

## *NUI, Galway*

### *English Department Style-sheet*

This style-sheet is intended as a guideline for the presentation of essays and papers. It is important that you follow the guidelines outlined below; remember that a good piece of work is judged on its presentation as well as its ideas. This is, however, only a guideline and students are advised to consult standard guides such as an up-to-date *MHRA Style Book* for further details. The most important issues in the presentation of your work are to be consistent and to ensure that all references are clear to your reader.

#### **General Presentation**

- Type your essay if possible; if not, be sure to write on **one side of the page only**.
- Leave margins of at least one inch on both the left- and right-hand sides of each page.
- Always attach a cover page with your Name, the Title of the Essay, the Course Number (e.g. EN385), the Date, and the Name of the Course Tutor or Lecturer.

#### **In the main text:**

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#### **Titles:**

All titles of books, plays, journals etc. must be underlined or italicized. They must NEVER be in quotation marks.

**Example:** The Cherry Orchard or *The Cherry Orchard*

NOT "The Cherry Orchard"

Titles of articles, songs and poems must be in **single** quotation marks

**Example:** 'Chekhov and Symbolism'

Dates should be given in the following format: 23 April 2002

Foreign words (other than those used commonly in English) should be italicized. Consult a dictionary if you are unsure.

If you name a critic or author in your text you should give their name in full (i.e. first name and surname) but if you then refer to this same person later in your main text you should provide only the surname (e.g. Edward Braun as a first reference and then subsequently just Braun).

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### **Quotations:**

Short quotations. These are ones that run to 40 words or less of prose and no more than two lines of poetry. These should be enclosed in single quotation marks and run on with the main text. With few exceptions, final punctuation marks should be outside the quotation marks (and similarly outside brackets).

For a quotation within a quotation, double quotation marks should be used:

Example: Mrs. Grose replies that 'Master Miles only said "We must do nothing but what she likes!"'

When a short quotation is followed by a reference in parenthesis the final punctuation should follow the bracket:

Example: We can assume the effect to be 'quite deliberate' (p. 129).

Long quotations: These should not be enclosed in quotation marks but should be separated from the main body of the text. Verse quotations should be typed according to the lineation of the original and centred. Long quotations are often typed in a smaller font.

### **Examples: (Prose)**

In an interview in *Theatre Quarterly* Efron explained his understanding of the play as follows:

Gogol's idea in *The Marriage* is to show that people search for some kind of activity, any kind, even to the point of seeming absurd, but they can't find anything to do. There's no reason to live, so they begin to view

marriage as a possible means of escape. They are locked into an absurd pattern of meaningless pursuit, not knowing who or what they want. They run around and around and around. No sooner do they stop than they die.

### **(Verse)**

In the nightmare of the dark

All the dogs of Europe bark

And the living nations wait,

Each sequestered in its hate;

### **(Plays)**

Quotations in plays written in prose are not centred. Capitals are used to indicate characters and stage directions are italicized.

BRASSBOUND It will teach other scoundrels to respect widows and orphans. Do you forget that there is such a thing as justice?

LADY CICELY (*gaily shaking out the finished coat*) Oh, if you are going to dress yourself in ermine and call yourself justice, I give you up. You are just your uncle all over again; only he gets £5,000 a year for it, and you do it for nothing.

**All quotations must be referenced - see below for the ways to do this.**

## **Acknowledging Your Sources**

You must provide acknowledgment of the sources used for your work. This includes **any material** that has assisted you in the writing of your work, from books and articles, to films, letters, interviews, and the internet. Acknowledge not only the texts you actually quote, but also those which you paraphrase, and those which have significantly influenced your ideas or argument. As you do your research, make a habit of keeping a very careful track of **all** the publication details of the material you consult and the page numbers of the passages you plan to use as quotations or for references. This will save you going back to the library to search for the information later.

You need to provide two forms of acknowledgment: **A)** A reference system using footnotes or end notes and **B)** a list of works cited called a **Bibliography**.

## **A Note on Critical Quotations**

In general, be sparing in your use of quotations from critics and other scholars. When you do use them, always do so as a touchstone for the argument of your essay - in other words, *respond* to them in some way. Use them to support your own discussion or engage with them critically but do not use them simply as a substitution for your own argument.

## **Plagiarism**

**Failure to acknowledge your sources is not only bad scholarship but also may constitute plagiarism. At its simplest, plagiarism, is the use of other people's words (and ideas) without quotation marks or adequate referencing, as if they were your own.** If noted this could result in an automatic failure mark for your entire essay. Sometimes the failure to acknowledge sources might be unintentional but it is your responsibility to keep track of your source material, and to acknowledge any phrases or quotations you have picked up from your reading.

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## **References**

The format for footnotes and end notes is the same. A first reference should always be given in full and then abbreviated in later notes.

## **Footnotes and End notes**

### **Books**

A first reference should include the following in this order:

1. Author's name (as it appears on title page)
2. Title of book (italicized)
3. Name of editor, translator, or compiler (where applicable)
4. Series (if applicable)
5. Edition used (if applicable)

6. Number of volumes (for multi-volumed works)
7. Place of publication, name of publisher, and date
8. Volume number (if applicable)
9. Page numbers

Some Examples:

Edward Braun, *The Theatre of Meyerhold: Revolution on the Modern Stage*, 2nd edn (London: Methuen, 1986), p. 79.

Tom Mc Arthur, *Worlds of Reference: Lexicography and Learning* (Cambridge: Cambridge University Press, 1986), p. 32.

H. Munro Chadwick and N. Kershaw Chadwick, *The Growth of Literature*, 3 vols (Cambridge: Cambridge University Press, 1932 -40; repr. 1986), I, pp. 132-133.

Note: The number one (I) here refers to volume one (of three) and pp. 132-133 implies that your reference cuts across pages 132 and 133.

*Emily Dickinson: Selected Letters*, ed. by Thomas H. Johnson, 2nd. edn (Cambridge, MA: Harvard University Press, 1986), pp. 32-44.

### **Articles and chapters in Books**

Martin Elsky, 'Words, Things, and Names', in *Classic and Cavalier: Essays on Jonson and Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55 (p. 41).

Note: pp. 31-55 refers to the pages numbers for the whole article and (p. 41) indicates the specific page to which you are referring.

### **Articles in Journals**

Robert F. Cook, 'The Jacobean History Play', *Renaissance Drama*, 8 (1970) 162-181 (p. 170).

### **Articles in Newspapers**

Michael Smith, 'Tragedy of Two Star-Crossed Lovers', *Irish Times*, 12 March 1991, p. 10.

### **Theses or dissertations**

Roberta Brown, 'Historical Drama in Great Britain' (unpublished doctoral thesis, University of Dublin, 1988), p. 12.

### **Websites**

Robert Jones, 'Symbolism in Blake', 6 January 1998, *The William Blake Archive* <<http://www.iath.virginia.edu/blake/main.html>> 1 September 2002. (Note: 1 September 2002 indicates the date these pages were viewed).

### **Plays and Poems**

A first reference to plays, poems etc. must include the author, title, collection and details of publication, and page numbers in the same manner as other references. References to poems and plays in verse should include line numbers where appropriate. References to plays in both verse and prose must also include act and scene numbers.

After the first full reference is given, later references can be incorporated into the text and should be given as (*The Merchant of Venice*, II. 3. 10.) (Meaning Act II, scene 3, line 10 and that line 10 is the first line of the quotation.) Or can be included in footnotes as *The Merchant of Venice*, Act II, scene 3, l. 10.

### **The Bible**

References to the Bible should be given as: Isaiah 22, 17. i.e. Chapter 22, verse 17. The titles of books of the Bible are **not** italicized.

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### **Later references**

After the first reference is given the shortest intelligible form of the reference should be used.

**Example** (first reference): Edward Braun, *The Theatre of Meyerhold: Revolution on the Modern Stage*, 2nd edn (London: Methuen, 1986), p. 79.

In a second reference becomes: Braun, p. 84.

If citing more than one work by the same author to avoid confusion repeat the title in a short form

Braun, *Theatre of Meyerhold*, p. 99.

The term *Ibid.* can only be used to indicate a repeated reference that is the same as the one immediately before it. In other words if you have cited from for instance Mc Arthur, p. 74 and the next reference is also from this source you can write simply *Ibid.* If citing the same source but with different page numbers, then *Ibid.* p. 72.

The terms 'loc. cit.' and 'op. cit.' are now largely obsolete and should be avoided.

The following common abbreviations are used in references: ed. eds. (editor or editors), edn (editions), et al (*et alia* = and others), l., ll. (line, lines), n.d. (no date of publication given), n., nn., (note, notes), n.p. (no place *or* no publisher given), repr. (reprinted), rev. (revised), trans. (translated by).

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### **Bibliography**

A list of **Works Cited** or **Bibliography** must be included at the end of your text and is a list of the material you have consulted in the course of your research. It should run in alphabetical order according to the authors' surnames (for anonymous works, alphabetize by the first **main** word of the title i.e. not 'The' or 'A'). Treat the names of editors in the same manner as the author.

The following are examples of standard entries in bibliographies for books and articles:

Braun, Edward, *The Theatre of Meyerhold: Revolution on the Modern Stage*, 2nd edn (London: Methuen, 1986)

Cook, Robert F., 'The Jacobean History Play', *Renaissance Drama*, 8 (1970) 162-81

Johnson, Thomas H., ed., *Emily Dickinson: Selected Letters*, 2nd edn (Cambridge, MA: Harvard University Press, 1985)

Do not reverse the normal order for collaborating authors and editors other than the first cited.

Chadwick, H. Munro, and N. Kershaw Chadwick, *The Growth of Literature*, 3 vols (Cambridge: Cambridge University Press, 1932-1940; repr. 1986)

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### **A Summary of the Reference System**

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#### **Your first reference should read like this:**

Edward Braun, *The Theatre of Meyerhold: Revolution on the Modern Stage*, 2nd edn (London: Methuen, 1986), p. 45.

#### **A second reference to the same book (article, etc.) if it is the ONLY work by this author that you are using should be:**

Braun, p. 85.

#### **And should then be listed in the Bibliography like this:**

Braun, Edward, *The Theatre of Meyerhold: Revolution on the Modern Stage*, 2nd edn (London: Methuen, 1986)

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