

## STYLE SHEET

The aim of this Style Sheet is to advise you on the preparation and presentation of dissertations, portfolio essays (term papers) and library papers.

While the subjects of portfolio essays and library papers will often arise directly or indirectly from seminar work done earlier in the course, the dissertation encourages more independent study. It may be helpful to note that University regulations define a dissertation as ‘an ordered and critical exposition of existing knowledge in any field or part of a field of study. . . There should be evidence that the field has been surveyed thoroughly. A full bibliography and references would normally be required.’

As this implies, the dissertation does not have to meet the strict requirement of a research degree that it makes a contribution to knowledge, but it does have to be thorough and well informed. In literary studies, moreover, it is to be expected that ‘critical exposition’ will incorporate individual insight into the literature itself.

Candidates should consult their course tutor or any other appropriate member of staff about possible topics and approaches. Once the subject of the dissertation has been approved, the Programme Director will allocate the candidate a supervisor. When the dissertation chiefly expands work discussed and evaluated during the course, supervision will normally be confined to meetings in which to discuss topics such as: the choice of texts and editions; the bibliography; the manner of treatment and structure of the argument; and problems of scholarly and critical method.

### Presentation

- The dissertation, portfolio essays and library papers should all be typed on one side of the paper. Double spacing should be used for the text, and single spacing for footnotes and inset quotations. The left-hand margin should be at least 1 inch wide. Be sure to number the pages consecutively.
- Put your candidate number\* (*not your name*), the course code and the title at the head of the essays and the dissertation, and the word-count at the end. You will find your candidate number on the College portal at <http://portal.rhul.ac.uk/>. [\*NB: please note this number changes each year.]
- The essays and the dissertation should be securely stapled with a copy of the Declaration of Academic Integrity (available from the Office or email [karen.kingsley@rhul.ac.uk](mailto:karen.kingsley@rhul.ac.uk)) on the front. You are required to submit **two** copies of all essays and of your dissertation.
- Be sure to keep a copy of all the written work you submit. We do not return essays and dissertations to candidates.

### Scholarly Style

All material should be presented in a consistent, scholarly style. Candidates are expected to observe the following basic conventions in setting out quotations, footnotes and bibliographies. Your course tutor will be happy to clarify anything you do not understand and advise you on how to set out your references correctly.

## **Editions**

Standard editions should be used, especially for passages essential to the argument of the essay. References to the same work should be to the same edition, unless differences between editions are relevant to the argument.

## **Quotations**

Quotations in the body of an essay should be strictly accurate and clearly identified. **Short quotations** (up to two lines of verse or forty words of prose) should be incorporated into your own prose and enclosed within single quotation marks. Quotations within quotations should be enclosed within double quotation marks. **Longer quotations** should be introduced by a colon, begun on a new line, and indented (i.e. set several spaces in from the left-hand margin). **Indented quotations** do not require enclosure within quotation marks. Any words omitted from a quotation should be indicated by three single-spaced dots (...). Short **verse quotations** should indicate clearly with an oblique (/) where the lines end; longer ones should be written out as verse, with a new line for each new line of the poetry.

## **Titles**

Always underline or (if you use a word-processor) italicise the titles of **books**: that is, novels, plays, critical works and poems long enough for publication separately in book form (*The Waste Land*, at 433 lines, is probably the lower limit). For example: 'There is more to *Hamlet* than Hamlet.' For **shorter poems**, give titles in capital letters within single quotation marks (e.g. 'To Autumn'). Identify **untitled poems** by citing the opening words or line, in lower case and within quotation marks: e.g. 'They flee from me that sometime did me seek ...'

## **References to Texts**

Accompany every quotation or citing of evidence with as precise a reference as possible. For **plays**, give an act, scene and line reference in brackets after the quote, e.g.: (*Hamlet*, II.iii.10). For **poems**, give line numbers and, where appropriate, the book or canto number in brackets after the quote, e.g.: ('Tintern Abbey', 24-36); (*Paradise Lost*, IV. 326-33). For a long poem in stanzas, the stanza-number is usually sufficient, e.g.: (*The Faerie Queene*, III.vi.35). When quoting from a work of literature in **prose**, give as precise a reference as you can, including the chapter number as well as the page number in the edition you are using, e.g.: (*Great Expectations*, Ch. 32, p. 279). The title of the work cited need not be included in the bracketed reference if it is self-evident from the context in which you quote from it that this is the work to which you are referring.

## **Footnotes**

When you quote from a text, you need to insert a numbered footnote, either at the foot of the page or at the end of the essay, giving full details of the edition you have used, as follows:

1. Joseph Conrad, *Heart of Darkness*, ed. Robert Hampson (Harmondsworth: Penguin, 1995).
2. William Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan,

The Arden Shakespeare, third series (Walton-on-Thames: Thomas Nelson, 1999).

If you are going to quote more than once from the same edition, simply add to the footnote attached to the first quotation the statement: 'Subsequent references are to this edition.' From then on you need only give the bracketed reference after each quotation within the body of your essay, as explained above.

### References to Secondary Works

When you quote from, or refer to, critical works and other kinds of secondary literature, you also need to supply a footnote, either at the foot of the page or at the end of the essay.

The footnote format in the case of **books** is:

1. Andrew Gibson, *Postmodernity, Ethics and the Novel: From Leavis to Levinas* (London and New York: Routledge, 1999), p. 34.
2. Kiernan Ryan (ed.), *New Historicism and Cultural Materialism: A Reader* (London: Edward Arnold, 1996), pp. 47-56.
3. Warwick Gould, John Kelly and Deirdre Toomey (eds), *The Collected Letters of W.B. Yeats, Vol. II: 1896-1900* (Oxford: Clarendon Press, 1997), p. 207.

The footnote format in the case of **essays in books** is:

4. Ruth Kennedy, 'Re-creating Chaucer', in *Writing the Lives of Writers*, ed. Warwick Gould and Thomas F. Staley (London: Macmillan, 1998), p. 58.

The footnote format in the case of **articles in journals** is:

5. Roy Booth, 'Shylock's Sober House', *Review of English Studies*, 50 (1999), p. 28.

The footnote format for **electronic publications** on the World Wide Web is:

6. Jerome J. McGann, *The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive* (<http://www.jefferson.village.virginia.edu/rossetti.html>).

(See **Using the Internet** below.)

If you quote from the same work again later on, you need only give the footnote reference in a shortened form, as follows:

7. Gibson, *Postmodernity*, p. 59.
8. Ryan (ed.), *New Historicism*, p. 196.
9. Kennedy, 'Re-creating Chaucer', pp. 59-60.
10. Booth, 'Shylock's Sober House', p. 31.

If you have just given the full or shortened version of a reference in a footnote and the footnote *immediately following* refers to the same work, use the term '*Ibid.*', which is short for the Latin word '*ibidem*', meaning 'in the same place'. For example:

10. Booth, 'Shylock's Sober House', p. 31.
11. *Ibid.*, p. 34.

## **Bibliography**

Every essay should conclude with a bibliography, which lists all the editions you have used and all the critical and scholarly work that you have consulted and found useful. Items in the bibliography should be listed in alphabetical order and set out in a consistent style, providing precise details of the author, the title, the editor (if any), the publisher, the place and date of publication, and (in the case of essays and articles) the first and last page numbers of the item. *Note that in the Bibliography (as distinct from footnotes) the author or editor's surname is given first.*

It is advisable to divide your bibliography (even when it is not a long one) into primary and secondary sources. Under *Primary Sources* should be listed all the works of literature which you have discussed, quoted from or consulted; under *Secondary Sources* should be listed all the critical books and articles, works of literary theory, social and historical studies, etc, which you have discussed, quoted from or consulted.

The format when listing **books** is:

Conrad, Joseph, *Heart of Darkness*, ed. Robert Hampson (Harmondsworth: Penguin, 1995).

Gibson, Andrew, *Postmodernity, Ethics and the Novel: From Leavis to Levinas* (London and New York: Routledge, 1999).

Gould, Warwick, John Kelly and Deirdre Toomey (eds), *The Collected Letters of W.B. Yeats, Vol. II: 1896-1900* (Oxford: Clarendon Press, 1997).

Ryan, Kiernan (ed.), *New Historicism and Cultural Materialism: A Reader* (London: Edward Arnold, 1996).

Shakespeare, William, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan, The Arden Shakespeare, third series (Walton-on-Thames: Thomas Nelson, 1999).

The format when listing **essays in books** is:

Kennedy, Ruth, 'Re-creating Chaucer', in *Writing the Lives of Writers*, ed. Warwick Gould and Thomas F. Staley (London: Macmillan, 1998), pp. 54-67

The format when listing **articles in journals** is:

Booth, Roy, 'Shylock's Sober House', *Review of English Studies*, 50 (1999), 22-31.

Note that references to articles in journals omit 'pp.'.

The format for listing **electronic publications** on the World Wide Web is:

McGann, Jerome J., *The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive* (<http://www.jefferson.village.virginia.edu/rossetti.html>).

(See **Using the Internet** below.)

## **Word Count**

The number of words specified as the maximum length for portfolio essays and the dissertation includes quotations and footnotes, but excludes bibliography and appendices.

## Plagiarism

All material cited or paraphrased must be acknowledged carefully in footnotes or endnotes, and the adoption of another critic's arguments or scholarship must also be scrupulously acknowledged. Whenever possible, critics should be cited in their own words, and any attempt to conceal one's sources in order to make the work submitted appear more original and resourceful than it really is should be avoided. If someone else's words are used without acknowledgement, this constitutes a breach of copyright, and to adopt or paraphrase another's ideas without acknowledgement is alien to the spirit of literary study. Plagiarism in term papers or dissertations has severe consequences, and can lead to various penalties, from being awarded nought for a particular course to being disqualified from receiving a degree at all. See 'Regulations Governing Examination and Assessment Offences', which can be accessed at [www.rhul.ac.uk](http://www.rhul.ac.uk) or obtained on request from the Registry Liaison (FW132) or the College Library.

## Using the Internet

The Department encourages use of the Internet, which is a very useful resource for essays and dissertations. However, there are two significant drawbacks, which it is important to bear in mind: the **quality of information** and the **risk of plagiarism**.

In many ways, the Internet is similar to a library. Just as there are good and bad books in a library, there are good and bad sites on the Internet. The key difference, however, is that even the less useful books in a library have been through a process of vetting (by editors, for example), whereas the Internet has no quality control at all. This means that the bad sites are very bad indeed. For example, a search on the name 'Toni Morrison' is as likely to turn up a less than illuminating essay from a first-year undergraduate's website as it is to uncover a genuinely useful recent interview with the writer, which has been put onto the Net by the *Washington Post*.

There are ways to mitigate this lack of quality control. Some sites are moderated, at least to some extent: an example of this is the excellent *Voice of the Shuttle* links site (<http://humanitas.ucsb.edu/>). Some are specifically constructed for academic use, like *Fontes Anglo-Saxonici: A Register of Written Sources Used by Authors in Anglo-Saxon England* at <http://www.emma.cam.ac.uk/fellows/orchard/fontes/index.html>.

Other sites are more like course packs, made up of specifically chosen excerpts from books which are referenced on the site (an example of this is the *Origin of English Studies* page at <http://www.humanitas.ucsb.edu/users/raley/englstud.html>).

Your reading lists may detail useful websites, just as they list useful books, but you should nevertheless exercise caution when using any website.

The serious problem of plagiarism can be made much worse by the Net. Some American Universities employ 'Net police' to ensure that students are not lifting material from the Net. The warnings against plagiarism stated above also apply to Net material, which you should never use without attribution. You should reference websites by their full URL address, as shown above.