Long Essay Check List

Contents

Introduction:

This Guide sets out all the essential presentation and referencing requirements for the Part 1B Long Essay. It is intended to be used as a checklist, so once you have produced a final draft you can work through the points methodically to ensure that your Long Essay meets all the requirements.

Whilst the majority of marks for any piece of assessed work are for content and argumentation, good presentation and accurate referencing are also key elements in the marking criteria. These criteria state that, for a First Class mark, you must show 'well-chosen and accurate quotations or examples; secondary material, if used, is well referenced'. On the other hand, poor referencing and presentation are seen as characteristics of a Third Class mark: 'limited use of illustrative and supporting material, material used quite carelessly, inaccurate or inappropriate quotation or examples'. Furthermore, inaccurate referencing can leave you in danger of plagiarism for which your essay may be disqualified and which, in a worse case scenarios, may lead to an investigation by the university Examiners and Proctors.

If you have any questions or are unsure about any of the contents of this guide, please ask your supervisor or contact Dr Hannah Scott (hls42).

General Presentation:

☐ Font size 12: preferably a Serif font such as Times New Roman

☐ Full-page justification (i.e. the texts looks square on the page at both left and right margins)

☐ Use 1.5 line spacing and normal margins

☐ Tab indent at the start of each paragraph except the introduction

☐ Remember to leave time to proofread carefully

Numbers and Dates:

☐ Write numbers out in words, up to and including one hundred

    ☐ Also use words for 'round' numbers: two hundred, one thousand, three million, etc.

    ☐ Cardinal numbers for centuries are written out in full, e.g. eighteenth century.

    ☐ BUT days of the month and years are written using figures, e.g. 14 July 1789.

Spelling:

☐ You can use UK –ise, –isation or US –ize; but be consistent

Punctuation:

☐ Avoid using contractions: what's → what is; don't → do not; etc. → and so on; i.e. → specifically; e.g. → for example

☐ Compound adjectives should be joined with short hyphens, e.g. a well-behaved child.

> ➢ NB. there is no hypen when this follows the noun: e.g. the child is well behaved

☐ Hyphenate 'nineteenth-century Germany' (when 19th c. is used as an adjective); no hyphen when 'century' is the noun, as in 'during the nineteenth century…'

☐ Use longer 'en' dashes to designate a subordinate clause – like so.

☐ Use UK punctuation throughout (even in and around quotations from other languages)

Formatting Titles of Texts:

☐ Books, films, and collections of poetry/short stories should be indicated in italics:

E.g. *Le Roman de Renard*, *Wilhelm Meister*, *Il Filostrato*

☐ Individual poems/short stories and journal / newspaper articles should be indicated using single quotation marks without italics:

E.g. 'Chançon do'lh mot son plan e prim', 'La muerta', 'Ao Longe os barcos de flores'

☐ NB. for a novel named after a character or person: *Anna Karenina* = book title (italicised); Anna Karenina = character (straight text).

• Each language has its own set of conventions for capitalisation – these are summarised below, and are available in more detail in the MHRA *Style Guide*, downloadable at mhra.org.uk

English

General rules:

☐ 1) Capitalise the initial letter of the first word of the title

☐ 2) Capitalise all other nouns, pronouns (except for 'that'), adjectives, verbs, adverbs, and subordinating conjunctions

☐ 3) NO capitalisation for articles, possessive determiners (e.g. 'my'), and co-ordinating conjunctions ('and', 'but', 'or', and 'nor')

E.g. *The Faerie Queen*

Between the Acts

How to Win Friends and Influence People

'The Passionate Shepherd to his Love'

☐ 4) Subtitles following a colon: the first word is capitalised, unless the subtitle is introduced by a semi-colon and the next word is 'or'

E.g. 'Speculation and Dissipation: A Reading of Zola's *La Curée*'

Twelfth Night, or What You Will

French

General rules:

☐ 1) Capitalise the initial letter of the first word of the title

☐ 2) Is the first word a definite article?

- NO: the second word is lower case – e.g. *A rebours*; *En rade*
- YES: subsequent noun is also upper case / any adjectives between the definite article and the noun are also upper case – e.g. *Trois Contes*; *Un Cœur simple*; *La Tentation de Saint Antoine*; *Le Bon Usage*

☐ 3) Are any of the other words a proper noun?

- NO: no more upper-case letters
- YES: use upper case – e.g. *La Vie de Jeanne d'Arc*; *Le Tour de la France par deux enfants*

German

☐ The first initial of the first word and all nouns are capitalised.

E.g. *Beantwortung der Frage: Was ist Aufklärung?*

Heinrich von Kleist. Die Dramen und Erzählungen in ihrer Epoche
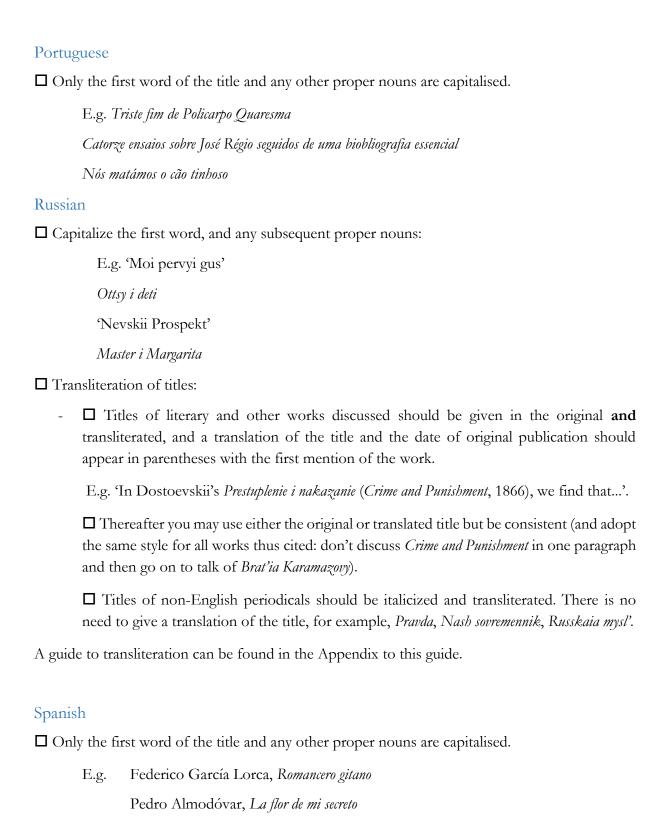
Das Unheimliche

Italian

☐ Only the first word of the title and any other proper nouns are capitalised.

E.g. *Il libro del Cortegiano*

Storia dell'italiano letterario: dalle origini al Novecento

Ricostruire e meccanizzare l'universo

Portuguese

☐ Only the first word of the title and any other proper nouns are capitalised.

>E.g. *Triste fim de Policarpo Quaresma*
>
>*Catorze ensaios sobre José Régio seguidos de uma biobliografia essencial*
>
>*Nós matámos o cão tinhoso*

Russian

☐ Capitalize the first word, and any subsequent proper nouns:

>E.g. 'Moi pervyi gus'
>
>*Ottsy i deti*
>
>'Nevskii Prospekt'
>
>*Master i Margarita*

☐ Transliteration of titles:

- ☐ Titles of literary and other works discussed should be given in the original **and** transliterated, and a translation of the title and the date of original publication should appear in parentheses with the first mention of the work.

   E.g. 'In Dostoevskii's *Prestuplenie i nakazanie* (*Crime and Punishment*, 1866), we find that...'.

   ☐ Thereafter you may use either the original or translated title but be consistent (and adopt the same style for all works thus cited: don't discuss *Crime and Punishment* in one paragraph and then go on to talk of *Brat'ia Karamazovy*).

   ☐ Titles of non-English periodicals should be italicized and transliterated. There is no need to give a translation of the title, for example, *Pravda*, *Nash sovremennik*, *Russkaia mysl'*.

A guide to transliteration can be found in the Appendix to this guide.

Spanish

☐ Only the first word of the title and any other proper nouns are capitalised.

>E.g.   Federico García Lorca, *Romancero gitano*
>
>Pedro Almodóvar, *La flor de mi secreto*

Quotations:

☐ Quotation marks: use 'single inverted commas' – only use "double inverted commas" for a quotation within a quotation.

- When quoting in Cyrillic, use slanted quotation marks, i.e. « ».

☐ There is no need to use bold or italics for quotations in any language, unless these are present in the original text.

- If using italics to add emphasis in a quotation, add a note after to indicate your intervention

  E.g. Acquisto argues that 'it expands to include the *process* of reading' (my emphasis).

☐ Introduce a quotation (usually) with a comma or a colon. Shorter quoted phrases may also be incorporated without punctuation into the syntax of your sentence. Some examples:

- With a comma:
  As Roland Barthes argues, 'le rapport du lecteur au livre repose bien avant tout sur la liberté du premier d'engager cette lecture. Sans cette liberté de choix et de rythme, il semble que le plaisir de la lecture soit d'abord atténué.'

- With a colon:
  The perception of men in Western culture is summarised by art critic John Berger: 'a man's presence is dependent upon the promise of power which he embodies. If the promise is large and credible his presence is striking. If it is small or incredible, he is found to have little presence.'

- Without punctuation:
  Flaubert aspires to write his 'livre sur rien' which Roland Barthes would later describe as a 'texte de jouissance'.

☐ Offset quotations of more than 40 words by increasing the left and right margins by 1cm and leaving a line before and after the quoted text. For such quotations, do not use any quotation marks.

- For Russian and Ukranian: quotations of more than 40 words should also be presented as a separate block, and should be written in Cyrillic. These do not require quotation marks.

☐ Ensure you quote accurately **in the original language**, including all accents and special characters – beware auto-correct.

- No need to provide a translation from the modern language in question into English
- Russian and Ukranian: quotations shorter than four lines long may be incorporated into the body of the text. You may transliterate or quote in Cyrillic – but be consistent.

☐ Omissions: when making an omission from a quotation, indicate the omitted section with an ellipsis in square brackets, thus […].

☐ Repeated quotations from one key primary text:

- you can avoid excessive footnotes by:
  o 1) after the first quotation, insert a footnote which states the edition you will be using;
  o 2) thereafter, give the page number in brackets after the quotation within the body of the text. E.g. 'Ce fut comme une apparition' (p. 37).

☐ Repeated quotations from two key primary texts:

- if using two key primary texts (e.g. in a comparative essay), you can add an abbreviated title to the page number in brackets – this makes it clear which of the two books is being quoted. You will need to explain your chosen abbreviation in the first footnote for each text.

  E.g. *En attendant Godot* → (*G*, p. 47); *Rimas de Tomé de Burguillos* → (*RTB*, pp. 162-63).

Writers' Names:

☐ When referring to a writer (literary and others), use their full name the first time you mention them, and then the surname only thereafter (e.g. first mention: Judith Butler; second mention: Butler).

☐ When the person is famous enough not to be ambiguous (e.g. Plato, Erasmus, Kant) you can use surname only throughout.

☐ Russian and Ukrainian: when an anglicized name has been well-established, you may choose to use this in the body of your text (e.g. Dostoevsky, Tolstoy, Shklovsky, Tchaikovsky, Prokofiev – instead of Dostoevskii, Tolstoi, Shklovskii, Chaikovskii, Prokof'ev) – in either case, be consistent.

- **NB**. this is not the case for the footnotes and bibliography, where the Library of Congress transliteration should always be used.
- Use standard English forms, if such exist, of foreign names of historical monarchs as well as saints, for example, Ivan the Terrible, Catherine the Great, St Cyril, St Methodius.

Referencing

There are two main referencing systems used in Modern Language studies: MHRA (most used for literary and cultural studies) and the Harvard or 'Author-date' system (used for linguistics and sociological studies). The Author-date system is not so common for literary studies, but is a useful way of reducing the word count spent on footnotes without sacrificing accurate referencing.

Advice on plagiarism is available on the MML website:

[Undergraduate information on plagiarism and referencing sources | Faculty of Modern and Medieval Languages](#)

MHRA

In the MHRA system, there are two components: footnotes and a bibliography.

Footnotes with MHRA:

☐ Superscript numbers which indicate a footnote should go after the punctuation at the end of the point you are making. Usually, this will be after a full-stop, but if one sentence contains two ideas, you can place it after a comma/semi-colon/colon (but not after a dash).

> **E.g.** Atkin argues that this dialogue is a subversion of both race and gender norms.[1]
>
> [1] Rhian Atkin, *Lisbon Revisited: Urban Masculinities in Twenthieth-century Portguese Fiction* (Oxford: Legenda, 2014), p. 35.
>
> **E.g.** Atkin argues that this dialogue is a subversion of both race and gender norms,[1] drawing a useful connection with Jennifer Yee's post-colonial analysis of women in colonial narratives.[2]
>
> [1] Rhian Atkin, *Lisbon Revisited: Urban Masculinities in Twenthieth-century Portguese Fiction* (Oxford: Legenda, 2014), p. 35.
>
> [2] Jennifer Yee, *Exotic Subversions in French Nineteenth-Century Literature* (Oxford: Legenda, 2008), p. 90.

☐ All footnotes end with a full-stop – even if it isn't a complete sentence.

☐ For the first footnoted reference to each text, the footnote should include full bibliographic information (**more details on what to include in the bibliography section below**):

- E.g. Susan Sontag, *On Photography* (London and New York: Penguin, 1977), p. 56.

☐ In the second and subsequent references, you can use an abbreviated footnote, with the minimum information needed for the reader to find the text in your bibliography.

- E.g. Sontag, *On Photography*, p. 78.

☐ If two footnotes in a row refer to the same book (or, in an edited collection, the same chapter from the same book; in a journal, the same article in the same journal), you can use *Ibid.* + page number – as long as there is no room for ambiguity.

- E.g.   [1]Sontag, *On Photography*, p. 78.
            [2]*Ibid.*, p. 80.

☐ Do not use *Op. cit.*: as this can often be confusing for the reader.

Bibliography references in MHRA:

☐ There are **two key differences** between the presentation of information in footnotes and in the bibliography:

- 1) the author name precedes the surname in footnotes; surname precedes forename in the bibliography
- 2) footnotes must contain a specific page reference to the text you are quoting/paraphrasing at the end of the footnote; this is left out in the bibliography

☐ Your bibliography should list every work explicitly quoted or paraphrased in your essay (all of which you will have footnoted/cited in the body of your essay). It should not be a complete list of everything you have ever read on the topic.

Referencing books:

Surname, Name, *Book Title in Italics* (Place: Publisher, Year)

E.g. Harrow, Susan, *Zola: The Body Modern* (Oxford: Legenda, 2010)

Referencing books with more than one edition:

Surname, Name, *Book Title in Italics*, Xth edn (Place: Publisher, Year)

E.g. Butler, Judith, *Gender Trouble*, 2nd edn (London and New York: Routledge, 2009)

Referencing one essay within an edited book of essays:

Surname, Name, 'Title of article', in *Title of Book*, ed. by Name Surname (Place: Publisher, Year), pp. [first and last pages on which the essay appears in the book]

E.g. Thompson, Hannah, 'A Battle in the Feminine? The Gendered Body and the Franco-Prussian War', in *Visions/Revisions: Essays on Nineteenth-Century French Culture*, ed. by Nigel Harkness (Bern: Peter Lang, 2003), pp. 157–73.

Referencing a book of essays:

Surname, Name (ed.), *Title of book* (Place: Publisher, Year)

E.g. Harkness, Nigel (ed.), *Visions/Revisions: Essays on Nineteenth-Century French Culture* (Bern: Peter Lang, 2003)

Referencing translated books:

Surname, Name, *Book Title in Italics*, trans. by Translator Name (Place: Publisher, Year)

> **E.g.** Marx, Karl, *Capital. A Critical Analysis of Capitalist Production*, trans. by S. Moore and Edward Aveling (London: Lawrence and Wishart, 1974)

Referencing books with more than one volume:

Surname, Name, *Book Title in Italics*, X vols (Place: Publisher, Year)

> **E.g.** Goethe, Johann, *Dichte*, 2 vols (Frankfurt am Main: Deutscher Klassiker Verlag, 1998)

(In the footnote for a specific volume of this book, use Roman numerals to indicate the volume prior to the page number)

> **E.g.** Goethe, Johann, *Dichte* (Frankfurt am Main: Deutscher Klassiker Verlag, 1998), II, p. 89.

Referencing journal articles:

Surname, Name, 'Title of the Article', *Journal Title in Italics*, XX (Year), 00-00.

- Here XX stands for the volume number, and 00-00 for the range of pages in which the article appears in the journal. Note that pp. is not used to indicate the page range of the article. Some journals also indicate an issue number as well as a volume number. In such cases the volume number precedes the issue number (see examples).

> **E.g.** Scarparo, Susanna, 'Artemisia: the Invention of a "Real" Woman', *Italica*, 79:3 (2002), 363–78.

> **E.g.** Drayson, Elizabeth, 'Reinventing the legend of King Roderick: Gertrudis Gómez de Avellaneda's *Egilona*', *Romance Studies,* 32:4 (2014), 259–68.

Referencing websites:

If you are using a web version of a print text (e.g. through Muse or JStor) then cite as though using the print edition – all the details are provided on the website.

For other websites:

Surname, Name, 'Article or Section Title in Single Inverted Commas', on *Name of the Website*, at: <website address in full> [accessed 0 Month Year].

> **E.g.** Crowell, Steven, 'Existentialism', *The Stanford Encyclopedia of Psychology* (Winter 2010 edition), ed. by Edward N. Zalta, available online at: <http://plato.stanford.edu/entries/existentialism/> [accessed 16 January 2011].

Referencing films:

Film Title in Italics, dir. by Name Surname (Production Company, Year)

> **E.g.** *Alice in Wonderland*, dir. by Tim Burton (Disney, 2010).

A note on references for Slavonic languages:

• References in the footnotes and bibliography should always use the Library of Congress transliteration for Russian/Ukrainian material (see Appendix).

• English-language titles should be given in their normal, published form regardless of the transliteration practice you have adopted yourself.

> **E.g.** Dostoevskii, F. M, *Polnoe sobranie sochinenii v tridtsati tomakh* (Leningrad: Nauka, 1972-90).

> **but**

> Holquist, Michael, *Dostoevsky and the Novel* (Princeton: Princeton University Press, 1977).

Harvard / 'Author-date' system

Mostly used in linguistics and more scientific disciplines. However, for literary and cultural essays, this can be a good way to cut down on your word count without cutting down on accurate referencing. It is comprised of two elements: in-text citation, and a bibliography at the end of the document.

In-text references with the Author-date system:

• If the author's name occurs naturally in the sentence, the year and page number are given in brackets:

> **E.g.** In a recent study, Smith (2010: 58) argued that something important happened.

• If the name does not occur naturally in the sentence, then the name, year and page numbers are given in brackets – NB. in this case, the bracketed reference goes at the end of the sentence.

> **E.g.** A recent study shows that something important happened (Smith, 2010: 58).

• When an author has published more than one referenced document in the same year, these are distinguished by adding lower case letters to the year:

> **E.g.** Jones (2010a: 71) discussed the subject of deep and meaningful arguments.

• If there are two or three authors, the surnames of all authors should be given:

> **E.g.** Jones and Bloggs (2014: 23) have proposed something extremely intelligent.

• If there are more than three authors use *et al.*:

> **E.g.** Green *et al.* (2008: 82) conclude something very profound.

Bibliography references in the Author-date system:

☐ Your bibliography should list every work quoted or paraphrased in the essay and which you have cited in the text of your essay – but leaving out the specific page numbers for particular quotations

☐ The information is largely the same as in the MHRA bibliography, although there are a number of formatting differences:

- The principal difference between an **MHRA** and **Author-date** bibliography is that in the Harvard system, the year of publication follows the author's name

- Note also the differences in punctuation: there are no brackets around the publisher's information in Author-date, and full-stops follow: the author's forename; the year of publication; the title; and the place of publication.

E.g.

MHRA

Kant, Immanuel, *Kritik der Urteilskraft* (Hamburg: Meiner, 1990).

Author-Date

KANT, Immanuel. 1990. *Kritik der Urteilskraft*. Hamburg: Meiner.

Appendix: Transliteration of Cyrillic

There are several systems of transcribing Russian (Cyrillic) into English. None is necessarily more 'correct' than another, but it is important to be consistent. The Department uses and strongly recommends students to use the 'Modified Library of Congress' system.

Ukrainian	English	Russian	English
а	a	а	a
б	b	б	b
в	v	в	v
г	h	г	g
ґ	g	д	d
д	d	е	e
е	e	ё	e
є	ie	ж	zh
ж	zh	з	z
з	z	и	i
и	y	й	i
і	i	к	k
ї	ï or i	л	l
й	i	м	m
к	k	н	n
л	l	о	o
м	m	п	p
н	n	р	r
о	o	с	s
п	p	т	t
р	r	у	u
с	s	ф	f
т	t	х	kh
у	u	ц	ts
ф	f	ч	ch
х	kh	ш	sh
ц	ts	щ	shch
ч	ch	ъ	"
ш	sh	ы	y
щ	shch	ь	'
ю	iu	э	e

Appendix: Transliteration of Cyrillic

я	ia	ю	iu
ь	'	я	ia

Examples: vowel combinations and other transliterations that can cause difficulties

ае	ae	Марина Цветаева	Marina Tsvetaeva
ау	au	Константин Паустовский	Konstantin Paustovskii
ая	aia	Маяковский	Maiakovskii
е	e	Ельцин, «Вишнёвый сад»	El'tsin, *Vishnevyi sad*
ий	ii	Достоевский, Нижний Новгород	Dostoevskii, Nizhnii Novgorod
ия	iia	интеллигенция	intelligentsiia
ый	yi	Новый мир	Novyi mir
ю	iu	«Первая любовь»	'Pervaia liubov''
юю	iuiu	малюю	maliuiu
я	ia	Замятин	Zamiatin
яя	iaia	последняя	posledniaia

у	u	«Уездное»	'Uezdnoe'
ц	ts	«Станционный смотритель»	'Stantsionnyi smotritel''
х	kh	Антон Чехов	Anton Chekhov
ч	ch	Петр Чайковский	Petr Chaikovskii
кс	ks	Александр	Aleksandr
ш	sh	Пушкин	Pushkin
щ	shch	Михаил Зощенко	Mikhail Zoshchenko

ъ	˝	объединение, объяснить	ob"edinenie, ob"iasnit'
ь	´	Сергей Прокофьев	Sergei Prokof'ev

(adapted from School of Slavonic and East European Studies Undergraduate Study Guide, 2014-15)