



Style Sheet for Essays

These rules apply to tutorial essays, Research Essays, Course Essays, MA Issues in Modern Culture coursework essays, and MA Issues in Modern Culture dissertations. MA English Linguistics students should refer to the style sheet issued by their Programme Convenor instead.

For full information on regulations governing undergraduate Research Essays and Course Essays, see the undergraduate Course Guide and the documents 'Guidance on presentation of long essays for examination' and 'Long Examined Essays: Frequently Asked Questions' (both available at <http://www.ucl.ac.uk/english/current-students/undergraduate> under the heading 'Examinations').

For full information on regulations governing MA coursework essays and dissertations, see the departmental Handbook for MA Students and any presentation guidelines issued by the relevant MA Programme Convenor.

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. Submitting Essays and Keeping Copies

Undergraduate Tutorial Essays

Each essay should be submitted to your tutor via his/her Moodle tutorial page, and, if your tutor requires it, as an email attachment (preferably in Word) and as a paper copy. (Instructions about [submitting long essays via Moodle](#) are to be found in the appendices of the Undergraduate Handbook.) 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: Research Essays and Course Essays

Two paper copies must be handed in to the English Department office by the deadline specified in the Course Guide, and an electronic copy submitted via the Moodle Long Essay Submissions page. You must also keep a copy (paper or electronic) of your final essay, identical to the copies handed in.

MA coursework essays and dissertations

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

2. 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).

3. 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 in italics. When writing longhand, e.g. in an exam, use underlining.

EXAMPLES: *Bleak House*, *Hamlet*.

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, see section 5 below.

4. Presentation of quotations

a. Short quotations

Short quotations 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.

EXAMPLE:

'In *Bleak House*, I have purposely dwelt upon the romantic side of familiar things.'

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.

5. 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. Sources for any of the following kinds of material must be cited precisely:

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

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.

The following parts of this Style Sheet are based on the referencing system recommended in *The MLA Style Manual*, 3rd edn (New York: MLA, 2008). Other systems of referencing are available, and we're happy for you to use whichever system you prefer, provided that it's a recognised system and that you apply it consistently. Some scholars prefer the system recommended in *The MHRA Style Guide*, which can be downloaded for free from <http://www.mhra.org.uk/Publications/Books/StyleGuide/>.

For advice on any aspect of referencing, ask your tutor.

List of Works Cited

This list should appear at the end of your essay and should include all works referred to in the essay, listed in alphabetical order by author's surname. You may find it helpful to divide the list into Primary Works (i.e. original literary works or historical documents, e.g. Shakespeare, *Hamlet*) and Secondary Works (i.e. works of criticism and interpretation, e.g. Frank Kermode, *Shakespeare's Language*).

- a. In accordance with MLA style, a basic entry for a **book** should look like this:

Spacks, Patricia Meyer. *Privacy: Concealing the Eighteenth-Century Self*. Chicago: U of Chicago P, 2003. Print.

- b. An entry for an **anthology or compilation** should look like this:

Lonsdale, Roger, ed. *Eighteenth-Century Women Poets: An Oxford Anthology*. Oxford: Oxford UP, 1990. Print.

- c. If you're citing **more than one work by the same author or editor**, please list these in alphabetical order by title (ignoring definite and indefinite articles) (not in date order) as this will help the reader to match them to the parenthetical references.
- d. If you're citing a **work with more than one author or editor**, invert the name of the first author only, e.g.:

Gilbert, Sandra M., and Susan Gubar, eds. *The Female Imagination and the Modernist Aesthetic*. New York: Gordon, 1986. Print.

If there are **more than three authors**, you may name only the first and add 'et al.' ('and others'), like this:

Gilman, Sander, et al. *Hysteria Beyond Freud*. Berkeley: U of California P, 1993. Print.

- e. When citing a **work published before 1900**, there's no need to give the name of the publisher or a printer. If it's an early modern book with a very long title, a short form of the title is sufficient. For example:

Moryson, Fynes. *An Itinerary ... Containing His Ten Yeeres Travell*. London, 1617.

- f. For **anonymous works**, please don't use 'Anon.'; list the work under its title (ignoring definite and indefinite articles for the purposes of alphabetical ordering).
- g. An entry for **an edition of a primary work** should look like this:

Shakespeare, William. *The Winter's Tale*. Ed. Stephen Orgel. Oxford: Oxford UP, 1996. Print.

It may be helpful to add the date of first publication of the work, e.g.:

Dickens, Charles. *Great Expectations*. 1860. Ed. Charlotte Mitchell. Introd. David Trotter. London: Penguin, 1996.

An entry for **an introduction** to such an edition should look like this:

Drabble, Margaret. Introduction. *Middlemarch*. By George Eliot. New York: Bantam, 1985, viixvii. Print.

- h. An entry for **a chapter in an essay collection** should look like this:

Bordo, Susan. 'The Moral Content of Nabokov's *Lolita*.' *Aesthetic Subjects*. Ed. Pamela R. Matthews and David McWhirter. Minneapolis: U of Minnesota P, 2003. 125-52. Print.

- i. An entry for **an article in a scholarly journal** should look like this:

Piper, Andrew. 'Rethinking the Print Object: Goethe and the Book of Everything.' *PMLA* 121.1 (2006): 124-38. Print.

If you're citing **an article in a scholarly journal from an online source**, please give the full publication details as above, but instead of following these with 'Print', follow them with 'Web' and the date of access. For example:

Wood, Michael. 'The Last Night of All.' *PMLA* 122.5 (2008): 1394-402. Web. 22 Jan. 2008.

If it's a web-only publication and there are no page numbers, please put 'n. pag.' where the page numbers would usually go.

- j. An entry for a **newspaper or magazine article** should look like this:

Rubin, Gareth. 'Author's Debut Novel Inspired by a Dolls' House is Next Big Thing.' *London Evening Standard* 25 June 2014: 29. Print.

McEvoy, Dermot. 'Little Books, Big Success.' *Publishers' Weekly* 30 Oct. 2006: 26-28. Print.

- k. For **web publications**: please give as many as possible of the following items of information, in this order:

1. name of the author, editor etc.
2. title of the work (italicised if the work is independent; in roman type and quote-marks if part of a larger work)
3. title of overall website (italicised), if distinct from item 2
4. version or edition used (if appropriate)
5. publisher or sponsor of the site; if not available, use N. p.
6. date of publication, in form day, month year; if not available, use n.d.
7. medium of publication (Web)
8. date of access (day, month, year).

For example:

Committee on Scholarly Editions. 'Guidelines for Editors of Scholarly Editions.' *Modern Language Association*. MLA, 25 Sept. 2007. Web. 20 Nov. 2007.

Databases such as the OED and ODNB often include a helpful 'cite' button for each entry which should give you the information you need.

- l. For a **manuscript**, please give the following information, in this order:

1. name of author
2. title, or a description of the material
3. date of composition: at least the year; or if date is unknown, use N. d.
4. callmark
5. form of material (MS) – no need to give this if already included in the callmark
6. name and location of library, research institution, or personal collection where the manuscript is housed.

For example:

Chaucer, Geoffrey. *The Canterbury Tales*. 1400-10. MS Harley 7334. British Lib., London.

Dickinson, Emily. 'Distance is Not the Realm of Fox.' MS. Pierpoint Morgan Lib., New York.

- m. Treat a **published letter** like an item in an essay collection (see e. above), e.g.:

Woolf, Virginia. 'To T. S. Eliot.' 28 July 1920. Letter 1138 of *The Letters of Virginia Woolf*. Ed. Nigel Nicholson and Joanne Trautmann. Vol. 2. New York: Harcourt, 1976. 437-8. Print.

Treat **an unpublished letter** like a manuscript (see l. above).

n. An entry for **a film** should look like this:

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946. Film.

Cite **a DVD** as you would a film. Include the original release date where it's relevant. E.g.:

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. 1946. Republic, 2001. DVD.

o. An entry for **a performance** should look like this:

Hamlet. By William Shakespeare. Dir. John Gielgud. Perf. Richard Burton. Shubert Theatre, Boston. 4 Mar. 1964. Performance.

p. Entries for **sound recordings** may be given in various different forms depending on whether you wish to emphasise the composer or performer, and what information you feel is most useful to the reader. Here are two examples:

Holiday, Billie, perf. 'God Bless the Child.' Rec. 9 May 1941. *The Essence of Billie Holiday*. Columbia, 1991. CD.

Gabriel, Peter. 'A Different Drum.' Perf. Gabriel, Shankar, and Youssou N'Dour. *Passion: Music for The Last Temptation of Christ, a Film by Martin Scorsese*. Geffen, 1989. CD.

q. You do not normally need to cite lectures or seminars received as part of your course, but if you wish to cite a **public lecture, talk, or reading**, you should give as much as possible of the following information:

1. name of speaker
2. title of presentation, in quotation marks
3. name of meeting, conference etc.
4. sponsoring organisation
5. location
6. date
7. descriptive label, e.g. Lecture, Talk, Reading.

For example:

Vickers, Professor Sir Brian. 'The One *King Lear*.' Keith Walker Memorial Lecture. University College London. 14 Nov. 2013. Lecture.

Armitage, Simon. 'Walking Away.' Coleridge Cottage, Bridgwater, Somerset. 27 Aug. 2013. Poetry reading.

Parenthetical references

When using the MLA system **all references should be given in parentheses**, not in footnotes (unless there's an exceptional reason why a footnote is needed, e.g. a long list of references that would break into the text too much; but see below for more on footnotes). Once the list of Works Cited is sorted out, the parenthetical references should be straightforward. They should consist of just the author's name and the page number(s); or, if more than one work by the same author is being cited, the author's name, the short title, and the page number(s). For example:

It may be true that 'in the appreciation of medieval art the attitude of the observer is of primary importance' (Robertson 136).

This point has already been argued (Tannen 178-85).

Shakespeare's *King Lear* has been called a 'comedy of the grotesque' (Frye, *Anatomy* 237) [more than one work by Frye cited in this piece]

PLEASE NOTE in each case the absence of a comma before the page number!

Reference can also be made by mentioning the author's name in the text, in which case it shouldn't be given again in the parenthesis:

Tannen has argued this point (178-85).

It may be true, as Robertson maintains, that 'in the appreciation of medieval art the attitude of the observer is of primary importance' (136).

To cite the whole of a work, just give the author's name. To cite a work listed by title only (i.e. anonymous), just use the title, e.g.:

A presidential commission reported that recent campus protests had focused on 'racial injustice' (*Report* 3).

For a play, it may be more appropriate to give act, scene and line numbers than a page reference: e.g. (Shakespeare, *Hamlet*, 2.4.32-5).

Footnotes

As explained above, in MLA style footnotes should NOT be used for general referencing. Please avoid any other footnotes as much as possible, and try to incorporate materials in your main text if you can.

Frequently asked questions on referencing

Q.1: If I wish to cite a quotation in work originally taken from another work, do I need to give the reference for where the quotation originally came from?

A.1: This is described as citing an indirect source, and should be handled as follows:

EXAMPLE: The following sentence is taken from p. 1 of Knoepfelmacher's *George Eliot's Early Novels*:

In giving form to her ideas, she always proceeded, as Henry James shrewdly recognized, 'from the abstract to the concrete'.

If you wish to quote the phrase from Henry James, you would add Knoepfelmacher to the List of Works Cited as follows:

Knoepfelmacher, U. C. *George Eliot's Early Novels: The Limits of Realism*. Berkeley: U of California P, 1968. Print.

You would then add a parenthetical reference in the main text of your essay, as follows:

In giving form to her ideas, she always proceeded, as Henry James shrewdly recognized, 'from the abstract to the concrete' (qtd. in Knoepfelmacher 1).

Q.2: If I have quoted from more than one article in an edited collection, should I give a reference for each individual article in the bibliography, or simply one reference for the collection?

A.2: You may create a complete entry for the collection and cross-reference individual pieces to the entry.

EXAMPLE:

Hamill, Pete. Introduction. Sexton and Powers xi-xiv.

McCullers, Carson. 'Brooklyn Is My Neighbourhood.' Sexton and Powers 143-7.

Sexton, Andrea Wyatt, and Alice Leccese Powers, eds. *The Brooklyn Reader: Thirty Writers Celebrate America's Favourite Borough*. New York: Harmony, 1994. Print.

Q.3: Should the edited letters or diaries of a writer be placed under 'primary' or 'secondary' works?

A.3: This depends on how you're using them in your essay. Use your judgement to decide, on a case-by-case basis. If in doubt, ask your tutor.

6. Illustrations

If you wish to include visual illustrations in your essay, you may either insert them at appropriate points in your text, or group them separately in an appendix, as convenient. Each illustration should be numbered in sequence (fig. 1, fig. 2, etc) and referred to by this designation in your text. Each illustration should also have a caption giving name of artist, title, date, present location, and any other useful information such as a museum reference number (if available), e.g.:

Fig. 1: Hans Eworth. *Elizabeth I and the Three Goddesses*, 1569. London, Royal Collection, RCIN 403446.

Fig. 2: Artist unknown. *An Allegory of the Tudor Succession: The Family of Henry VIII*, c. 1590. New Haven, CT, Yale Center for British Art, Paul Mellon Collection, B1974.3.7.