

Style Sheet

**Department of English
Faculty of Letters
University of Geneva**

June 2008

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This guide presents conventions of typography and documentation in English which should be used for the preparation and presentation of essays, seminar papers, and MA *mémoires*. These conventions have been compiled from the *MLA Handbook for Writers of Research Papers* (6th ed.), which may be consulted for fuller information on any point. This version updates the Style Sheet that was prepared by Dr. Agnieszka Soltysik.

Erzsi Kukorelly, Editor

1. GENERAL FORMAT FOR WRITTEN WORK

- 1.1 All work must be **typed**, unless your instructor gives you permission to submit hand-written work. You may submit work printed on both sides of the paper (recto-verso) unless your instructor specifies otherwise.
- 1.2 On a **separate title page**, write: a.) the title of your paper, b.) the date of submission, c.) the title of the seminar, d.) the name of the teacher, e.) the semester and year, f.) the module the essay is for, and g.) your name, address, phone number, email address, and immatriculation number.
- 1.3 Use a **standard large typeface**, such as Times Roman 12 or equivalent. Use the same typeface for the entire text.
- 1.4 Use **double-spacing** between lines. Do not leave extra space between paragraphs.
- 1.5 Leave **margins of three centimeters** at all edges of the text.
- 1.6 **Indent all paragraphs** (usually five spaces from the left margin or by using the tabulator key), with the exception of the first.
- 1.7 **Number the pages** of the text in Arabic numerals (not counting the title page).
- 1.8 **Underline or italicize titles** of books, plays, periodicals, long poems, and collections of separate shorter texts of all kinds.
- 1.9 Enclose in **quotation marks** titles of shorter texts, such as articles, essays, stories, and poems.
- 1.10 **Underline or italicize foreign words or phrases** that appear within an English sentence—for example, *de gustibus non disputandum est*—but not quotations in foreign languages.
- 1.11 Try to **avoid dividing a word** at the end of a line. If necessary, make the division (with a hyphen) only between syllables, according to an authoritative English or American dictionary.
- 1.12 Use the **referencing system** specified in this document (parenthetical citation). Do **not** use footnotes or endnotes for basic source referencing.

2. QUOTATIONS

Please note that all quotations must be followed by a **parenthetical citation** referring readers to a **works cited** list that you will include at the end of your paper (further information on this is found in section 4.)

2.1 USE OF QUOTATIONS

Evidence: The main purpose of quotations is to **support and enrich your argument** with specific passages from the text. However, simply quoting the text is not enough; **you must explain the significance (and sometimes the context)** of the quotation.

Analysis: Using a quotation effectively involves breaking it down into its parts, paying attention to its language, and discussing how it is written as well as what it means.

2.2 SHORT QUOTATIONS

Include **shorter quotations** in the body of the text, **enclosed by quotation marks**. American practice requires double quotation marks (“...”), while the British uses single ones (inverted commas ‘...’). Either practice may be used, but must be used consistently. The parenthetical citation comes **before** the closing punctuation mark.

PROSE

American usage: Anticipating one of the principal trends of twentieth-century criticism, Oscar Wilde insisted that “Art never expresses anything but itself” (56).

British usage: Anticipating one of the principal trends of twentieth-century criticism, Oscar Wilde insisted that ‘Art never expresses anything but itself’ (56).

DRAMA

American usage: William Congreve’s *Way of the World* verily bristles with the witty paradoxes typical of Restoration comedy, such as when Fainall scolds Mirabell, “Had you dissembled better, things might have continued in a state of nature” (1.1.62).

British usage: William Congreve’s *Way of the World* verily bristles with the witty paradoxes typical of Restoration comedy, such as when Fainall scolds Mirabell, ‘Had you dissembled better, things might have continued in a state of nature’ (1.1.62).

POETRY

If a sentence in the text incorporates more than a single line of verse, use a slash / to indicate the division of lines:

American usage: In Walt Whitman’s Civil War poems, the persona speaks as a witness: “I saw battle-corpses, myriads of them, / And the white skeletons of young men, I saw them” (177-178).

British usage: In Walt Whitman’s Civil War poems, the persona speaks as a witness: ‘I saw battle-corpses, myriads of them, / And the white skeletons of young men, I saw them’ (177-178).

2.3 LONG QUOTATIONS

Set off by indentation quotations **longer than four lines of prose** or **two** (or at the most, three) **lines of poetry**. Type such quotations single-spaced and with no enclosing quotation marks:

O let me take up my Complaint, and say, Never was poor Creature so unhappy, and so barbarously used, as your *Pamela*! O my dear Father and Mother, my Heart's just broke! I can neither write as I should do, nor let it alone; for to whom but you can I vent my Grievs, and keep my poor Heart from bursting! Wicked, wicked Man! – I have no Patience left me! – But yet, don't be frighted – for, – I hope, I am honest! (Richardson, *Pamela* 60)

2.4 QUOTATIONS WITHIN QUOTATIONS

Indicate quotations within quotations by single quotation marks if you are following American usage or double ones if you are following the British.

American usage: Robinson claims that “the linguistic consecration of Richards’ ‘semantic triangle’ has produced more confusion than illumination in literary studies on both sides of the Atlantic” (28).

British usage: Robinson claims that ‘the linguistic consecration of Richards’ “semantic triangle” has produced more confusion than illumination in literary studies on both sides of the Atlantic’ (28).

2.5 OMISSIONS OF WORDS, SENTENCES, ETC.

Indicate any omission of a word, phrase, sentence, line, or paragraph from a quoted passage by **three spaced dots** (known as **ellipses**). Do not begin or end any quotation with ellipsis marks unless attention should be drawn to the omission. Do not enclose the ellipsis within square brackets.

American usage: Robinson claims that the use of Richards’ notions in linguistics “has produced . . . confusion . . . in literary studies” (28).

British usage: Robinson claims that the use of Richards’ notions in linguistics ‘has produced . . . confusion . . . in literary studies’ (28).

2.6 DISCONTINUOUS QUOTATIONS & GRAMMATICALITY

Quotations should correspond exactly with their sources in spelling and interior punctuation. They should also agree grammatically with the sentence in which they are embedded. You may therefore need to alter quoted sentences slightly, for example, by changing or adding a pronoun. Use square brackets to indicate any departures from exact correspondence made in order to produce a grammatical sentence or to include any explanatory notes or supplementary information:

When Pip, the narrator of *Great Expectations*, first experiences social contempt, he associates it with falsehood: he “knew [he] was common... and that the lies had come of it somehow, though [he] didn’t know how” (Dickens 125).

He claimed he could provide “hundreds of examples [of court decisions] to illustrate the historical tension between church and state” (Smith 327).

Milton’s Satan speaks of his “study [i.e., pursuit] of revenge” (*PL* 1.107)

2.7 PUNCTUATING QUOTATIONS

Never leave a quotation standing alone without grammatically incorporating it into your sentence.

2.7.1 Differences in American and British usage for punctuating quotations

Please note: British usage and American usage are the same, except with regards to the use of comma or period (full stop) at the end of a quotation. In American usage, the comma or period comes **before** the closing quotation mark; in British usage it comes **after**.

American usage: The narrator writes that he “made another voyage,” but that his “raft was ... unwieldy” and capsized (Defoe 46).

British usage: The narrator writes that he ‘made another voyage’, but that his ‘raft was ... unwieldy’ and capsized (Defoe 46).

However, in both usages, the closing quotation mark comes **before** the period if the quotation is immediately followed by a parenthetical citation, as it is in the above example.

The four most common ways to integrate a quotation are as follows:

2.7.2. Introduce the quotation with a complete sentence followed by a colon:

Defoe begins his novel by telling his readers some basic facts about the protagonist: “I was born in the year 1632, in the city of *York*, of a good family, tho’ not of that country, my father being a foreigner of *Bremen*” (5).

2.7.3. Introduce the quotation with a “tag” that is not a complete sentence followed by a comma:

Commenting on the novel’s enduring popularity, Richetti writes, “in edited and modernized versions, [it] is one of the most popular children’s books ever written” (xviii).

2.7.4. Introduce the quotation with a “tag” that is not a complete sentence followed by “that”; in this case you do not need to separate the “tag” and the quotation with a punctuation mark:

The narrator records that “it rained more or less every day, till the middle of *October*; and sometimes so violently, that [he] could not stir out of [his] cave for several days” (Defoe 82).

2.7.5. Very short quotations should be used as part of your own sentence:

The first items that he makes are “a table and a chair” and “little square chests” (Defoe 55, 59).

Please note: the only punctuation marks that can be placed **before** a quotation are a **comma** or a **colon**. Never use a **semi-colon** to introduce a quotation.

2.7.6 Exclamation marks and quotation marks

If these punctuation marks are part of the quoted text, place them within the quotation marks; if they are your own, place them outside the quotation marks:

Question mark in original: He realizes that in his present condition he has no use for money, and apostrophises the heap of gold and silver: “O drug! ... what art thou good for?” (Defoe 47).

Question mark in your sentence: Why does the narrator call the newcomer “my man *Friday*”? (Defoe 169)

2.7.7 Semi-colons and colons come after the quotation marks, in both American and British usage.

He tries to “imprint right notions in [Friday’s] mind about the Devil”; later he speaks to him “of the power of God, his omnipotence, his dreadful aversion to sin” (Defoe 172).

He tells Friday “how the Devil was God’s enemy in the hearts of men”: he feels the need to ensure that his new companion will gain God’s mercy (Defoe 172).

2.8 OTHER PARENTHETICAL NOTES

You may need to italicize words for emphasis or add the Latin *sic* (“thus” or “so”) to assure readers that the quotation is accurate even though the spelling or logic may appear otherwise (note that “sic” is not italicized below). These notes should be put within parentheses:

Lincoln specifically advocated a government “*for* the people” (emphasis added; 26).

Shaw admitted, “Nothing can extinguish my interest in Shakespear” (sic; 13).

2.8.1 When you first introduce a text by title, follow the title with the original date of publication in parentheses:

Samuel Richardson’s *Pamela* (1740) was one of the first best-sellers in English publishing history.

2.9 QUOTATIONS IN FOREIGN LANGUAGES

If you quote a source in a foreign language (including French) provide a translation in a footnote.

3. RULES FOR EXAMPLES IN LINGUISTICS

See the separate Style Sheet available from your linguistics instructors.

4. **REFERENCES:** in this department, we use a system of **parenthetical citations** that refer to a **works cited list** placed at the **end** of your work. We do **not** use **footnotes** or **endnotes** for basic source referencing.

4.1 ACKNOWLEDGMENTS

Acknowledge all written sources, primary and secondary, used in preparing a paper so that your readers may locate the texts and passages referred to, whether you **quote** or **paraphrase** or merely **allude to** the source. If, in your written work, you employ the **ideas or words** in someone else's work without an acknowledgment, you have committed **plagiarism**. This is a serious offense, since use without citation of someone else's work makes the implicit claim that it is yours; it is a form of theft and may be punished accordingly (e.g., failure for the essay and/or course, having to write another essay on another subject, being refused to take exams in the English Department, or, in extreme cases, exmatriculation from the University). Ultimately, though, plagiarizing is an ethical issue.

To avoid plagiarism, make sure to put quotation marks around everything you quote. If you paraphrase, make sure you are not just rearranging or replacing a few words. And even if you **use your own words**, you must **still acknowledge** the source of the information by author's name and page number. Ignorance of the rules of plagiarism is no excuse, and carelessness is just as bad as purposeful violation.

Primary sources are the subject-matter of the paper (in this department, novels, plays, poems, and other fictional or nonfictional texts); **secondary sources** are scholarly works about that subject matter. The system of documentation here described consists of: 1) a **works cited list** of all sources used at the end of the paper, and 2) **parenthetical citations** of these sources throughout the paper. The works cited section should only list the sources you **actually** used and quoted in the paper, rather than every work you consulted.

4.2 PARENTHETICAL CITATIONS

Cite **sources** by author or title, depending on how it is listed in the bibliography. The logic is that your readers can rapidly locate complete data for the quotation by turning to the bibliography.

Note that the parentheses come before the terminal punctuation (period or semi-colon).

4.2.1 Novels and other types of prose

The form is: **author's surname**, **comma**, **title** (underlined or italicized), **a space** (no comma), and **page number**. If the author's name is clear from your text, give only the title and page number; if the title is also clear, give only the

page number; if you only have one title by that author in your bibliography, you should omit the title. The idea is that your reader can **easily verify** the source.

The typical European portrayal of the colonial landscape is to personify it, to identify it organically with its sinister and savage inhabitants. The most powerful such image is that presented by Joseph Conrad's *Heart of Darkness*. Here, the naked savages "were poured into the clearing by the darkfaced and pensive forest" (85); soon they vanish, "as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration" (86). So powerful is this kind of picture that it is reproduced by post- and even anti-colonial writers. V. S. Naipaul's Indian narrator, Salim, remarks of the same Congolese landscape: "The river and the forest were like presences, and much more powerful than you" (*A Bend in the River* 14). Similarly, the narrator in a noted African novel observes, with no apparent irony, that "[t]he men of Umuofia were merged into the mute backcloth of trees and giant creepers, waiting" (Achebe, *Things Fall Apart* 188).

If you quote words from different pages in the same sentence, separate numbers with a comma:

Mr. Williams, who runs "a little *Latin School*," is described as "a sensible, sober young Gentleman" (Richardson, *Pamela* 111, 112).

If you quote a passage that runs over two pages, separate page numbers with a hyphen:

Pamela tries to convince Lady Davers that she has not lost her virginity: "Good your Ladyship, pity me! – Indeed I am honest; indeed I am virtuous; indeed I would not do a bad thing for the World" (Richardson, *Pamela* 394-95)

4.2.2 Short Poems

If the author and title are clear from your text, cite the line numbers:

In "Lysergic Acid," Allen Ginsberg writes of LSD: "it is electricity connected to itself, it hath wires / it is a vast spiderweb" (4-5).

If you quote words from different lines in the same sentence, separate the line numbers with a comma:

Allen Ginsberg describes LSD as "electricity connected to itself" and as "a vast Spiderweb" (4, 5).

4.2.3 Long Poems

In **parenthetical citation** of long poems, plays, and the Bible, do not use page numbers. List the particular edition of the text in the bibliography at the end of the paper, and cite in parentheses directly after the quotation. For long poems, give **author** and **title**, if not clear from your text, and **stanza and/or line**

numbers. Some long poems are further divided into books (*Paradise Lost*), or cantos and stanzas (*Don Juan*), or all three (*The Faerie Queene*). Indicate these by Arabic numerals separated by periods, following the title (which may be abbreviated): book and lines (*PL* 3.1-10); canto and stanza (*DJ* 12.35); book, canto, stanza (*FQ* 2.10.9):

The speaker in Byron's *Don Juan* is excessively and even comically self-reflexive: "For my part I say nothing—nothing—but / *This* I will say" (Byron's emphasis; 1.52).

4.2.4 Plays & the Bible

For plays, give **author, title, act, scene, and line numbers**:

"A horse! a horse! my kingdom for a horse!" (Shakespeare, *Richard III* 5.4.7).

If you quote dialogue between two or more characters in a play, set the quotation off from your text. Begin each part of the dialogue with the appropriate character's name indented from the left margin and written in all capital letters: HAMLET.

A short time later Lear loses the final symbol of his power, the soldiers who make up his train:

GONERIL	Hear me, my lord. What need you five-and-twenty, ten or five, To follow in a house where twice so many Have a command to tend you?
REGAN	What need one?
LEAR	O, reason not the need! (2.4.254-58)

For the Bible, give the title (which may be abbreviated) of the **particular book** (not underlined) and the Arabic numerals of **the chapter and verse**:

"For in much wisdom is much grief" (Eccles. 1.18).

4.2.5 Film (including DVD and video versions)

Cite title, director and time stamp (hour, minute, second). As with other sources, if any of this information is clear from your text, it should be omitted.

In Chaplin's *Modern Times*, the perils of automatisisation receive ironic treatment (1:13:09-15:02)

4.2.6 Television or radio

Cite the title of the episode or programme and the time stamp (hour, minute, second). Again, if any of this information is clear from your text, it should be omitted.

Ross tries to get his favourite pink shirt back from his ex-girlfriend (“The One with the Tea Leaves” 17:12)

4.2.7 Blogs, Vlogs and other internet-based primary sources; all other sources

Cite the name of the internet page; if this is clear from your text, you should omit it.

Cite any other source **according to its alphabetized listing** in the bibliography. If you are citing a seminar or a lecture course, give the date of the specific class in a footnote.

4.2.8 Scholarly Works

Follow the same conventions as for primary sources: **author, comma, title, and page number**. Just as with primary sources, such information as is already clear from your text need not be included:

Critics have recently sought out a new critical lexicon for discussing the Gothic. Of these new concepts, two general kinds of tropes appear to be invoked most frequently: kinetic and spatial. For example, Eric Savoy, co-editor of a recent collection of essays called *American Gothic* (1998), proposes that “the Gothic is a fluid *tendency* rather than a discrete literary ‘mode,’ an *impulse* rather than a literary artifact” (emphasis added; Martin and Savoy 6). Savoy’s choice of terms betrays the psychoanalytic paradigm of his overall approach, where the Gothic “registers the trauma” in strategies of representation (11). The other most common trope has been in terms of place or space. For example, the editors of another collection of essays on American Gothic literature argue that “Gothicism must abide on a frontier—whether physical or psychical” (Mogen, *Frontier Gothic* 17). Some critics double-up their metaphors in order to take advantage of both critical innovations: “the Gothic is a discursive *site*, a ‘carnavalesque’ *mode* for representations of the fragmented subject” (emphasis added; Miles, *Gothic Writing* 4), or “there are *sites*, there are *moments*” (emphasis added; Martin ix).

4.2.9 Citing indirect quotations

Although it is better to use material from **original sources**, at times it may be unavailable. In this case, you must indicate the source from which you have obtained the quotation (N.B. the following quotation is indented since it is longer than four lines of prose; by the same token, it is not enclosed in quotation marks, and the page reference is after the closing punctuation):

I admit that, and I do not entirely disapprove those little books in fashion which are like the flowers of a springtime, or like the fruits of an autumn, scarcely surviving a year. If they are well made, they have the effect of a useful conversation, not simply pleasing and keeping the idle out of mischief but helping to shape the mind and language. (Leibniz qtd. in Warner 135)

4.3 WORKS CITED (BIBLIOGRAPHY)

List all cited sources in a **Works Cited** section at the end of the paper. Arrange the entire list **alphabetically** by author, or title where appropriate. List more than one primary or secondary source by the same author alphabetically according to the title. Single-space each entry, with a **double space between entries**. Begin the first line of each entry at the left margin and indent any following lines. Note the examples found in the sample bibliography in section 4.4 (below).

4.3.1 Books

For books the format is as follows:

- **Author's name**

Author's surname, followed by a comma, first name(s) or initial(s) as given on the title page of the work itself, followed by a period. If the work has more than one author, see the example (at 4.4) under **Lees**. If two or more entries are by the same author, see examples under **Chomsky** and **Conrad**. If the book has an editor instead of an author, see example under **Martin**. If the book has more than three authors or editors, see example under **Abrams**. If there is no author indicated on the title page, list the text alphabetically according to the first word of the title, omitting small words such as "the" or "a" or "an"; see example under *Man Superior to Woman*.

- **Title of Book**

Title of book, underlined or italicized, as it appears on the title page. Separate the subtitle, if any, as in the example under **Robinson**. Where additional information is called for, provide it in the following order, preceding the place and date of publication:

- If the book is an **anthology**, write the title of the text to which you refer in inverted commas, followed by original date of publication, and title of the book italicized or underlined. See examples under **Wilde** and **Whitman**. If the text you refer to was originally published individually (play, novel, etc.), italicize the title. See example under **Congreve**.

- **Name(s) of editor(s) or translator(s)**

See examples under **Spenser** and **Todorov**.

- **The number of the edition used**, if not the first: see the example under **Abrams**.

- **The series of which the book is a part**

See the example under **Simon**.

- **The total number of volumes of this title**, if relevant, or the number of volumes actually cited: see example under **Abrams**.

- **City of publication: Publisher**

Indicate the city of publication, followed by a colon, and the name of the book's publisher. If more than one city is given, cite only the first.

- **Year of publication**

Conclude the entry with the year of publication, followed by a period. If the book is a reprint, list the original date after the title, as in examples under **Congreve**, **Conrad** and **Shakespeare**.

* Note the following special cases:

- If you are citing a book with **no author or editor's name** on the title page, such as a dictionary or encyclopedia, begin the entry with the title, as in the example under ***Oxford English Dictionary***.
- If you are citing an **unpublished dissertation or *mémoire***, put the title in quotation marks, following the examples under **Prevosti** and **Ross**.
- If you are citing a book in a foreign language, the entry style remains the same. See example under **Simon**.

4.3.2 Articles and periodicals

For **articles in periodicals**, the format is as follows:

- **Author's name**, followed by a period.
- The **title of the article**, in quotation marks, followed by a period.
- The **name of the periodical**, underlined or italicized. This may be abbreviated in accordance with listings of standard abbreviations found in most annual bibliographies, followed by a period.
- The **volume number** of the periodical, no period.
- The **date of the periodical**, in parentheses, followed by a colon, and the **page range** of the article, followed by a period.

* Note the following special cases:

- For a **periodical** not using continuous pagination throughout a volume, give the number of the issue as in the example under **Lyon**.
- Cite an article from a newspaper or weekly magazine as in the example under **Garment**.

4.3.3 Articles in books

For **articles in books**, the format is as follows:

- **Author's name**, followed by a period.
- **Title of the article**, in quotation marks, followed by a period.
- **Title of the book**, underlined or italicized, followed by the name(s) of the editor(s), the publication data, and page numbers, as in the example under **Stevens**.

* Note the following special cases:

- If the book or collection is part of a **series**, identify it as in the example under **Enkvist**.
- If you refer to **several articles** in the same collection, list each by author. To avoid repeating the publishing data in each entry, identify the collection by its editor(s), as in the example under **Weisbuch**, and list it fully once, as in the example under **Freedman**.
- If you are quoting from an **introduction, preface, foreword, or afterword**, follow the example under **Elliot**.

4.3.4 Unpublished dissertations and *mémoires*

- **Author's name**, followed by a period.
- The **title of the dissertation**, in quotation marks, followed by a period.
- The **type of dissertation**, underlined or italicized, followed by a period.
- The **institution** at which the dissertation was completed, followed by a comma.
- The date.

4.3.5 Non-Print and other sources

• **CD-ROM Databases:** Cite the author (if given), title of the work or section of database (underlined, italicized, or in quotation marks, as specified in section 1.8 and 1.9), title of the product, edition or version (if relevant), publication medium (CD-ROM), city of publication, name of publisher, and year of publication. See examples under **Brontë** and ***Oxford English Dictionary***.

• **Electronic journals, electronic newsletters, and electronic conferences** (e.g. moderated forums, such as discussion lists): Cite the name of the author (if given), title of article or document, title of journal, newsletter, or conference (underlined), volume number, year or date of publication (in parentheses), pages (if given), date of access, and URL (underlined). See example under **Chan**.

• **An online information database or professional or personal site (e.g. Blogs):**

Cite the project or database title (underlined), name of the editor (if given), electronic publishing information, including version number, last update, name of sponsoring institution or organization, and date of access and URL (underlined). See examples under *Britannica Online* and *Romantic Chronology*.

- **An online book, an article in an online periodical, or an online review:** Cite the author's name (if given), or the title of the article, and the same electronic publishing information listed above. See examples under **Austen**, **Elam**, and **Angelo**.

- **Film or video recording:** Cite title (italicized), director, distributor, and year. Other data—such as the name of the writer, performers, or producer—may be included between the title and the distributor, if pertinent. See example under **Chaplin**. You may begin with a person's name if you wish to emphasize their contribution. See example under **Hitchcock**. Cite a video like a film, but include original release date, and medium, before the name of the distributor. See example under **Hitchcock**. If your works cited list contains more than one film with the same title, alphabetize according to title, and then according to director (second criterion of alphabetization).

- **Television or radio programme:** Cite title of episode (in quotation marks), title of the programme (italicized), title of the series (if any, neither italicized nor in quotation marks), the name of the network, and broadcast date. See example under "The One With the Tea Leaves" (N.B. this is alphabetized under "o".)

- **Sound recording:** For musical recordings, cite the composer, conductor, or performer first according to the desired emphasis. If not using a compact disc, indicate the medium. Treat spoken-word recordings the same way. See examples under **Gabriel** and **Welles**.

- **Performance (play, opera, ballet, concert):** Cite title, director, writer, performers (if relevant), site of performance (usually theater and city), and date of performance. See example under *Medea*.

- **Work of art:** Cite the artist's name, title of painting or sculpture (underlined or italicized), institution that houses the work (or individual who owns it), followed by comma and the city. See example under **Bernini**. If you use a photograph of the work, include complete publication information for the source of the photograph, including page, slide, or plate number (if relevant). See example under **El Greco**.

- **Interview:** Begin with name of person interviewed. Cite name of the publication, television program, or broadcast. If the interview is untitled, title it Interview (without quotation marks, underlining or italics). See example under **Wolfe**.
- **Advertisement:** State name of product, company, or institution that is the subject of the advertisement, followed by the descriptive label Advertisement (neither underlined, italicized nor in quotes). Cite publication or broadcast information. See example under **Tribù**.
- **Lecture or speech:** Give the speaker's name, the title of the presentation (in quotations marks), the meeting and sponsoring organization (if applicable), the location, and the date. If there is no title, use an appropriate descriptive label (Lecture, Reading, Keynote speech, etc). See example under **Atwood**.
- **Seminar or lecture course:** Give the teacher's name, the title of the seminar or lecture course, the place and the date. See example under **Spurr**.
- **Class reader:** Give the original publication information rather than the reader.

4.4 SAMPLE BIBLIOGRAPHY

Please note that “University” is abbreviated by “U,” and “Press” by “P” in some of the examples below.

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5. ENDNOTES & FOOTNOTES

- 5.1 The method of references described in Section 4, with a bibliography at the end of the paper and parenthetical citations throughout, does not require notes for purposes of documentation. Their principal use is to provide additional information about or clarification of the topic under discussion.
- 5.2 Notes may be grouped at the end of the paper, or of chapters in a longer work (**endnotes**); or they may be placed at the bottom of the page where they occur (**footnotes**). In either case, they should be numbered consecutively in Arabic numerals throughout an essay, paper, or chapter of a longer text. The numbers are placed as superscript, slightly above the line—like this¹—and after all punctuation (including parentheses) except a dash.² Whether endnotes or footnotes are used, leave a double-space between them.

¹ And at the bottom of the page, like this. Material in footnotes should be single-spaced and in font size 10.

² This is the correct place for a footnote: immediately after the closing punctuation.

6. PUNCTUATION

Either British or American practice may be used, but one or the other should be used consistently (see Section 2.2 for examples). Apply the same rule to spelling.

6.1 COMMAS

a) Use a comma before a co-ordinating conjunction (**and, but, for, nor, or, yet, so**) joining independent clauses in a sentence:

The student walked slowly to class, but her mind was racing with ideas.

b) Use commas to separate words, phrases, and clauses in a series:

For rhetorical effect, the orator spoke slowly, paused frequently, and used lists of three.

c) Use a comma between co-ordinating adjectives, i.e. adjectives that separately modify the same noun:

The film was praised for its bold, evocative use of color.

d) Use a comma to set off a brief aside or parenthetical comment:

The human brain is the most highly developed on the planet, and, paradoxically, the most prone to self-deception.

e) Use a comma after a long introductory clause:

After reading *Paradise Lost* from cover to cover, the exhausted student lapsed into a long reverie.

* note: Do not use a comma between subject and verb:

Many of the characters who dominate the early chapters and then disappear [no comma!] are portraits of the author's friends.

6.2 SEMICOLONS

a) Use semicolons between grammatically independent but (thematically) related clauses not linked by a conjunction:

The exam period approached rapidly; the perfect exposé topic still eluded the anxious student.

b) Use semicolons between items in a series when the items contain commas:

My favorite speakers are Maxine Hong Kingston, the author of *Tripmaster Monkey*; Allan Watts, the Zen mystic from England; and Barbara Ehrenreich, the feminist writer and social critic.

* note: Semicolons are placed **outside** quotation marks and after parentheses in **both** American and British usage.

6.3 COLONS

a) Use colons between two parts of a sentence when the first part creates a sense of anticipating what follows:

There are three Polish playwrights on the reading list: Witkacy, Mrozek, and Gombrowicz.

* note: The word includes functions as a colon if followed directly by the list.

b) Use colons to elaborate the first clause:

The plot is founded on deception: the three main characters have secret identities.

c) Use colons to introduce a rule or principle:

Many books would be briefer if their authors followed the principle known as Occam's razor: explanations should not be multiplied unnecessarily.

* note: Like semicolons, colons are placed **outside** quotation marks and after parentheses in both American and British usage.

6.4 HYPHENS

Hyphens are used in both British and American practice, without spaces, to indicate compound adjectives (e.g. double-barrelled attack, ninth-floor office, hate-filled speech, etc.). Do **not** use a hyphen after an adverb ending in *-ly* (e.g. thoughtfully presented thesis). See also section 7 on numbers for the correct use of hyphens in referring to centuries.

The student had found a thought-provoking thesis.

6.5 DASHES AND PARENTHESES

Dashes make a sharper break in the sentence than commas, and parentheses make a still sharper one. To indicate a dash when your typewriter or word processor does not have one, use two hyphens, with no space before, between, or after. Your writing will be smoother and more readable if you use dashes and parentheses sparingly.

The colors of the flag—green, red, and yellow—each have a specific meaning.

The “hero” of the play (the townspeople see him as heroic, but the author implicitly satirizes him) introduces himself as a veteran.

6.6 SQUARE BRACKETS

Use around a parenthesis that is already within a parenthesis, so that the levels of subordination can be easily distinguished.

The labors of Heracles (Hercules) included the slaying of the Nemean lion (so called because Hera [Juno] sent it to destroy the Nemean plain).

If you or one of your instructors finds that you need **extra help with English punctuation**, try this online Writing Lab for handouts and links to other online writing resources: <http://owl.english.purdue.edu/>

7. NUMBERS

7.1 In general, spell out numbers of fewer than three digits, except in technical or statistical discussions, in notes or references, and in parenthetical citations. Note that only when a specific century is used as an adjective, must it be hyphenated; otherwise, there is no hyphen:

The tenth century; a tenth-century manuscript; A.D. 975; 975 B.C.; nineteen installments; nineteen lines; line 19; (19).

7.2 Refer to consecutive numbers (of pages, lines, years. etc.) according to the following examples:

21-28; 95-106; 345-46; 1608-74; 12335-77.

7.3 Indicate decades as follows:

1960s; 1590s