This living styleguide serves the standardisation of the annotating process and represents the underlying guideline of our best-practice model of annotation. It is continuously updated according to evolving academic standards.

Last Revision: 11 August 2020
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**
5. Write and upload your **first draft**. 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_ch2_2016_05_12
6. **Peer-review** the first draft at the meeting
   a. Content
   b. Style
   c. Grammar
   d. MLA (make sure that you use the 8th edition of the *MLA Handbook*)
   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 annotation to **Leonie Kirchhoff and Miriam Lahrsow**
10. Revise them again based on their feedback.
11. **Hand in** your finished annotation to **Prof. Dr. Matthias Bauer** and **Prof. Dr. Angelika Zirker**
12. **Last revision**
13. Your annotation will be **uploaded** onto our website.
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. Always start with level one. There cannot be a level two without there being a level one, and there cannot be a level three without there being a level two.

**Level 1**: On Level 1, we concisely answer the main question(s) that we assume readers to have when being confronted with the passage/word we are annotating. After having read L1, readers should have the feeling that their most pressing questions have been answered and that they understand the basic meaning of the text so that they can go on reading the primary text. If they wish for more extensive background information on the item discussed on L1, they can move on to L2 and L3. The category “Interpretation” can never be on L1.

**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, in TEASys (Tübingen Explanatory Annotation System), it is possible to filter annotations by category.

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

<table>
<thead>
<tr>
<th>Category</th>
<th>What belongs here</th>
<th>What does NOT belong here</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language</td>
<td>• Ambiguous words/phrases</td>
<td>• Poetic devices</td>
</tr>
<tr>
<td></td>
<td>• Ambiguity is a special case, as it may belong to both language and interpretation. We suggest: mention the phrasing/word choice etc. that triggers ambiguity in “Language” and further analyse the irony in “Interpretation”.</td>
<td>• Narrative style (e.g. mood, voice, etc.)</td>
</tr>
<tr>
<td></td>
<td>• Archaic/obsolete words</td>
<td>• Words that do not require annotation; i.e. words usually known to B2 speakers (Abitur level)</td>
</tr>
<tr>
<td></td>
<td>• Slang</td>
<td>• Words whose meaning has changed over time (e.g. “gay”)</td>
</tr>
<tr>
<td></td>
<td>• Professional jargon</td>
<td>• Words whose connotations have changed over time (e.g. “make love”)</td>
</tr>
<tr>
<td></td>
<td>• Dialect</td>
<td>• Words that may not be known to advanced learners of the language</td>
</tr>
<tr>
<td></td>
<td>• Idiomatic expressions</td>
<td>• Interpretation/effects the form possibly has on the reader</td>
</tr>
<tr>
<td></td>
<td>• Neologisms</td>
<td>• Explanation of why a certain form was chosen</td>
</tr>
<tr>
<td></td>
<td>• Words whose meaning has changed over time (e.g. “gay”)</td>
<td>• Explanation of why a text adheres to formal conventions or not</td>
</tr>
<tr>
<td></td>
<td>• Words whose connotations have changed over time (e.g. “make love”)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Words that may not be known to advanced learners of the language</td>
<td></td>
</tr>
</tbody>
</table>

Form

This category draws attention to the literariness of a text.

<table>
<thead>
<tr>
<th>What belongs here</th>
<th>What does NOT belong here</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Meter and rhyme scheme</td>
<td>• Interpretation/effects the form possibly has on the reader</td>
</tr>
<tr>
<td>• Poetic and rhetoric devices (including metaphors)</td>
<td>• Explanation of why a certain form was chosen</td>
</tr>
<tr>
<td>• Narrative structure</td>
<td>• Explanation of why a text adheres to formal conventions or not</td>
</tr>
<tr>
<td>• Iconicity</td>
<td></td>
</tr>
<tr>
<td>• Conventions a text would usually follow (e.g. blank verse in epics, etc.)</td>
<td></td>
</tr>
<tr>
<td>Intrapetextuality</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>This category analyses the relation of a word/passage to the rest of the primary text.</td>
<td>Recurring features within the same text (e.g. themes, motifs, repetitions, foreshadowing, etc.)</td>
</tr>
<tr>
<td>Intratextuality</td>
<td><strong>Deviations from known conventions</strong> (e.g. when the <em>volta</em> of a sonnet is located after the second line)</td>
</tr>
<tr>
<td></td>
<td><strong>Unusual use of capitalization or other punctuation</strong> (e.g. the use of dashes in Emily Dickinson’s poetry)</td>
</tr>
<tr>
<td></td>
<td><strong>Ironic is a special case, as it may belong to both form and interpretation. We suggest: mention the phrasing/word choice etc. that triggers irony in “Form” and further analyse the irony in “Interpretation”</strong></td>
</tr>
<tr>
<td>Intertextuality</td>
<td><strong>Direct, identifiable references to other works within the text</strong> (this also includes pictures, paintings, music, etc.) (i.e. word-for-word quotes)</td>
</tr>
<tr>
<td></td>
<td><strong>Exact sources of references</strong> (e.g. work, author, page, line number)</td>
</tr>
<tr>
<td></td>
<td><strong>General information about the source work</strong> (brief description of the work, e.g. brief plot summary, main themes. If available and relevant: ‘your’ author’s opinion of this work)</td>
</tr>
<tr>
<td></td>
<td><strong>If there is a direct relation between this text and your text: say what this relation consists of. If not:</strong></td>
</tr>
<tr>
<td>Context</td>
<td>This category provides readers with the contextual background knowledge that is needed in order to understand the text.</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Cultural, historical, biographical, political, religious, philosophical, scientific, etc. context</td>
</tr>
<tr>
<td></td>
<td>• 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</td>
</tr>
<tr>
<td></td>
<td>Anything that is an identifiable reference to another work of art</td>
</tr>
<tr>
<td></td>
<td>• Be careful not to blur the lines between context or intertextuality and interpretation!</td>
</tr>
<tr>
<td></td>
<td>• 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)</td>
</tr>
<tr>
<td></td>
<td>• Be careful not to presume the existence of the rules of the real world within the fictional text, e.g. fiction transforms reality</td>
</tr>
<tr>
<td>Interpretation</td>
<td>This category discusses the 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.</td>
</tr>
<tr>
<td></td>
<td>Discussion and assessment of findings of all other categories</td>
</tr>
<tr>
<td></td>
<td>• Scholarly approaches and secondary literature (that will then also have to be contextualized and, possibly, discussed)</td>
</tr>
<tr>
<td></td>
<td>• Conclusions about the world view of the speaker</td>
</tr>
<tr>
<td></td>
<td>• What effects might features of the text have on the fictional/assumed reader on the basis of our findings in the text?</td>
</tr>
<tr>
<td></td>
<td>• For irony: see “Form”</td>
</tr>
<tr>
<td></td>
<td>• Interpretation can never be on L1!</td>
</tr>
<tr>
<td></td>
<td>Speculations that can in no way be linked to the primary text</td>
</tr>
<tr>
<td>Textual Variants</td>
<td>This category identifies differences between</td>
</tr>
<tr>
<td></td>
<td>• How do the different versions of your text differ from each other?</td>
</tr>
<tr>
<td></td>
<td>• e.g. does a character have a different name in various versions; is</td>
</tr>
<tr>
<td></td>
<td>• Discussions about why something was changed in the text ➔ interpretation (the only exception is when the author discusses the change</td>
</tr>
<tr>
<td>Notes</td>
<td>the order of chapters/scenes different, is a word spelled differently, etc.</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>(1) There can be <strong>no</strong> mixed categories (e.g. writing a part of an annotation that both analyses the form of a passage and interprets this form). In such a case, you have to write two different sections so the categories are clearly separate. The annotation would then include a “Form” part and an “Interpretation” part.</td>
<td></td>
</tr>
<tr>
<td>(2) You can also create links to other categories/levels/annotations.</td>
<td></td>
</tr>
<tr>
<td>(3) Categories <strong>do not</strong> require an element of the same category on a previous level. For example: there can be a L2 Intratext without a L1 Intratext.</td>
<td></td>
</tr>
</tbody>
</table>
5. Things to Keep in Mind When Writing and Revising an Annotation

While writing an annotating, ask yourself:

- Where exactly in the text is my annotation anchored (i.e. what part of the text do users have to click on in order to get to my annotation?) Annotations can be anchored in words, phrases, sentences, and passages.
- Is what I am writing relevant for the understanding of the text? Always annotate a word/phrase in a specific context, i.e. do not tell your readers all the possible meanings that a word can have but only which meanings a word can have in the context in which it appears.
- 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 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?
- Do I adhere to MLA 8? Your annotations do not count as finished (and you will not receive any ECTS) until your in-text citations and your bibliography adhere to this citation guideline.
  - Always put your Works Cited below each separate section of your annotation (i.e. after each category, e.g. L1 – Context).
  - When omitting words/passages from quotes: Do not write “xyz . . . xyz” but “xyz […] xyz”
- Do I only cite and quote scholarly sources (not Wikipedia, not Hausarbeiten.de, not Grin.de, not Shmoop.com or any similar sites)?
  - Good starting points for research: GoogleScholar, JSTOR, University Library Catalogue, MLA Bibliography, Web of Science
  - A good starting point for your research is the bibliography of your peer group
  - Depending on the category of your annotation (see Chapter 4 of this Styleguide), there are some general starting points for research:
    - **Language**: Oxford English Dictionary
    - **Form**: Books/articles that deal with your author’s style (e.g. was he/she fond of neologisms, elaborate metaphors, dialect words, personifications etc.?)
    - **Intratext**: read the primary text again, this time with special attention to the topic of your annotation
    - **Intertext**: Find out what your author read. Also: use The Oxford Dictionary of Quotations. In general, the Bible and Shakespeare are good ‘main suspects’.
    - **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 a healthy mix of contemporary sources and modern scholarship.
    - **Interpretation**: Scholarly articles about your topic.
    - **Textual Variants**: Use a critical edition of your text.
6. Hyperlinks

Frequently you might want to cross-reference another annotation that is relevant to the passage you write or one that gives an explanation to what you just said. This is helpful for our readers, as they can interconnect the different annotated items. This way, we can also avoid unnecessary repetition of information already given elsewhere.

To include a hyperlink from your annotation to another annotation proceed as follows:

- In square brackets
  - Include the title of the annotation in quotation marks
  - Indicate the Level
  - Indicate the category
- The actual hyperlink will be created when the mentors upload your approved annotations.

Example:

Level 2 – Context

This passage is strongly reminiscent of the first line of the poem [“Here it starts, and here it begins” Level 2 – Interpretation].

Level 3 – Interpretation

For more information on dance culture in the 17th century, see here [“ballet shoes” Level 1 – Context].

7. Guidelines for Citing the OED According to MLA8 Standards

Works Cited Page:

Examples:


For the Works Cited List, you can use the button “Cite” on the webpage of your item, select MLA 8 and copy the formatted citation.
In-Text Citation

Components:

An in-text citation from the OED should include the following components:

- **Always** provide the **name of the entry**, i.e. the defined word
  - **Example**: “mount”

- **Always** provide the **word class** of the defined word
  - **Example**: “mount, n.”

- **If necessary**, i.e. when there are several entries for the same word and word class, provide the **number of the entry**.
  - **Example**: “mount, n.1”

- **If necessary**, i.e. when there are two or more definitions in one entry, provide the exact **number of the definition** that you paraphrased/quoted in your annotation. Depending on how many different definitions are available for one item, the position may only be one number or a position in a hierarchical system of letters and numbers.
  - **Example**: “mount, n.1” I.3.a

How to integrate the citation into your sentence:

- Independent of whether you quote an OED entry directly or only paraphrase it, always provide this information in **brackets at the end of the sentence** in which you paraphrased/quoted the OED definition. The information you provide in brackets should start with the **information that comes first in your list of works cited**, i.e. the name of the entry in the OED.
  - **Example**: A “mount” is a “substantial defensive or protective work of earth or other material, erected to resist an attack or to advance an assault” (“mount, n.1” I.3.a.).

- For paraphrases, introduce your source in brackets with “cf.”
  - **Example**: During the 17th and 18th century, the word “mount” could also refer to a “kind of watchtower” (cf. “mount, n.1” I.3.†c.).

How to present the defined word in your sentence:

There are two ways of presenting the defined word in your sentence, you can **italicise** it or you can use **quotation marks**:

- Use quotation marks if you **quote a word directly from the annotated text** and if you write about it in this particular context.
  - **Example**: By “teetotum”, Trotty means a “small four-sided disk or die” (“teetotum, n.1” I.1.a).

- **Italicise** the defined word if it does not appear in the annotated passage but if you want to provide a **definition of a word that you are using in your annotation**.
Example: This statement may suggest that the protagonist is a Luddite, i.e. a "member of an organized band of English mechanics and their friends, who (1811–16) set themselves to destroy manufacturing machinery in the midlands and north of England" ("Luddite, n. (and adj.)." 1.a).
8. Common Issues and Problems

- 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 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.
- If you want to write an interpretation of a passage that relies on the explanation of several separate words, you should do the following: (1) annotate each relevant word separately, which contain hyperlinks to (2) an annotation for the whole passage that shows the connection of these words (⇒ intratext L1) and provides an interpretation of the whole passage on L2.
# 9. This Is What a Draft of Your Annotation Should Look Like

[Your Name]

[Date]

Annotation 1

Quote the lines/passage surrounding the word/phrase you are annotating and mark the word/phrase you are annotating.

Level 1

Category

Annotation

[Works Cited for this part of the annotation]

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**Example**

Max Mustermann

17 February 2020

Annotation 1


**Level 1 Language**

Donec scelerisque id arcu sit amet malesuada. Maecenas eu nibh auctor, dictum ipsum nec, rhoncus ipsum. Pellentesque ultrices nisl eros, at hendrerit ipsum interdum sit amet. Morbi ullamcorper ac arcu sed accumsan. Aenean risus lectus, suscipit eu velit consectetur, porttitor bibendum mauris. „Donec at feugiat erat“ *(Quoted Source 123)*

**Works Cited**

Quoted Source [please use MLA 8]

**Level 2 Form**

„Aenean lacus nunc, aliquet quis elit in, congue semper ex“ *(Quoted Source 456)* Integer placerat lorem non diam egestas, eget posuere purus posuere. Sed et urna quis metus imperdiet placerat.

**Works Cited**

Quoted Source [please use MLA 8]