<u>**DEPARTMENTAL STYLE GUIDE**</u>

This guide should be used as the stylistic basis for all coursework submitted to the Department. It describes good practice in all the aspects of formatting, quotation, and referencing that you are likely to need to use, and adheres to widely recognised standards in scholarly writing. It is based upon the Chicago style, further information on which can be found here: http://www.chicagomanualofstyle.org/tools_citationguide.html

There is often a good deal of nervousness regarding academic style, particularly over referencing. However, it is, for the most part, simply a case of following straightforward models, which are described in this document. Nothing outlined here is particularly complex, so following these guidelines should help you in submitting clear, well-referenced work. You should always bear in mind that good, coherent style and accurate, properly formatted references are vital research skills. As such, note that you can expect to lose marks if this style sheet is not followed for second- and third-year and MA essays. By the end of your first year, you should be a confident user of all the conventions.

When writing your first few essays, you may finding the process of checking these conventions for every footnote is quite time-consuming. Don't leave it to the last minute: you will probably need several hours, unless you have taken care to format correctly as you go along. You will, however, find that you become much speedier as the process becomes more familiar.

QUOTATIONS

- Always make sure that your quotations are clearly identified as another's words, cited in the manner described in the 'Referencing' section, below.
- Short quotations do not need to be indented from your main text.
    - Prose quotations of fewer than 50 words should be run on as part of the text, in quotation marks.
    - Two or three lines of verse should be run on with the lines separated by a forward slash: e.g. 'In the room the women come and go / Talking of Michelangelo'.
- Long quotations of more than 50 words, or of several lines of verse, dialogue, etc., should be indented from the text, single-spaced, and not enclosed in quotation marks.
- If you wish to skip over part of a sentence you are quoting, indicate this by three spaced dots . . . or four if you run over the end of a sentence. Explanatory words added by you within quotations are indicated by square brackets.
- Make sure that you use punctuation to make your quotations fit in smoothly and logically with your own prose.
    - If the quotation begins a new sentence or distinct new point, a colon or full stop is probably most appropriate: 'Punctuation is as vital to strong writing as the words used.'
    - If the quotation continues the point, functioning as a new clause in a sentence, 'then a comma should be sufficient.'
- As well as correctly citing your quotation with a footnote, identify the source in your main text, using such phrases as 'As John Smith suggests'. This is much better practice than just putting John Smith's name in the footnote – it lends his authority to your

argument, and avoids the baffling effect of a random quotation in the middle of your own prose.
- Do not italicise quotations, unless the original text is italicised. If you use italics to *emphasise* a particular word or phrase in a quotation, make this clear in square brackets [my italics]. Do this sparingly.

FOOTNOTES AND REFERENCES

You must ALWAYS acknowledge the source of:
- any direct quotation from a published work;
- any idea from a published work which has significantly influenced your argument, even if you do not make a direct quotation (i.e. if you paraphrase someone else's argument, it remains his or her argument and must be acknowledged);
- any repetition of material from another of your own essays.

The rule of thumb for footnotes is to be brief and clear.

Please refer to the University webpages for information on plagiarism if you are at all unclear about the definition: http://www.essex.ac.uk/plagiarism/ There will also be workshops on plagiarism available via the Talent Development Centre.

Footnotes and parenthetical citations: the basics

After quotation from, or reference to, any work, indicate a footnote by a raised number, thus.[1]

Footnotes should appear at the foot of the page to which they apply. Your word-processing package will you allow to enter footnotes automatically (usually 'Insert Footnote'), but pay attention to the 'Options' menu (always choose Arabic numbering) and use 'Format Style, Footnote Text' to arrange the notes in readable fashion.

Footnote formatting: general

Footnote formatting for citing book, journal, film, internet (and so on) sources generally follows the very similar format as for bibliographical citations (see 'Bibliography,' below, for key differences), except that the author name runs 'forename surname' followed by citation details. For instance,

> [2] Sigmund Freud, *Civilization and Its Discontents* [1929], trans. James Strachey (New York: W.W. Norton, 1961), 79-80.

If you are quoting from a source multiple times in the same essay, you can provide one footnote with the citation details of the text, followed by the statement 'subsequent page references in text.' For example, footnote 2 might read:

> [2] Sigmund Freud, *Civilization and Its Discontents* [1929], trans. James Strachey (New York: W.W. Norton, 1961), 79-80. Subsequent page references in text.

After this, page references for this text can go in parentheses after quotations:

---

[1] Full citation here.

Freud describes the word 'civilization' as, 'the whole sum of the achievements and the regulations which distinguish our lives from those of our animal ancestors' (544).

Woolf's novel concludes with the third section, 'The Lighthouse,' where Lily's memory of Mrs Ramsey is reframed; Lily finds herself 'tunnelling her way' into the past (355).

Bear in mind, however, that you cannot use this method for more than one or perhaps two texts in a single essay. You might find that it works well if there is a primary text which you quote frequently, but avoid a scenario in which a number in parentheses after a quotation could refer to any of several books you have previously mentioned in your footnotes. You must aim to be as clear as possible in your writing.

Citing dramatic works

The first footnote reference should cite author, title, place, publisher, date, and either a page number for modern plays, or, for something like Shakespeare, with details of act, scene, and line numbers. (for more detailed examples see below). In subsequent quotations, either act, scene, and line numbers, or page numbers (as appropriate) should always appear in parentheses after the quotation. No further footnote is needed for the same play, unless you are quoting other material in the edition (e.g. an editorial introduction). The correct form for citing act, scene, line numbers is as follows: (V.ii.19-22), where the sequence of upper case Roman, lower case Roman, and finally Arabic signifies act V, scene ii, lines 19-22. No page number is needed if you have provided this information.

Citing poetry

The first footnote should cite author, title, place, publisher, date, page number. Line numbers should always appear in parentheses after the quotation. NO further footnote is needed for the same poem, though further parenthetical citations should cite page and line number(s) (for example: p. 12, l. 12). Multiple lines of a poetic work are signified by 'll.', which is the abbreviation for 'lines' (for example, p. 12, ll. 12-15). Long poems, such as *The Aeneid* or *The Faerie Queene* are referenced by their internal divisions into, for example, books and cantos and stanzas (III. x.12). Shorter poems are referenced simply by line numbers (ll. 45-53).

Citing films

The first mention of all films in an essay should immediately be followed by a parenthetical reference to the year in which it was released. For example, 'In Alfred Hitchcock's *The Birds* (1963), Tippie Hedren plays Melanie Daniels …' A direct quotation from a film does not usually need to be cited, but a complete filmography can be included in the essay. See 'F,' below.

FOOTNOTE SAMPLE ENTRIES

from the *Chicago Manual of Style* (15th edition)
(more details can be found at:
http://www.chicagomanualofstyle.org/tools_citationguide.html)

Book

One author
[1] Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 65.

Two authors
[6] Guy Cowlishaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000), 104–7.

Four or more authors: use 'et al'
[13] Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994), 262.

Author's work as edited (scholarly) edition: note that original publication date is also provided.
[1] Virginia Woolf, *To The Lighthouse* [1927], ed. Sylvia Hopstetter (London: Virago, 1985), 55.

Editor, translator, or compiler instead of author
[4] Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.

Edited, translated, or compiled poetry collection
[4] Emily Dickinson, *Collected Poems*, ed. Lina Al Hadid (London: Routledge, 2010), 22.

[16] Yves Bonnefoy, *New and Selected Poems,* ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 22.

Edited, translated, or compiled dramatic work
[17] Jean Genet, *The Balcony*, trans. Bernard Frechtman (New York: Grove Press, 1966), 55.

[30] William Shakespeare, *The Tempest*, in *The Oxford Shakespeare*, ed. Stanley Wells and Gary Taylor (Oxford: Oxford University Press, 1995).

Chapter or other part of a book
[5] Andrew Wiese, ''The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States,' in *The New Suburban History,* ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101-2.

Book published ONLY in digital form (but see also the section below on digital / online texts)
[2] Philip B. Kurland and Ralph Lerner, eds., *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), <http://press-pubs.uchicago.edu/founders> (accessed June 27, 2006).

Journal article (or individual poetic work)

Poem in collection
[17] Forugh Farrokhzad, 'Born Again,' trans. Jascha Kessler (with Amin Banani), *The Penguin Book of Women Poets*, ed. Carol Cosman and Ivan Keefe (London: Penguin Books, 1996), 334.

Article in a print journal
[8] John Maynard Smith, 'The Origin of Altruism,' *Nature* v. 23, no. 2 (Summer 1998): 639.

Article in an online journal (but see section below on digital / online texts)
[33] Mark Hiroshi, 'The Trials of *Fanny Hill*,' *Journal of British Studies* v. 15, no. 5 (Autumn 2002), <http://jama.aassn.org/issues/v15n5/rfull/joc10108.html>

Popular magazine or newspaper article
[29] Steve Martin, 'Sports-Interview Shocker,' *New Yorker*, 6 May 2002, 84.
[10] William S. Niederkorn, 'A Scholar Recants on His 'Shakespeare' Discovery,' *New York Times*, 15 June 2000, sec B, 3.

Book review
[1] James Gorman, review of *The Last American Man* by Elizabeth Gilbert, *New York Times Book Review,* 2 June 2002, 16.

Paper presented at a meeting or conference

[13] Brian Doyle, 'Howling Like Dogs: Metaphorical Language in Psalm 59' (paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, 19 June 2009).

Websites

Web entry or comment
[8] Peter Pearson, 'The New American Dilemma: Illegal Immigration,' The Becker-Posner Blog, <http://www.beckerposnerblog.com/archives/2006> (accessed 28 March 2006).

Digital and Online Publishing
There are some important distinctions to be observed when citing texts you have accessed online. For instance, there is a difference between an article in an online journal, and an article from a print journal which is available online, or a print book which the Sloman has digitised under licence for your use, and a book published only in digital form. The point of footnotes and bibliographies is to allow your reader to follow up on anything you quote. If you read something on a website, you will therefore provide the appropriate web address, as in the example below:

> [8] Peter Pearson, 'The New American Dilemma: Illegal Immigration,' The Becker-Posner Blog, <http://www.beckerposnerblog.com/archives/2006> (accessed 28 March 2006).

You'll notice that date of access is also included, because websites are subject to change – you want to make clear to the reader who checks, and finds your quotation is missing, that it was there on the 28 March. The same is true for various journals which only publish online (e.g. *The Journal of the Northern Renaissance*) – you will give the same details, including the website. Sometimes the journal will offer a permanent url, in which case you won't need to

provide details of the day you accessed the site. The same holds true for books, poetry, etc, published online.

This is not the same thing as texts you will find in other places – on Google Books, on Archive.org, or via the databases on the Sloman site (e.g. Jstor, Project Muse). These are primarily print texts that have been digitised, and they should be cited as print texts, with page numbers etc, and without website addresses. This is not made easier by the fact that some database providers provide citation details which include website addresses. If you take a closer look at these (Jstor is a good example) you will see that these direct the reader to Jstor. However, there are several things to bear in mind here. Firstly, your duty as writer is to allow the reader to track down this text as easily as possible. Jstor is a subscription-only database: he or she may not have access to it. However, if you provide the full details of the print text, which are available in the article you have downloaded, the reader can look it up in the nearest library catalogue and may be able to access it in print and / or digital formats. Just providing web details makes this much more difficult. Providing the digital access details is a bit like providing the shelf-mark for a book in the Sloman – too much information, and only helpful to a few of your readers. Secondly, you have no duty to advertise for the database providers, who are already paid for the service they provide. Your duty is to the author. Give the most helpful details, and show some solidarity with your fellow writers and the people who publish them!

The same principles hold true for digitised books in the Sloman collection or elsewhere online – unless they are e-book only publications, treat them like a printed text.

Kindles and e-readers
Kindles are undoubtedly very useful, and will become more so as various problems around accessing footnotes etc are ironed out over time. However, they are not ideal for citation purposes, because they tend to offer a location number rather than a page. This isn't true of every kindle book, so if you can identify a page number, that's fine. A location number, on the other hand, fails the test of helpfulness. Will your reader be able to locate this quotation with ease? Not if he or she doesn't have a kindle to hand. Until the technology improves, you will have to double-check your references in a library copy of the text.

BIBLIOGRAPHY

Whether or not you have referred to them directly, list at the end of an essay all the books and articles you have consulted. Bibliographies are arranged **in alphabetical order by author with**, the author's surname given first.

Bibliography formats

from the Chicago Manual of Style (15th edition) (more details can be found at: <http://www.chicagomanualofstyle.org/contents.html>)

Book

One author
Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Two authors
Cowlishaw, Guy, and Robin Dunbar. *Primate Conservation Biology*. Chicago: University of Chicago Press, 2000.

Author's work as edited (scholarly) edition
Woolf, Virginia, *To The Lighthouse* [1927]. Ed. Sylvia Hopstetter. London: Virago, 1985.

Editor, translator, or compiler instead of author
Lattimore, Richmond, trans. *The Iliad of Homer.* Chicago: University of Chicago Press, 1951.

Edited, translated, or compiled poetry collection
Dickinson, Emily. *Collected Poems*. Ed. Lina Al Hadid. London: Routledge, 2010.

Bonnefoy, Yves. *New and Selected Poems*. Ed. John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.

Edited, translated, or compiled dramatic work
Genet, Jean. *The Balcony*. Trans. Bernard Frechtman. New York: Grove Press, 1966.

Shakespeare, William. *The Tempest*. In *The Oxford Shakespeare*. Ed. Stanley Wells and Gary Taylor. Oxford: Oxford University Press, 1995.

Chapter or other part of a book
Wiese, Andrew. ''The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States.' In *The New Suburban History,* ed. Kevin M. Kruse and Thomas J. Sugrue, 99-119. Chicago: University of Chicago Press, 2006.

Book published electronically
Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution.* Chicago: University of Chicago Press, 1987. <http://press-pubs.uchicago.edu/founders>

Journal article (or individual poetic work)

Poem in collection
Farrokhzad, Forugh. 'Born Again.' Trans. Jascha Kessler (with Amin Banani). *The Penguin Book of Women Poets*. Ed. Carol Cosman, Ivan Keefe. London: Penguin Books, 1996: 53-4.

Article in a print journal
Smith, John Maynard. 'The Origin of Altruism.' *Nature* v. 393, no. 2 (1998): 639-50.

Article in an online journal
Mark A. Hiroshi, 'The Trial of *Fanny Hill*.' *Journal of British Studies* v. 32, no. 5 (Autumn 2002). <http://jama.ama-assn.org/issues>

Popular magazine or newspaper article
Martin, Steve. 'Sports-Interview Shocker.' *New Yorker*, 6 May 2002: 35-43.
Niederkorn, William S. 'A Scholar Recants on His 'Shakespeare' Discovery.' *New York Times*, 20 June 2002, sec. 3: 12-13.

Book review
Gorman, James. Review of *The Last American Man* by Elizabeth Gilbert. *New York Times Book Review*, 2 June 2002: 2.

Paper presented at a meeting or conference

Doyle, Brian. 'Howling Like Dogs: Metaphorical Language in Psalm 59.' Paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, 19 June 2009.

Websites

Web entry or comment
Pearson, Peter. 'The New American Dilemma: Illegal Immigration.' The Becker-Posner Blog. <http://www.becker-posner- blog.com>.

Filmography

Model one: After the first direct reference to a film in an essay, a footnote should appear which includes the following information: the film title, director's name, two or three of the principal players, the studio or production company that released it, and the year. Further citations are not necessary. For example:

Grease, dir. Randal Kleiser, feat. John Travolta, Olivia Newton-John (Paramount, 1978).

Model two: Rather than a footnote, the essay can simply quote directly from the film without any references. It should, however, present a *filmography* at the end of the document, which includes: the film title, director, principal players, the studio or production company, and the year of release. For example:

Guys and Dolls, dir. Joseph L. Mankiewicz, feat. Marlon Brando, Jean Simmons, Frank Sinatra (Twentieth-Century Fox, 1955).

REFERENCING IN CREATIVE WRITING COMMENTARIES

Referencing for creative writing commentaries should be done in the same way as for essays. Creative work itself does not usually require referencing. If references are used, students are advised to follow the departmental style guide or, where this interferes with the aesthetic of the writing, to consult their tutors.