

國立政治大學英國語文學系碩士班
碩士論文格式
(文學組)

國立政治大學英國語文學系碩士班
中華民國 108 年 3 月

國立政治大學英國語文學系碩士班（文學組）
碩士論文格式

論文的組成：（1）前文（Preliminaries）（2）正文（Text）（3）參考資料（Reference Materials）

（1）前文（Preliminaries）包含以下部份（依次序排列）。

中文封面（Cover Page）見附件一。

標題頁（Title Page）（以頁 i 起算，但不打出）見附件二。

簽名頁（Signature or Approval Page）見附件三（不打出頁碼）。

題獻（Dedication Page）見附件四（可省略）（頁碼：iii）。

誌謝頁（Acknowledgement）見附件五（頁碼：iv，如無題獻頁，則頁碼為 iii）。

目錄頁（Table of Contents）見附件六（頁碼：v，如無題獻頁，則頁碼為 iv，下類推）。

中文摘要（Chinese Abstract）見附件七（頁碼：vi）。

英文摘要（English Abstract）見附件八（頁碼：vii）。

（2）正文（Text）每一章第一頁須在單數頁，全部頁碼置於頁底中間，見附件九。各章之註解，採用 footnotes 或 endnotes 格式。Documentation 一律參考 MLA Handbook 最新版。

（3）參考資料（Reference Materials）頁碼接正文，包含以下部份（依此次序排列）。

附錄（Appendix）見附件十（可省略）。

用語（Glossary）列出名詞或觀念之定義（可省略）。

書目或參考資料（Works Cited）只列出文中曾提過之書目，書目格式一律參考 MLA Handbook 最新版。

作者簡歷（Biographical Sketch）見附件十一（可省略）。

打字及列印規定：

（1）論文以雙面列印，使用雷射印表機印製，不得使用噴墨印表機。

（2）每頁打字或列印，上下各空一英吋，單數頁右邊空一英吋，左邊空一英吋半，雙數頁左邊空一英吋，右邊空一英吋半，以利裝訂，見附件十二。

（3）論文字體以 Times/ Times New Roman（12 characters to an inch）為主。每頁列印 23—26 行（double-spaced）。左邊文字對齊，右邊不切齊。

附件一

↑
3.5 公分
↓

(對中) 國立政治大學英國語文學系碩士論文

↑
double space
↓

(對中) 指導教授：□□□先生

Advisor：(英文姓名)

中文題目
(對中) (論文題目)
英文題目

(對中) 研究生：□□□
Name：
中華民國 年 月
Month Year

↑
3.5 公分
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英國
國立
語政
文治
學大
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教育部建議之學位論文標題格式——橫式、書脊
請使用 A4 規格紙

附件二



(2 inches)

TITLE OF THESIS↓
(DOUBLE SPACE THE TITLE)



(2 inches)



A Master Thesis
Presented to
Department of English,
National Chengchi University

(3 inches)

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

by
Name
Month Year



(1 inch)

附件三



(2 inches down)



The members of the Committee approve the thesis of (student's name)
defended on (date defended).

(Typed Name)

Professor Directing Thesis

(Typed Name)

Committee Member

(Typed Name)

Committee Member

Approved:

(Name of Chair), Chair, Department of English

附件四



2 inches down



To John J. Fenstermaker

獻給我的恩師某某教授

(頁碼)

*黑框代表 A4 紙

附件五

(2 inches down)

Acknowledgement

My warmest thanks go to Dr. John Smith, chair of department of English of Arizona State University, for his inspiring guidance and encouragement throughout my research for this work. For their reading of the manuscript and for helpful suggestions and other support, I want to thank Dr. Eric Walker, Dr. Anne Rowe, and Dr. Leo Sandon. My gratitude is also extended to Dr. Corad Tanzy, Dr. Joann Gardner, and Dr. Karen Laughlin for their instruction during my study at Arizona State University. I also greatly appreciate the financial aid from Arizona State University, whose dissertation fellowship supported me throughout the final stage of my research.

Finally, I would like to extend my heart-felt thanks to my family. My parents' support and blessing and, especially, my wife's cooperation and efficient housekeeping have made this work possible.

(頁碼)

附件六



(1 inch)



Table of Contents

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Acknowledgments.....

Chinese Abstract.....

English Abstract.....

Chapter One: Chapter Title.....

Chapter Two: Chapter Title.....

Chapter Three: Chapter Title.....

Chapter Four: Chapter Title.....

Works Cited.....

附件七



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國立政治大學英國語文學系碩士班
碩士論文提要

論文名稱：

指導教授：

研究生：

論文提要內容：

(頁碼)

附件八

(2 inches down)

Abstract

Long gloried as a writer of home life, Dickens devotes his energy and talent to scritinizing the middle-class family structure in his novels. His portrayals of middle-class households are full of perplexing contradictions. Adopting a social and historical approach, this study examines how Dickens works the complexity of Victorian middle-class family structure into his novels.

The first part of this study discusses numerous Victorian concerns involving the family by examining modern social and historical studies and various nineteenth-century essays published in major Victorian journals. Among these concerns are marriage, the household structure, the meaning of love, the roles of women, children, and siblings. By broadly applying Raymond Williams's analytic model of cultural process (the *dominant*, the residual, the *emergent*) , this analysis presents a multiple picture of the Victorian middle-class family, challenging the myths and stereotypes established in the works of such prominent spokespersons on these subjects as John Ruskin and Covertry Patmore.

Growing out of the preceding analysis, the second part of the dissertation Discusses how *dominant*, *residual*, and

(頁碼)

附件九

(2 inches from top)

Chapter One

Title of Chapter

First-Level Heading

This level should be centered, underlined. And the first letter of major words should be capitalized.

Second-Level Heading

This level is flush left, underlined, and the first letter of major words should be capitalized.

Third-Level Heading.

The first line of the text follows the period on the same line as the Heading. Paragraph headings are indented, underlined, and only the first word is capitalized.

Only chapter headings and headings at the same level as chapter headings (ACKNOWLEDPMENTS, APPENDIX, REFERENCES, etc.) are in all capital letters. Do not leave more than a triple space above or double space above or below other headings.

Most papers do not need more than three levels of headings. If you need more, you may insert headings identical to the first and second levels but not underlined.

Example:

Vocal Music of the Early Romantic Period:

German Romantics

German Art Songs

Art Songs of Franz Schubert:

“Death and the Maiden” and

“The Wanderer”

The Form of Schubert’s Songs

The new relationship of poet and musician. A new relationship began to develop between the poet and the musician at this time.

(頁碼)

(2 inches down)

Appendix A

(頁碼)

附件十一

(2 inches down)

Vita

NAME Peter Wang (b. 5/ 29/ 1962)

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Minor: Education (with twenty
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Composition

(頁碼)



