

# Living Styleguide for Annotating Literature

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**1. Our Aim:** We wish to provide readers with reliable, academic, and extensive information that does not delimit but encourage interpretation on the basis of textual evidence.

## 2. The Annotating Process

1. **Read the primary text** and search for words/passages that are in need of annotation
2. Look up what other annotators write about this passage in **already existing editions** of the text
3. Ask yourself: **What do readers have to know** in order to understand, interpret, and enjoy the text?
4. Conduct **research**
  - a. A good starting point for your research is the **bibliography** of your peer group
  - b. Depending on the category of your annotation (see Chapter 4 of this Styleguide), there are some **general starting points** for research:
    - i. **Language:** *Oxford English Dictionary*
    - ii. **Form:** Books/articles that deal with your author's style (e.g. was he/she fond of neologisms, elaborate metaphors, dialect words, personifications etc.?)
    - iii. **Intratext:** read the primary text again, this time with special attention to the topic of your annotation
    - iv. **Intertext:** Find out what your author read. Also: use *The Oxford Dictionary of Quotations*. In general, the Bible and Shakespeare are good 'main suspects'.
    - v. **Context:** History books concerned with the times of your author, newspapers from the times of your author, philosophical, political, and theological texts important in the times of your author. Find out about your author's opinions concerning politics, religion etc. It is often best to use contemporary sources instead of modern ones.
    - vi. **Interpretation:** Scholarly articles about your topic.

vii. Questions: -

viii. **Textual Variants:** Use a critical edition of your text.

- c. In order to facilitate our working process and in order to make sure that we do not annotate a word but a word in a specific context, **always put the lines surrounding the word you are annotating at the top of your annotation.**
5. Write and upload your **first draft**. It is recommended to have a single inventory file that contains all your annotations in one place and to keep it up to date at all times. However, for reasons of clarity, please also create a single .doc-file for each bundle of annotations. Please stick to the guidelines for **naming files**:
  - a. Inventory: [name of the text]\_yyyy\_mm\_dd
  - b. Prose: [name of the annotation]\_[chapter]\_yyyy\_mm\_dd
  - c. Short poetry: [name of the annotation]\_[name of the poem]\_yyyy\_mm\_dd
  - d. Long poetry: [name of the annotation]\_[book/canto]\_yyyy\_mm\_dd
  - e. Drama: [name of the annotation]\_[act]\_yyyy\_mm\_dd
  - f. Example (for *The Chimes*): goblins\_chapter2\_2016\_05\_12
6. **Peer-review** the first draft at the meeting
  - a. Content
  - b. Style
  - c. Grammar
  - d. MLA
  - e. Suggestions for further research
7. **Revise** your annotation
8. Peer-review and revision, peer-review and revision and so on
9. **Hand in** your finished annotation to Mr. Bauer and Mrs. Zirker
- 10. Last revision**
11. Insert your annotation into the **XML** blueprint (also in this Guide)

### 3. Levels of Annotation

Not all readers need/want the same amount of information. Thus, we have established a level system, which means readers may choose how much they want to read/ where to start reading in accordance with their demands and interests.

Each annotation can have three levels; but not every annotation needs to have three levels. The minimum is one.

**Level 1:** basic information for text comprehension

**Level 2:** further information, based on information presented on level 1

**Level 3:** more advanced information, based on information presented on levels 1 and 2

### 4. Categories of Annotation

Readers should not only be able to choose *how much* information they wish to receive but also *what kind* of information they wish to be provided with. On our website, it is possible to filter annotations by category.

Each level is subdivided into one or several categories. There are eight different categories of annotation:

Category	What belongs here	What does NOT belong here
<p><b>Language</b></p> <p>This category explains the meaning of words and phrases-</p>	<ul style="list-style-type: none"> <li>• Ambiguous words/phrases</li> <li>• Archaic/obsolete words</li> <li>• Words mainly used in literature, not in ordinary discourse</li> <li>• Slang</li> <li>• Professional jargon</li> <li>• Dialect</li> <li>• Idiomatic expressions</li> <li>• Neologisms</li> <li>• Words whose meaning has changed over time (e.g. “gay”)</li> <li>• Words whose connotations have changed over time (e.g. “make love”)</li> <li>• Words that may not be known to advanced learners of the language</li> </ul>	<ul style="list-style-type: none"> <li>• Poetic devices</li> <li>• Narrative voice (e.g. mood, etc.)</li> <li>• Words that do not require annotation; i.e. words usually known to B2 speakers (Abitur level)</li> </ul>
<p><b>Form</b></p> <p>This category draws attention to the literariness of a text.</p>	<ul style="list-style-type: none"> <li>• Meter and rhyme scheme</li> <li>• Poetic and rhetoric devices (including metaphors)</li> <li>• Narrative structure</li> <li>• Iconicity</li> <li>• Conventions a text would usually follow (e.g. blank verse in epics, etc.)</li> <li>• Deviations from known conventions (e.g. when the <i>volta</i> of a sonnet is located after the second line)</li> <li>• Unusual use of capitalization or other punctuation (e.g. the use of dashes in Emily Dickinson’s poetry)</li> </ul>	<ul style="list-style-type: none"> <li>• Interpretation/effects the form possibly has on the reader</li> <li>• Explanation of why a certain form was chosen</li> <li>• Explanation of why a text adheres to formal conventions or not</li> </ul>
<p><b>Intratextuality</b></p> <p>This category analyses the relation of a word/passage to the rest of the primary text.</p>	<ul style="list-style-type: none"> <li>• Recurring features within the same text (e.g. themes, motifs, repetitions, foreshadowing, etc.)</li> <li>• Comparing passages within the same text</li> </ul>	<ul style="list-style-type: none"> <li>• Anything that surpasses the boundaries of the text</li> <li>• Interpretation (e.g. what effect a certain motif has)</li> </ul>

<p><b>Intertextuality</b></p> <p>This category identifies and analyses a text's references to other texts and works of art.</p>	<ul style="list-style-type: none"> <li>• References and allusions to other works of art within the text (this also includes pictures, paintings, music, etc.)</li> <li>• Exact sources of references (e.g. work, author, page, line number)</li> <li>• General information about the source work (brief description of the work, e.g. brief plot summary, main themes. If available and relevant: ' your' author's opinion of this work)</li> <li>• If there is a direct relation between this text and your text: say what this relation consists of. If not: discuss the relationship of both texts in the "interpretation" category (see right side)</li> <li>• Does the author often refer to a certain text/author?</li> </ul>	<ul style="list-style-type: none"> <li>• Remember to put discussions and assumptions in the interpretation category!</li> <li>• Remember to differentiate between context and intertext</li> <li>• In the "interpretation" category: Relate your text to the source text (are there similarities, does your text comment on the other, is the reference ironical, etc.)</li> <li>• In the "interpretation" category: How does the reference affect our understanding of the text? Does it add another layer of meaning?</li> </ul>
<p><b>Context</b></p> <p>This category provides readers with the contextual background knowledge that is needed in order to understand the text.</p>	<ul style="list-style-type: none"> <li>• Cultural, historical, biographical, political, religious, philosophical, scientific, etc. context</li> <li>• e.g. allusions to historical personages/events; philosophical and theological backgrounds that have to be known in order to understand the text; knowledge / world view at time in which the text was written</li> </ul>	<ul style="list-style-type: none"> <li>• Anything that is an identifiable reference to another work of art</li> <li>• Be careful not to blur the lines between context and intertextuality/interpretation!</li> <li>• Be careful not to equalize the fictional world and reality (an event described in the text might not have an equivalent in the real world)</li> <li>• Be careful not to presume the existence of the rules of the real world within the fictional text, e.g. fiction transforms reality)</li> </ul>
<p><b>Interpretation</b></p> <p>This category discusses the</p>	<ul style="list-style-type: none"> <li>• Discussion and assessment of findings of all other categories</li> <li>• Scholarly approaches</li> </ul>	<ul style="list-style-type: none"> <li>• Speculations that can in no way be linked to the primary text.</li> </ul>

<p>findings of all other categories and draws conclusions from them concerning the meaning of a word/passage/text. It also discusses different scholarly approaches to the text.</p>	<p>and secondary literature (that will then also have to be contextualized and, possibly, discussed)</p> <ul style="list-style-type: none"> <li>• Conclusions about the world view of the speaker</li> <li>• What effects might features of the text have on the fictional/assumed reader on the basis of our findings in the text?</li> </ul>	
<p><b>Textual Variants</b></p> <p>This category identifies differences between different versions of the primary text.</p>	<ul style="list-style-type: none"> <li>• How do the different versions of your text differ from each other?</li> <li>• e.g. does a character have a different name in various versions; is the order of chapters/scenes different, is a word spelled differently, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Discussions about <i>why</i> something was changed in the text → interpretation (the only exception is when the author discusses the change him/herself e.g. in a letter to the publisher)</li> <li>• Discussions about how a change in the text affects our interpretation/understanding of the text → interpretation</li> </ul>
<p><b>Questions</b></p> <p>This category documents the problems we have when annotating. It encourages readers to contact us when they have an answer to our question.</p>	<ul style="list-style-type: none"> <li>• This category is supposed to document questions that arose during our research and to promote interaction between us and the readers</li> <li>• track record of conducted research that has not led to any results regarding our questions</li> <li>• When we are unable to disambiguate meanings / questions in the text (e.g. due to lack of historical context, etc.)</li> <li>• When we are unable to identify the source of a quote</li> <li>• When we are unable to identify an allusion</li> </ul>	

There can be no mixed categories (e.g. writing an annotation about form and interpretation that are situated on different levels if they build up on each other). In such a case, you have to write two different texts so the categories are clearly separate.

**Note:** You can also create links to other categories/levels/annotations.

**Example** (screenshot of the prototype of our new website):

The screenshot displays a web interface for annotations. On the left, a poem by Edgell Rickwood is shown with several words highlighted in grey boxes: 'chum', 'blacker', 'blanch', 'rouse', 'random things from Donne', 'mandrake-root', 'mackerel-eyed', and 'post'. A dark blue sidebar on the left contains a 'Sort by Category' button. A light blue dropdown menu titled 'Annotations by Level' is open, showing 'Level 1' with a 'LANGUAGE' button and 'Level 2' with an 'INTERPRETATION' button. On the right, a panel titled 'Available Annotations for: chum' shows two tabs: 'Level 1' (selected) and 'Level 2'. Under the 'Level 1' tab, there is a green 'LANGUAGE' button and a dropdown menu showing 'id: chum1 - "chum"Vocabulary - Level 1'. Below this, the definition for 'chum' is provided: '1.n. brit. coll. friend. Probably deriving from chamber mate, confer comrade, deriving from lat. camera = chamber. (see "chum, n.1.") 2. also: n. "1. Refuse from fish, esp. that remaining after expressing oil. 2. Chopped fish, lobsters, etc., thrown overboard to attract fish, as in trolling. 3. v. trans. to bait (a fishing-place) with chum." (see "chum, n.2 and v.2.")'. At the bottom of the panel, a 'Works cited' section lists two sources from OED Online, both dated September 2014 and accessed November 10, 2014.

## 5. Things to Keep in Mind When Writing and Revising an Annotation

While writing an annotating, ask yourself:

- Is what I am writing relevant for the understanding of the text?
- Do I refer back to the text? (i.e. not what a word *can* mean, but what it means in *this* specific context)
- Do I not mix categories?
- Do I mark interpretation as interpretation?
- Is this the right level for what I am writing? i.e. is the information I am providing somehow linked to the one I have already provided on a preceding level?
- Do I use reliable information, and do I cite all the materials I used?

Keep in mind:

- If you encounter problems (e.g. sources that contradict each other), address this problem in the annotation.
- If you get the impression that something was not *meant* to be understood (by the contemporary readers) provide all the relevant information nonetheless and make the readers of your annotation aware of the fact that original readers would not have known this/ that this word or passage was most likely not meant to be understood.
- Ellipsis: Do not write “xyz . . . xyz” but “xyz [...] xyz”

## 6. The XML Stylesheet

[Will be added when it is finished.]