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HOW TO WRITE YOUR B.A. THESIS
A guide for students

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1. General information

1.1. The scope of the guide

In order to receive the B.A. degree from the Department of English each student must write a **B.A. Thesis**. This booklet aims to serve as a helpful guide through the process of thesis preparation, writing up and submission for those students who choose to write their theses in the Department. You should by no means consider the guide to be exhaustive, telling you everything that you need to know in order to create a successful thesis. You should have acquired many of the necessary skills in the course of your education already, and for the minutiae of formal presentation, discourse structuring, and stylistic usage rules you should refer to one of the many specialized books, some of which are given in the *Further reading* section at the end of this guide; for any specific problems you might encounter in the course of the work, please consult your thesis supervisor. We would be delighted to receive feedback on how helpful (or otherwise!) this guide proved, and will be happy to expand future editions with more material that students feel is important enough to be included; please send your comments to dsirola@ffri.hr.

The information that you will find here is grouped into several sections. Section 1 lists the relevant deadlines, the basic requirements for the thesis, as well as the academic fields in which a thesis can be offered, and gives advice on the choice of topic. Section 2 covers various aspects of thesis work, such as good note-taking, time-management, planning, outlining, organising the text and handling sources, and describes the role of the supervisor in the thesis preparation process. The basic formal presentation requirements, including suggested citation and bibliography formats, are covered in Section 3.

1.2. What you should write and when

During **your sixth semester** of study, i.e. the last semester of the three-year B.A. course, you are required to **choose and declare a** *topic* for your thesis (see the *Possible topics* section below), and **find a** *thesis supervisor* who is able and willing to supervise your work. The supervisor must be on the Department's academic staff and his/her academic work and interests should be closely related to the topic that you are proposing for your thesis. The topic is declared on a special **form,** which needs to be signed by your proposed supervisor.

Two bound copies of the finished thesis, together with a CD containing a copy of the thesis in an electronic format, **must be submitted at least two weeks before the date on which you propose to graduate.** You **may only submit your thesis after you have passed all your exams**.

The B.A. thesis, which **must be written in English**, should be a paper comprising about **40.000 to 50.000 characters (including spaces)**, which is equivalent to **about 6,000 to 7,500 words**. We therefore expect the finished work to be between **20 and 25 double-spaced pages** in length, exclusive of the bibliography and appendices, but inclusive of footnotes or endnotes. The successful completion of a B.A. Thesis in the Department of English is worth **3 ECTS points**.

Your completed thesis will be **graded** by two members of the Department - your supervisor and another faculty member whose field of expertise enables him/her to assess your work. This other faculty member will only see your thesis after it has been finished and submitted, and has no formal role in the supervising process. The grade that these two faculty members agree upon is the grade that you will be awarded for the thesis. You will be graded on both the **form and content** of your thesis; this **does** mean that bad English, including bad spelling, will drive your grade down. You will **not** be orally examined on the thesis: **there is no thesis defence**.

Unlike an M.A. or Ph.D. thesis, the B.A. paper need not (although it can) be **primarily** an original research project; rather, it can take the form of a report on sufficiently advanced relevant scholarly literature and present your **understanding** and **critical evaluation** of this literature. The project should be one which you are competent to pursue largely independently, with occasional guidance and input from your supervisor. The thesis should demonstrate **competence** and **scholarship** in your chosen area, displaying **wide reading** ranging beyond course-assigned material, and the ability to understand, synthesize, and discuss the literature

independently. You must show yourself to be capable of writing a work of scholarship, which entails investigating an academic problem independently, using appropriate research methods, evaluating and making appropriate use of relevant sources, engaging with them critically, and presenting your work in a clear, well-structured and scholarly manner.

1.3. Your topic

A B.A. thesis in the Department of English can be written in any of the following fields:

- **Linguistics**

- **Literature**

- **Translation**

- **Culture and civilisation of the English-speaking world**

The topic of a **Linguistics** or **Literature** thesis does **not** have to limited to the broad fields of English Language and Literature in English: you can write your thesis on any linguistic or literary subject, provided that a member of the Department is able and willing to supervise you in it. In addition, feel free to offer topics which span across two or more of the areas above; again, such topics will be accepted if a potential supervisor feels able to advise you on them.

A thesis in **Translation** should consist of **your translation of a text (or several related texts) from Croatian into English, and a commentary of the translation including a theoretical analysis.** The translation should comprise about **50%** of the thesis, and the remaining **50%** should be given over to commentary and analysis. The text, or texts, that you propose to translate for the thesis must be approved by your thesis supervisor as being suitable - in length, content, and level of difficulty - for this purpose before you embark upon writing the thesis. The exact nature of the commentary and analysis must likewise be discussed between you and your supervisor beforehand and decided upon before you start writing the thesis.

Since you have to officially declare your thesis topic in your last semester, you should give some thought to the thesis project well before that, so that you are able to do the following **in good time**: form an idea on what you would like to do, approach a faculty member in the Department with whom you wish to work and who is an expert in the relevant field, and ascertain whether they would be willing to supervise you. Bear in mind that there are certain **restrictions** as to the number of students that each faculty member is allowed to supervise at the same time: we are currently allowing ten students per supervisor. Obviously, if you are unable to find a supervisor for your first topic of choice, either because it is in a field that no-one in the Department is expert in, or because the possible supervisors are already over their quota of students supervised, you will have to change your original plan and choose another topic. It is actually a good idea to have not one, but two, three, or even four possible topics up your sleeve, because the unavailability of a supervisor is not the only reason a potential topic may be found unsuitable.

Perhaps the most obvious criterion when determining the feasibility of a potential topic is whether you find it interesting or not. Do not choose a topic you otherwise have little interest in just because you think, for whatever reason, that it's an "easy" one. Because the thesis is something that you *have to* do, by a certain deadline, you will almost certainly find it at least intermittently stressful even if it's on something that you are excited about and genuinely love doing. It will be extremely hard for you to motivate yourself, and do the actual work, if you find the subject tedious and uninspiring to start with.

In addition, you must have the skills and knowledge required to tackle a particular subject or engage in a particular kind of research. Do not choose a project that will require you to provide statistical results if you don't know how to do it and won't have time to learn, or one that necessitates consulting indispensable sources which are only available in a language you don't read.

A particular topic might simply not be viable in the circumstances. You must never forget that you only have a few months (during which time you will have to study for your exams as well) to write your thesis, and that it has a **word limit,** which must be taken seriously. When we say "roughly 20-25 double-spaced pages," we mean it; do not imagine that you can hand in a 50-page work and not get penalized for it. One of the most common mistakes that students make, and one that can have catastrophic consequences, is picking a subject that is simply too big to do anything sensible with in 25 pages and a couple of months, and only realizing this when it is much too late to do anything about it. The topic you choose should not

only be something that you are interested in, have perhaps already done some advanced reading in, and feel capable of doing justice to, but must be realistically **doable** within the constraints of time and space that are placed upon a B.A. thesis. This thesis is not the right place for that *magnum opu*s you would dearly love to bequeath to the world, or the pet project you have been thinking about since your freshman year, if it will take more time and require more space than you have at your disposal. It doesn't matter that you can't do it right now. Leave it for a master's or doctoral thesis, a journal article, or a book. Think of yourself as an apprentice scholar, and of the thesis as the piece of work that you have to produce as evidence that you have mastered the skills required to successfully complete one stage of your apprenticeship.

Another criterion that has to be considered is the availability of literature in the chosen subject. Sometimes there just won't be much that has been published on a particular narrowly defined topic, and sometimes the essential works will turn out to have been published in books or journals that you can only access via inter-library loans or by having friends and acquaintances from other cities send you photocopies. Again, remember that your time is limited.

The topic proposal(s) that you come up with should be rather **specific**. Do not just walk into your potential supervisor's office and say: "Oh, I don't know, I'd like to do something in syntax/English Romantic poetry/literary translation" expecting the supervisor to then think of possible subjects for you to explore and hand you several possible thesis titles on a silver platter; that is not the way it works. Try to narrow it down as much as you can: the clearer an idea of the potential subject(s) you have, the easier it will be for your supervisor to evaluate the proposal and suggest improvements. Even when a subject is fine in principle, for a variety of reasons (for example, a number of theses might already have been written in the Department on exactly the same thing) it may still be necessary to modify your original suggestion, by narrowing the topic down, expanding it, connecting it with another subject, or shifting the main focus slightly; very often, the final topic will be the result of a productive dialogue between you and your supervisor.

2. From the topic to the thesis

2.1. Time-management and planning

Good **time management** is essential. A thesis is not a short essay which can be dashed off in one caffeine-fuelled night. It is a much more substantial piece of work, and even a badly-done thesis requires time. Procrastination is your enemy. Every day you spend not doing a scrap of work is the day you will find yourself fervently wishing you could have back during that last week before the submission deadline, when you realise you still have impossibly much to do and impossibly little time to do it in. Things have a malicious habit of going wrong at the precise moment they will do the most damage. Your computer will pack up the day before submission and you will discover that your friend's emergency back-up machine runs a word-processing program that's incompatible with your document, the printer will run out of ink, the photocopier will jam, the bindery shop will close early on the very last day the thesis can be handed in. Unless you really, really want to age prematurely, do not leave things until the last minute.

The minute your topic is officially accepted, start planning your time. Always assume that every single thing is going to take much longer than you planned for, because it inevitably is. Force yourself to do an amount of work, however small, every day. The more you put the work off, the harder it will be to get back into it. If the particular bit you are working on is giving you trouble and you seem to be stuck, don't spend hours and days staring at it in misery; leave it and apply yourself to another part of the project that needs doing. When you come back to the tricky bit after a while, you will more often that not approach it from a different perspective without even realizing it, and the way forward will suddenly become much clearer. If at any point you feel that you have hit an actual impasse, that you simply don't know where to go with your project from there, do not hesitate to contact your supervisor and ask for advice.

2.2. The role of the supervisor

Your thesis **supervisor** is there to provide expert guidance and feedback on all aspects of your project. This includes: discussing possible thesis topics; guiding you in your choice of, and suggesting, relevant and available literature and other research resources; pointing out flaws in the structure, form and content of your thesis drafts; evaluating your research and presentation ideas and methodology; and giving advice, guidance and support on all other matters pertaining to the thesis.

The supervisor's duties most certainly do **not** include: coming up with subjects for your thesis because you "simply don't know" what you want to do; writing the thesis for you, either in full or in part; copy-editing your thesis for spelling or grammar; translating sources from languages that you don't read; doing your library or database research for you; instructing you in the basics of using libraries and databases; or reminding you to do your work.

Fairly early in the semester, after your thesis topic has been agreed upon, it is advisable that you prepare an **outline** of your thesis and show it to your supervisor who will then approve it or suggest changes. This outline should be a detailed plan for the thesis, consisting of: titles of chapters or sections and subsections in the proposed order, each followed by a very brief summary of what the section will contain; a description of any preliminary work - other than literature research - that you propose to do, such as collecting data by means of interviews, questionnaires, or experiments; and a preliminary bibliography. This way, you will not only provide your supervisor with a good idea of what does or does not need changing, rethinking, redefining, expanding, or cutting down, at an early stage, but help yourself get a much clearer idea of what it is that you intend to do and how exactly you are going to do it, by organising your arguments and laying out the overall structure of the thesis; this might be the first time you have actually thought out the organisation of the thesis. This first outline should, however, not be considered as set in stone: the structure of the thesis can, and in most cases will be, modified as your research progresses, your thoughts on its aspects change, the focus perhaps changes slightly, and more or different material is incorporated.

A **schedule for meetings** should be agreed between you and your supervisor; how fixed or flexible that schedule is, how often you meet and exactly how much work, and of what kind, you need to produce for each meeting is likewise up to the two of you, but you are the one who should take the initiative. The supervisor should return any work that you submit to him/her for

inspection in reasonable time, together with any comments. This feedback should then be discussed in the next meeting, together with any other points related to your project that the two of you wish to raise. Come to meetings prepared: think beforehand about specific questions, problems and ideas you need advice on. Don't be afraid to ask any kind of question related to your research, no matter how stupid you might think it is, or to admit to confusion or ignorance; your supervisor is there to guide you. During the meeting, note down what the supervisor is telling you, and ask for clarification of any points you are not certain you fully understand.

If you are unable to attend an already scheduled meeting, or have not been able to produce any of the work you were supposed to hand in at the meeting, take care to inform the supervisor in advance: the supervisor has to prepare for a meeting just as you do. If you haven't done all the work, bring in what you have done: it's better to get possibly crucial feedback on a partial draft as early as possible than to wait until more work accumulates when you're already behind schedule.

2.3. Handling the sources

Every time you use someone else's words, ideas, or information that is neither common knowledge nor an accepted tenet of your discipline, irrespective of whether you are giving an exact quote from another person's work, paraphrasing what they said, or summarizing it, you **must** acknowledge the source. This is called **citing,** and is covered in more detail in section 3.2.4. below. Please understand that just listing the source work in the bibliography is **absolutely not enough and does not count as acknowledgment**. Not acknowledging your sources amounts to **plagiarism,** will certainly result in your failing the thesis, and may have serious additional negative repercussions on your academic career. Whenever you are in doubt as to whether you should cite the source or not, always cite it. Remember to also give sources for any tables, figures, or appendices that you have taken over from somewhere else.

Failing to enclose an **exact quotation** within quotation marks or distinguish it clearly by using other methods, such as paragraph indenting or using a different font, even though the author has been properly acknowledged, is also incorrect and may even be treated as plagiarism, because by doing so you are implying that you paraphrased or summarised another person's work in your own words and from your own perspective when that is not the case.

In addition, failing to **cite properly**, e.g. by giving just the author and not the work (or vice versa), or just the author and the work, but no page number (this is acceptable only if you are actually referring to the whole work and not to a particular passage), is unforgivable scholarly sloppiness and it will drive you grade down. Giving the exact source not only constitutes giving credit to the original author, but informs other scholars and anyone else who reads your thesis of the existence of something that they might find useful in their own pursuit of knowledge, and enables them to look up the exact place in the source and check whether you have reported the source's words accurately and objectively or not. Incomplete citing is therefore considered to be at the very least disrespectful towards both the original author and your readers, and may even be construed as deliberate dishonesty.

Taking good notes is a crucial aspect of any scholar's research skills. You must be able to tell from your notes exactly who said what, in which work and on what precise page; you must be able to tell exact quotations from paraphrases and summaries; and, most importantly, you absolutely must be able to tell your own commentary on someone else's work, or ideas you had when reading it, from that work itself. It is perfectly possible to commit **inadvertent plagiarism** simply because one's research notes are chaotic and one mistakes another person's words for one's own. By the time you realise that you cannot distinguish what is what from your notes, usually when you are already writing up, it might be too late to go back to the source and solve the problem; even when you have time to spare, messy note-taking will cause you having to do the same work all over again, which is extremely annoying as well as time-consuming.

Get into the habit of **structuring your notes** in a very basic way that will, nevertheless, ensure mix-ups don't happen and the necessary information is included. Head each set of notes relating to the same work with information that tells you exactly where it is from; for example, don't just write "Lyons" if it is possible that at some point you will consult another work by John Lyons, or perhaps a work by some other person surnamed "Lyons," and so won't be able to tell which one a particular set of notes refers to. Write "John Lyons (1995)," or, better yet, "John Lyons (1995), Linguistic Semantics," because, again, you might end up using more than one work by the same author published in the same year, opening up the possibility for confusion. Mark each block of text, whether it's a quotation, a paraphrase, or a summary, with the number of the page on which the quotation, or the passage you are writing about, appears. If the original text runs on several pages, note clearly at which point it jumps from e.g. page 123 to page 124, and take care to note on which page it ends. If the original text appears in a

footnote, note down the number of the footnote as well as the page number, because you will have to provide that information when citing. Do not run different types of text (quotation, summary, your commentary etc.) together in the same paragraph, and devise some sort of system for distinguishing between them: for example, you can decide to always include direct quotes within quotation marks, place your paraphrases between two # symbols, summaries between two * signs, and your commentaries and related thoughts within two arrows. If you take notes using a word processor, you could simply use different formatting styles for each type of text, but be warned that styles can easily get jumbled, especially when converting between different file formats, but also when you are pasting in new text or shunting text around the document; it is therefore better to use formatting-independent markers.

Each work you cite in the thesis must be included in your list of references at the end of the thesis, and **full bibliographic information** on it must be given. This normally comprises the name(s) of the author(s), the exact title of the book, chapter or article, the name of the journal or edited book in which the article of chapter were published, the place of publication and the name of the publisher, and – for articles or chapters – the range of pages they appear on; check section 3.2.3. for details. You should note all of this information whenever you access a source for the first time. If in the last stages of your work, perhaps already perilously close to the thesis due date, you discover you are missing some of it, you will have to waste time on looking it up again, which will perhaps involve tracking down a copy of a barely accessible journal just in order to find out the page range for the article you are citing. In addition, you should note down the library or database where you found the work, together with its call-up number and any other relevant information (such as the password for the database, or the inter-library loan procedure), which will save time if you ever have to use it again.

From the very beginning of your research, you should start keeping a **separate file with all the relevant bibliographical information** on sources you have used, which you simply add to as you progress through your research. If possible, it is a good idea to use **bibliography software** (such as EndNote, or any of the similar freeware or shareware programs, for example BiblioExpress), which will make it very easy for you to produce bibliographies in a variety of publication formats and change the format as required; most of such programs allow direct importation of bibliographical information from on-line library catalogues into your database. A relatively short work such as B.A. thesis can be managed without such tools, but the longer

your bibliography, the more papers or theses you write, and the more publishers you offer them to, the more of your time and sanity these programs save.

Bear in mind that a passable thesis cannot be written by just stringing together quotations or paraphrases very occasionally interspersed with your own writing. Even if your thesis is meant to be an overview of the current state of literature, rather than a report on an original project, synthesising other people's contributions to scholarship and merely regurgitating information from the sources is not enough; your understanding and evaluation of the sources must form a significant part the work. Do not be afraid to disagree, wholly or in part, with a source, regardless of how great an authority the author whose opinion you are offering criticism on is. Never, however, disagree just for the sake of disagreeing and without good reason, and never just say "I think X is wrong here" or "X says that y, but we clearly have to disagree with that". You must always explain why you think that what X presents as facts is incorrect, that his/her arguments are unconvincing, that the conclusions are flawed, the premises faulty, and so on, and back it up with sound evidence or arguments of your own. Of course, all this goes for your own ideas as well: present your line of reasoning clearly and logically, and support it with arguments.

2.4. Thesis structure

A thesis consists of three distinct types of material: **the front matter, the main text with notes, and the reference or back matter**. The front matter includes the title page, the acknowledgements page, the abstract page, the contents page, and the lists of figures, abbreviations, and similar material, some of which is optional. The back matter includes appendices, the bibliography or list of references, and, for longer theses, optional indices. All of these, together with the notes, will be covered in Section 3 below; here follow some remarks on the structure of the main text.

The **text** must have a clear logical organisation, mirroring the development of your argument. The organisation is made obvious by the use of numbered chapters or sections, subsections, and paragraphs. The sections and subsections must be given titles which reflect their contents and, when looked at in isolation (such as on the contents page), must present a clear outline of the thesis. The text should begin with an introductory section (which can be

simply called Introduction), and end with a closing section (which will normally be called Conclusions).

In the **introduction** you should say **what** you are going to do, **how** you are going to do it, and **why**. You must define, clearly and succinctly, the topic of your research and its limits, its aim and scope. You need to explain what you are trying to do in the thesis and why you are setting out to do it – in other words, why you think the project needs doing and how it will contribute to scholarship – as well as what exactly you hope to have achieved by the end of it. If you have a specific hypothesis, or proposition, set it out clearly here. All questions that the thesis aims to offer answers to must first be posed in the introduction. You also need to explain and justify your **methodology:** describe exactly how you are going to achieve your goals – by looking at certain sources and using information from those sources in a certain way (synthesising, comparing and evaluating, for example), by designing a particular experiment and performing it in a particular way, and then evaluating your results and comparing them to other researchers' results and/or to your or someone else's expectations etc. – and say why you chose this methodology. In addition, the introduction must contain – usually at the end, although it could alternatively be integrated with the methodology subsection – a short overview of the overall organisation of the thesis, summarising, briefly and in order, what each section is about and how it relates to others and to the thesis as a whole.

The **conclusion** is where you restate the gist of the thesis, summarise the results, spell out their significance and relate them to the wider context of scholarship in the field. It should briefly restate the main argument(s) of the thesis, emphasising your own contribution to knowledge at each step. For each specific question that you asked in the introduction, you need to offer an answer in the conclusion. This is also the place to suggest what further work could and needs to be done on the topic, and to acknowledge aspects of it which your research has thrown up but you were unable to pursue due to limitations of time and space, or for other reasons. Here you may even suggest how you think these further lines of inquiry should be pursued. If you feel there is too little data on a particular aspect of the problem to reach any definite conclusion on it, don't be afraid to say so. Deciding, after a thorough examination of the data available and the ways in which they can be utilised, that they are insufficient to allow us to either state something with certainty or offer an informed assessment of probabilities, constitutes a valid result and contributes to human knowledge - in stark contrast to unfounded speculation which is sometimes engaged in merely in order to avoid admitting that we simply don't know enough as yet.

Everything in the **middle**, constituting the main body of your thesis, can be structured in different ways, depending on the kind of project that the thesis is a report on. If you are starting from a particular hypothesis, for or against which you aim to present some evidence, or a proposition which you wish to evaluate, you may first present the current scholarly opinions relating to the problem and the results that have been achieved by others so far. This will take the form of a literature review, outlining the state of research in your topic. If the project requires the collection and assessment of original data, or if for whatever reason the methods you will use are somewhat out of the ordinary, you can keep the methodology part of the introduction very brief and instead provide a separate section on your research methodology after the literature review. This section should contain a detailed description of your experimental procedures or questionnaire design, choice of sample and treatment of subjects etc. Here you should also clearly state how different possible outcomes of the experiment or survey would affect the research hypothesis. After that you should give the actual description of the experiment and the data/results it provided, explain their significance and then say how they compare to others' work and results and how they affect the overall picture of the problem.

If your thesis project is a report on literature, you might not need a separate literature review section: you could either have a long one and then follow it with a critical discussion of the literature, or present the literature and your critical evaluation of it together, with the thesis organisation then being based on, for example, chronological progression, different approaches to the problem employed by different authors, aspects of the topic discussed etc. A thesis that consists of a translation of a text and a commentary on the translation will have yet another sort of structure. You could simply follow the introduction by the translated text, perhaps prefaced by a short section explaining its linguistic, historical and literary context, and then place your commentary in one or several sections, which can be organised by your and your supervisor's choice of criteria.

Each paragraph, subsection, section, and the whole thesis, must be a **cohesive piece of discourse**: link parts of your text by using sentence connectors and seguing into paragraphs and sections. Explain very briefly at the end of each section why the following section is there, and how it advances your line of argument or relates to it. A previous section can likewise be very briefly (a line is enough) summarised at the beginning of a new section, and related to it.

Keep the word limit in mind; the line of argumentation should progress clearly and be taut and lean. What is superfluous should be **cut**, regardless of how fond you are of it; you can always use it in another paper (or even put it back into this one, should you change your mind

and decide it is relevant after all). Do not get unduly upset when you realise you have worked on a particular section for a very long time and you now find (or your supervisor finds) that it really doesn't belong in this thesis; in scholarship, it is perfectly normal to spend almost as much time deciding what to cut and how to cut it as you did writing it in the first place – it all plays a necessary part in the research process, and teaches you to exercise discipline in the presentation of your thoughts by learning to distinguish what is relevant to the matter at hand and what is not. Similarly, you might spend considerable time rewriting and polishing your **drafts** before you arrive at a version that you are satisfied with.

Never forget that you are not writing the thesis just for yourself, but for your **readers** as well. By the final stages of your thesis project, you will have spent a considerable amount of time researching the topic and redrafting your thesis. As a consequence, your command of the material will be quite impressive, and you will probably be able to locate each individual paragraph and explain its function in your sleep. You must, however, not forget that your readership, including your supervisor and the second marker (and any future students and scholars that may consult your thesis), does not necessarily possess such a detailed knowledge of your particular topic, nor have they made the same journey from title to finished work as you have. What is so clear to you that you feel it deserves only the briefest mention, or perhaps even none at all, might be completely new information, or a completely new way of approaching the information, to your readers.

After each section, try to go over it looking through the eyes of another scholar in your discipline: imagine that you are reading it for the first time, with no previous knowledge of the project, and watch for unclear and potentially confusing passages. Remind your readers every now and then at which exact point in the thesis they are, and what is going to come next. The questions you want to ask, the points you wish to make, important results or insights you want to present should be clearly flagged and drawn attention to.

There is nothing that will give you a better idea of how a scholarly work should be organised than reading papers in academic journals and scholarly monographs. In particular, look at papers that are of a similar length to your projected thesis and observe how they are structured, how the argument develops, how the sources are handled, and how the evidence is marshalled.

Remember to **back up your work** on an external medium at least once a day. Computing mishaps will not be taken as constituting a valid excuse for failing to submit your thesis in time, nor for submitting an incomplete or garbled version of it.

3. Stylistic and formal requirements

3.1. Language

Even though you will be writing the thesis in what is not your first language, you will be expected to show an excellent command of it on all applicable linguistic levels, including the choice of appropriate register and its competent use. The thesis must be written in **formal academic English**. Therefore, you cannot use slang or informal expressions, and you also cannot use contractions: instead of "don't," "isn't," "I've," "won't" etc., use the full forms "do not," "is not," "I have," "will not" etc. Avoid overusing the passive voice. Do not be afraid to use the first person when describing what you have done in your research, what you mean to accomplish in the thesis, what you think of a certain problem etc. However, use "I" to refer to yourself, not "we." The use of the authorial "we" is acceptable if you are co-authoring a work (which will not be the case with your thesis), or describing research undertaken by a group of people including yourself. "We" is also appropriate when it refers to yourself and the reader(s).

Do not ramble: write clearly and to the point. Avoid vagueness and using phrases that may sound serious and important but really have no content at all. Resist the temptation to include excurses into interesting facts or ideas vaguely connected to the topic of the thesis, but with no direct bearing on what you are writing about. Do not write in sentences that are more than seven lines long, and aim for shorter. If a paragraph takes up one whole page, split it into two or more shorter paragraphs.

Avoid pomposity and using very obscure words and syntactic constructions just for the sake of impressing your readers. Do not keep saying the same thing over and over again. Avoid repeating the same word or phrase several times in the same paragraph. By all means use a thesaurus, but use it wisely. In particular, do not use words you only vaguely understand. Beware of similar-sounding words with different meanings; if in the least doubt, always look them up. In addition to thesauri, and style and usage guides, you will find dictionaries of collocations very useful.

You can opt for either standard British or American **spelling**, but once you have chosen one, use it consistently, and bear in mind that your lexical choices should also be appropriate to the spelling variant you opted for. No spelling mistakes or typos are acceptable in the thesis.

Always keep in mind that running the text through your word-processing program's spellcheck is not enough! You will have to proofread your text the old-fashioned way, because the spellcheck cannot catch mistakes that result in one acceptable English word being substituted for another, in misplaced or omitted punctuation marks, in whole words or groups of words being repeated, or mistakes in words, such as personal names, that don't exist in the spellcheck's dictionary. It is a good idea to give the final draft of your thesis to another person to read and check for typos and other errors, because after you have spent so much time with the text and gone through it repeatedly, your brain will start substituting correct forms – the forms it knows *should* be there – for what your eyes actually see.

3.2. Formal presentation

3.2.1. General remarks

The thesis must be **word-processed** (you can use any program you wish, as long as it is capable of handling basic formatting requirements, such as different font styles and sizes, footnotes, tables etc.) and **printed out** single-sided on A4-size printer- or photocopier-quality white paper**.** Leave a **margin** of about an inch at the top and bottom and on the left and right hand sides; depending on the type of binding you wish to use, the left hand margin may be slightly wider. Use a laser or ink-jet printer, and make sure that the toner or ink are not running low, resulting in very light print-out or white stripes on the page. Use only black ink or black toner for the text.

The finished thesis should be submitted **in two hard copies**, both in some form of **binding**: soft binding and spiral binding are perfectly acceptable, although you may have your thesis hard-bound if you so desire. You must at the same time also submit a **CD containing your thesis in an electronic format**: .doc, .rtf and .pdf are all acceptable. The version of the thesis on the CD must be exactly the same in all text and formatting particulars as the hard copies.

The **font size** for the main body of the text should be **12**. In principle, your choice of **font** is free, but please refrain from using "fancy" or "artistic" fonts that hinder the reading process and distract from the text itself. A clear, no-frills, easy to read font like Times New Roman or Arial is what you should be aiming for. Whichever your choice, use **the same font** throughout the thesis (unless you need to use special characters from other fonts – such as IPA

transciption or Greek letters – which are unavailable in your primary text font); exception can be made for section and subsection titles.

The body of the text must be **double-spaced** and **justified;** left-alignment results in lines of uneven length, which give a sloppy appearance to the text. The first line of each paragraph must be indented, and paragraphs must not be separated by extra spacing.

All the pages of your thesis except the title page and the **front matter or preliminary pages** - the abstract page, the table of contents, the list of abbreviations etc. - should be numbered, using Arabic numerals. You may number the preliminary pages separately if you wish, but use small Roman numerals. In that case, the title page should be counted, but **not** numbered (so your abstract is on page ii). The **page number position** should remain constant throughout the thesis.

3.2.2. Front matter

The **title page** of your thesis should contain **all of the following information, and nothing else**:

1. your full name
2. the title of the thesis
3. the words: "Submitted in partial fulfilment of the requirements for the B.A. in English Language and Literature and /Other Subject/ [*or /Other Subject/ and English Language and Literature, depending on what your A/B or A1/A2 subjects are]* at the University of Rijeka"
4. the submission date
5. the supervisor's full name and title

The exact arrangement of the information on the page is up to you, but the title of the thesis should be centered, and in a larger font than the rest of the text. If the title of your thesis contains words or phrases in languages other than English, or the title of another published work, these should be italicised.

The title page should be followed by an **abstract** – a brief and clear summary of the thesis, no more than 200 words in length. It can include the organisation of the thesis, a

statement of the problem treated, the sources of data, the conclusions etc. This is in turn followed by a **table of contents:** this should list all the section and subsection headings, as well as all parts of the the front matter (except the table of contents itself) and back matter, in the order they appear in the thesis, together with the number of the page on which each begins. If you feel you also need lists of figures, abbreviations, special conventions used etc., place them immediately after the table of contents. Each of these should begin on a new page and be introduced by a heading: "ABSTRACT," "TABLE OF CONTENTS," "LIST OF ABBREVIATIONS" etc. In a longer thesis, the space between the abstract and the table of contents is reserved for optional **acknowledgements**, but we feel that a B.A. thesis is of insufficient length to merit a separate acknowledgements page; any acknowledgements that you might wish to make should be put in the first footnote (or endnote), and should be very brief and restrained in tone.

3.2.3. Back matter

Back matter includes appendices, which are optional, and the bibliography or list of references, which is obligatory; a short work such as a B.A. thesis does not normally require indices. **Appendices**, if you have any, come after the main text (including endnotes) and before the bibliography. They should be used for all the material that is relevant to the thesis, but need not or should not be included in the main text - perhaps because it would interrupt the flow of the argument; because it serves as an illustration of an aspect of the thesis, but is not strictly necessary to the main text; or because it is too long. For instance; if your thesis consists of a translation and commentary, the source text which you have translated should be placed in an appendix; if you collected data by using a questionnaire, put the questionnaire in an appendix. If you are unsure whether to put something in an appendix or in the body of the text, consult your supervisor.

If there is more than one type of appended material, each should form a separate appendix. If there is more than one appendix, label each one with a number or capital letter ("APPENDIX A," "APPENDIX B" etc.) and begin each on a new page. Any tables, figures, charts, illustrations etc. in the appendix should be numbered consecutively with those in the text. The font, spacing etc. in the appendix should be the same as in the rest of the thesis, whenever possible.

The **bibliography or list of references** comes last. It should start on a new page, be introduced with the title "BIBLIOGRAPHY" or "REFERENCES," and contain bibliographical information on the works that you used in writing the theses. However, there's an important difference between the two approaches: if you opt for "References," then you must only include works which are directly referred to in your text; a "Bibliography" may also include other works which you consulted in preparing the thesis and which are relevant to the topic, but to which you do not directly refer in the text. If you use the latter, do not pad the list with works you haven't even seen, but only know of their existence because they're mentioned in other people's bibliographies, in order to impress your markers; this is extremely likely to have exactly the opposite effect.

There are a vast number of bibliographical **formats or styles** – set combinations of styles and formatting assigned to each part of a reference, and the order in which they are given; each scholarly journal uses one format that all authors must adhere to in their articles, and in a number of disciplines it is more or less obligatory to use one particular format, approved by a professional body of that discipline, in all publications. You can get an idea of what many of the different formats look like by browsing through Turner (2006) (many of the styles there might look unfamiliar to you because they are only used in the sciences), by comparing bibliographic styles employed in different journals, or by running a bibliographic entry through a bibliographic program and varying desired style outputs. All the formats specify that essential information (author/editor name, year of publication, title of work, publisher/city, name and issue of journal, page range) be included, and they all distinguish between books and journal articles in terms of formatting and the type of information included.

We do not require you to use a particular format, but you must **choose one and use it consistently** for all the entries in your list. I will here outline **a format** for you; it is up to you whether you use this one in your bibliography or choose another one you like better or feel more comfortable with. The basic template, which will be explained further, is as follows:

If the work is a **book**:
Lastname1, Firstname1 [& Firstname2 Lastname2]. Year. *Book title: subtitle if there is one.* Place of Publication: Publisher.

If the work is a **journal article**:

Lastname1, Firstname1 [& Firstname2 Lastname2]. Year. "Title of journal article." *Journal Name* Volume:Page range.

If the work is a **chapter or article in an edited book**:

Lastname1, Firstname1 [& Firstname2 Lastname2]. Year. "Yet another title" in Firstname Lastname (ed.), *Title of the book.* Place of Publication: Publisher, Page range.

There are a few basic rules you must follow regardless of which format is chosen. Use the bibliographical information exactly as it appears on the **title page** of the book (**not** the front cover) and/or on the first page of the article or chapter of an edited book. The works should be listed **in alphabetical order by surname of first author or editor** (or, for works with no author given, by title). Multiple works by the same author (or the same combination of authors) should be sorted **by year of publication** from oldest to newest, and if there is more then one work by the same author or combination of authors that has the same year of publication, the works should be distinguished by lower-case letters placed immediately after the year. If the same author appears as both single author and first co-author, his/her single-author works should be sorted separately from his/her multiple-author works and listed before them. Here is an example of correct ordering:

Smith, Jane. 1995a.
Smith, Jane (ed.). 1995b.
Smith, Jane. 2001.
Smith, Jane & George Thompson. 1984.
Smith, Jane & George Thompson. 1987.
Smith, Jane, George Thompson & Peter David Browning (eds). 1984a.
Smith, Jane, George Thompson & Peter David Browning. 1984b.

A work that has Thompson as first author and Smith as second author would, of course, be listed under "Thompson" rather than "Smith."

When alphabetising, ignore "de," "van (der)," "ten," "von," "ap" etc. unless they are spelt with a capital letter: Ferdinand de Saussure becomes "Saussure, Ferdinand de"; Tullio De Mauro becomes "De Mauro, Tullio." "Mc" should be treated as though it were "Mac"; "St." as

though it were "Saint." When alphabetising by title of work, ignore articles, regardless of language: *An Introduction to Literature* goes under "Introduction", not "An"; *Die Geschichte Englands* goes under "Geschichte," not "Die."

In this format, as you can see from the examples above, the first (or only) author's surname is followed by a comma, and then by his/her first name(s) in full (if you don't know his/her full name, give the initial). The names of any other authors follow in the normal order of first name and last name, with the last two authors separated by an "&." The abbreviation "(ed.)" after the name means "editor" of a multi-author collection; if there is more than one editor, use "(eds.)." Edited and authored works by the same person(s) are not sorted separately.

If a work has **more than three authors**, list only the first author followed by "et al." This is an abbreviation of Latin *et alii*, which means 'and others':

Smith, Jane et al. 1977.
Williamson, Anne et al. (eds.) 2005.

When two or more successive references have identical authors, you can use three dashes followed by a full stop in place of the author's name for the second (and third etc.) reference:

Thompson, George. 1999.
___. 2000a.
___. (ed.) 2000b

The **author/editor** part of the reference is followed by a full stop. The **year of publication**, which is next, is also followed by a full stop. After this comes the **title of the work**. Its formatting depends on the type of the work: book titles shoud be **italicised**, whereas journal article and edited book chapter titles should appear **in quotation marks**, not italicised. The information that is given next also depends on the type of the work: **Book titles** are followed by the **place of publication** and the **name of the publisher**, separated by a colon. **Journal article titles** are followed by the **name of the journal** (which must not be abbreviated!) in italics, the journal **volume number** and the exact **page range** of the article, with the latter two being separated by a colon, no spaces. Publisher and place of publication are **not given** for journals. **Titles of chapters or articles in an edited book** are placed inside

quotation marks, followed by the word "in" and the name(s) of the book editor(s), in the normal first and last name order, followed by "(ed.)," or "(eds.)," then the name of the book in italics, and the exact page range of the chapter. Each entry ends with a full stop; the second and each successive line of an entry should be indented. Thus:

> Smith, Jane. 2001. *An introduction to phonological theory.* Oxford: Oxford University Press.
>
> Thompson, George. 1999. "Nautical terminology in Patrick O'Brian." *Age of Sail* 38: 77-129.
>
> Williamson, Anne. 2003. "The Early Modern period" in Hannah Levy & Samantha Warner (eds.), *History of the arts in Britain*. London: Pimlico. 346-432.

For **works with no author given** the procedure is the same, except that the title comes first:

> *The Silk Road: exhibition catalogue.* 1987. London: The British Museum.

Entries in reference works can be given like this (s.v. standing for *sub verbo*, 'under the word):

> *The Oxford Dictionary of English Etymology*. 1966. s.v. "do[1]." Oxford: Oxford University Press.

There are several approaches to **capitalising the titles** of works in English: capitalise only the first world in the title and those words that would normally be written with a capital letter; capitalise all the words in the title except prepositions, conjunctions and articles not starting the title; combine these two approaches, using the former for books and the latter for articles or chapters. You can choose whichever of these conventions appeals to you most, but must then adhere to it consistently. For works in other languages, use conventions appropriate to those languages (e.g. German nouns should always be capitalised).

You might have two or more references to articles/chapters from the same edited book; in that case, instead of repeating the same book information in each entry, you can include a separate entry for the book:

Levy, Hannah & Samantha Warner (eds.). 2003. *History of the arts in Britain*.
London: Pimlico.

and then use an abbreviated reference to it in article entries:

Williamson, Anne. 2003. "The Early Modern period" in Levy & Warner (2003). 346-432.

With literary works, you might wish to give additional information on particular editions, such as the names of editor or translator; this should be included after the title:

Joyce, James. 1993 [1922]. *Ulysses*. ed. Jeri Johnson. Oxford: Oxford University Press.

For translators use "trans."

The entry for a book or article which has **not yet been published**, but its publication is in preparation, should have "Forthcoming" in place of the year of publication, and be treated as the most recent chronologically; the remaining information is given as if for an already published work, except for the page range. An example:

Smith, Jane. Forthcoming. *The vowels of English*. Cambridge: Cambridge University Press.

An **unpublished thesis or dissertation** should be listed in the same way as a book, but the title should be followed by information on what degree the thesis was submitted for and at which institution:

Campbell, Martin. 1988. *English modal verbs in historical perspective*. University of Oxford: D.Phil. thesis. .

Electronic sources can be listed in the same way as printed ones, with the addition of information on the type of medium they are published in. For webpages, give the name(s) of

the author(s) if known, the year the page was last updated (this information is usually found near the bottom of the page), and the title of the page if it has one (in italics), followed by he word "Webpage" and the web address as it appears in the address box of your browser, placed within "<>" symbols, and the date you accessed the page. For example:

> Harnack, Andrew & Kleppinger, Eugene. 2003. *ONLINE! Citation styles*. Webpage. <http://www.bedfordstmartins.com/online/citex.html> Accessed 25th January 2008.

Note that, if you used an online version of a printed journal, which is normally identical to its hard copy, you should treat it in the same way as if it had been the printed version: the webpage address and date of accessing it are irrelevant in such cases and therefore need not be given.

For works in languages using scripts other than the Latin alphabet, the bibliographical information must be **transliterated** into the Latin script using an accepted transliteration system appropriate to English.

These are only the most basic rules of presenting bibligraphic information, and you will probably encounter some of the numerous specific problems that could not be covered here; please consult a style manual or a referencing guide (some are listed in the *Further reading* section) and/or ask your supervisor for advice. You will certainly not go wrong if you include enough information about a source that will enable a reader to identify and retrieve it, and format it in a way that is consonant with the rest of your bibliography.

3.2.4. Main text, notes, and citing

The **main text**, or **the body of the text,** comes after the front matter and before the back matter. As outlined in section 2.4. above, the main text should be organised into **chapters or sections** (in a relatively short work such as a B.A. thesis, it is better to refer to the main level of organisation as a "sections" rather than a "chapter"), which can be further subdivided into **several levels of subsections**. All of these should be given descriptive **headings** and **numbered consecutively** using Arabic numerals, like in this guide. For example, the first subsection in section 2 will be numbered "2.1.," the second "2.2." and so on. Further levels

within e.g. subsection 2.2. should be numbered "2.2.1.," "2.2.2." and so forth. All headings should be separated from the text they precede by at least one space line, and should be distinguished from the rest of the text by formatting and/or font size. You might wish to use different styles for each heading level, like this:

1. INTRODUCTION
1.1. Preliminary remarks
1.2. The aims of the thesis
1.2.1. Working hypothesis

although this is not strictly necessary, since the numbering scheme already gives a clear view of the structure. If you do use different styles, remember to be consistent and use the same style with all headings that are on the same level. Do not overdue the subsectioning: a B.A. thesis is too short to warrant having subsection 3.2.1.4.5.!

Do not separate **paragraphs** by spaces; just indent the first line of each. Avoid beginning a new paragraph at the bottom of a page or ending a paragraph at the top of a page, unless at least two lines of text can be included on the page in each case. If you start a new paragraph at the bottom of a page, it must run to at least two lines of type before you have to start a new page; if it does not, you should begin the paragraph on the following page. Never hyphenate the last word on a page; move the whole word onto the following page instead. A subsection should be started on a new page if there is not enough space left on the previous page to accommodate the subsection heading at least one whole paragraph. A section should be started on a new page if there is not enough space left on the previous page to accommodate the section heading and at least two whole paragraphs.

If you have any **tables, charts, or figures** in the body of the text, they must each be accompanied by an **identifying number and caption** (e.g. "Table 1: False Friends," "Figure 1: The Cardinal Vowels"). The numbers must run consecutively through the thesis rather than start anew on each page. The text in the tables can be reduced in size to fit inside the table cells, but must still be easily readable. If possible, avoid splitting a table between two pages.

You can use either **footnotes** or **endnotes** (but first ascertain whether your supervisor has a preference either way); in either case they should be numbered (using Arabic numerals) continuously through the whole thesis, rather than starting over on each page. If you use footnotes, they should be **single-spaced** and can be in a smaller (but still easily readable!) font

size than that used for the main text. If you use endnotes, they come immediately after the end of the main text and before the back matter.

In the text a footnote/endnote is introduced by placing a superscript numeral following the text to which it refers. If the note numeral is next to a punctuation mark, it must always follow the mark your word-processing program's "Insert Note" function should do the work of superscripting and ordering for you, but if you use footnotes, you must make sure that each footnote appears on the same page as its number in the text, as the automatic reshuffling sometimes results in notes straying onto the previous or following page. A long footnote can, however, continue onto the footnote area of the following page, as long as it begins on the same page as its number.

Footnotes or endnotes have **two main functions**: they are used for citing sources, and for parts of the discussion which would disrupt the flow of the argument if they were placed in the main text (you can see an example of this in note 2 below). The latter can be, for example, a remark on what is being discussed in the text, or a cross-reference – a reference to another part of your text (e.g. "See the discussion in Section 2.5." or "See the references given in note 32." A note used only for giving a source is sometimes termed a reference note, and usually consists of nothing but a citation (or several).

As I stressed above in Section 2.3., a source **must** be acknowledged, or **cited**, **whenever** you used someone else's words or ideas, whether they be quoted exacly, paraphrised, summarised, or just mentioned in passing (always remember that exact quotes must be clearly flagged as such). As with bibliographical entries, there are quite a few **citation formats**; I here suggest that you use the so-called **Author-Date** system, sometimes also referred to as the Harvard System. Under this system, you don't use a full reference to the source (author, year, title etc.), which you would then have to either repeat or abbreviate every time you refer to the same source, inconveniencing either yourself or your readers, who would in the latter case have to leaf back through the thesis in order to find the full reference. Instead, you use an **abbreviated reference**, consisting of the surname(s) of the author(s) and the year the work was published, the volume if it's a multi-volume work, and, normally, the page or range of pages that you are referring to. This abbreviated reference contains enough information to enable the reader to look up the full reference, given in your list of references or bibliography. An abbreviated reference such as "Browning (1989c)" must clearly correspond to an item in the list of full references, and only to that item. The brief references in the main text and the full references in the bibliography thus work together, ensuring brevity, clarity, and

ease of use. Remember that, regardless of whether you opt for a bibliography or a list of references, every single source you cite in the thesis **must be listed** in it, in its full form.

Take, as an example, a bibliographic entry we used above:

Levy, Hannah & Samantha Warner (eds.). 2003. *History of the arts in Britain*.
London: Pimlico.

That is how the source appears in your bibliography/list of references. When you cite it, you will do it like this:

The importance of private patronage "cannot be stressed enough";[1] it could be further suggested that...

The **page(s) reference must always be given**, except when you are actually referring to the whole work rather that to a particular passage or section. Use the authors'/editors' names in the order they appear in the full reference; for works with three or more authors give the surname of the first author with "et al.," just as in the full list. Omit the "(ed.)," because that information is not relevant in an abbreviated reference.

Unpublished oral sources such as lectures, letters, e-mails or conversation with, for example, your teachers, should be cited like this:

(for a lecture) Professor Jane Smith (lecture).
(or a letter, conversation etc.) Dr Kate Jameson (private communication).

Sources can be given not only in footnotes, but also in the text itself.[2] In that case, the reference is given like this:

The importance of private patronage "cannot be stressed enough" (Levy & Warner 2003: 105); it could be further suggested that...

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1 Levy & Warner (2003: 105).
2 Some style manuals advise against mixing the two and stipulate instead that one should either put all one's citations in footnotes, or reserve the footnotes for textual comment and cite sources only in the text (including the text of comment notes). However, unless their publisher insists on strict adherence to one or the other approach, in practice scholars often do mix them, so we will not be insisting that you don't. If in doubt, ask your supervisor.

Note that the whole reference is given in brackets. If you have already named the author(s) in your sentence, you should omit the name from the bracketed part of the reference, like this:

In the opinon of Levy & Warner (203: 105), the importance of private patronage "cannot be stressed enough"...

Sometimes you will have to cite an author indirectly, via a citation in a third person's work. Both sources should then be given, for example: "Smith (2001: 35) says, as quoted in McMahon (2006: 122)..."

A reference to **consecutive pages** can be given either by giving the exact range of pages (e.g. 155-156, or 155-161), or by using "f" or "ff" after the first page of the range: "155f" means that you are referring to text on page 155 and the following page (page 156), while "155ff" is a reference to text on page 155 and an unspecified number of pages immediately following it. The former method is more precise and is increasingly being preferred.

3.2.5. Various conventions

When giving an **exact quote**, enclose it in double quotation marks and copy it exactly as it appears in the source, including any typos. You may draw attention to the typo being in the original quote by putting a /!/ or /*sic*!/ (Latin 'so!') immediately following it. If you omit some parts of the quotation because they are not relevant, indicate the omission by the use of [...] at the beginning, end or middle of the quote. Modifications or expansions of the quoted text for purposes of clarification should also be placed within square brackets, like this: "In my view, [Jakobson's] theory " Quotations of more than four lines in length should be placed in a new paragraph, **in a smaller font (size 10)**, which should be **single-spaced**, **indented** to the left and right and separated from the rest of the text by extra spaces, like this:

> "When a period or comma occurs next to a closing quotation mark, always place the period or comma within the closing quotation mark. Quotations within quotations should be enclosed in single quotation marks. Meanings of all examples from languages other than English should be given and also enclosed in single quotation marks while letters, words, phrases, or sentences under discussion in the body of the text should be italicised, like

this: German *hungrig* 'hungry.' In addition, use *italics* for single words or phrases in any language other than English appearing in your text, but do not italicise quotations which are entirely in another language. Provide an English translation of such quotations and put it in a note."

Linguistic works frequently employ a particular method of giving linguistic examples, usually full sentences or clauses, which you will find useful if you have to discuss many such examples and/or refer back to them throughout the thesis. The example is given in a separate indented line with a space above and below it. All the examples must bear a number in brackets, and the numbers, which should run consecutively throughout the thesis. Here is an example:

(1) John said that he had lost his hat.

The numbers are then used to refer to examples in text, like this: "In (1) *he* and *his* can refer to John or to someone else."

For phonetic and phonological **transciptions**, use IPA (the International Phonetic Alphabet); there are several IPA fonts available for free online. If you need to use letters, signs or diacritics which are not available in any font, you may insert them by hand, but keep in mind that you will have to do it all over again with each successive draft printout. Examples in languages which use scripts other than Latin should be **transliterated**, using a transliteration system appropriate to English. Exception can be made for Greek and Cyrillic, but only with the approval of your supervisor.

These are basic guidelines that you should follow in the writing and presentation of your thesis; supervisors in Linguistics, Literature, and Translation may require you to adhere to additional stylistic and formatting practices according to the traditions of their discipline. In the future, we may publish separate detailed style sheets for each discipline on the Departmental webpage, or point you towards a stylesheet (a list of presentation and formatting conventions that authors are required to follow) of a recognised journal in each of those fields as the template to follow.

FURTHER READING

Bailey, Stephen. 2003. *Academic Writing: A Practical Guide for Students*. London: RoutledgeFalmer.

Booth, Wayne C., Colomb, Gregory G. & Williams, Joseph M. 2003. *The Craft of Research*. Chicago: University of Chicago Press.

The Chicago Manual of Style. 15th edition. 2003. Chicago: University of Chicago Press.

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Lipson, Charles. 2004. *Doing Honest Work in College: How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success.* Chicago: University of Chicago Press.

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Ritter, R. M. 2002. *The Oxford Manual of Style.* Oxford: Oxford University Press.

Strunk, William Jr. & E. B. White. 1999. *Elements of Style*. 4th edition. Needham Heights, Mass.: Allyn & Bacon.

Swetnam, Derek. 2004. *Writing Your Dissertation: How to Plan, Prepare and Present Successful Work*. Oxford: How To Books.

Turabian, Kate L. 2007. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7th edition. Chicago: University of Chicago Press.

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APPENDIX:
A SAMPLE B.A. THESIS TITLE PAGE

Ana Horvat

THE GENDER-NEUTRAL USE
OF THE PERSONAL PRONOUN *THEY*

Submitted in partial fulfilment of the requirements for the B.A. in English Language and Literature and German Language and Literature at the University of Rijeka

Supervisor:
Dr Ivana Jurišić

June 2008