebook, etc.) and second, always make sure to note when a note refers to a source or is even a direct quote. A good method is to always record **sources** in full the first time you consult them (or create an entry in a bibliographic management program [see Chapter 3.3]) and then use a short form such as “Balme. *Introduction*. 2010, p. 45” as you proceed.

It is also very useful to visualize the topics and aspects of your work using so-called **mind maps** (see also Section 3.5): Here you can collect ideas and concepts and establish visual connections without having to organize everything into a linear sequence (outline) just yet.

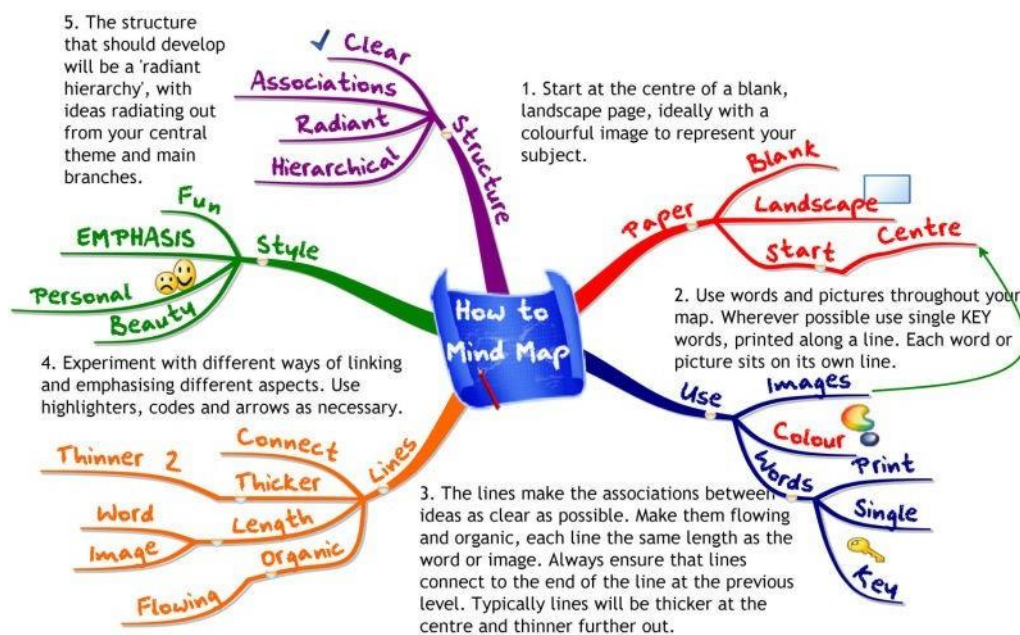


Fig. 1 Example of a *mind map*⁵

⁵ Gizmodo, last accessed on October 2, 2018, <https://sploid.gizmodo.com/how-to-use-mind-maps-to-unleash-your-brains-creativity-1348869811/1355539409>.

3.3 Reference management software

It is recommended that you create your own catalog of bibliographic references from the start of your studies, i.e., systematically record the literature you use and your notes on it. You can then refer back to this information at any time and easily find your own notes and citations.

The university offers a license (and introductory courses) for [EndNote](#) (Mac/PC), which is otherwise a paid service. In addition, there is also generally free software such as [Citavi](#) (PC) or [Zotero](#) (Mac/PC) and many online tutorials on how to use them. In principle, the functions are similar: In all of them, you can save relevant information about a source in a kind of catalog depending on the type of source, add individual notes, and copy this information out in a uniformly formatted manner for a term paper using a *template*. All systems include a range of preset citation styles, including “Chicago” (see Chapter 5: Citation Styles). Ideally, this results in a consistent bibliography or footnote, but you should always double-check it, as errors can creep in when creating the catalog entries.

3.4 Organizing and Structuring

The first step in writing an academic paper is to determine the subject matter it will address. The process typically moves from the general to the specific; the author must select a topic, then narrow it down to fit within the given parameters, and develop a specific research question.

3.4.1 Finding and Narrowing a Topic

When faced with the task of developing a **topic idea**, your past experiences and knowledge gained from seminars, exercises, lectures, practical work, and discussions with people outside your field, fellow students, and instructors—or reflecting on your personal interests and inclinations—can often be very helpful. You can determine whether a topic is suitable for you by assessing whether you are able to flesh it out using the resources at your disposal and thus make it workable. What matters is not only whether you find a topic interesting, but also the availability of sources, whether it has research relevance

and a path for further research.

Tip:

Being enthusiastic about a topic, a theory, a production, a film, etc., is not only wonderful but also essential for the study of theater studies. When writing seminar papers, however, this can become a problem if you lose sight of objective analytical techniques and the ability to critically question your subject. To avoid this risk, you can choose a topic that interests you but about which you haven't yet formed a strong personal opinion or developed a personal attachment.

You can narrow down your **topic** as follows:

- Examine or compare a specific theory or its proponents
- Examine selected motifs
- Examine a single method or compare several
- Temporal and spatial narrowing
- Limit the scope to institutions, facilities, or organizations
- Specific sources and media or individual works can be examined or compared.

Examples:

Topic: "Friedrich Schiller's Dramas"

Delimitation: "How is the theme of morality addressed in the productions of Schiller's dramas at the Volksbühne from 1960 to 1990?" (thematic, temporal, and institutional delimitation)

Topic: "Calixto Bieto's opera productions"

Scope: "What interpretation of Wagner's operatic compositions do Calixto Bieto's sexualized productions on German stages offer?" (scope defined by focus on a single composer, thematic, spatial)

3.4.2 Table of Contents

After conducting research, reading, and taking notes, the next step is to structure your own argument: In what order can the research question best be answered? What information does the reader need and when? Where should theoretical considerations, definitions of terms, examples, and conclusions be placed?

An initial—usually not yet final—order, so to speak the framework for the work yet to be written, is its outline or structure, which is then reflected in the table of contents through headings and subheadings. The outline serves as the plan for the structure of the work yet to be written, while the table of contents represents the resulting structure of the written work.

The table of contents helps to bring structure to the academic text. It serves as a guide—both for you as the author of the text and for the readers. The table of contents thus provides orientation and should be kept as simple and understandable as possible. Ideally, you should choose titles for chapters and subchapters in such a way that an argument already begins to emerge, e.g., by using key terms. If titles are too abstract (“Main Question”) or too fanciful (“The Root of All Evil”), the table of contents does not provide a good initial overview.

Inhaltsverzeichnis	Inhalt
Prolog 11	Erstes Kapitel Begründung für eine Ästhetik des Performativen
1. Szenische Vorgänge 15	Zweites Kapitel
1.1 Situation, Vorgang 15	Begriffsklärungen
1.2 Varianten der Hervorhebung 21	1. Der Begriff des Performativen 31 2. Der Begriff der Aufführung 42
1.2.1 örtlich 24	Drittes Kapitel Die leibliche Ko-Präsenz von Akteuren und Zuschauern
1.2.2 gestisch 25	1. Rollenwechsel 63 2. Gemeinschaft 82 3. Berührung 101 4. „Liveness“ 114
1.2.3 akustisch 26	Viertes Kapitel Zur performativen Hervorbringung von Materialität
1.2.4 mittels dinglicher Attribute 27	1. Körperlichkeit 129 – Verkörperung/embodiment 130 – Präsenz 160 – Tier-Körper 176 2. Räumlichkeit 187 – Performative Räume 188 – Atmosphären 200 3. Lautlichkeit 209 – Hör-Räume 214 – Stimmen 219 4. Zeitlichkeit 227 – Time brackets 228 – Rhythmus 232
1.3 Varianten des Spiels 31	
1.3.1 Konsequenzen des Handelns 34	
1.3.2 Konsequenzverminderung als Kriterium 41	
1.4 Schema szenische Vorgänge 45	
1.5 Grenzbereiche 47	
1.6 Varianten von Vorgängen 54	
1.7 Vom Verhalten zu szenischen Vorgängen 56	
2. Theaterbegriffe 62	
2.1 Einige Vorgänge werden Theater genannt 62	
2.2 Raum – örtliche Hervorhebung 66	
2.2.1 Tanzkreis, Tanzplatz, théatron 68	
2.2.2 Typologien von Theaterräumen 71	
2.2.3 Bühne im Raum 77	
2.3 Körpergebrauch – gestische Hervorhebung 80	
2.3.1 Mimus, Pantomimus 80	
2.3.2 Mimen, Histrionen, Jocalatoren 87	
2.3.3 Commedia italiana 88	
2.4 Drama – akustische Hervorhebung 90	
2.4.1 Dramatisches Theater 93	
2.4.2 Episches Theater 105	
2.4.3 Postdramatisches Theater 110	

Fig. 2: Tables of contents (excerpts) from Andreas Kotte: *Theater Studies* and Erika Fischer-Lichte: *The Aesthetics of the Performative*.⁶

⁶ The examples show how a table of contents can be structured so that it is already apparent how the topic has been approached. The formatting of the example on the right is **rather atypical** and should not be used as a template for your work.

3.4.3 Characteristics of an Introduction

After the outline/table of contents, the introduction is the first thing a reader encounters in your text. The introduction serves primarily to provide the reader with an insight or overview of what to expect in the work that follows. At the same time, the introduction seeks to pique the reader's interest and convey the research topic by offering a well-reasoned guide to the topics discussed in the main body: the core purpose of the introduction is thus to purposefully “guide” the reader through the work. The introduction should therefore include the following criteria and appropriately weighted sections, some of which may flow seamlessly into one another or be meaningfully combined.

The **introduction** has the following five functions (not necessarily in this order):

- **Introduction** to the topic (e.g., through a quotation, a current or topic-relevant reference to the author, or personal or new public interest): Explanation of your research intent
- Presentation of the **relevance** (why is the topic significant?)
- Brief overview of the research situation/state of the art/context and discourse
- Research question and theses (**research question**; may also be broken down into sub-questions as a list of questions; narrows the topic down to the and serves as a ‘knowledge-guiding research question’)
- Outline and justify the **methodology** (see Section 2.1.5) and the research process (**structure of the thesis**, in which the “how” of the research question ; justify the choice of methodology over other alternatives; explain the “central theme” of the work). Here, the use of (main) **sources** (primary and secondary literature) can also be explained if necessary.

These functions are important for explaining to the readers of the text what to expect. In other words, they explain the **subject area** your work addresses (“documentary theater of the last 20 years”), the **specific question** you are posing within

this field (“What role do amateur actors play in this form of theater?”), and what methodological approach you are taking (“Conceptual/theoretical considerations on the documentary form and the figure of the amateur, as well as an exemplary analysis of three contrasting examples”).

Tips:

- When formulating the research question, it is important to actually phrase it directly or indirectly as a question, because otherwise there is a risk of making sweeping generalizations. You recognize an indirect question by keywords such as “to what extent ...,” “whether ...,” “how ...,” “under what circumstances ...”.
- It is advisable to mention **any difficulties encountered** regarding the availability of sources, the state of research, methodology, etc., when justifying their use.
- Even if you don’t write the introduction until the end, it’s a good idea to outline the sub-questions and methodology in bullet points. This gives you a rough “roadmap” and help prevent writer’s block.
- Try to keep the introduction proportionate to the length of the paper. You can assume that the introduction **should account for 15–20% of your total character count**

3.4.4 The Main Body

The aim of the main body is to **address the hypotheses and questions raised in the introduction**. As the section where the subject of analysis is examined and developed, it forms the core of the paper. To this end, the individual arguments (thesis, justification, example, reference back to the thesis) are supported by evidence from primary and secondary literature and by illustrative material integrated into the text. In addition to conveying **content, clarifying concepts**, and making targeted use of **technical terminology**, the **sources** used must be critically examined, compared, problematized, and evaluated.

To ensure readability, it is particularly important to ensure that the reader is guided both by a coherent presentation within the **argumentative structure** and by a **connection between the content and the chapters**.

Tips:

- For the beginning of the chapter:
 - What has been covered, demonstrated, or achieved so far?
 - What is the focus now, and how does it build on the previous sections?
 - How does the following chapter relate to the research question?
 - How is the chapter structured?
- For the end of the chapter:
 - Is there an interim result? What does the result?
- Common mistakes:
 - The literature is merely "listed" without any commentary
 - Aimless writing/lack of a clear writing objective (likewise: too many examples and answering too many sub-questions can cause confusion)
 - Rambling and thus convoluted and ambiguous nested sentences
 - Lack of justification or lack of synthesis in the argumentative structure
 - Technical terms are used incorrectly. Explaining concepts in your own words or defining them for your paper counteracts this!
 - Lack of clarity, no discernible "common thread"

3.4.5 The Concluding Chapter/Conclusion/Summary

The final chapter should bring the work full circle and round it out by referring back **to the introduction** and **answering** the research **question**. The findings from the main body are not simply repeated here, but rather **evaluated, connected to one another**, and then **discussed**. An outlook may also be provided. (What else could be investigated? What potential does the topic still hold?)

Tips:

- Do not simply repeat the main body! The connections and conclusions are crucial!
- The length should be about **10–15% of the total word count** of the paper.
- The conclusion does not have to be titled "Conclusion"; ideally, it should have a heading that hints at the outcome of the investigation.

3.5 Writing

It all starts with a blank page. These days, it may no longer be made of paper and may only exist digitally, but it remains a blank page. If you're experiencing writer's block, here are a few tips that might help:

Tips:

- Work through the literature and other sources, collecting quotes with source references and jotting down observations as you go; then organize them deciding which chapter the insights belong to. This way, the page is no longer blank, and the quotes provide a starting point for writing!
- Skip difficult chapters and start with subchapters that are easier for you.
- Remind yourself of the research question and the topic: What am I actually trying to find out?
- Change locations or create/adjust your work atmosphere: Have I had enough fresh air and physical activity? What kind of work atmosphere do I need to be particularly effective (e.g., adjust background noise, seek out comfortable spaces, bring in a writing motivator...)
- Switch media: Switch from the computer to a notebook or dictate to your phone what you actually want to say.
- Or: Exchange ideas with your fellow students. You'll notice how many new and helpful thoughts come to mind when looking at someone else's work and vice versa. This boosts self-esteem and fosters creativity.
- Plan for breaks, meals, and rewards! Your brain needs incentives and energy to keep functioning! Take targeted breaks, but make a to-do list with the next planned steps so you don't lose track of your main focus!
- Eliminate sources of distraction such as cell phones, games, TV, the internet, ...!
- Cluster ideas, create *mind maps* (see Section 3.2), and practice [free writing](#).
- Divide the word count among the chapters.
- Figure out your ideal writing times: At what time of day do I work best? How long am I productive? When do I do work that requires less concentration?
- Protect yourself from overworking—plan for a maximum of four hours of writing per day, but make sure to stay focused during that time (see time management). In the remaining time, you can go to the library, look things up, make copies...
- Only realistic goals are achievable goals. Break down the tasks you need to tackle into manageable units that you work through step by step.

3.6 Editing, Proofreading, Revising & Improving

The work isn't finished once you've completed the first draft and reached your word count. Now it's time to *work* with the rough outline that your text has become. You should definitely set aside time for these steps. **Revision isn't a luxury—it's essential.**

Important: No one writes a perfect text on the first pass! It is even recommended not to interrupt your flow while writing by constantly correcting, checking, formatting, etc., but to do this later—and then with full concentration. It makes sense to go through the text several times with different focuses: First, for example, pay attention primarily to content (Is the text coherent and logical? Are the sentences complete and understandable?), then on punctuation and spelling, and finally on formal aspects such as formatting, citation style, etc. It helps a lot to read the text aloud: This is the best way to notice if sentences are clunky or too long.

Checklist (for reference)

- Replace double spaces with single spaces (use Word's search function!)
- Are quotation marks consistent?
 - Double quotation marks (“”) for direct quotes
 - Single quotation marks (‘’) for indirect speech (i.e., when you would make quotation marks with your hands) or quotations within quotations
- Are hyphens and dashes clearly distinguished? (e.g., Guide to Reform, but: Guide – a reform)
- Page and heading numbering
- Is the layout and font consistent?
- Style: fluid, logical, consistent?
- Is the word count correct? (It usually doesn't hurt to shorten it where appropriate!)
- Are the references correct, consistent, and complete?

3.7 Time Management

It often happens that students enroll in multiple seminars (including in their minor) in the same semester, all of which require a written paper as proof of performance. Depending on the number and scope of the papers, it can be difficult

to impossible to complete this task within the allotted time. The result is more than unpleasant: you feel overwhelmed, have a guilty conscience, and have to repeat the seminar.

Therefore, before enrolling in seminars, carefully check which assignments must be completed within what timeframe and strategically spread them out over several semesters.

Even a single term paper can become a problem if the available time is poorly organized or not organized at all. A precise **schedule**—one that you actually follow—will ultimately save you from last-minute stress and unpleasant surprises.

Time management also means being able to allocate your energy correctly and realistically: you should not underestimate the scope of tasks and should not overestimate your own capacity. It is counterproductive to assume that 12-hour writing marathons will make up for the days or even weeks you've missed. In most cases, this only leads to exhaustion and frustration, and the result put on paper is unusable.

Below you will find a **sample schedule** based on the standard writing period of four weeks. This plan can be customized depending on your schedule. By dividing the number of pages or characters by the total number of days you have for writing, you can calculate your exact daily quota. Above all, it is important to always plan for sufficient buffer time.

Remember: Writing is like exercise. It takes **practice** until it becomes routine. After all, routine means self-confidence, because it automates processes and makes the effort feel far less conscious. That's when the joy of writing really begins!

Tips:

- It's always beneficial to start exploring at least the general direction of your term paper during the semester. This way, you can with your instructors and check the availability of literature sources (and possibly pre-order them).
- Stick to your schedule. As is well known, productive phases alternate with unproductive ones. Try to keep the balance

Term Paper Schedule – Four Weeks of Writing Time⁷

Tasks	(During the semester)	Week 1	Week 2	Week 3	Week 4
I. Preparation					
Find a topic/research question					
Clarify formalities (optional)					
Literature research/acquisition					
II. Writing phase					
Create an outline as a roadmap					
Evaluate the literature					
Draft the manuscript					
III. Proofreading/submission phase					
Create a bibliography, check references					
Review the manuscript for format, language, and content					
Printing/copying/binding (optional)					
Submission					

Fig. 3: Draft schedule

⁷ Different shades of gray in the table are used to improve readability.

3.8 After submitting the paper

The paper has been submitted. You breathe a sigh of relief. However, there are three things you should definitely do now:

- Self-reflection: What went well with this paper? Are you
? What do you want to do better in your next paper? Make a note of these points! Are there things you would have liked to do (use *Citavi*? Look at a book on academic writing? Learn how to create a style template in Word?)? Whatever you didn't have time for—take your time and tackle it now!
- Ask for feedback: **Be sure to read the feedback** from your instructor . If anything is unclear, talk to them. What are your strengths and weaknesses? How can you work on them?
- LMU offers many **courses and tutorials** designed to help with academic , such as the Writing Center of Faculty 13 and courses and e-tutorials offered by the University Library. In Theater Studies, there are two required BA seminars: “Introduction to Academic Work” and “Research-Oriented Academic Work.” Take advantage of these opportunities!

4 Academic Writing

Academic writing aims to convey the researcher's thoughts, ideas, and theses to the reader in a clear and comprehensible manner. After all, the goal is to ensure that the written record of the research is **useful to other researchers**, so that the new perspective on the chosen research topic is also understood. Academic language is designed **to convey** complicated and complex problems or ideas in **the most understandable way possible**, i.e., to express them as simply as possible—‘As simple as possible, as complicated as necessary!’ To achieve this goal, certain strategies for effective academic writing have proven productive. The most important ones are compiled in this chapter.

4.1 Preliminary Notes

The following tips will help you structure your argument in a focused and clear manner:

- Before you begin your paper, remind yourself that whatever you write in your paper, it should serve **to answer the overarching research question**.
- Follow **formatting** guidelines from the start (e.g., font, line spacing, correct bibliographic references, etc.) so that you have enough time later for detailed corrections.
- Pay attention to correct **spelling, grammar, punctuation**, and above all **clear and understandable language**.
- Form **complete sentences** rather than bullet-point-style fragments.
- Use only standard abbreviations or, if necessary, introduce **abbreviations** you use yourself.

4.2 Technical Language and Style

The writing style of an academic paper is characterized not only by **the** greatest possible **precision** in word choice and expression but also by **objectivity**. Complete objectivity cannot be guaranteed in the analysis of artistic processes, concepts, etc., since every analysis reflects only a different interpretation of specific aesthetic phenomena. Your task, however, is to present your subjective

interpretation objectively and to use **neutral language** that, in its **comprehensibility**, **plausibility**, and **transparency**, defines the academic style of your work.

In the humanities, such as theater studies, a neutral-objective style has become established in the “technical language” of the field, which aims to prevent **any value judgments** from influencing the writing and to avoid **ambiguities** that might lead readers to misinterpretations. Thus, **technical terms** are sometimes used that precisely designate a specific object and are intended to be used exactly in that way.

4.3 Avoid everyday jargon

In the interest of an objective presentation, it is important to avoid ‘everyday jargon.’ A colloquial style does not reflect a neutral approach. It is understandable that such terms are occasionally used to lighten the text. However, these colloquial breaks are marked contextually with emphasized **irony** or formally with simple quotation marks, so that it is clear to the reader that the author is deliberately using colloquial language—or “slang”—at that point. Helga Esselborn-Krumbiegel elaborates on this idea:

Particular vigilance is required with terms that are used in both everyday and technical language: A ‘classical’ prejudice may seem immediately obvious to the layperson, but for the philologist, this term is reserved for a specific period in literary history (‘classical antiquity,’ ‘Weimar Classicism’); ‘tragic’ is certainly the loss of a wallet for the person affected, whereas for the interpreter of a drama, ‘tragic’ is a term from dramatic theory (‘the tragic fall’). One should be equally cautious with terms that are currently in vogue within one’s own field of study; when using them, one should be clear about their meaning: Not every conversation is a ‘discourse,’ not every difficult text is ‘hermetic,’ and not every work of art from the 1990s is ‘postmodern.’⁸

4.4 Avoid a feature-style writing style

Even though scholarly works in the field of theater studies draw on reviews, among other sources, to shed light on issues, the works

⁸ Helga Esselborn-Krumbiegel, *From Idea to Text: A Guide to Academic Writing*. 3rd rev. ed. (Paderborn, etc.: Schöningh UTB, 2008), 153.

are themselves far from being a review. Therefore, it is **unusual** to incorporate **literary-style turns of phrase**, use superlatives, or even classify works into categories such as “bad” or “good.” Of course, critics provide clear justifications for why they highlight something positively or evaluate it negatively; this field should therefore be left to them. This leaves theater scholars with the task of non-judgmental analysis of artistic works and aesthetic processes.

4.5 Tips for Improving Academic Writing Style

- Read works of fiction and/or **academic essays** by "experts" in the field and adopt the aspects and linguistic expressions that you find helpful
- **Read** your work **aloud** to correct grammatical or spelling errors and, if necessary, adjust the intonation and rhythm
- Go in-depth with structure:
 - Avoid mere descriptions and summaries of dramatic texts and productions; instead, focus on **analysis and interpretation**
 - Don't just summarize secondary literature; **use the sources to support your arguments** (“since,” “because,” “although,” etc.)
 - Organize your thoughts on the interpretation of your case study before you start writing
 - Determine the structure of your text in advance so that you know what you need to research and excerpt. This will also help you find a place in your paper much more quickly where you can incorporate your arguments and source excerpts

4.6 Use the historical present tense

Humanities texts are **generally** written **in the present tense**, which is referred to in academic language as the “historical present.” In the arts, the historical present tense primarily reflects the fact that most processes—including historical events—have not yet come to a conclusion, but instead continue as a “stumbling block” in subsequent events and consequential processes.

Thus, in his play **The Tempest**, Shakespeare *did* not *address* Prospero's thoughts of revenge; instead, they are renegotiated anew in every new production

. Particularly in contemporary theater productions, this act of discourse is repeatedly brought to the stage in a timely manner (and is both interpreted and expounded upon, and thus also continued). Fictional narratives—whether films, novels, plays, or performances—always enact a present during **renewed acts of reading or viewing**, the perception of which in the written treatment demands the historical present tense. All other events as well, from ancient battles to the nation’s current political situation, etc., are described in the present tense.

4.6.1 Using references to the past in the historical present

If it is unavoidable at a certain point in your work to express a past event in a past tense, the **perfect tense** is the appropriate choice, as it maintains a connection to the present through the auxiliary verb. In the perfect tense, the auxiliary verb is in a present form yet still marks a temporal distinction within a chronological sequence of events—here is an example: “In the 20th and 21st centuries, *Hamlet* still dominates the repertoires of contemporary theater in terms of the number of performances, even though Shakespeare wrote this drama as early as the beginning of the 17th century.”

4.6.2 Using future references in the historical present

The description of events yet to come is reserved for the **future tense I and future tense II**. Essentially, both tenses refer to the future from a present-day perspective, which is expressed by the auxiliary verb, which—as in the perfect tense—is in the present tense. This form can be used to clarify temporal differences within chronological sequences—for example: “Shakespeare wrote his *Hamlet* around 1603. In the 22nd century, this play will still dominate the repertoires of contemporary theater in terms of the frequency of its performances.”

4.7 Refining Written Language – Getting to the Point

To achieve the greatest possible linguistic precision, check your phrasing to see whether a **pronoun** such as “it,” “he,” or “she,” as well as

other **placeholders** such as “here,” “this,” or “one” have an actual point of reference and thus an actual meaning. It is equally possible that these “placeholders” do not refer to any word at all or to a different concept than intended, since the noun in the previous sentence is different from the one in “writing flow.” In phrases such as: “It is interesting to observe that [...],” it is often not sufficiently clear to the reader what “that” might refer to. Avoid such ambiguities by stating directly what you actually mean, e.g.: “When using this motif, it is crucial that [...]”.

4.7.1 No generalizations, no platitudes

Clichés and generalizations are neither value-neutral nor politically acceptable; rather, they are **polemical** and should therefore be avoided. You can recognize generalizations by frequently used signal words such as “all,” “everyone,” “one,” “we,” or by phrases like “accordingly, viewers feel this way,” “all viewers must...,” “that’s how it’s done,” “this is generally seen that way,” “humanity tends to,” or “in the 19th century, people wore hats.” In principle, it can be said that you should certainly establish general rules for specific cases if, for example, you are taking an inductive approach in your work. But even then, this established general rule applies only to a specific case, and even in this case, you must first prove the applicability of this rule.

Especially when it comes to audience reactions, one should also be cautious about making generalizing claims such as: “All audience members had to laugh here,” or: “The audience was reminded of 9/11 here.” A more cautious and nuanced approach would be: “In the performance I attended, many audience members had to laugh at this point.” Or: “Given the image of the Twin Towers and the recorded sound of a plane, it stands to reason that many audience members felt reminded of 9/11.”

4.7.2 Use technical terms

A “barrage” of foreign words does not help make the text more scholarly. Technical terms are rather meant to sharpen **precise argumentation** by, for example, distilling descriptions of facts that would otherwise span several lines into a simple common denominator. This way, you can

use the technical term “diegesis,” for example, instead of having to say every time, “a fictional world evoked by a work of art that functions according to its own fictional rules and is thus distinguished from reality, which is described as extradiegetic.”

With technical terms, (direct) **word repetition** is often unavoidable, as attempting to find alternatives here creates confusion and comes at the expense of precision. So stick with “diegesis,” for example, instead of suddenly referring to ‘lifeworld,’ ‘film reality,’ or ‘plot level’ just to avoid repetition.

4.7.3 Avoid nominal style

The “golden rule”—that complex ideas require a complex level of expression—is certainly valid. However, scientific language also means that complex trains of thought are rendered as simply as possible to ensure clarity. One flaw that has crept into scientific articles is the so-called “nominal style”⁹, in which countless nouns are strung together. The idea behind this is that the layers of meaning in the nouns, through the complexity of their conceptual associations, are intended to achieve the effect of an intellectual writing style. As this last clause already illustrates, such a nominal style is not only difficult to follow, it also simply reads awkwardly. Stick to a **direct** and **clear** writing style that is **easy to read** and **coherent**, but can certainly be lively and persuasive. After all, the example sentence could also be phrased this way: In the nominal style, countless nouns are strung together with the intention of appearing as intellectual as possible through ambiguity.

4.7.4 No nested sentences

Furthermore, “nested sentences” with multiple relative clauses or other subordinate clauses do not aid the reader’s comprehension but often distort the sentence’s meaning because too much information is crammed into a single place. Every piece of information requires its own space to fully unfold. Therefore, try to avoid cramming too much information, facts, etc., into a

⁹ Noraseth Kaewwipat, “Nominal Style in Contemporary German,” in *TDLV-Forum. Journal of Language, Literature, and Culture*, vol. 6 (Bangkok: Thai Association of German Teachers, 2001), 21–39.

sentence and instead construct **shorter sentences**. A subordinate clause or a sentence extension is perfectly sufficient, as long as the remaining facts, arguments, etc., are distributed across additional sentences. If a **sentence** spans **four lines** or more, it is best to break it down into separate sentences.

4.7.5 Use filler words sparingly

Filler words distract from the main point and are therefore kept to a minimum—the minimum needed to guide sentence stress or create a rhythmic flow. Such filler words are often so-called “softeners” that **weaken** statements and **arguments** that are actually intended to convey strong conviction: “maybe,” “possibly,” “actually,” “perhaps,” or “apparently,” etc.

4.8 The ‘I’ in Academic Writing

In your research, you will reach points where you must **take** a **stance** regarding secondary literature or other theorists. Either because you have arrived at different conclusions than they have, or because, in your opinion, there are logical flaws in their arguments. Feel free to describe complications that have arisen or are arising during research, structuring, definitions, etc. You may not be able to resolve these difficulties, but you can **highlight** them and thereby raise awareness in your work of how you are addressing these issues.

In such situations, you will quickly encounter the problem of how to formulate your criticism, your solution to the problem, etc. Regarding the “first-person perspective,” from today’s perspective, one can state:

“The ban on the first-person pronoun no longer seems appropriate to me. ‘A scientist does not say “I”’ stems from a mindset that denies the role of the scientist. Linguistic studies show that scientists do indeed use the first-person singular in their texts. However, students should clarify in advance whether they are permitted to use the first-person form, as scholarly opinion is divided.”¹⁰

English-language academic literature, in particular, makes its influence felt in this regard, as the use of the personal pronoun ‘I’ has now become

¹⁰ Uwe Manschwetus, *Ratgeber wissenschaftliches Arbeiten* (Lüneburg: Thurm Wissenschaftsverlag, 2017), 257.

common practice. The differing approaches to this issue among your instructors mean you must **clarify** the use of **the “first-person perspective” in advance**. However, it is a matter of preference and not of “right” or “wrong.” If you choose a style without the “I-perspective,” be careful **not** to use **too many passive constructions** that imply an acting subject. This can be misleading, as it remains unclear who or what is acting.

4.9 The ‘we’ in academic papers

The use of the pronoun “we” is at odds with common practice in theater studies, where “we” is viewed as an outdated strategy to draw the reader too obviously to the authors’ side. As an author, **do not** use “we” in a way that includes both you and your readers. However, if you are writing from the perspective of a research group involving multiple people, the use of the pronoun “we” is appropriate. In this latter case, the same approach is recommended as when using the personal pronoun “I.”

4.10 Gender

It is no longer customary to use the masculine form of generic terms without reflection (“the spectator, the actor, the critics”). However, there are still no fixed rules regarding what gender-sensitive language should look like. We recommend, however, that you **consider** this **issue** and opt for solutions such as “spectators*,” “spectators and spectators,” or “the audience.” Alternatively, you can indicate at the beginning in a footnote how you will proceed (e.g., “For general references to people and groups, I use the masculine form for better readability, but the feminine form is always implied.” or: “In this work, for the sake of readability, the masculine or feminine form is used interchangeably for general terms referring to people and groups—but other genders are always implied.”).

4.11 Ensuring Clarity

The clarity of a text helps readers find their way around. To achieve this,

essential that elements that belong together are **presented** in the same **context**.

4.11.1 Definitions of Terms

Terms should be defined and explained when they ...

- ... **differ** from their everyday usage,
- ... are otherwise **incomprehensible**,
- ... are **controversial or subject to historical change**.

So it may well be that in a specific context you have to explain the term “music” because it can be understood differently in the 20th century than in the 19th century, and also differently than we use it in everyday language.

In her guide to academic writing, Esselborn-Krumbiegel adds

From Idea to Text:

Technical terms are always part of the foundation of a paper. If their use is controversial, you should first inform yourself about the **current state of the conceptual discussion** in order to then make a well-founded decision regarding a definition. You can quote your definition verbatim with a reference to your source and then consistently use this terminology throughout. To avoid a shift in the frame of reference, however, you should use a term **consistently throughout the entire paper** in the same sense once it has been chosen.¹¹

Here is how to handle definitions:

- Highlight the first mention with ‘**single quotation marks**.’ You can then always refer to this definition without having to cite it again.
- Consult **specialized encyclopedias** such as the *Metzler Lexikon of Theater Theory*¹², the *Lexikon of the Humanities*⁽¹³⁾ or the encyclopedia *Music in History and the Present*¹⁴. In these, the discourse surrounding the term is traced in a manner as complex and diverse as you need for an academic paper (in contrast to reference works such as *Wikipedia* or *Duden*).
- **For key terms** that are **central** to significant parts of your research

¹¹ Esselborn-Krumbiegel, *From Idea to Text*, 153. [Emphasis added by the author.]

¹² Erika Fischer-Lichte, Doris Kolesch, and Matthias Warstat, eds. *Metzler Lexikon Theatertheorie*, 2nd ed., (Stuttgart and Weimar: J. B. Metzler, 2014).

¹³ Helmut Reinalter and Peter J. Brenner, eds., *Lexikon der Geisteswissenschaften. Sachbegriffe – Disziplinen – Personen* (Vienna, et al.: Böhlau, 2011).

¹⁴ Ludwig Finscher, ed. *Music in History and the Present: General Encyclopedia of Music*, 26 vols., 2nd rev. ed., (Kassel, etc.: Bärenreiter, etc., 1994–2008).

If you intend to draw on these perspectives, you should provide a definition in the main text as early as possible (e.g., in the introduction or at the beginning of the main body). To this end, consult various theorists to compare the different perspectives. Ultimately, explain why you have chosen a particular position or, in contrast to the positions mentioned, formulate your own definition, which you then explain accordingly.

- **Direct or indirect citation for controversial terms**, since the . The condition here, however, is that you can accept one of the various definitions from the scholarly literature and that it does not contradict your overall argument.
- In cases where the definition of a term has no impact on the rest work, there is also the option of **moving** the definition to a **footnote** by adding a footnote to the term to be defined.

4.11.2 Outlining with Paragraphs

Paragraphs help you structure **the logical flow** of your entire text. If three or more sentences follow one another within a paragraph that have little to nothing to do with each other, review the coherence of your argument once more. Nevertheless, link the arguments within the paragraphs to one another so that each paragraph does not stand alone. As a rule of thumb: A new paragraph introduces a **new thought** or a new aspect. Paragraphs vary in length, but you should generally aim for three to five paragraphs per page. As soon as a major change in topic is imminent, it makes sense to start a new chapter.

4.11.3 Subdivision through Syntax

Within paragraphs, in addition to **commas**, **semicolons**, or **parentheses**, you can also use the en dash—also known as the “*half-dash*”—for fine structuring. To ensure clear sentence structure, you can use the en dash to separate parenthetical phrases—as in this sentence and the one before it. The en dash (–) differs in length from the hyphen (-), which is used for word or syllable separation

. Separating a clause with a hyphen constitutes a punctuation error. For your information: On Windows, you can create an en dash using the key combination *Shift + Ctrl + -*. On a Mac, however, use the key combination *Alt + -*.

4.12 References and Bibliography

In academic papers, if you wish to avoid being accused of plagiarism, you must prioritize transparency: Which sources and which literature did you use?

4.12.1 Logical, source- and literature-based argumentation

Two key aspects can be noted regarding academic language:

- Academic language substantiates statements with **source- and literature-based evidence**, as Valentin Groebner explains:

It must make the new information verifiable, that is, answer the question ‘Where does this come from?’. (After all, **footnotes, bibliographies**, etc., were invented for this purpose.) And finally, a text is scientific if it provides **sufficient information** about what can be done with it; in other words, if it answers the question: ‘Where does this belong?’ Scientificity is both a ‘what’ (something that no one knew before) and a “how”—**information** that can only take effect **in its proper context**.¹⁵

- First and foremost, it is important to distinguish between sources and literature (see also: 5.2). All **primary materials** you work with are sources: These can be plays, films, program notes, props, images, poems, tracts, etc. These sources are **the subject** of your investigation. The **literature, often also referred to as secondary literature**, generally consists of commentaries that either deal with and analyze your sources or present ideas, concepts, or methods that you apply to or relate to your subjects.

Example:

- *Source*: Shakespeare’s *Hamlet*
- *Literature*: Stephen Greenblatt’s biography of Shakespeare and Lawrence Senelick’s book on cross-dressing

¹⁵ Valentin Groebner, *Wissenschaftssprache. Eine Gebrauchsanweisung*. (Konstanz: Konstanz University Press, 2012), 37.

- Academic language is argumentative. Crucial to the success of your work is that you develop theses regarding a research question and support them with

arguments. To do this, you must be able to distinguish when you are making claims and when you are primarily describing something. Description is necessary to bring what you have observed to the reader's attention, but it should not be confused with your interpretation (What does what you have observed mean?) and analysis (How does this meaning arise, and how is what you have observed structured?).

Example:

- *Description:* At the beginning of the performance, a man walks across the stage.
- *Interpretation:* The man's walk at the beginning of the performance evokes a sense of the end times and depression, as he shuffles and walks slowly.
- *Analysis:* The man's walk is portrayed by actor XY with slumped shoulders and weary steps to a mournful piece of music (Chopin's "Marche funebre") in a dim light. All of this helps the audience interpret the walk as a foreshadowing of the character's depressing end.

You must learn to distinguish between **assertions** and **arguments**. An assertion ("The actress in the red dress symbolizes death.") is a statement that lacks context and justification. An argument links statements **logically** and **plausibly** so that they lead to a conclusion or synthesis. ("In the production xy, the color 'red'—though often associated with love or passion in everyday life—is linked to death in several instances. [provide examples here] Red is thus established as a sign of death within the context of the production. The actress's appearance in the final act in a red dress can therefore be interpreted as a sign of her approaching death.") This example also addresses a counterargument: a thesis is contrasted with an antithesis, and a well-reasoned synthesis weighs both against each other.

Furthermore, the entire paper should present a line of argumentation in which all parts (theoretical considerations, analysis of examples, conclusion) **develop and justify a thesis**. If you notice that parts of your paper do not contribute to the argumentation (e.g., mere summaries or the presentation of theoretical positions that you do not then use productively), you should

rework these parts accordingly—or delete them.

4.12.2 Incorporating sources and literature into the argument

In addition to presenting your own logical reasoning to support a thesis, you should also incorporate **research findings from secondary sources** into your argument to back up your claims and demonstrate that you are able to analyze the sources you have consulted.

- **General knowledge** such as “Shakespeare lived in the Elizabethan era” does not necessarily need to be cited, whereas any information that is not your own original insight must be. Simply listing it in the bibliography is not sufficient: the relevant reference must always be included in the text (or footnotes) at the appropriate place—honestly and clearly documented.
- **Copying passages directly or paraphrasing them** counts as a quotation and therefore requires a citation (If you do not cite the original source, you are guilty of plagiarism!).

Incidentally, citing sources by no means implies that you lack **your own ideas**. After all, every scholar builds upon previous work, expands upon it, or refutes and corrects the current state of research. By citing the literature you have researched, you position yourself among these scholars and demonstrate your competence in the field of source analysis. Treat the cited sources as if you were engaging in a dialogue with them, and incorporate quotations grammatically correctly and contextually into your own text to create a smooth reading flow.

4.12.3 How many source references and bibliographic citations?

- Different topics require different numbers of sources/references.
- There is no fixed rule regarding how many sources or references to use: what matters is that you have included **essential sources and references** for your topic
 - . Sometimes that might be just five, other times as many as 30.
- If possible, do not rely exclusively on one or two secondary texts.
- **Check the authority and validity** of the sources and references. An

introduction can be useful, but it is no substitute for more in-depth research into advanced scholarly contributions.

4.12.4 It's best to include bibliographic data right away

One tip has proven to be a great help when citing in academic papers: If you are excerpting a quote from secondary literature to possibly use it later in your paper, immediately note down the bibliographic data of the corresponding source along with the quote. The same applies when making copies, scans, etc. This way, you can avoid forgetting later which source corresponds to which quote.

4.13 Notes in the footnotes

Footnotes, by the way, are not merely placeholders for source references. They can also accommodate further comments, brief digressions—in other words, strictly speaking, researched material that **contributes only indirectly to the argument** and would otherwise interrupt the flow of reading: These include, for example, explanations (qualifications, additions, outlooks, or other supplementary citations, as well as brief discussions of the current state of research, etc.). Nevertheless, such notes must not degenerate into a “dumping ground” where you dump every note that you cannot otherwise fit into the paper. In this case, there is one final “golden rule” that can help you structure your paper clearly and in accordance with academic language: “*Kill your darlings!*”—as long as they do not **directly** contribute **to answering the overarching research question**.

4.14 Don't abandon your own writing style

After all these rules, there is one thing you should not forget: There is no *single* “correct” academic language, and you do not have to give up your own “voice” or style. The art lies in writing in an academic manner without being sterile, but rather in making the text personal and engaging. Once you've mastered the “obligatory” aspects, there's plenty of room for creative expression. Finding the right balance takes practice: with every term paper and thanks to feedback from those around you on your writing style, you'll continue to improve.

5 Citations, References, and Bibliography – *Style Sheet*

We have agreed within the Department of Theater Studies in Munich to uniformly use the [Chicago](#) citation system (in the footnote variant), which is widely used in the humanities and serves as the basis for many journals and publishers. The most important rules are listed here. Additionally, you can find further information in *the Chicago Manual of Style*, which you can consult online. A few preliminary remarks: The requirement to cite correctly has three main reasons in academia:

- Citing and providing references demonstrate that you are familiar with essential sources and positions (literature) on your topic and can use them effectively in your argumentation.
- Correct citations allow the reader to locate and verify the sources and literature yourself, to continue reading in context, and to form your own opinion.
- Citations and references are essential to prevent you from presenting the thoughts of others as your own. This constitutes plagiarism and is both a moral and a criminal offense. We assume that no one intentionally plans to plagiarize, but it can also happen “by accident”: by forgetting to clearly mark quotations or ideas from others as such.

5.1 Quotations

A fundamental distinction is made between “direct quotations” (verbatim reproduction in “quotation marks”) and “indirect quotations” (reproduction of an argument or idea without using the exact wording), both of which must be properly cited. Formally, direct quotations are always set in quotation marks according to German spelling conventions, i.e., with the opening and closing marks placed at the top and bottom: „...“ (note the form of the quotation marks here: bottom 99-form, top 66-form). This also applies to quotations in foreign languages (even if the quotation marks in the English original are both placed at the top), because marking it as a quotation is part of your German-language text. The original meaning of the quotation must not be distorted—even though it is taken out of context. Likewise, quotations must not be altered

; not even if the grammar of your sentence actually requires it—in this case, find a new formulation into which the quotation can be inserted without alteration, or paraphrase it. Omissions must be marked with ‘[...]’; typographical and grammatical errors in the original must be retained and marked with an inserted ‘[sic]’ after the original error. However, this does not include old spelling conventions: you do not need to mark every ‘daß’ with [sic].

Think carefully about how you **incorporate quotations into your text**. Is it important to include the quotation verbatim? Would paraphrasing improve the flow of the text? This can help, for example, to avoid sudden shifts in language in the middle of a sentence when working with sources in a foreign language. It is very important that you **work with the quotations**, treating them as dialogue partners: You should never simply

“speak for themselves,” but rather introduce/embed them, evaluate them, and make clear what function the quote serves in your argument. If you make minor changes (e.g., in word order), you can indicate this as follows: The original text (“postdramatic theater is difficult to define”) becomes: It becomes apparent that “postdramatic theater is difficult to define.” An example of omissions for grammatical reasons is, for instance: “In doing so, the actual and fictional experiences and inspirations of the actors were incorporated.” The passage modified in the term paper reads as follows and should be presented accordingly: In her work *Point of No Return*, which premiered at the Kammerspiel München, “actual[] and fictional[] experiences and inspirations of the actors are incorporated.” The ellipsis brackets are therefore appended directly to the modified word without a space.) According to Chicago style, punctuation marks may be placed within quotations (e.g., “That “Brecht still has something to say to us,” many theater makers note.)

Likewise, you must reproduce any formatting (bold, italics, underlining, etc.) as it appears in the original. However, you may also add your own formatting and must indicate this. To avoid misunderstandings, add the following to the reference at the end as needed: “[Emphasis in the original]” or “[Emphasis added by the author].”

Shorter quotations are integrated into the syntactic context of your sentence or paragraph. Longer quotations (three lines or more) are indented as a separate section. This also changes the formatting: For so-called “free-standing quotations,” quotation marks are omitted; they are set with single line spacing

and a smaller font size (11 pt) with a 1 cm indent on both the left and right. See also the style template, which you can find as a separate download. Indirect quotations and references to further literature/sources must always be marked with “Cf.” in the footnote and—where applicable—provided with the page number of the relevant passage.

As a general rule, sources are cited in academic papers in two places: once in the text where the citation appears, and once in the bibliography at the end of the paper.

5.2 The Bibliography and List of Sources

1. It is advisable to distinguish between sources (sometimes referred to as primary literature, but which may also include audiovisual sources) and secondary literature by using two subheadings. Primary sources include, for example, the plays, films, performances, or poems you are analyzing; secondary sources primarily consist of the academic literature on your topic. Exactly how you structure your bibliography also depends on the topic. However, what matters is not necessarily the *medium* of the source, but its *function* in the paper. For example, it usually makes more sense to classify an academic article from an online journal under secondary literature rather than under “Internet sources” alongside blogs and YouTube clips.
2. What constitutes a source and what constitutes literature also depends on the context of your work. As a general rule, however, artifacts and artistic texts tend to be classified as sources, while academic texts are classified as literature.
3. Literature and sources are sorted alphabetically by the authors’ last names. Multiple texts by the same author are sorted chronologically by publication year, and after the first entry, the name is replaced by a so-called em dash (keyboard shortcut [here](#)):

Example:

Tambling, Jeremy. *Opera, Ideology, and Film*. New York: St. Martin’s Press, 1987.

—. *A Night in at the Opera: Media Representations of Opera*. London: J. Libbey, 1994.

5.2.1 Stand-alone publications

The basic principle for all entries is that the author, title, and other details are separated by periods. In the following table, additional information or deviations from the English-language Chicago Manual of Style are indicated with arrows. Bibliographic entries **always** end with a period. **Abbreviated forms** of bibliographic entries appear only in footnotes (see 5.3).

Type of Publication	Citation
Book, one author	{Last name, First name}. {Title}. {City}: {Publisher}, {Year}. Laban, Rudolf von. <i>Choreutics. Foundations of the Theory of Spatial Harmony in Dance</i>. Wilhelmshaven: Friedrich Noetzel, 1991. ➤ Titles of standalone works are always in italics! ➤ Please note: For titles of English-language works, all words are capitalized except articles, conjunctions, and prepositions, , e.g., <i>Sitting on the Floor in an Empty Room</i>. In case of doubt, follow the spelling of the original source!
Book, multiple authors or locations	{Last Name, First Name} and {First Name Last Name}. {Title}. {Place} and {Place}: {Publisher}, {Year}. Schneider, Rebecca, and Gabrielle Cody. <i>*Re:direction: A Theoretical and Practical Guide*</i>. London and New York: Routledge, 2002. ➤ Chicago: In German, use “und” instead of “and.” ➤ For English titles, capitalization is retained
New edition	{Last name, First name}. {Title}. {Edition}. {Place}: {Publisher}, {^{number} Year} [{Year of first edition}]. ➤ For the year, you can use a superscript number before the year to indicate which edition it is. Balme, Christopher. <i>Introduction to Theater Studies</i>. 5th revised and expanded ed. Berlin: Schmidt, 2014 [2000]. Or: Balme, Christopher. <i>Introduction to Theater Studies</i>. Berlin: Schmidt, ⁵ 2014 [2000]. ➤ The information in square brackets indicates when the book was originally published. However, this information is optional
Multi-volume	{Last Name, First Name}. {Title}. {Number of Volumes}. {City}: {Publisher}, {Year}. Fischer-Lichte, Erika. <i>Semiotics of Theater</i>. 3 vols. Tübingen: Narr, 1983. Or: Fischer-Lichte, Erika. <i>Semiotics of Theater. Vol. 2. The Performance as Text</i>. 3 vols. Tübingen: Narr, ³ 1995 [1983].
Edited book	{Last Name, First Name}, ed. {Title}. {Place}: {Publisher}, {Year}. Inkognito, Guy, ed. <i>Actors, Sensations, Spectators. Circus Aesthetics on Stage</i>. Munich: Georgerverlag, 2011. ➤ In German, use “ed.” instead of “ed.”
More than three editors and/or locations	{Last Name, First Name} et al., eds. {Title}. {City} et al.: {Publisher}, {Year}. Brüstle, Christa et al., eds. <i>Out of Sync. Rhythm in Art, Culture, and Nature</i>. Bielefeld, etc.: Transcript, 2005. ➤ Chicago uses “et al.” only when there are 10 or more authors or editors. In German, it is common to use “et al.” starting with four authors or editors.
Academic publication or Thesis (BA/MA/Dipl./Diss.)	{Last name, First name}. “{Title}.” {Type of publication}, {University}, {Year}. Smith, John. “Many, Many Toads. The Toad on Stage.” Habilitation thesis, Ludwig Maximilian University of Munich, 2011.

	Doe, John. "Death on Stage." Dissertation, University of Exeter, 2005.
Online journal	{Last Name, First Name}, ed. {<i>Journal</i>}. {City}, last accessed on {Date}, {URL}. Melley, Christopher et al., eds. <i>Synæsthesia. Communication across Cultures</i>. Okinawa et al., last accessed May 3, 2012, http://synaesthesiajournal.com/. ➤ <i>The date can also be written as 03/05/2012. When month names are used, the short forms (May, June), while the long ones (Dec., Nov.) are abbreviated. Choose one format and be consistent.</i>
Translated work (especially for primary literature)	{Last name, First name}. {<i>Title</i>} [{<i>Original title</i>}]. Trans. {First name Last name of the translator}, {City}: {Publisher}, {Year}. Sterne, Laurence. <i>Tristram Schandi's Life and Opinions [The Life and Opinions of Tristram Shandy, Gentleman]</i>. 3 vols., trans. Johann Joachim Bode, ed. Julius Bierbaum, Munich: G. Müller, ² 1921.
Programs	{Theater}, ed. {<i>Title of the production</i>}. Program, ed. {First name Last name of the editor or dramaturg}, {City}, {Season Year}, Prem. {Premiere date}. Swedish National Theater Borgsenholm, ed. <i>Man Is Man. Comedy</i>. Program, ed. Otto McLullaby, Borgsenholm, 2010/2011 season, premiere Oct. 22, 2010. Munich Volkstheater. Ed. <i>No Flowers in the Streets</i>. Program, Ed. Rose Reiter, Munich, 2017/2018 season, Prem. June 22, 2018.
Program	{Theater}, Ed. {<i>Title of the Production</i>}. Program, {Location}, {Season Year}, Performance {Performance Date}. Swedish National Theater Borgsenholm, ed. <i>Man Is Man. Comedy</i>. Program, Borgsenholm, 2010/2011 season, performance Oct. 25, 2010. Munich Volkstheater. Ed. <i>No Flowers in the Streets</i>. Program, Munich, 2017/2018 season, performance June 27, 2018.

5.2.2 Non-standalone & non-scholarly publications

"Non-original publications" primarily include articles, essays, and all other contributions in anthologies, journals, and similar collections of texts. Unlike the original publications discussed so far, the titles of such articles, etc., are placed in "quotation marks," while the title of the book or journal in which the text appears is set *in italics*. In the bibliography, you should list the author of the text from which you are citing.

Type of Publication	Entry
Part of an anthology (collection of essays, compilation)	{Last Name, First Name}. “{Essay Title}.” In {Book Title}, ed. {First Name Last Name of Editor}, {Page–Page}. {City}: {Publisher}, {Year}. Hulton, Dorinda. “Joseph Chaikin and Aspects of Actor Training: Possibilities Rendered Present.” In <i>Actor Training. Second Edition</i>, ed. Alison Hodge, 164–183. London: Routledge, 2010. ➤ Quotation marks are also placed according to German spelling conventions for English titles and quotations (first at the bottom and then top: “...”), because marking the text as a quotation is part of the text written in German. ➤ In Chicago style, only the changed page numbers are given and a dash is used: 164–83. This is unusual in German, so please follow the format given above.
The author of the chapter and the book are the same	{Last Name, First Name}. “{Article Title}.” In {Book Title}, {Page–Page}. {City}: {Publisher}, {Year}. Brower, Kate Andersen. “Backstairs Gossip and Mischief.” In <i>The Residence: Inside the Private World of the White House</i>, 207–222. New York: Harper, 2015.
Author and editor are (partially) the same	{Last Name, First Name}. “{Article Title}.” In {Book Title}, ed. by the same author, {page–page}. {City}: {Publisher}, {Year}. Roesner, David. “The Mechanics of Noise: Theatricality and the Automated Instrument in Heiner Goebbels’ Theatre and Pat Metheny’s Jazz.” In <i>Theatre Noise. The Sound of Performance</i>, ed. by Lynne Kendrick and the same author, 149–163. Newcastle: Cambridge Scholars Publishing, 2011. Schröder, Julia H. “On the Drawings of Robert Wilson.” In <i>In the Listening Room Before the Stage. Theater Sound by Hans Peter Kuhn for Robert Wilson and by Leigh Landy for Heiner Müller</i>, ed. by the author, 219–220. Bielefeld: Transcript, 2015.
Journal Article	{Last Name, First Name}. “{Article Title}.” {Journal} {Volume}, {Issue No.} ({Month or Season Year}): {Page–Page}. Auslander, Philip. “Musical Personae.” <i>The Drama Review</i> 50, no. 1 (Fall 2006): 100–119.
Newspaper article	{Last name, First name}. “{Newspaper article}.” {Newspaper}, {Date}, {Page}. Iden, Peter. “No Netzer emerges from the depths of the room. Only choral shouting and gesticulating: Einar Schleef and Elfriede Jelinek’s ‘Sportstück.’” <i>Frankfurter Rundschau</i>, Jan. 26, 1998, 51. Dössel, Christine. “Not for the faint of heart. What is it like to go to the theater for work? On the joys and sorrows of a critic.” <i>Süddeutsche Zeitung</i>, Oct. 6, 2022, last accessed Nov. 3, 2022, https://www.sueddeutsche.de/kolumne/theater-kritik-journamismus-kunst-1.5665863.

Online article (academic)	{Last Name, First Name}. “{Article Title}.” {<i>Journal</i>} {Volume}, {Issue No.} ({Month or Season Year}): {Page–Page}, {URL or DOI}. Whitney, Frank P. “The Six-Year High School in Cleveland.” <i>School Review</i> 37, no. 4 (April 1929): 268, http://www.jstor.org/stable/1078814. Schoenfield, Miriam. “Moral Vagueness Is Ontic Vagueness,” <i>Ethics</i> 126, No. 2 (Spring 2016): 260–261, https://doi.org/10.1086/683541. ➤ <i>Here as well: DOI (Digital Object Identifier) references are to be preferred over URLs, as they are permanent links. In that case, there is no need to add “Last accessed on ...”</i>
Website posts with an author	{Last Name, First Name}. “{Post Title},” {Website Name/Host}, {Date of Post} or last accessed on {Date}, {URL}. Stopera, Dave, and Andrew Ziegler. “Sorry, Millennials, but you don’t stand a chance on this quiz,” BuzzFeed, March 31, 2020, https://www.buzzfeed.com/de/daves4/zu-schwer-fuer-millennials. Hocevar, John. “Report: Circular Claims Fall Flat,” Greenpeace USA, February 18, 2020, https://www.greenpeace.org/usa/research/report-circular-claims-fall-flat/. ➤ <i>In Chicago style, it reads “accessed April 6, 2016.” In German, however, it is as above.</i> ➤ <i>According to Chicago, the phrase “last accessed on ...” is only required if no publication date is available.</i>
Website posts without an author	{Host or website name}. “{Post},” {section, if applicable}, {date of post} or last accessed on {date}, {URL}. Münchener Kammerspiele. “Dionysos Stadt,” last accessed April 6, 2016, https://www.muenchner-kammerspiele.de/en/staging/dionysos-stadt. Bavarian State Ministry of Economic Affairs, Regional Development, and Energy. “Coronavirus Emergency Aid,” Services, Funding Programs, last accessed April 2, 2020, https://www.stmwi.bayern.de/soforthilfe-corona/.
Productions	{Last Name, First Name}. Dir. {<i>Production Title</i>}. {Author}. {Theater}, {Location}. Prem. {Premiere date}. Attended on {Date of performance visit}. Karabulut, Pinar. Dir. <i>No Flowers in the Streets</i>. Based on Federico García Lorca. Münchner Volkstheater, Munich. Prem. June 22, 2018. Attended on June 25, 2018. Rasche, Ulrich, dir. <i>Agamemnon</i>. Aeschylus. Residenztheater Munich. Prem. December 8, 2023. Attended on December 10, 2023. ➤ <i>It is also possible to list the performance by its title:</i> {<i>Production Title</i>}. {Author}, dir. {First Name Last Name}, {Theater}, {Location}. {Premiere}. {Premiere date}. Attended on {Date of performance}. <i>Hamilton</i>. Music and lyrics by Lin-Manuel Miranda, dir. Thomas Kail, choreo. Andy Blakenbuehler, Richard Rodgers Theatre, New York, NY. Prem. Feb. 1, 2015. Attended on June 3, 2016.

Theater Reviews	{Last Name, First Name}, dir. {<i>Production Title</i>}. {Author}, {Theater}, {Location}. Prem. {Premiere date}. {Broadcast or recording medium}. {Date of broadcast, if applicable}. <i>Television:</i> Karabulut, Pinar, dir. <i>No Flowers in the Streets</i>. Based on Federico García Lorca. Münchner Volkstheater, Munich. Prem. June 22, 2018. Recorded by 3Sat, broadcast on: June 25, 2018. <i>In-house:</i> Karabulut, Pinar, dir. <i>No Flowers in the Streets</i>. Based on Federico García Lorca. Münchner Volkstheater, Munich. Prem. June 22, 2018. Theater recording from: June 21, 2018. <i>DVD for purchase:</i> Karabulut, Pinar, dir. <i>No Flowers in the Streets</i>. 1 DVD. Based on Federico García Lorca. Münchner Volkstheater, Munich. Prem. June 22, 2018. The Theater Edition. Harmonia Mundi 2018. <i>Musical theater:</i> McVicar, David, dir./Gardiner, John Eliot, cond. <i>Le nozze di Figaro</i>. <i>Opera in four acts</i>. 1 DVD. By Wolfgang Amadeus Mozart, Lorenzo Da Ponte, Royal Opera House, London: Premiere March 20, 2012. BBC 2013.
Films	{Last Name, First Name}, dir. {<i>Film Title</i>}. {Year of theatrical release}. {Location}: {Distributor or studio of the original theatrical film}, {Year of publication}. {Medium}, {Running time in min.}. Cuarón, Alfonso, dir. <i>Gravity</i>. 2013. Burbank, CA: Warner Bros. Pictures, 2014. Blu-ray Disc, 90 min. Handel, George Frideric. <i>Messiah</i>. Atlanta Symphony Orchestra and Chamber Chorus, cond. Robert Shaw. Performed on Dec. 19, 1987. Ansonia Station, NY: Video Artists International, 1988. Video cassette (VHS), 141 min. ➤ <i>It is also possible to list the performance by its title:</i> <i>Film title</i>, directed by: {First name Last name}. {Year of theatrical release}. {Location}: {Distributor}, {Year of publication}. {Medium}, {Running time in min.}. <i>Alamo</i>. Directed by John Wayne. 1960. Frankfurt/Main: Twentieth Century Fox, 2014. DVD, 155 min.
DVD extras, including accompanying booklet/booklet/blurb	{Last Name, First Name}. “{Type of extras}.” {<i>Film title</i>}, {Medium}. Dir. {First Name Last Name}. {Location}: {Distributor/Studio}, {Year of Release}. <i>Film extras:</i> Cleese, John, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin. “Commentaries.” Disc 2. <i>Monty Python and the Holy Grail</i>, special ed. DVD. Dir. Terry Gilliam and Terry Jones. Culver City, CA: Columbia Tristar Home Entertainment, 2001. <i>Booklet:</i> Veiel, Andres. “‘I wanted to make a film about growing up’—Andres Veiel in an interview with Jörg Tazsman.” <i>*Die Spielwütigen*</i>, DVD booklet, dir. Andres Veiel. Berlin: Timebandits Films, 2004. <i>Blurb:</i> Veiel, Andres. Dir. “<i>Die Spielwütigen</i>. DVD blurb,” Berlin: Timebandits Films, 2004.

TV/Series	{Last Name, First Name}, Creat. {Series}. {Location}: {Production Company}, {Year–Year}. <i>Overall:</i> Carter, Chris, Creat. <i>The X-Files</i>. USA: Ten Thirteenth Productions et al., 1993–2002. ➤ <i>The “Creator” is often the key person to name. In the absence of a standard German term, we stick with “Creat.”</i> <i>Individual episode on DVD (listed here by author):</i> Gilligan, Vince, Writer. “Unusual Suspects.” In <i>The X-Files</i>. Creator: Carter, Chris, Staff. Season 5, Episode 3, USA: 20th Century Fox Home Entertainment, 2002, 45 min. <i>Individual episode on TV (listed here by director):</i> Mayberry, Russ, dir. “Her Sister’s Shadow.” In <i>The Brady Bunch</i>. Creat. Sherwood Schwartz, staff. Season 3, Ep. 10, aired Nov. 19, 1971, ABC, 25 min. ➤ <i>Depending on the series, either the writer or director of the respective episode should be listed, but usually the writer.</i> ➤ <i>The authorship and “production” situation is more complicated for films—here you sometimes have to assess and decide which information is important for which medium. Sometimes it’s the director, sometimes the producer or creator, sometimes the studio, sometimes the film distributor, sometimes the DVD company....</i>
Streaming	{Last Name, First Name}, dir. {Film Title}. {Location}: {Distributor/Studio}, {Year of Release}, {Streaming Service}, {Runtime Min.}. Anderson, Paul Thomas, dir. <i>Punch-Drunk Love</i>. USA: New Line Cinema, 2002, Amazon Prime, 87 min.
Video platforms (e.g., YouTube)	“{Clip Title}.” {Additional Information}, {Date of Release}, {Platform}, {Length}, {URL}. “Lang Lang: <i>The Chopin Album</i>.” Interview by Jeff Spurgeon, Artists at Google, Oct. 15, 2012, YouTube video, 54:47, https://youtu.be/1d8xv1HHKtI. Lyiscott, Jamila. “3 Ways to Speak English.” Presented Feb. 2, 2014, in New York, NY. TED Video, 4:29, https://www.ted.com/talks/jamila_lyiscott_3_ways_to_speak_english. ➤ <i>According to Chicago, the phrase “Last accessed on ...” is only required if no publication date is available.</i>
Podcast	{Last Name, First Name}. {Title}, {Date of Publication}, {Platform}, {Duration}, {URL}. Roy, Rohan Deb. “Decolonise Science: Time to End Another Imperial Era,” In <i>Depth, Out Loud</i>, June 27, 2018. Podcast, 22:06, http://www.thevonversation.com/decolonise-science-time-to-end-another-imperial-era-podcast-98909. Roesner, David. “Collaborative Resonance. Bella Merlin and David Roesner Reflect on Three Joint Projects. Hosted by Miles Anderson,” <i>Staging Sound</i>, April 7, 2023. Podcast, 69:24, https://stagingsound.podigee.io/10-new-episode.

Audio/CD	{Last Name, First Name}, comp. {Title}. {Medium}, cond. {Conductor}, {Orchestra}, {Location}: {Label}, {Year} [{Year of Recording}]. Bizet, Georges, comp. <i>Carmen</i>. CD, cond. Stefan Ehrfurcht, Borgsenholm Philharmonic Orchestra, Munich: Decca, 2011 [2009]. Rihanna. “Umbrella featuring Jay-Z.” CD, Track 1 on Rihanna, <i>Good Girl Gone Bad</i>, Island Def Jam, 2007. ➤ <i>The years indicate the year of release of the recording, with the year of recording in parentheses.</i> ➤ <i>In pop or jazz, the composer is not always identifiable or decisive; in such cases, the name of the artist may also be cited.</i>
Audio (Streaming)	{Last Name, First Name}, Comp. {Title}. {Medium}, Cond. {Conductor}, {Orchestra}, {Location}: {Label}, {Year of Recording}, {Streaming Service Link}. Bizet, Georges, Comp. <i>Carmen</i>. Spotify, Cond. Michel Plasson, Orch. National du Capitole de Toulouse, Paris: Warner Classics, 2003, https://open.spotify.com/intl-de/album/249X9ZjhWATM2KlkcCh9pt?si=AeKH3ckyQP6GXrt-C-kfvA. Rihanna. “Umbrella,” featuring Jay-Z, Apple Music, 2007, https://music.apple.com/de/album/umbrella-feat-jay-z/1441154435?i=1441154437.
Personal interview	{Last Name, First Name}. “Interview by {Your Name},” {Location}: {Date}. Lilienthal, Matthias. “Interview with Guy de Inkognito,” Munich: Nov. 28, 2017. ➤ <i>If the interview was not conducted in person, please note: (Interview via Skype/Zoom/phone).</i>
Personal correspondence	{Last Name, First Name}. Letter to {Your Name}, {Date}. {Last name, first name}. “{Subject}.” Email to {Your name}, {Date}. Lilienthal, Matthias. “Re: 2018 Schedule.” Email to Guy de Inkognito, Nov. 28, 2017.
Presentations	{Last Name, First Name}. “{Lecture Title}.” Lecture at {Conference Title/Event}, {Location/Institution}, {Date}. Inkognito, Guy de. “In an Unknown Land. Theater from Andorra.” Presentation at <i>Foreign Languages in Theater. 3rd Congress of Theater Interkulturell</i>, Ludwig Maximilian University of Munich, July 16, 2010.
Video Games	{Last Name, First Name}, Dev. {Game Title}. {Console}, {Location}: {Production Company}, {Year}. Brinckzsky, Jochen van, Dev. <i>Barbie Sims 2: The Fairy World</i>. Wii U, Kazakhstan: Pub. Nintendo, 2013. ➤ <i>Dev. stands for developer</i>
Notes	{Last Name, First Name}. “{Title of Piece},” {Title of Work}. In: {Title of Edition}. {Place}: {Publisher}, {Year}. Schubert, Franz. “Das Wandern (Wandering),” <i>Die schöne Müllerin (The Maid of the Mill)</i>. In <i>First Vocal Album (for high voice)</i>. New York: G. Schirmer, 1895.

	<i>Unpublished:</i> Shapey, Ralph. "Partita for Violin and Thirteen Players," score, 1966, Special Collections, Joseph Regenstein Library, University of Chicago.
Images or photos	{Last Name, First Name}. {Title}. {Date}. {Type/Material}, {dimensions, if applicable}. {Place of Publication or Museum}. McCurry, Steve. <i>Afghan Girl</i>. Dec. 1984. Photograph. <i>National Geographic</i>, cover, June 1985. Picasso, Pablo. <i>Bull's Head</i>. March 1942. Bicycle saddle and handlebars, 33.5 x 43.5 x 19 cm. Musée Picasso Paris. Jacobi, Nils. <i>Funny Cat Flying</i>. Photograph on shutterstock.com. Undated. https://www.shutterstock.com/image-photo/funny-cat-flying-photo-playful-tabby-2315020963. <i>Archival Material</i> {Title}. {Type of document}. {Year (if applicable)}. {Name of archive}, {Collection}, {Call number or Inv. No.}, (page number, if applicable). <i>Moritz Gottlieb Saphir</i>, lithograph by Hanfstaengl, 1830. German Theater Museum Munich, Inv. No. II 24056. <i>Licensed under Creative Commons</i> {Title}. {Type of document}. {Year (if applicable)}. {Name of archive}, {Collection}, {Call number or Inv. No.}, (CC license). 'Costume de Mr. de La Rive / Rôle de Pygmalion'. Engravings from <i>Costumes et annales des grands théâtres de Paris</i>, no. 2, 1787. Musik- och teaterbiblioteket, Stockholm, Litt. RAR 269:1-8, CC-BY.

5.2.3 Literature from the Internet

When dealing with electronic publications, with the exception of the aforementioned academic online journals or articles, you should generally exercise caution, since – unlike printed material, which can be verified, has been corrected by an editor and proofreaders, and thus can claim a certain degree of authority – anyone can publish anything on the internet.

Citing electronic sources (such as blogs) otherwise generally follows the same rules as citing printed sources. However, since websites often come and go, the currently available version of a text may have already been modified compared to the version you consulted, or the entire document may no longer be available online. Therefore, both the publication date and the date of your visit to the website should be included in the bibliographic citation. The page number is not included, even if you are citing from a printout—after all, the format of

be changed individually by each user and is therefore unverifiable.

5.2.4 Special Cases

If you encounter cases not covered in this guide, consult the detailed *Chicago Manual of Style* (an overview is available on the [homepage](#); you can access the actual book [online](#) via the BSB catalog), follow established guidelines, use your intuition, and create an appropriate reference that formally meets the criteria used. Such cases often cannot be resolved using a reference management program, but you may find a suggestion there as to which citation style might work. As a last resort, you can always consult your instructor.

5.3 In-text citations

In the text itself, insert a **footnote** after a direct quotation or at the end of a sentence or paragraph in which you have quoted indirectly. In the footnote, cite the source according to the principle explained above, with **the following specific guidelines**:

1. Instead of “Last Name, First Name,” use “First Name Last Name” here.
2. The publication details are now in **parentheses**.
3. In any case, you must specify the page number(s) you are citing here. If you are referring to two pages, you can abbreviate: 45f. If there are more than two pages: 45ff., or simply 45–51.
4. The full citation is provided only the first time. If you refer to the same text again, use either “Ibid.” (= *ibid.*) if the citation is *exactly* the same as in the immediately preceding footnote, or “Ibid., 45” if the source is the same but the page number is different.
5. If a subsequent citation does not follow immediately but is preceded by citations from other sources, use an abbreviated form of the source that has already been cited in full. This consists of the last name, short title, and page number. Here are a few examples that illustrate the principle:

Streaming	Paul Thomas Anderson, dir., <i>Punch-Drunk Love</i> (USA: New Line Cinema, 2002, Amazon Prime), runtime 01:00:47. Charlie Brooker et al., Writ. “Fifteen Million Merits,” in: <i>ibid.</i> [Creat.]: <i>Black Mirror</i>. Staff. 1, Ep. 2 (UK: Zeppotron et al., 2011, Netflix), TC 00:42:33.	Anderson, <i>Punch-Drunk Love</i>, TC 01:00:47. Brooker, “Fifteen Million Merits,” TC 00:42:33.
Video Formats (e.g., YouTube)	“The Untold Truth of the Night King,” May 12 2019, YouTube video, https://youtu.be/f3ziFY6n5KE. TC 00:00:47	“The Untold Truth,” TC (Titles may be paraphrased)
Performance	Pinar Karabulut, dir., <i>*No Flowers in the Streets*</i>. Based on Federico García Lorca (Münchener Volkstheater, Munich), premiere June 22, 2018. Attended on June 25, 2018. ➤ <i>For performances seen live, you do not need to specify the time.</i>	Karabulut, <i>In den Straßen</i>.
Images or photos/illustrations	Steve McCurry. <i>Afghan Girl</i>. Dec. 1984. Photograph. <i>National Geographic</i>, cover, (June 1985). Julian Baumann, <i>Dionysos Stadt</i>. Photography. Berliner Festspiele, last accessed April 2, 2020, https://www.berlinerfestspiele.de/en/berliner-festspiele/programm/bfs-gesamtprogramm/programmdetail_282732.html. ➤ <i>The footnote for illustrations follows text immediately after the title</i>	McCurry, <i>Afghan Girl</i>. Baumann, <i>Dionysos Stadt</i>.
Website/Internet source	“Balkan Romani,” Endangered Languages, Alliance for Linguistic Diversity, last accessed April 6, 2016, http://www.endangeredlanguages.com/lang/5342.	“Balkan Romani.” (If the author and page are available, adjust accordingly)
Podcast	Roy, Rohan Deb. “Decolonise Science: Time to End Another Imperial Era,” In Depth, Out Loud, June 27, 2018. Podcast, 22:06. http://www.the-conversation.com/decolonise-science-time-to-end-another-imperial-era-podcast-98909. Roesner, David. “Collaborative Resonance. Bella Merlin and David Roesner Reflect on Three Joint Projects. Hosted by Miles Anderson.” Staging Sound. April 7, 2023.	Roy, “Decolonize Science.” Roesner, “Collaborative Resonance.”

Deviations from the *Chicago Manual of Style* (for linguistic reasons)

Subject	Chicago	TWM
Quotation marks	Upper case according to English spelling	For all titles, follow the German spelling conventions above and below Hulton, Dorinda. "Joseph Chaikin and Aspects of Actor Training: Possibilities Rendered Present." In <i>Actor Training. Second Edition</i> , ed. Alison Hodge, 164–183. London: Routledge, 2010.
and	And London and New York	And Schneider, Rebecca, and Gabrielle Cody. <i>Re:direction: A Theoretical and Practical Guide</i> . London and New York: Routledge, 2002.
Editor	Ed. (for editor)	Ed. (for editor)
Number of contributors	Chicago uses et al. only when there are 10 or more authors or editors	In German, "et al." is used starting with four authors or editors. Brüistle, Christa et al., eds. <i>Out of Sync: Rhythm in Art, Culture, and Nature</i> . Bielefeld, etc.: Transcript, 2005.
Page numbers	In Chicago style, only the changed page numbers are listed and a dash is used 164–83	Complete page numbers: Specify page – page Hulton, Dorinda. "Joseph Chaikin and Aspects of Actor Training: Possibilities Rendered Present." In <i>Actor Training. Second Edition</i> , ed. by Alison Hodge, 164–183. London: Routledge, 2010.
Last accessed	In Chicago style, it reads "accessed April 6, 2016".	In German, "last accessed on ..." "Dionysos Stadt," Münchner Kammerspiele, last accessed April 6, 2016, https://www.muenchner-kammerspiele.de/en/staging/dionysos-stadt .

And now: Good luck!

6 Bibliography

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7 List of Illustrations

- Fig. 1: Example of a mind map. Source: *Gizmodo*, last accessed on October 2, 2018, <https://sploid.gizmodo.com/how-to-use-mind-maps-to-unleash-your-brains-creativity-1348869811/1355539409>.
- Fig. 2: Table of contents (excerpt) from Andreas Kotte: *Theaterwissenschaft*, p. 7 and Erika Fischer-Lichte: *Aesthetics of the Performative*, p. 5.
- Fig. 3: Draft schedule. Author’s table.

LMU Munich

Summer/Winter Semester

20xx Institute for Theater

Studies Course Type and Title

Instructor's Name

keine Seitenzahl auf dem
Titelblatt

linksbündig, 12 pt,
Zeilenabstand 1,5, Times
New Roman

Titel zentriert und
fett, 14 pt, Times
New Roman

**Title of the
paper –
subtitle (if
applicable)**

Author's name Student

ID number Major (HF/NF), semester

Street Address

Zip code City

Pho

ne:

Email:

Angaben Verfas-
ser*in, rechtsbün-
dig, 12 pt, 1,5,
Times New Roman

Title Table of Contents: left-
bündig, 14pt, fett, nicht nummeriert

keine Seitenzahl über dem
Inhaltsverzeichnis

Table of

Indent
sections
by 1 cm

1 Introduction (usually without subchapters)	1
2 Chapter 2.....	5
2.1 Section 1	6
2.1.1 Subsection 1.....	8
2.1.2 Subsection 2.....	9
2.2 Section 2.	11
2.3 Section 3	13
3 Chapter 3.....	14
3.1 Section 1	16
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3.2.1 Subsection 1.....	19
3.2.2 Subsection 2.....	20
4 Conclusion	22
Appendix.....	28
Bibliography	25
List of Figures	27

Unterabschnitte
einrücken um 2 cm

falls nötig

falls nötig

Tip:

Word now also offers the option to create a "dynamic table of contents": With this feature, changes to headings or page numbers are updated automatically. (see [here](#))

2.5 cm
margin
at the
top and
bottom

1 Main heading

14 pt, bold, numbered with a hanging indent if it extends beyond one

The main text then begins after a blank line without an indent, justified. Overall, it is recommended to work with [style sheets](#) like this one: You set up various formatting options in advance (headings, text with and without indents, indented quotes, and footnotes are the most common). Once the style sheet is created, you don't have to start over from scratch every time.

3.5 cm
margin on
the right

The following paragraph, on the other hand, begins with a 1 cm indent. This can also be automated, as shown here with the "TextmE" style setting. Paragraphs are three to six paragraphs. Paragraphs serve to structure a logical flow—therefore, not every sentence requires a new paragraph. If three sentences follow one another in your paper that have absolutely nothing to do with each other, you should review your argumentation again for coherence.

Zwischen
Text und
folgender
Überschrift
stehen zwei
Leerzeilen

1.1 This is what the chapter heading following 1. looks like

Abschnittsüberschriften 12 pt und fett.
Darauf folgt eine Leerzeile

Body text is always justified, in the Times New Roman font, and has a font size of 12 pt.

1.1.1 A subheading looks like this

Unterüberschriften 12 pt, nicht fett, zwei
Leerzeilen davor und eine danach

Quotations longer than three lines are indented or "set apart" as follows:

The quotation marks normally used for direct quotations are omitted. The font size is 11 pt, single-spaced, with a 1 cm indent on the right and left. For quotations within quotations, "double quotation marks" are used here. For quotations within the body text, "single quotation marks" are used.¹

After the quotation, the body text continues without indentation.

One blank
line after the
quotation

Footnote
formatting

¹ Word automatically inserts footnotes using the "Insert Footnote" command. They are only 10pt in size, justified, the font is also Times New Roman, they have a hanging indent (0.2 cm), and always end with a period. In the text, the footnote symbol is placed at the end of a sentence after the punctuation mark whenever possible.

1.1.2 Further information on text formatting

- Please use only *italics* **for emphasis** in the text, not **bold** or underlined text.
- **Work titles** are set in italics, but institutions and similar names are not (*Macbeth* at the Residenztheater, *Angie* by the Rolling Stones).
- **Foreign terms** that have not yet become established in the German language are also italicized: Bogart describes various *viewpoints*. But: he sent a selfie.
- **Media outlets and publications** are set in italics; however, if a company acts as the author or publisher, it is not italicized: The company Google published the book *Title* last year.
But: The article *Title* can be found on *Google*.
- It is important to distinguish typographically between a **hyphen**, such as in “audio-visual,” and a **dash**—as used here.
- **Authors' names** should be given in full the first time they appear in the text (Josette Feral describes in her book...), and only by last name thereafter (here, too, Feral...).

1.1.3 Some additional formatting guidelines

- The paper is generally submitted **electronically** as a Word and PDF document to the instructor via email, unless the instructor requests a paper version as well. If you use different software (Pages, OTD, etc.), please always convert/export to **Word** (and check!) before sending the document.
- The **declaration of originality** for term papers or similar assignments is generally not required to be submitted on paper. Instead, a scan of the hand-signed declaration is attached as the last page to the PDF file of the term paper or similar assignment: Submission of the declaration of originality is considered complete upon sending this complete document to the examiner and to the archive. Please always download the latest version of the form. Information on this can be found on the TWM website.
- In addition to the instructor(s), the paper must always be sent in cc to the archive for reasons of examination regulations
, the paper is always sent in cc to the **archive**:

- for BA students to batwmarchiv@lrz.uni-muenchen.de
- for MA: matwmarchiv@lrz.uni-muenchen.de
- When submitting, please be sure to include the following in the email **subject line**:
 - BA or MA/Lecturer's Name/Semester/Course Title/Student's Last Name

For example: BA/Roesner/Summer 2017/Analyzing Theater/Müller
- For **electronic attachments**, please include a CD, DVD, or USB drive , clearly labeled. Alternatively, you can store the data on a cloud service and include a link to it in the paper. In any case, the contents of the digital attachment should be listed on a separate page of the paper.
- State the **word count** at the end of the paper. This does not include the title page, table of contents, bibliography, and spaces (select the text and *then* click on "Word Count"), but it should include footnotes if you have included substantive content there. Substantive content includes anything that goes beyond a simple citation.