



Style Sheet for Essays

These rules apply to tutorial essays, Special Subject Essays, Course Essays, MA coursework essays, and MA dissertations.

For full information on regulations governing undergraduate Special Subject Essays and Course Essays, see the undergraduate Course Guide and the 'Guidance on presentation of long essays for examination' document (available from the Department Office, or online at <http://www.ucl.ac.uk/english/current/ug/essays.htm>). Undergraduates may also find it helpful to consult 'Long Examined Essays: Frequently Asked Questions' (again, available from the Department Office or online).

For full information on regulations governing MA coursework essays and dissertations, see the Handbook for Graduate Students and the 'Guidance on presentation of long essays for examination' (available from the Department Office, or from the MA programme homepages in the English Department website, www.ucl.ac.uk/english). MA students may also find it helpful to consult the MHRA Style Guide, which can be purchased or downloaded free from their website:

<http://www.mhra.org.uk/Publications/Books/StyleGuide/>.

If you are not sure how to do any of the word-processing procedures mentioned here (e.g. page numbers, indentation, inserting footnotes or endnotes), ask your tutor.

1. Format

The essay should be word-processed.

It should be on A4 paper and on one side of the paper only.

Pages should be numbered.

The essay should be double-spaced with generous margins (at least 1" / 2.5 cm).

Use a reader-friendly font (preferably 12 pt).

2. How to give titles of works

These rules apply to titles of literary works and also to films, music, works of art, etc.

Titles of whole works should be either underlined or in italics.

EXAMPLES: Paradise Lost, Wuthering Heights, or *Bleak House*, *Hamlet*.

(When writing longhand, e.g. in an exam, use underlining.)

The title of any work which was published as part of a collection should be in single inverted commas. This applies to short poems, short stories, articles, and essays.

EXAMPLES: 'Ode on a Grecian Urn', 'The Dead', 'Tradition and the Individual Talent'.

‘The Whitsun Weddings’ refers to the particular poem by Philip Larkin, whereas *The Whitsun Weddings* refers to the collection as a whole.

For full details of how to refer to sources in footnotes or endnotes and in bibliographies, see paragraphs 4, 5, and 6 below.

3. Presentation of quotations

a. Short quotations

These can be left as part of your text.

EXAMPLE:

In the opening paragraph of *Paradise Lost*, Milton claims his poem will pursue ‘things unattempted yet in prose or rhyme’.

Where a whole sentence is quoted in full, without any interruption, the final full stop in the sentence comes before the closing inverted comma.

NB: use single inverted commas – except for a quotation within a quotation, which has double inverted commas.

EXAMPLE:

Donald Davie, for instance, has argued that ‘despite such incidental, characteristically audacious felicities as “the pestered sea”, this is surely not a poem we can admire’.

b. Longer quotations

Quotations of more than one-and-a-half lines should begin on a new line and should be indented and single-spaced. A passage of prose should be indented by 5 spaces, and a passage of verse should be indented by 10 spaces. Do not use inverted commas. The sentence before the quotation will often end in a colon.

EXAMPLE:

Book V of *Paradise Lost* opens with a Homeric invocation to the dawn:

Now Morn her rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl,
When Adam waked...

Sometimes the quotation can be introduced with a comma rather than a colon.

EXAMPLE:

Is this ‘the seat’, Satan asks,

That we must change for heaven, this mournful gloom
For that celestial light?

The quotation must make grammatical sense within the sentence of your own prose which introduces or encloses it.

4. Giving references

You must make clear acknowledgement of all works you have used in writing your essay. If you fail to do so, you may be penalised for plagiarism. References may be given in either footnotes or endnotes (but be consistent as to which you use in any given essay).

Sources for any of the following kinds of material must be cited precisely in essays:

- i) quotations
- ii) facts that are not widely known
- iii) opinions directly derived from a secondary work
- iv) paraphrase of any part of a primary or secondary work.

When a complete paragraph or run of sentences in your essay is closely derived from a secondary work, put a footnote or endnote at the end of the relevant paragraph or set of sentences and use it to give an appropriate reference.

EXAMPLE:

See Lyndall Gordon, *Eliot's Early Years* (Oxford: Oxford University Press, 1977), pp.140-54.

OR:

This argument is based on Lyndall Gordon, *Eliot's Early Years* (Oxford: Oxford University Press, 1977), pp.140-54.

You must cite sources precisely so as to refer your tutor or examiner to a particular place in a work or collection of works. Without proper citations your tutor or examiner may not be able to assess your essay adequately.

a. First reference

The first time you refer to a particular work, you should insert a footnote or endnote at the end of the sentence, giving a full reference.

EXAMPLE:

Lyndall Gordon suggests that Eliot 'showed great courage and persistence in defending his faith as an inescapable human need'.¹

b. Second and subsequent references

If you refer to the same work again in your essay, then on second and subsequent occasions you may give the reference in a shortened form.

EXAMPLE:

Gordon gives one of the fullest discussions of Eliot's early works in relation to his search for spiritual renewal.²

c. Frequent references

If you refer to a particular work frequently in your essay, add to the first footnote or endnote citation the phrase 'All further references will be to this edition'. You may then give references in parenthesis in your text. PTO for example.

¹ Lyndall Gordon, *Eliot's Early Years* (Oxford: Oxford University Press, 1977), p. 140.

² Gordon, *Early Years*, pp. 132-49.

EXAMPLE:

Pride and Prejudice has one of the most renowned opening sentences in English literature: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.'³

Further on in the same essay:

When Jane asks Elizabeth how long she has loved Mr Darcy, she replies, 'I believe I must date it from my first seeing his beautiful grounds at Pemberley.' (Ch. 59, p. 382.)

The title of the book should be given if the reader might not otherwise be certain where your quotation is taken from.

d. Referring to a specific place in a work

For many books a page number is a sufficient reference, but for some genres more detail is helpful.

i) Novels: It can be helpful to give chapter number as well as page number.

EXAMPLE: *Little Dorrit*, Ch. 10, p. 145.

ii) Plays: References to plays should include Act and Scene number, and (if the text is lineated) line number.

EXAMPLE: *Macbeth* 1.7.1-2, or *Macbeth* I.vii.1-2 (either form is correct, but be consistent). This means *Macbeth* Act 1, Scene 7, lines 1-2.

iii) Poems: Give line numbers. In the case of long poems with subsections, e.g. Books or Cantos, give these numbers first.

EXAMPLE: *Paradise Lost* 5.1-3, or *Paradise Lost* V.1-3 (either form is correct, but be consistent).

This means *Paradise Lost* Book V, lines 1-3.

5. How to present information on sources in footnotes and endnotes

The first time you cite any work in a footnote or endnote, you should give full bibliographical information, in one of the following forms.

You will notice from your own reading of literary criticism that some writers and publishers have different preferences for the form in which such information is given. The most important thing is that, whichever form you choose to use, you must be consistent. If in doubt, consult your tutor.

When referring to a span of several pages, give the page numbers in the shortest possible form: e.g. 25-9, or 103-7. However for numbers in the teens give the last two digits, e.g. 18-19, 110-19.

i) Book

Give, in this order: name of author, title of book, name of editor (if applicable), place of publication, name of publisher, date of publication, and page number(s) (or other appropriate reference). PTO for example.

³ Jane Austen, *Pride and Prejudice* (1813), ed. Tony Tanner (Harmondsworth: Penguin, 1972), Ch. 1, p. 51. All further references will be to this edition.

EXAMPLE:

¹Emily Bronte, *Wuthering Heights*, ed. David Daiches (Harmondsworth: Penguin, 1965), p. 23.

ii) Article in a periodical

Give, in this order: name of author, title of article, title of periodical, volume number, date, page numbers of start and end of article, and the specific page number(s) for your reference.

EXAMPLE:

²Raymond Williams, 'Literature and the City', *Listener*, vol. 78 (1967): 653-6 (p. 655).

iii) An essay in an essay-collection

Give, in this order: name of author, title of essay, editor of volume, title of volume, place of publication, name of publisher, date, and page number (s).

EXAMPLE:

³J. L. Austin, 'Performative-Constatative', in J. R. Searle (ed.), *The Philosophy of Language* (Oxford: Oxford University Press, 1971), p. 15.

iv) A work which requires additional annotation

Insert additional information (e.g. editor, translator, annotator, edition, etc.), after title of work cited.

EXAMPLES:

⁴*Pearl*, ed. E. V. Gordon (Oxford: Oxford University Press, 1953), p. ix.

⁵Philip Collins, *Dickens and Crime*, 2nd edn (Basingstoke: Macmillan, 1965), p. 27.

v) A film

Give, in this order: title of film, name of director, and date.

EXAMPLE:

⁶*Vertigo*, Alfred Hitchcock (1958)

vi) A website

Give internet address, title of website, and as much information as possible to assist the reader to find your source, e.g. name of author, publisher, or organisation. Since websites undergo frequent change, it can also be helpful to give the date of your visit. EXAMPLES:

⁷<http://www.wwp.brown.edu/texts/index.html>, *Renaissance Women Online*, Brown University Women Writers Project, site visited 10.07.06.

⁸Marianne Thormählen, 'The Waste Land', T.S. Eliot (1922), *The Literary Encyclopedia*, <http://www.literaryencyclopedia.com/php/sworks.php?rec=true&UID=8096>, site visited 18.09.06.

The internet is rapidly becoming an increasingly important source of information, but you should give some thought to the likely reliability and accuracy of any particular website that you use. You might need to confirm information that you find there from another non-internet source.

vii) A database

Give title, publisher, date, and any other helpful information.

EXAMPLE:

⁹<http://www.oxforddnb.com.libproxy.ucl.ac.uk/view/article/30082>, *Oxford Dictionary of National Biography*, 'Lady Mary Wroth' by Mary Ellen Lamb.

vii) A manuscript

Give name of library or archive, name of manuscript collection, shelf-mark, and folio numbers, including designations for recto and verso (abbreviated as 'r' and 'v'). In some cases it may also be appropriate to begin with the location of the library or archive. Manuscript should always be abbreviated as 'MS'. It is worth remembering that the BL places 'MS' after the name of the collection. PTO for examples.

EXAMPLES:

¹⁰BL, Sloane MS 93, fol. 85r

¹¹Bodleian, MS Rawl. poet. 85

¹²Folger, MS V.a.216, fols 53v-55r

¹³Chicago, Newberry Library, Vault Case MS 94

¹⁴Oxford, Merton College, MS 58

If in doubt about how to refer to any particular source, please consult your tutor.

6. List of Works Cited

You should include at the end of your essay a list of all the works to which you have referred in your essay. Works should be listed in alphabetical order by author's surname.

You should give the same information for each work as you gave in its first footnote or endnote citation, as set out above in paragraph 5 above. The only differences are:

- i) the author's surname should now come first;
- ii) you should leave off page numbers and other specific references, unless you are referring to an article in a periodical or an essay in an essay collection, in which case you should give its first and last page numbers.

You may wish to divide your List of Works Cited into 'Primary' and 'Secondary' works. 'Primary' works are original works of literature; 'Secondary' works are works of interpretations and background such as literary criticism, biography, and historical context. Alternatively, if you are using a wide range of materials, you may prefer to divide the List of Works Cited into categories such as 'Books', 'Periodicals', 'Films', 'Websites', and 'Databases'.

EXAMPLE:

List of Works Cited

Primary works

Dickens, Charles, *Oliver Twist*, ed. Kathleen Tillotson (Oxford: Oxford University Press, 1966)

Dickens, Charles, *Selected Journalism*, ed. David Pascoe (London: Penguin, 1997)

Secondary works

Bayley, John, 'Oliver Twist: "Things As They Really Are"', in *Charles Dickens*, ed. Stephen Wall (Harmondsworth: Penguin, 1970), pp. 102-43

Carey, John, *The Violent Effigy: A Study of Dickens's Imagination* (London: Faber, 1973)

Mackay, Carol Hanbury, 'The Melodramatic Impulse in *Nicholas Nickleby*,' *Dickens Quarterly*, vol. 5 (1988), pp. 37-62

7. Submitting Essays and Keeping Copies

Undergraduate Tutorial Essays

Each essay should be submitted to your tutor as an email attachment (preferably in Word) and as a paper copy, if your tutor requires it. All essays should be dated. The Word file name should be in the following form: surname, initial, number of essay, e.g., SmithJ4. You should keep marked copies of all your tutorial essays in a safe place, for future reference by both yourself and your tutor.

Undergraduates: Special Subject Essays, Course Essays, and English/German Link Essays

A paper copy must be handed in to the English Department office by the deadline specified in the Course Guide. You must keep a copy of your final essay.

MA coursework essays and dissertations

Please see the Handbook for Graduate Students. You should keep an electronic and paper copy of each essay submitted.