

# School of English, Media Studies & Art History (EMSAH)

# STYLE SHEET

*for the  
presentation  
of  
assignments*

*Guidelines  
for students enrolled in  
AUST, COMU, DRAM,  
ENGL, MSTU, GEND, WRIT  
courses*

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# STYLE SHEET

for the presentation of assignments

2008 Edition

**Introduction:**

## **Fair use and plagiarism**

While you are at university and throughout your career as a trained professional you need to use referencing conventions which have been developed to respect the intellectual property (IP) of those who have contributed to existing knowledge, at the same time as you develop your own original research, arguments and ideas. Adhering to referencing conventions not only helps you avoid the penalties that apply to plagiarism; correct referencing is the first step towards entering a worldwide community of scholarship produced both within and outside universities.

**The University of Queensland has a strict and enforced policy on plagiarism. It is very important that you are completely familiar with this. Your work will be judged in accordance with this policy, and ignorance of it is not an acceptable excuse.**

**You will find this policy online, in the UQ Handbook of University Policies and Procedures, at section 3.40.12: Academic Integrity and Plagiarism:**

<http://www.uq.edu.au/hupp/index.html?page=25128>

**myAdvisor** gives a clear and direct overview of these issues. This includes a brief statement of just what constitutes plagiarism, useful to print out as a checklist for all your assignments:

<http://www.uq.edu.au/myadvisor/academic-integrity-and-plagiarism>

The **University Library** has some very useful online resources here, including links to a number of valuable online tutorials and quizzes that will help you make sure that your work is making fair use of your sources:

<http://www.library.uq.edu.au/training/plagiarism.html>

Correct referencing conventions must be applied to both primary and secondary sources.

- **Primary sources** include original documents, such as letters, photographs, films, art works which contain first hand information about the topic of research.
- **Secondary sources** include commentary or discussion about one or more primary sources and often provide interpretations of these.

## Purpose

This Style Sheet aims to provide guidance to students in the School of English, Media Studies & Art History on the presentation of essays. It covers such matters as the treatment of quotations, citation of references and other forms of documentation, preparation of lists of Works Consulted, and other matters of scholarly style.

It is intended for use by students enrolled in AUST, COMU, DRAM, ENGL, MSTU, GEND and WRIT courses. ARTT and LING students should consult the Style Sheets relevant to their discipline (available from the School Office).

**It differs in some important respects from styles you might have used for your work in other Schools, and these differences are summarised below.**

In general, this guide is an adaptation of many of the recommendations of the sixth edition of the MLA Handbook for Writers of Research Papers by Joseph Gibaldi (New York: MLA, 2003). For **more detailed guidance** you should consult the MLA Handbook itself, which contains many more examples and deals with more complex situations than this Style Sheet. Copies are available in the University Library and Bookshop.

## Guides to writing

This Style Sheet does not aim to guide you in matters of grammar, punctuation, or expression: for these, you should consult the other resources below:

- **Grammar and punctuation:** The School's website now has a brief Grammar and Punctuation Guide, at:

<http://www.emsah.uq.edu.au/index.html?page=17267&pid=17256>

There is also a brief guide to selected other **online resources** in writing, including annotated links to sites which help with grammar, spelling, essay writing, construction of an argument, and documentation:

<http://www.emsah.uq.edu.au/index.html?page=22004&pid=17256>

A "Guide to Usage" in The Macquarie Dictionary gives useful advice on punctuation, including the use of the apostrophe.

- **Gender-inclusive language:** The University of Queensland's Equity Office issues a very good guide, which you can download as a printable PDF file from their website:

[http://www.uq.edu.au/equity/docs/gen\\_incl\\_lang04.pdf](http://www.uq.edu.au/equity/docs/gen_incl_lang04.pdf)

The use of non-sexist language has been University of Queensland policy since 1984.

# MLA style: an overview

1.0

In general, EMSAH style is derived from MLA style, which is simple and economical. It considerably reduces the number of foot- or end-notes required, and it uses economical styles of citing bibliographical information. Latin terms like *ibid* and *op cit* are not used.

MLA differs from styles you may be used to using in other Schools and in other disciplines.

## 1.1 Parenthetical documentation

MLA style does not use footnotes or endnotes for references. All documentation of the sources of an idea, fact, or quotation is done by two elements in conjunction:

- a **brief parenthetical reference at the relevant point in your text**. For more detail on how to do this, see Section 4.0, below.

It is Marlow's perception of Kurtz's combination "of sombre pride, of ruthless power, of craven terror" (Conrad 68) for which we have to account.

Parenthetical references give **page numbers, *not dates***.

- a **list of Works Consulted ("bibliography")**, which gives full details of the source. For more detail on how to do this, see Section 7.0, below.

Conrad, Joseph. Heart of Darkness. Ed. Robert Kimbrough. 3<sup>rd</sup> ed. New York: Norton, 1988.

Note that **both** the parenthetical reference and the bibliography entry are needed. The latter gives details of your source, while the former shows precisely where you're using it.

## 1.2 Notes

Only two kinds of footnotes or endnotes are needed, and these only rarely:

1.2.1 **Content notes** offering comment, explanation, or information that cannot be incorporated in the text of the essay. For examples, see below, section 5.1.

1.2.2 **Bibliographical notes** containing several sources or which offer comment on the books documented. For more details, see below, section 5.1.

# Presentation of assignments

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2.0

Your tutor may have specific requirements for presentation: check these well before preparing the final draft of your assignment.

## 2.1 Format

- Assignments should be **word-processed**, typed, or legibly handwritten.
- They should be written **on one side of the paper only**.
- Assignments should use **double or one-and-a-half spacing**.
- Leave a usable **margin** of about 3cm on both sides of the page, i.e. not including holes or plastic strips.
- **Number** all pages (except the title page) consecutively.
- Avoid using italics, script, fancy or small **fonts** as your default.
- Include a **list of Works Consulted** with every assignment.
- **Staple** all pages of your assignment together (paper clips and pins are not satisfactory). Make sure all **attachments** are firmly secured.
- **Don't** put your assignment in a folder or a plastic sheet protector.

## 2.2 Cover sheet

You need to attach a completed cover sheet to the front of every assignment you submit. Hard copies of the cover sheet are also available from the essay deposit box on the 4th Floor of the Michie Building. You can also download the cover sheet from the [Resources](#) page on the EMSAH website:

MS Word format: <http://www.emsah.uq.edu.au/resources/coversheet.doc>

Rich Text format: <http://www.emsah.uq.edu.au/resources/coversheet.rtf>

## 2.3 Proofreading

Before the final copy is prepared you should check to ensure the accuracy of your spelling, quotations, and references; the correctness of your grammar (including punctuation); and the clarity of your expression. You should never submit an assignment (especially when it has been typed by someone else) without proof-reading it carefully and correcting all errors.

## 2.4 Length

Writing an essay to the set length is one of the skills that is being assessed in most

assignments: you should not therefore exceed it. Some tutors accept a deviation of +/- 10% from the set length. Quotations are not normally counted when determining the length of an essay.

## **2.5 Submitting the assignment**

Assignments must be **submitted on time** unless you have been granted an extension beforehand.

Unless your tutor makes other arrangements, submit assignments in the **Assignment Box**, opposite the elevators on the fourth floor of the Michie Building:

**Faxed or emailed assignments will not be accepted.**

**Always keep a copy of your assignment in case of loss.**

This section gives advice on the conventions for citing names, titles, dates, numbers, and for giving quotations. These conventions are easily learned, convenient, and timesaving: they enable information to be communicated with clarity and conciseness.

## 3.1 Titles

3.1.1 For **works published separately**—books, plays, long poems, series, periodicals, newspapers, films, works of art, TV or radio programs—**underline** the titles (and subtitles). Capitalise all main words in title and subtitle.

<u>Oliver Twist</u>	( <i>book</i> )
<u>Hamlet</u>	( <i>play</i> )
<u>Paradise Lost</u>	( <i>long poem</i> )
<u>Critical Inquiry</u>	( <i>periodical</i> )
<u>Sydney Morning Herald</u>	( <i>newspaper</i> )
<u>Star Wars</u>	( <i>film</i> )
<u>Blue Poles</u>	( <i>painting</i> )
<u>Neighbours</u>	( <i>TV series</i> )

3.1.2 For **works that appear as part of a larger text**—chapters of books, poems, short stories, essays, episodes of a TV or radio series, articles from a journal, magazine or newspaper—enclose the titles (and subtitles) in **quotation marks**, *without* underlining. Capitalise all main words in title and subtitle.

“Ozymandias”	( <i>poem</i> )
“The Persimmon Tree”	( <i>short story</i> )
“Politics and the English Language”	( <i>essay</i> )
“Dreams in Troilus and Criseyde”	( <i>article</i> )
“The Rise of English”	( <i>book chapter</i> )
“A Touch of Class”	( <i>episode of TV series</i> )

3.1.3 **Subtitles** are separated from the main title by a colon.

<u>National Fictions: Literature, Film, and the Construction of Australian Narrative.</u>
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**3.1.4 Exceptions** Do not use underlining or quotation marks for titles of sacred works (Bible, Upanishads), publishers' series (Twentieth Century Views), editions (Arden Shakespeare), or courses (Introductory Drama, DRAM1000).

**3.1.5 Shortened titles** If you refer to a title often, you may, after giving it once in full, use a familiar or obvious shortened version—e.g., Tess for Tess of the D'Urbervilles. Avoid confusing or uncommon abbreviations, such as TotD'U!

## 3.2 Names

Use the **full common form** of a person's (including authors and characters) name on the first occasion: thereafter, use the last name only.

For authors, use the **form of the name under which the work is published**: T.S. Eliot (not Thomas Stearns Eliot), Mark Twain (not Samuel Langhorne Clemens).

Treat women's names the same as men's: Woolf (not Ms Woolf), Dickinson (not Miss Dickinson).

## 3.3 Numbers

**3.3.1 Words or numerals?** Use words for numbers under ten and numerals for ten and over: six, 116. Percentages and amounts of money are usually given in numerical form rather than words.

**3.3.2 Arabic or Roman?** In almost every case, Arabic numerals (1, 5, 8) are used instead of Roman (I, V, VIII). The only exception is when citing those pages of a book which are numbered with Roman numerals (usually only the preliminary pages—e.g., page iv).

**3.3.3 Page, Volume, and Part Numbers.** As you will see from the examples below, "p." and "pp." are not used for page numbers, nor are "Vol." or "No." used for the volume and part numbers of periodicals.

**3.3.4 Ranges** When indicating a range of numbers, give the second number in full up to 99: 66–69, 21–48. For larger numbers give only the last two digits, unless more are necessary for clarity: 103–08, 395–408, 1608–705.

## 3.4 Dates

Use the form 20 July 1992—i.e., Day Month Year, without punctuation. In Works Consulted, abbreviate months (except May, June, July). Use lowercase for centuries and decades: nineteenth century, the sixties. Numerals are acceptable: the 1960s (**not** the 1960's or the 60s).

## 3.5 Abbreviations

Use sparingly and only when the meaning is obvious. For uses in the list of Works Consulted, see Section 6.2 below.

## 3.6 Quotations

Use quotations only when they support or illustrate the argument of your essay and avoid lengthy quotations. Excessive quotations may bore your readers and lead them to conclude that you are neither an original thinker nor a skilful writer.

Quotations are not called quotes.

A quotation should follow its source *exactly* in all matters of spelling and punctuation, except as described below (Section 3.6.3–4).

**3.6.1 Short quotations** (i.e., up to four typed lines of prose, or three lines of verse) are given in the text and enclosed within quotation marks. Lines in any verse quotation should be separated with a slash. Give the reference, in brackets, immediately after the end of the quotation.

The puzzled Lilliputians thought Gulliver’s watch was “either some unknown Animal, or the god that he worships” (Swift 135).

*A capital letter beginning the first word of such a quotation would be changed to lowercase.*

When he says, “though I am native here / And to the manner born” (Hamlet 1.4.14-15) he begins to acknowledge his precarious state.

**3.6.2 Longer quotations** (i.e., more than four typed lines of prose, three lines of verse) are separated from the body of the essay by two lines, indented ten spaces from the left margin and **are not** enclosed within quotation marks. Such quotations are usually introduced by a colon. After the concluding punctuation, leave 2 spaces and give the reference in brackets.

At the conclusion of Lord of the Flies Ralph and the other boys acknowledge the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island: great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (Golding 192)

This reaction provides a metaphoric accompaniment to the apocalyptic ending.

**3.6.3 Omissions from a quotation** It is seldom necessary to make any alteration to a quotation but sometimes conciseness dictates that some words, or even a sentence or paragraph be omitted. In this case, indicate the omission by an ellipsis; i.e.: . . . Three dots only should be used unless the ellipsis coincides with the end of your sentence or where more than a sentence is omitted: in these cases four dots are used; i.e.: . . . . See examples in next box.

**3.6.4 Additions to a quotation** Anything added to a quotation is placed in **square brackets**. Use this to indicate any comment or explanation you interpolate, or when using [sic] to indicate the accuracy of your transcription of an apparent error in a quotation, or when indicating that you have added emphasis to a passage. Such comments made after the end of the quotation may go in parentheses (round brackets).

“Why, she would hang on him [Hamlet’s father] / As if increase of appetite had grown / By what it fed [emphasis added] on” (1.2.143-44).

“And later when I . . . read ‘The Idylls of the King’ and ‘The Lady of Shallot’ [sic] . . . I already had my Camelot” (Anderson 9; emphasis added).

*Note the use of single quotation marks for a title (or direct speech, or a quotation) within a quotation.*

**3.6.5 Indirect quotation** Wherever possible quote from the original source but, if you cannot, give the reference that you have actually used.

Foucault asserts that “madness was no longer recognized in what brings man closer to an immemorial fall” (qtd. in Tanner 14).

*The list of Works Consulted will contain the full reference:*

Tanner, Tony. Introduction. Mansfield Park. Harmondsworth: Penguin, 1969.

# Parenthetical documentation

4.0

This is the major kind of documentation used in assignments. While the list of Works Consulted provides the bibliographical references for all works that you have used in preparing your assignment, it does not itself provide detailed acknowledgement of what you have used or quoted: this is the function of the parenthetical documentation.

## 4.1 What to document

You must document everything that you borrow or use from another source—not only direct quotations but also paraphrases, facts, and ideas: don't document the source of proverbs, familiar quotations, or common knowledge.

## 4.2 How to document

Normally, parenthetical documentation immediately follows a passage quoted or an idea borrowed, and includes only:

- the **name of the author** being acknowledged, and
- the **page number(s)**.

There should be no punctuation separating the two.

Most of Beckett's characters are confronted by "time-scales not their own" (Chambers 163) and are seemingly powerless.

**4.2.1 Do not use the name of an editor** as the parenthetical reference. Give credit where it's due, to the person who actually wrote the words you're citing. Cite by author, and include an entry under that author's name in your list of Works Consulted.

**4.2.2 If the author's name has just been used in the text**, or is quite clear from the context, omit it from the parenthetical reference and simply give the page number.

Chambers speaks of the way in which characters confront "time-scales not their own" (163).

4.2.3 **Anonymous** works are alphabetised by title in the Works Consulted so in the parenthetical reference the *title* (shortened if necessary) is given before page numbers:

Most students who fail to gain tertiary entry are highly motivated (“Thousands Miss Out”).

*The full reference to Chambers would be given in the Works Consulted. The reference to the article, “Thousands Miss Out on Uni” is given in Works Consulted under T for Thousands—see example 8, p. 12.*

4.2.4 When documenting references to **the text that is the main subject of your essay** it will, in most cases, be necessary only to give the page number in the parenthetical documentation.

Miss Havisham’s manipulation of Pip’s awareness of Estella’s beauty (101) is of greater significance.

The “waning moon” (“Kubla Khan” line 15) is quite different from the one Coleridge draws attention to in “Christabel” (line 18) and to the “quiet moon” of “Frost at Midnight” (line 74).

In the first example, from an essay on Great Expectations, it is clear that the reference is to page 101 of the edition of that novel cited in the list of Works Consulted. In the second, the references are all to poems by Coleridge, the edition would be cited in the list of Works Consulted, and it is only necessary to give the title of the poem and line number. For an example of a longer quotation set off from the text, see 3.6.2.

4.2.5 Where **more than one work by the same author** is listed in your Works Consulted add the title (shortened if necessary and preceded by a comma) after the author’s name in the parenthetical reference and then (with no further punctuation) the page number.

It seems that it took rather a long time “for English . . . to penetrate the bastions of ruling-class power in Oxford and Cambridge” (Eagleton, Literary Theory 29). Elsewhere (Marxism 15-22) Eagleton relates this to the development of Marxist analysis.

The first reference is to page 29 of Eagleton’s Literary Theory (1983), the second to pages 15 to 22 of his Marxism and Literary Criticism (1976): full details for each would appear in the list of Works Consulted.

4.2.6 **Unpaginated texts** (such as pamphlets and web pages) should be indicated by “np”:

As Lainie Jones argues, “the predominant commentaries that assert an irrevocably altered way of life since September 11 generally present the worldview of the West, with dissenting voices emerging from outside these

borders silenced by omission or force” (Jones np).

*The full reference to Jones would be given in the list of Works Consulted (as it is here, in 7.7)*

Note that **web pages** do not in themselves have any form of pagination. The page numbers on printed hard copies of web pages depend entirely on how your browser and printer are set up, and are thus useless to cite as a reference.

For this reason, most scholarly journals online now offer articles in **PDF format**, which will appear on screen and in print in just the same way, regardless of your browser, printer and system. The page numbers in PDFs are thus reliable references, and should be included in your documentation.

There is now general agreement that, “Any concept of theatricality should be based upon the structural essentials of the specific cultural production of theater, in its most comprehensive sense” (Fiebach 17).

*The full reference to Fiebach would be given in the list of Works Consulted (as it is here, in 7.7)*

Whenever an online journal offers an article in a variety of formats, you should therefore **always choose PDF over HTML**.

A small number of online journals use **numbered paragraphs** instead of pages. In this case, cite the paragraph number, and note that it is paragraphed rather than paginated in the list of Works Consulted:

Didur argues that in works such as Rajinder Singh Bedi’s story “Lajwanti”, “the ‘everyday’ agency exercised by ‘abducted’ women falls outside modernist conceptions of ‘choice’” (22)

*The full reference to Didur would be given in the list of Works Consulted (as it is here, in 7.7)*

As stated above in 1.2, notes are now required only in a few situations. They may be presented *either* as footnotes (at the bottom of the page) *or* as endnotes (on a separate page at the end of the essay, preceding the list of Works Consulted). In either case, notes should be numbered consecutively in a single sequence and indicated at the appropriate place in the text of your essay by a superscript numeral.

## 5.1 Content and bibliographical notes

These should be avoided wherever possible, as long essay-like notes divert the reader's attention from the main argument and (often) indicate a failure to integrate material into the essay itself—or an attempt to bypass the word limit.

However, there are situations in which the use of such notes is justified. It is occasionally necessary to give supporting information or facts; or a subsidiary argument; or to indicate, for instance, that other writers have addressed a subject in a particular way.

Most accounts of Australia<sup>1</sup> in the early 1970s stress vigorous expansion of cultural production as an articulation of Australian identity, but this seems to be a reflection of a certain kind of political sentimentality rather than a fact.<sup>2</sup>

*The Notes might then read:*

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<sup>1</sup> See, for example, Mandle 160-204, Serle chaps 1, 2, 4, McGregor esp. 20-29, 147-215; Shapcott, "Literature Board Report, 1984" qtd. in Docker Critical Condition 154-56; for more skeptical accounts see Turner, Rowse, and White.

<sup>2</sup> In fact, measured in terms of book production, there was an equally rapid growth in the mid-1960s when there was a 100% increase in five years (Dutton 235).

These examples illustrate a couple of common situations:

Note 1 gives bibliographical references that would overload a parenthetical reference and it also gives evaluative comments (that would be out of place in a parenthetical reference) on three of the sources. The Shapcott reference is an example of a source quoted indirectly; the Docker reference is given a short title because there is more than one title by Docker in the list of Works Consulted.

Note 2 gives some facts that support the argument but which would make the sentence awkward if incorporated in the text; the source of the information is given (i.e., Dutton 235) in parenthetical form.

# List of Works Consulted

6.0

This should contain all of the works that you have found at all useful in the course of preparing your essay, whether you quote from them or not.

## 6.1 What each entry should include

All of this information should be obtained from the title page (and the back, or “verso”, of the title page) of the book or journal, or from the credits of a film or video—not from the cover, the spine, library catalogues, or other bibliographies. It is much more efficient to collect it (in the correct form) at the time you are using the book or article than to have to search for it later. It is useful to keep a copy of this Style Sheet with you when you are taking notes so that you record bibliographical references in the correct and complete form.

You need to know:

- A. the name(s) of the author(s) exactly as given on the title page (book), credits (film), or head of article
- B. the full title of the work: for the correct forms see 3.1 above
- C. the edition used (2nd ed., 4th ed., rev. ed.) if pertinent; no. of vols (2 vols) if pertinent; translator
- D. the place (the city or town, not the country) of publication (not printing); not usually required for periodical or audiovisual material. Where several place names are given, cite only the first one.
- E. the name of the publisher (of *this* edition, not the first publisher and not the printer): omit for periodical publication; for acceptable abbreviations see 6.2, below. Where two publishers are both named on the title page—this is rather rare. See “Williamson, Three Plays in 7.1 below.
- F. the date of the edition used (not the date of reprinting); for radio or TV give date of broadcast; for performance, give date of performance.
- G. the page numbers if you are citing an article, chapter of a book, or an item from an anthology or collection.

## 6.2 Abbreviations used

The following are acceptable in the list of Works Consulted: names of Australian states (Qld, WA); months (Jan., Dec.).

Omit unnecessary details like Inc., Ltd., Books, Press (except in the case of University presses, since the University itself may publish books); for University Press, abbreviate to UP or U of P (see example 3, page 10 below). Shortened forms of publishers’ names are also permitted, e.g. Norton for W.W. Norton & Co., Inc., Prentice for Prentice-Hall, Inc.

## 6.3 How to format the list

6.3.1 Use a **single alphabetical listing, by author's family**. Since parenthetical documentation always refers to authors' surnames, it is much more convenient for a reader to consult a single list when seeking a reference.

Make sure that the author's family name that heads off each entry corresponds precisely to the first name you gave in parenthetical references.

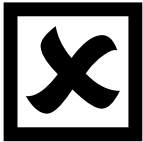
6.3.2 **Works without an author** are alphabetised according to the first main word (i.e. not 'a' or 'the') of their title.

6.3.3 Use **hanging indents** for every entry. *Do not* use bulleted or numbered paragraphs. Give a line space between entries.

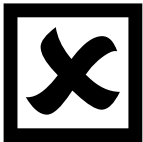
In which of the following lists is it easier to spot the entry for “Ferrier”? Why?



Adam, Ian, and Helen Tiffin, eds. Past the Last Post: Theorizing Post-colonialism and Post-modernism. London: Harvester, 1991.  
Derrida, Jacques. Of Grammatology. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976.  
Frow, John. Marxism and Literary History. Oxford: Blackwell, 1986.  
Ferrier, Carole, ed. Gender, Politics and Fiction: Twentieth Century Australian Women’s Novels. 2nd ed. St Lucia: U of Queensland P, 1992.  
Williamson, David. Three Plays. Sydney: Currency; London: Eyre Methuen, 1974.



- Adam, Ian, and Helen Tiffin, eds. Past the Last Post: Theorizing Post-colonialism and Post-modernism. London: Harvester, 1991.
- Derrida, Jacques. Of Grammatology. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976.
- Frow, John. Marxism and Literary History. Oxford: Blackwell, 1986.
- Ferrier, Carole, ed. Gender, Politics and Fiction: Twentieth Century Australian Women’s Novels. 2nd ed. St Lucia: U of Queensland P, 1992.
- Williamson, David. Three Plays. Sydney: Currency; London: Eyre Methuen, 1974.



1. Adam, Ian, and Helen Tiffin, eds. Past the Last Post: Theorizing Post-colonialism and Post-modernism. London: Harvester, 1991.
2. Derrida, Jacques. Of Grammatology. Trans. Gayatri Chakravorty Spivak. Baltimore, MD: Johns Hopkins UP, 1976.
3. Frow, John. Marxism and Literary History. Oxford: Blackwell, 1986.
4. Ferrier, Carole, ed. Gender, Politics and Fiction: Twentieth Century Australian Women’s Novels. 2nd ed. St Lucia: U of Queensland P, 1992.
5. Williamson, David. Three Plays. Sydney: Currency; London: Eyre Methuen, 1974.



Adam, Ian, and Helen Tiffin, eds. Past the Last Post: Theorizing Post-colonialism and Post-modernism. London: Harvester, 1991.  
Derrida, Jacques. Of Grammatology. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976.  
Frow, John. Marxism and Literary History. Oxford: Blackwell, 1986.  
Ferrier, Carole, ed. Gender, Politics and Fiction: Twentieth Century Australian Women’s Novels. 2nd ed. St Lucia: U of Queensland P, 1992.  
Williamson, David. Three Plays. Sydney: Currency; London: Eyre Methuen, 1974.

# The most common types of entries in a list of Works Consulted

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**7.0**

In each case below, note the punctuation used to separate and link the elements of each entry.

1. A book by a single or joint author(s) or editor(s)
2. A book in a series by a single or joint author(s)
3. An essay, story or poem in a collection by the same author
4. An essay, story or poem in a collection or anthology edited by a different person
5. An article in a journal which uses continuous pagination throughout a volume
6. An article in a journal which paginates each issue separately
7. An article in an online journal
8. A review of a book, film, play, etc
9. An article, cartoon, letter or advertisement in a newspaper or other periodical which does not have volume numbers
10. A play or other performance
11. A film
12. A radio or television programme, series or advertisement
13. A sound recording
14. An unpaginated Web document
15. An anonymous work
16. An unpublished work

## 7.1 A book by a single or joint author(s) or editor(s)

Surname, Firstname (, Firstname Surname of secondary author if any) (, ed/s if appropriate). Title: Subtitle. No. vols (if relevant). Edn (if any). Trans. (if any). City (, plus State, if city not well known): Publisher, Year.

Adam, Ian, and Helen Tiffin, eds. Past the Last Post: Theorizing Post-colonialism and Post-modernism. London: Harvester, 1991.

Derrida, Jacques. Of Grammatology. Trans. Gayatri Chakravorty Spivak. Baltimore, MD: Johns Hopkins UP, 1976.

Frow, John. Marxism and Literary History. Oxford: Blackwell, 1986.

Ferrier, Carole, ed. Gender, Politics and Fiction: Twentieth Century Australian Women's Novels. 2nd ed. St Lucia: U of Queensland P, 1992.

Williamson, David. Three Plays. Sydney: Currency; London: Eyre Methuen, 1974.

## 7.2 A book in a series by a single or joint author(s)

Surname, Firstname. Title: Subtitle. Series name. City: Publisher, Year.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. New Accents. London: Routledge, 1989.

MacQueen, John. Allegory. The Critical Idiom. London: Methuen, 1970.

## 7.3 An essay, story or poem in a collection by the same author

Surname, Firstname. "Title of Article." Title of Book: Subtitle. City: Publisher, Year (not colon). Page numbers.

Gilbert, Kevin. "Birth Control for Blacks." People Are Legends. St Lucia: U of Queensland P, 1978. 24.

Malouf, David. "The Empty Lunch-Tin." Antipodes. London: Chatto, 1985. 36-42.

## 7.4 An essay, story or poem in a collection edited by a different person

Surname, Firstname. "Title of Article, Story, Poem." Title of Book: Subtitle [if any]. Ed. Editor's Firstname Editor's Surname. City: Publisher, Year. Page nos.

Kelly, Veronica. "'Nowt More Outcastin': Utopian Myth in The Golden Age." The Writer's Sense of Exile. Ed. Bruce Bennett. Perth: Centre for Studies in Australian Literature, 1988. 101-10.

Wright, Judith. "The Cycads." Macmillan Anthology of Australian Literature. Ed. Ken Goodwin and Alan Lawson. S. Melbourne: Macmillan, 1990. 325-26.

## 7.5 An article in a journal which uses continuous pagination throughout a volume

Surname, Firstname. "Title of Article: Subtitle." Title of Journal Volume number (Year): page numbers. Do not give editor or publisher or place for a periodical.

Horn, R.L. "The Thematic Structure of The Honest Whore Part 1." Durham University Journal 77 (1984): 7-10.

Tiffin, Chris. "Black and White and the Literature of Empire." WLWE 23 (1984): 224-33.

## 7.6 An article in a journal which paginates each issue separately

Surname, Firstname (, and Firstname Surname). "Title of Article: Subtitle." Title of Journal Volume number. Part number (Year): page numbers.

Turner, Graeme, and Delys Bird. "Australian Studies: Practice Without Theory." Westerly 27.2 (1982): 51-56.

## 7.7 An article in an online journal

Surname, Firstname. "Title of Article: Subtitle of Article." Title of journal volume

number.part number (year of publication or last revision). Date of your visit <URL>.

Didur, Jill. "Fragments of Imagination: Re-thinking the Literary in Historiography through Narratives of India's Partition." Jouvert: A Journal of Postcolonial Studies 1.2 (1997). 27 paras. 18 Dec 2003 <<http://social.chass.ncsu.edu/jouvert/v1i2/con12.htm>>.

Fiebach, Joachim. "Theatricality: From Oral Traditions to Televised 'Realities.'" SubStance 31.2-3 (2002): 17-41. 7 Feb 2004  
<<http://muse.uq.edu.au/journals/substance/v031/31.2fiebach.pdf>>

Jones, Lainie. "Life Imitates Art: The Chronotope of the Twin Towers in Fact and Fiction." Australian Humanities Review 29 (2003). 2 February 2004  
<<http://www.lib.latrobe.edu.au/AHR/archive/Issue-May-2003/jones.html>>.

Thwaites, Tony. "Currency Exchanges: The Postmodern, Vattimo, Et Cetera, Among Other Things (Et Cetera)". Postmodern Culture 7.2 (1997). 18 Dec 2003  
<<http://jefferson.village.virginia.edu/pmc/text-only/issue.197/thwaites.197>>.

## 7.8 A review of a book, film, play, etc.

Surname, Firstname. "Title of Review (if any)." Rev. of Title of Work Reviewed, by Author of Work Reviewed. Title of Journal Volume number [or month for monthly journal] (Year): page numbers.

Duwell, Martin. Rev. of Sideways From the Page: The Meanjin Interviews, by Jim Davidson. Australian Literary Studies 11 (1983): 284-86.

Ferrier, Carole. "Problems in Feminist Criticism." Rev. of Coming Out From Under, by Pam Gilbert and Writing a New World: Two Centuries of Australian Women Writers, by Dale Spender. Australian Book Review Sept. 1988: 24-27.

Kiernander, Adrian. "The Dutchman Soars." Rev. of The Flying Dutchman, by Richard Wagner. Lyric Opera of Queensland. Bulletin 29 May 1990: 116.

## 7.9 An article, cartoon, letter or advertisement in a newspaper or other periodical which does not have volume numbers

Surname, Firstname (if used). "Title of Article." Title of Periodical [place, if unfamiliar] Day Month Year: Section title [if numbered separately] page numbers.

Brass, Ken. "The Fight to Save Historic Edinglassie." Australian Women's Weekly 23 July 1980: 28.

Hawke, Robert J. "Carte Blanche." Letter. Canberra Times 6 Aug. 1994: 5.

Hergenhan, Laurie. "A Private Life: Frederic Manning." Quadrant June 1989: 33-35.

McCraun, Terry. "'Bubbling Glass' Shrouds Looming Economic Abyss." Sunday Mail [Brisbane] 26 Feb. 1989: 29.

Naipaul, Shiva. "Why the Dreaming Can Never Come Back." Weekend Australian 13 Apr. 1986: Review 37, 39.

Piraro, Dan. "Bizarro." Cartoon. Globe & Mail [Toronto] 12 Nov. 1990: 34.

"Thousands Miss Out on Uni." Australian 8 Jan. 1992: 1.

Toyota Commercial Vehicles. Advertisement. Cleo Jan. 1989: 65-66.

## 7.10 A play or other performance

Author's Surname, Firstname. Title of Play. Dir. Director's Firstname Surname. Name of Theatre, City. Day Month Year.

The Laundromat. By Alan Jones. Dir. Alex Pirandello. Suncorp Theatre, Brisbane 14 July 1985.

Overmayer, Eric. On the Verge. Dir. David Bell. La Boite, Brisbane. 1 Mar. 1991.

## 7.11 A film

Title. Dir. Studio/distributor, Date. [If especially relevant, also include Screenplay by. Music by. Prod.]

On Our Selection. Dir. Ken G. Hall. Cinesound, 1932.

Picnic at Hanging Rock. Dir. Peter Weir. Picnic Productions, 1975.

On the Verge. By Eric Overmayer. Dir. David Bell. La Boite, Brisbane. 1 Mar. 1991.

## 7.12 A radio or television programme or series or advertisement

"Title of episode [if known]." Writ. [if known]. Series Title. [Product advertised. Agency. Length. For Advertisement] Dir. [if known]. Station, City. Day Month Year [of transmission cited].

“The Perfect Wave.” Coca-Cola Pty Ltd. Mojo. 60 seconds. QTQ9, Brisbane. 25 May 1990.  
Said, Edward. Interview. Late Night Live. ABC Radio National, Brisbane. 21 Feb. 1991.  
“A Touch of Class.” Writ. David Allen. Country Practice. BTQ7, Brisbane. 19 Dec. 1985.

## 7.13 A sound recording

Composer or performer or conductor [depending on whose contribution you focus on]. “Title of work cited.” Artists [if referred to]. Title of recording. Medium. Manufacturer, catalogue number, year of issue.

Joplin, Janis. “Me and Bobby McGee.” Big Brother and the Holding Company. Audiotape. CBS, AT5698, 1972.  
Verdi, Giuseppe. Rigoletto. Compact Disk. With Joan Sutherland and Luciano Pavarotti. London Symphony Orch. Columbia, CD1856, 1988.

## 7.14 An unpaginated Web document

Surname, Firstname. “Title of Document.” Title of site. Date of publication or last revision (if available: generally noted at the very end of the document). Date of your visit <full URL>

Barlow, John Perry. “A Declaration of the Independence of Cyberspace”. The Electronic Frontier Foundation. 9 February 1996. 18 December 2003 <<http://www.eff.org/~barlow/Declaration-Final.html>>  
Bruckman, Amy, Pavel Curtis, Nancy R. Deuel and Mitchel Resnick. “Workshop on Democracy in Cyberspace, DIAC '94”. 15 February 1994. 2 Jan 2004 <[http://achieve.utoronto.ca/tortoise/muds/about\\_muds/asb/dem](http://achieve.utoronto.ca/tortoise/muds/about_muds/asb/dem)>  
Callahan, R. L. “A Tour of the Downtown Dublin of *Ulysses*.” Work in Progress: A James Joyce Website. Undated. 23 November 2003 <<http://www.2street.com/joyce/maps/tour.html>> .

## 7.15 (a) An anonymous work

In most cases follow the rules in 1-12 above, simply omitting author’s name and alphabetising under first main word of title (see also examples 8, 11 above).

## (b) Government or corporate publications without a

## **nominated author**

Corporation or Government Department. Title of Work. Place: Publisher [even if same as Corporation or Department], Date.

Australian Broadcasting Corporation. The Role of A National Broadcaster in Contemporary Australia. Sydney: Australian Broadcasting Corporation, 1985.

Queensland. Primary Industries. Culture and Cheese Production. Brisbane: Govt Printer, 1981.

## **7.16 An unpublished work**

### **(a) A lecture or conference paper**

Surname, Firstname (or Title and initials). "Title of lecture" or topic. Meeting, and organization (or subject). Place, Date.

Fotheringham, Richard. "Actors, troupes, doubling." EN214 lecture. U of Queensland, 18 March 1992.

Lawson, Alan. "Un/settling Colonies." Literature and Opposition, ASPACLS Conference. Monash U, 11 July 1991.

### **(b) A thesis**

Surname, Firstname. "Title." (Degree if not PhD) Diss. University, Year.

Rosner, Elizabeth. "Eve's Version: Un-creating the Patriarchal Garden." M.Lit.St. Diss. U of Queensland, 1990.

# Some commonly used correction symbols and abbreviations

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8.0

- Awk Awkward expression or construction.
- E Expand or Explain or Elaborate this point: it's interesting but underdeveloped.
- Gr Grammatical error.
- Sp Error in Spelling.
- SS See School of English, Media Studies & Art History Style Sheet for the Presentation of Assignments (i.e. this document). A number indicates section to check.
- V This sentence has no verb or the wrong verb form.
- ? This passage is confusing.

# Standard system of marking

# 9.0

Mark for assignment	Appropriate final grade	Percentage range of final grade
20	7	90–100%
19		
18	6	80–89%
17		
16 *		
15	5	66–79%
14		
13 *		
12	4	50–65%
11		
10		
9	3	43–49%
8	2	30–42%
7		
6		
5		
4	1	1–29%
3		
2		
1		

The School uses a standard system of marking for essays and assignments based on a scale from 0 to 20.

Good or middling achievements within a particular range provide a fair presumption that the performance, if sustained throughout the semester, will result in the appropriate final grade. Borderline achievement within a range, however, suggests doubt about the appropriate final grade. The marks indicated with an asterisk should be seen as “doubtful”: they provide student and marker with a reminder that the mark, even if sustained throughout the semester, is on the borderline between two grades, e.g., 5/6, 4/5, or 3/4.

It has to be remembered that in no case does the marking of an individual piece of work with a particular mark constitute an undertaking about the final grade to be awarded. The equivalents set out above are offered only as a guide. The final grade may be affected by improvement or deterioration over the course, special opportunities or handicaps, contributions to discussion, and so on.