

Style for Thesis Writing in the

Journal of National Taiwan Normal University

The mission of this journal is to publish research paper in the domain of literature, history, and philosophy. The regular and special paper around 15,000 to 20,000 words (Chinese) or 6,000 to 9,000 words (English), research commentary around 8,000 to 10,000 words (Chinese) or 4,000 to 6,000 words (English), book review around 3,000 to 5,000 words (Chinese) or 1,000 to 2,000 words (English) are all welcomed for consideration (including the abstract, main content, figures, legends, tables, footnotes, references and appendixes, etc.). Please refer to these guidelines when submitting the manuscripts. The following are important rules regarding the layout, main content, citation, figures and legends, made to past literature for all submitted manuscripts:

I. Layout

1. All manuscripts must be drafted in the following order:
 - (1) Chinese and English title pages:
 - A For Chinese papers, the Chinese title page must be arranged on the first page; on the other hand, the English title page should be arranged on the final page. The title pages shall state:
 - (a) Title of the article: For English titles, the first letter in every word except prepositions and articles should be capitalized.
 - (b) Abstract: The abstract of the manuscript should be 300 to 500 words.
 - (c) Keywords: 3 to 5 keywords should be provided and the keyword should be arranged in ascending number of strokes. Keywords are presented in Chinese and English.
 - (2) Paper:
 - A Main content: All tables, figures and footnotes shall be presented as part of the main content.
 - B References.
 - C Appendixes.
 2. All manuscripts in the journal are subjected to anonymous review, therefore the manuscripts must not contain the author's name or any information that can be used to identify the author.
 3. Manuscripts should be submitted as a Microsoft Word document and the paper size should be 210 mm×297 mm (A4).
 4. For Chinese manuscripts, please type in PMingLiU font, while all punctuations and spaces shall be in full-size. For English manuscripts, please type in Times New Roman font, and present all punctuations and spaces in half-size. Except for headings and subheadings, both of Chinese and English manuscripts should be typed at 12-point. There is a blank line above and below between the independent citation and the content.

II. Main content format

1. There should be no more than five levels of sub-headings in one article; the numbering styles should be in the following order:

1., (1), A. and (a)

2. Footnotes:

Footnotes go at the bottom of the page where the reference occurs, and numbered using Arabic numerals, e.g.: 1, 2, 3... Footnotes that refer to any specific terms or details in the main content shall appear in the top-right corner of the last word of the paragraph or after punctuation marks. Footnotes that refer to the citation in the main content shall appear in the top-right corner of the last word of the paragraph or after punctuation marks. The following format applies to all references cited in footnotes:

(1) Books:

A With 1 to 2 authors:

- (a) Michiko Y. Aoki, *Records of Wind and Earth: A Translation of Fudoki* (Michigan, MI: Association for Asian Studies, 1997), 17.
- (b) James R. Hightower, and Florence Chia-Ying Yeh, *Studies in Chinese Poetry* (Cambridge, MA: Harvard University Asia Center, 1998), 39.
- (c) Jin-Ling Wang, *A History of Chinese Literature-The Six Dynasties* (Taipei: Hua Cheng Book Shop, 1988), 121.
- (d) Yong-Wu Huang and Gao-Ping Zhang, *Appreciation of 300 Tang Poems*, (Taipei: Li Ming Cultural Enterprise CO., 2003), 23.

B With 3 authors or above

- (a) Janet E. Gardner et al., *Literature: A Portable Anthology* (Bedford, UK: St. Martin's, 2008), 50.
- (b) Shu-Ling Hung et al, *A Study of Classical Literature and Gender* (Taipei: Liren Book Shop, 1997), 167.

C Where the author is an organization, state the full name of the organization

- (a) Horror Writers Association, *On Writing Horror: A Handbook by the Horror Writers Association* (Cincinnati, OH: Writers Digest Books, 2006), 25.
- (b) National Academy for Educational Research, *Research on High School Chinese Study Materials* (Taipei: Ministry of Education, 2000), 19-20.

D Where the author is the editor

- (a) Robert von Hallberg, ed., *Canons* (Chicago, IL: University of Chicago Press, 1984), 225.
- (b) Ying-Gui Huang ed., *Space, Power and Society* (Taipei: Museum of Institute of Ethnology, Academia Sinica, 1998), 62-64.

E Translated works

- (a) Jean Anouilh, *The Lark*, trans. Christopher Fry (London, UK: Methuen, 1955), 86.
- (b) Thomas Stearns Eliot, *Literature Collection of Thomas Eliot*, trans. Tu Kuo-Ching (Taipei: Garden City Publishers, 1969), 139-155.

F Chapter abstract from a book

- (a) Ernest Kaiser, "The Literature of Harlem," in *Harlem: A Community in Transition*, ed. John H. Clarke (New York, NY: Citadel Press, 1964), 64.

- (b) Yi-Heng Zhao, "Theoretical Problems in the Chinese Experimental Theatre Movement," *Towards a Modern Zen Theatre: Gao Xingjian and Chinese Theatre Experimentalism* (Taipei: Elite Books, 1999), 30-73.
- (2) Papers from journals:
- A Heather A. Masri, "Carnival Laughter in the Pardoner's Tale," *Medieval Perspectives* X (1995): 148-156.
 - B Tony Magistrale, "Wild Child: Jim Morrison's Poetic Journeys," *Journal of Popular Culture* 26, no. 3 (Winter 1992): 133-144.
 - C Kun-Yang Yen, "Implications of Song Dynasty Poems to Chinese Literature," *Dong Hwa Journal of Humanities* 2 (2000): 33-67.
- (3) Magazine articles:
- A Pratap Bhanu Mehta, "Exploding Myths," *New Republic*, June 6 1998, 17-19.
 - B Fen-Ling Chou, "Li Chun's Silver," *INK Literary Monthly*, December 2008, 152.
- (4) Newspaper articles:
- A Tyler Marshall, "200th Birthday of Grimms Celebrated," *Los Angeles Times*, March 15 1985, sec. 1A, p.3.
 - B Kuo-Fan Yu, "Discussion of William de Bary's Problems with Confucianism," trans. Li Shi-Hsueh, *China Times* 20-21, May 1993, Section 39.
- (5) Conference proceedings:
- A Maria Cristina Consiglio, "Montalbano Here': Problems in Translating Multilingual Novels," in *Thinking Translation: Perspectives from Within and Without*, ed. University of East Anglia School of Literature and Creative Writing (Florida, FL: Brown Walker Press, 2008), 47-68.
 - B Chi-Lun Wang, "Jiao Xun's Comments on Liu Wen," published in *Late Confucian Literature and Philosophy in East Asia*, ed. Cheng Ji-Hsiung (Taipei: National Taiwan University Press, 2005), 177-214.
- (6) Thesis or Dissertation:
- A Anthony T. Boyle, "The Epistemological Evolution of Renaissance Utopian Literature, 1516-1657" (PhD diss., New York University, 1983), 10.
 - B Hung-Yi Wu, "Study of Ching Dynasty Poems" (PhD diss., National Taiwan University Department of Chinese Literature, 1973), 20.
- (7) Electronic sources:
- Citation of website and web page contents should include four elements: the author, the web page title, owner of the site, and the URL address.
- A David Soskice, "Nicholas Nekrassov: A Sketch of His Life," accessed November 6, 2015, <http://www.gutenberg.org/cache/epub/9619/pg9619.html>.
 - B Shih-Chiu Liang, "Debate on *King Lear*," accessed April 20, 2015, <http://jntnu.ntnu.edu.tw/pub/Dowload.aspx?ItemId=12&files=634565384592799579.pdf&loc=tw>.

(8) Citations of old books:

A For books that were divided into several volumes without chapters, state full details of the edition used:

[Qing Dynasty] Xue-Qin Cao, *Dream of the Red Chamber* (Beijing: People's Literature Publishing House, 1958).

B For books that were divided into chapters, state the chapter and full details of the edition used:

[Tang Dynasty] Zong-Yuan Liu, "Da Wei Zhong Li Lun Shi Dao Shu," annotated by Sun Tong-Feng, *Tang Liu Liu Zhou Quan Ji* 34 (Taipei: Shin Wen Feng Print Company, 1979), 3-6.

C For books that had been annotated by another author:

[Han Dynasty] Qian Sima, "Biography of the Marquis of Huaiyin," in *Shi Ji Hui Zhu Kao Zheng* 96, annotated by Takigawa Kametaro, (Taipei: Hong's Press, 1986), 1066.

(9) Repeated citations to the same reference:

The citations made to the same reference (i.e. the citations for the second time and onwards) should be only summarized to include the author's surname followed by the title of the article and page number. Article titles that are overly lengthy can be abbreviated.

A Waley, *Chinese Poems*, 51.

B Meng-Ou Wang, *A Discussion of Traditional Literature*, 110-112.

(10) Other sources

Please follow the Chicago style format when citing other sources which were not mentioned above.

III. End-of-article References

1. The list of references must have all been cited or footnoted in the main content, and do not list references that were not cited in the main content.
2. The list of references should begin with Chinese literatures followed by those in foreign languages. If the reference is a Chinese translation of the text, it should be treated as a Chinese publication; on the other hand, English-translated references shall be treated as English publications.
3. Chinese ancient literatures should be ordered according to the timeline of dynasty and listed before the recent works. English literatures should be listed behind the literatures in Chinese, and arranged in alphabetical order based on authors' surnames.
4. The first character of every listed reference should begin right from the very first position in the first line, and indent two Chinese characters (or four English letters) from the second line onwards.
5. If the paper is published in this journal, and the references have DOI (Digital Object Identifier), please the DOI at the end of the citation with the form: <https://doi.org/###>.
6. The Forms of Bibliography:

(1) Books:

A With 1 to 9 authors:

(a) Aoki, Michiko Y. *Records of Wind and Earth: A Translation of Fudoki*. Michigan, MI: Association for Asian Studies, 1997.

(b) Hightower, James R., and Florence Chia-Ying Yeh. *Studies in Chinese Poetry*. Cambridge,

MA: Harvard University Asia Center, 1998.

- B When a source has more than 10 authors, please list the first author followed by “et al.”
 - C When the author of a source is an organization, please list the full name of the organization.
 - (a) Horror Writers Association. *On Writing Horror: A Handbook by the Horror Writers Association*. Cincinnati, OH: Writers Digest Books, 2006.
 - D Editor as author:
 - (a) Hallberg, Robert von, ed. *Canons*. Chicago, IL: University of Chicago Press, 1984.
 - E Translated Book:
 - (a) Anouilh, Jean. *The Lark*. Translated by Christopher Fry. London, UK: Methuen, 1955.
 - F Chapter in a book:
 - (a) Kaiser, Ernest. “The Literature of Harlem.” In *Harlem: A Community in Transition*, edited by John H. Clarke, 64. New York, NY: Citadel Press, 1964.
- (2) Paper from journals:
- A Masri, Heather A. “Carnival Laughter in the Pardoner’s Tale.” *Medieval Perspectives* X (1995): 148-156.
 - B Magistrale, Tony. “Wild Child: Jim Morrison’s Poetic Journeys.” *Journal of Popular Culture* 26, no. 3 (Winter 1992): 133-144.
 - C Yen Kun-Yang. “Implications of Song Dynasty Poems to Chinese Literature.” *Dong Hwa Journal of Humanities* 2 (2000): 33-67.
- (3) Magazine articles:
- A Mehta, Pratap Bhanu. “Exploding Myths.” *New Republic*, June 6 1998, 17-19.
 - B Chou Fen-Ling. “Li Chun’s Silver.” *INK Literary Monthly*. December 2008, 152.
- (4) Newspaper articles:
- A Marshall, Tyler. “200th Birthday of Grimms Celebrated.” *Los Angeles Times*, March 15 1985, sec. 1A, p.3.
 - B Yu Kuo-Fan. “Discussion of William de Bary’s Problems with Confucianism.” Translated by Li Shi-Hsueh. *China Times* 20-21, May 1993, Section 39.
- (5) Conference proceedings:
- A Consiglio, Maria Cristina. “Montalbano Here’: Problems in Translating Multilingual Novels.” In *Thinking Translation: Perspectives from Within and Without*, by University of East Anglia School of Literature and Creative Writing, 47-68. Florida, FL: Brown Walker Press, 2008.
 - B Wang Chi-Lun. “Jiao Xun’s Comments on Liu Wen.” In *Late Confucian Literature and Philosophy in East Asia*, edited by Cheng Ji-Hsiung, 177-214. Taipei: National Taiwan University Press, 2005.
- (6) Thesis:
- A Boyle, Anthony T. “The Epistemological Evolution of Renaissance Utopian Literature, 1516-1657.” PhD diss., New York University, 1983.
 - B Wu Hung-Yi. “Study of Ching Dynasty Poems.” PhD diss., National Taiwan University

Department of Chinese Literature, 1973.

(7) Electronic sources:

Citation of website and web page contents should include four elements: the author, the web page title, owner of the site, and the URL address.

A Soskice, David. "Nicholas Nekrassov: A Sketch of His Life." Accessed November 6, 2015.
<http://www.gutenberg.org/cache/epub/9619/pg9619.html>.

B Liang Shih-Chiu. "Debate on *King Lear*." Accessed April 20, 2015.
<http://jntnu.ntnu.edu.tw/pub/Download.aspx?ItemId=12&files=634565384592799579.pdf&loc=tw>.

(8) Citation of ancient books:

A For books that were divided into several volumes without chapters, state full details of the edition used:

[Qing Dynasty] Cao Xue-Qin. *Dream of the Red Chamber*. Beijing: People's Literature Publishing House, 1958.

B For books that were divided into chapters, state the chapter and full details of the edition used:

[Tang Dynasty] Liu Zong-Yuan. "Da Wei Zhong Li Lun Shi Dao Shu." In *Tang Liu Liu Zhou Quan Ji*, annotated by Sun Tong-Feng. Taipei: Shin Wen Feng Print Company, 1979, volume 34, 3-6.

C For books that had been annotated by another author:

[Han Dynasty] Sima Qian. "Biography of the Marquis of Huaiyin," *Shi Ji Hui Zhu Kao Zheng* 96. Annotated by Takigawa Kametaro. Taipei: Hong's Press, 1986, volume 96, 1066.

(9) Other source

Please follow the Chicago style format when citing other sources which were not mentioned above.

IV. Tables, figures and pictures

1. This journal is printed in monochrome, therefore all tables and figures must be drawn in black ink or printed using a laser printer. Pictures shall be treated in the same way as figures, with the enlargement/reduction scale clearly specified.
2. Tables and figures should be given concise titles. The titles need to be aligned at the bottom-left corner of a figure, or top-left corner of a table. All tables and figures must be numbered in Arabic numerals and correspond to references made in the main content. There shall also be an empty line before and after the figure or table.
3. State the source of data and use footnotes where applicable. Texts can be abbreviated in tables and figures. Use footnotes to show the full name of any abbreviation used, if it has not been done anywhere else in the main content. The symbols and texts used in explanations and footnotes shall be consistent with those presented in tables and figures, and shall be easily discernible.
4. Tables shall be presented in a concise manner using horizontal grid lines. Refrain from using vertical grid lines (no lines need to be drawn in the center and on the two sides).

Example:

Table 2 Essay Writing Comparison between Two Student Groups
Before Experimental Tuition (independent *t* test)

Item	Control group <i>n</i> =20		Treatment group <i>n</i> =20		Mean difference ^c	<i>t</i> -value
Context ^a	5.25	1.03	3.73	1.08	1.52	4.57***
Structure ^a	5.23	0.95	3.85	1.07	1.38	4.31***
Grammar ^a	5.44	1.08	4.17	1.18	1.27	3.53*
Wording ^a	5.39	1.08	4.15	1.13	1.24	3.55**
Overall ^b	21.32	3.81	15.90	4.18	5.42	4.28***

Source: ...

Note:

^a Each item has a maximum score of 10; ^b The overall score is the sum of the four items; ^c Mean difference = control group mean - treatment group mean.

* $p < .05$. ** $p < .01$. *** $p < .001$.

5. Tables and figures should not exceed one page in size. Those that stretch beyond one-page need to be remarked “(continued)” at the lower-right corner of the first portion.