

## School of Arts, English and Languages

# The English Stylesheet for Presenting Written Work

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## 1. Why a Stylesheet?

As a student of English you belong and contribute to a community of professional scholars, critics, postgraduate students and researchers whose work is shaping the discipline of English Studies. As you might be expected to wear a particular uniform or dress in a particular way for a particular job, we have expectations regarding how you present your written work, so that it complies with the professional standards we use and expect you to engage with.

We expect you to engage with what we term **primary** and **secondary** works: primary materials are the literary texts, films, television series, or digital objects we ask you to engage with for lectures and tutorials/seminars. Secondary materials are the critical, contextual or otherwise interpretative materials we recommend you read alongside our core texts.

## 2. The MLA Stylesheet

There are a variety of stylesheets produced by a number of professional academic organisations. In English, we expect your written work to comply with the Modern Language Association (MLA) *Style Guide*. You can buy the *MLA Style Guide* if you wish but this brief guide should cover most of the items you will have to cite in written work submitted for assessment in English.

## 3. Citing Resources

### i. How citations work in the MLA Style Guide

Each entry in the list of Works Cited or Bibliography is composed of facts common to most works — the MLA core elements. They are assembled in a specific order.

The concept of **containers** is crucial to MLA style. When the source being documented forms part of a larger whole, the larger whole can be thought of as a container that holds the source (the container is usually italicised). For example, a short story may be contained in an anthology. The short story is the **source**, and the anthology is the

**container**. Citations must also include **publishing details** and **location** (page reference or URL).

How does this work in practice? Let's cite an essay on the theme of money in the works of Jane Austen:

Copeland, Edward. "Money." *The Cambridge Companion to Jane Austen*, edited by Copeland and Juliet McMaster, Cambridge UP, 1997, pp. 131–48.

- The **source** is comprised of author(s) and title: Copeland, Edward. "Money."
- The **container** is: *The Cambridge Companion to Jane Austen*, edited by Copeland and Juliet McMaster
- In addition we want to record the **publisher** and **publication date**: Cambridge UP, 1997 • And **location**: pp. 131–48.

## ii. Citing Books

Key data you must record:

(**Source:**) Surname, First Name. (**Container presented in italics:**) *Title of Book, Play or Film*.

(**Publishing details:**) Publisher, date of publication.

Example: Marcuse, Sibyl. *A Survey of Musical Instruments*. Harper, 1975.

## iii. Citing Articles

Key data you must record:

(**Source:**) Surname, First Name. "Title of Article, Essay or Poem" (in quotation marks).

(**Container:**) Name of Journal or Book or Anthology or Collection (in italics), volume, number, year of **publication**, (**Location:**) pages.

Example:

McLeod, Randall. "Unemending Shakespeare's Sonnet 111." *Studies in English Literature, 1500-1900*, vol. 21, no. 1, 1981, pp. 75–96.

- The **source** is comprised of author, surname first, and title: McLeod, Randall. "Unemending Shakespeare's Sonnet 111."
- The **container** is: *Studies in English Literature, 1500-1900*, vol. 21, no. 1
- The **year of publication**: 1981
- With journals, only the **location** need be recorded: pp. 75–96.

For online journal articles, add the **database** name if any, and **link**:

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante." *The Georgia Review*, vol. 64, no. 1, spring 2010, pp. 69–88. *JSTOR*, [www.jstor.org/stable/41403188](http://www.jstor.org/stable/41403188).

Alpert-Abrams, Hannah. "Machine Reading the *Primeros Libros*." *Digital Humanities Quarterly*, vol. 10, no. 4, 2016, [www.digitalhumanities.org/dhq/vol/10/4/000268/000268.html](http://www.digitalhumanities.org/dhq/vol/10/4/000268/000268.html).

#### iv. Citing Websites

Key data you must record:

Last, First Name. "Article Title." Website Title, website publisher, Date Month Year published, link, access date (optional).

Example:

Mullan, John. "Kazuo Ishiguro: Nobel prize winner and a novelist for all times." *The Guardian*, 5 Oct. 2017, <https://www.theguardian.com/books/2017/oct/05/kazuo-ishiguro-nobel-prize-novelist-all-times-john-mullan>.

#### v. Citing Films and Television Programmes

Key data: Title. Director. Studio. Year. Platform.

Citing a film:

*The Birds*. Directed by Alfred Hitchcock, Universal, 1963. DVD.

*E.T. the Extra-Terrestrial*. Universal Studios, 1982. *Netflix* app.

Citing a television programme:

"Manhattan Vigil." Directed by Jean de Segonzac. *Law and Order: Special Victims Unit*, created by Dick Wolf, season 14, episode 5, Wolf Films, 24 Oct. 2012. *Netflix*, [www.netflix.com](http://www.netflix.com).

"Hush." 1999. *Buffy the Vampire Slayer: The Complete Fourth Season*, created by Joss Whedon, episode 10, Mutant Enemy / Twentieth Century Fox, 2003, disc 3. DVD.

"New Normal." Directed by Dan Attias. *Homeland*, season 5, episode 10, Showtime, 24 July 2016. *Amazon Prime Video* app.

Richardson, Tony, director. *Sanctuary*. Screenplay by James Poe, Twentieth Century Fox, 1961. *YouTube*, uploaded by LostCinemaChannel, 17 July 2014, [www.youtube.com/watch?v=IMnzFM\\_Sq8s](http://www.youtube.com/watch?v=IMnzFM_Sq8s).

## 4. In-text citations: Poetry and Drama

### How to quote UP TO 3 LINES of a POEM

Example:

Ben Jonson quickly introduces us to the twin themes of his elegy on Shakespeare: "To draw no envy, Shakespeare, on thy name, / Am I thus ample to thy book and fame" ("To the Memory of My Beloved" lines 1–2).

- You should list LINE numbers when available in preference to page references. The initial citation for the poem should include the word "line" (or "lines") to make it clear that the numbers designate lines not pages.
- If there are no line numbers printed with the poem, use page numbers in your citation.
- A slash or virgule ( / ) indicates the end of a line of a poem that is not indented.

## How to quote MORE THAN 3 LINES of a POEM

### Example:

Jonson emphasises that Shakespeare is exceptional by using exclamation marks and by suggesting that he has a special place among the poets:

I therefore will begin. Soul of the age!  
The applause! Delight! The wonder of our stage!  
My Shakespeare, rise; I will not lodge thee by  
Chaucer or Spenser, or bid Beaumont lie  
A little further to make thee a room. ("To the Memory of My Beloved" 17–21)

- **Quotations should be indented two tabs (half an inch) from the left margin and do not usually require quotation marks.** You must also follow the layout of the poem from which you are quoting.
- **Leave one line blank before and after the long quotation.** • As this is the second reference to the poem, the word "line" is omitted from the citation.

### How to quote a passage from a PLAY Example:

Throughout Othello Iago proves to be a master manipulator of language, using insinuation and inference to plant suspicion in Othello's mind:

IAGO. Ha! I like not that.  
OTHELLO. What dost thou say?  
IAGO. Nothing, my lord; or if – I know not what.  
OTHELLO. Was not that Cassio parted from my wife?  
IAGO. Cassio, my lord? No, sure I cannot think it  
That he would steal away so guilty-like,  
Seeing you coming.  
OTHELLO. I do believe 'twas he. (3.3.34–40)

- The same rules on length apply here as with poetry (above). **If quoting dialogue between two or more characters, you must indent the quotation two tabs, and list the characters' names, followed by a full stop.** You must also follow the layout of the play from which you are quoting.
- **Leave one line blank before and after the long quotation.**
- If they are printed in your text, the citation must include **act** (3), **scene** (3) and **line numbers** (34–40).
- **State the edition used. This will appear in your Works Cited section. It should always be the edition set by your module convenor.**

## 5. In-text citations: Prose, Criticism and Paraphrase

Citing prose and secondary criticism:

**Example:**

Jane Austen's 1814 novel *Mansfield Park* begins and ends with the topic of marriage. In this regard it seems to fit into the genre of the courtship novel, a form popular in the eighteenth century in which the plot is driven by the heroine's difficulties in attracting an offer from the proper suitor.

According to Katherine Sobba Green, the courtship novel "detailed a young woman's entrance into society, the problems arising from that situation, her courtship, and finally her choice (almost always fortunate) among suitors" (2).

- Note that the title of Austen's novel is italicised.
- Note how the citation from the critic Katherine Sobba Green is referenced: **only the page number is necessary** because the author has already been named in the sentence and the **full reference** is provided in the **Works Cited/ Bibliography**.

**Appropriate citation of a secondary quotation:****Example:**

Austen's family belonged to a class that the historian David Spring has called the "pseudo-gentry" (qtd. in Copeland 132): "a group of upper professional families living in the country — clergymen or barristers, for example, or officers in the army and navy" (Copeland 132).

- Note that this quotation relies on a 'quote within a quote': David Spring is quoted by Copeland. Note how Spring is cited. Secondly, the author has quoted Copeland, and the reference is provided simply as a parenthetical reference to AUTHOR PAGE NUMBER.

**Paraphrase:**

You must be very careful in **referencing secondary materials you do not quote**; without an appropriate citation, you risk being accused of **plagiarism**:

**Example:**

Even Miss Lodge's £800 was beyond the reach of either Jane or Cassandra Austen; their father was a clergyman who could not afford to provide dowries for his two daughters (Tomalin 80, 119).

The author here references Tomalin, but **without quoting directly**. This is an excellent way of recording the breadth of your reading, as well as indicating where you have learned specific facts about the texts you are discussing. It also helps you write concisely and use the word limit wisely.

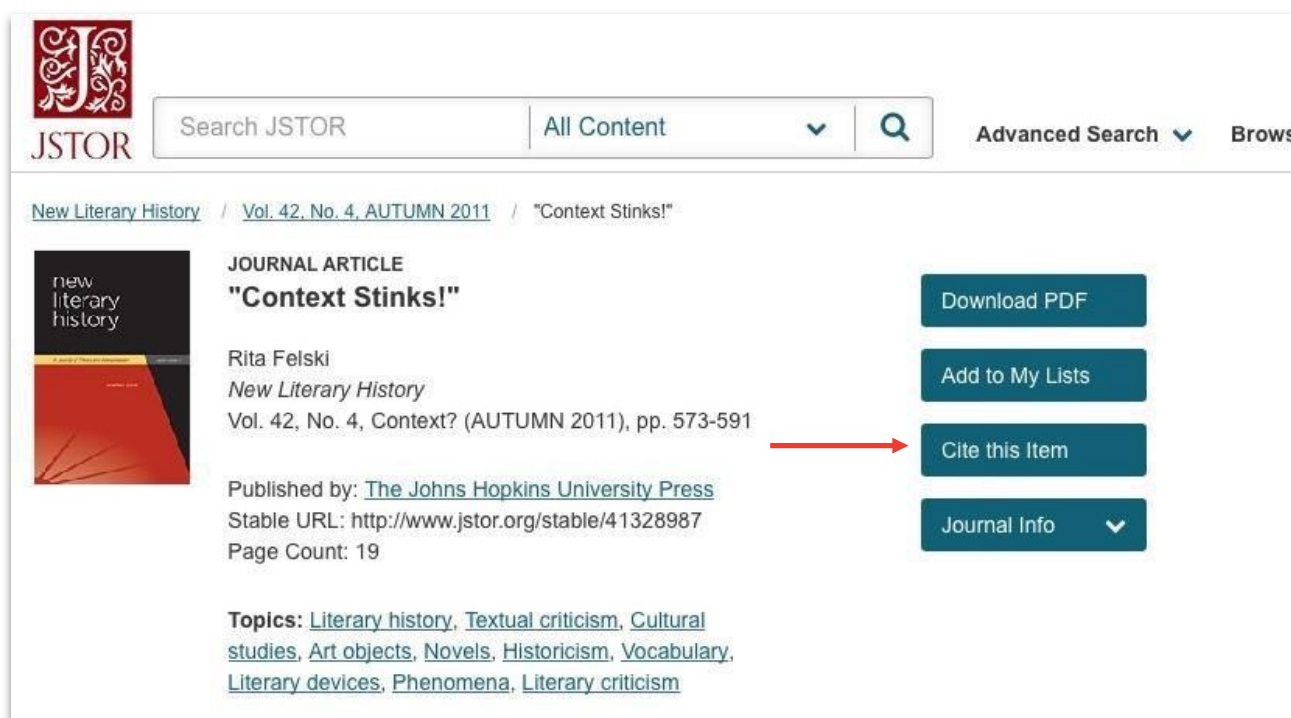
**Presenting long prose quotations: Example:**

In case we have any doubt about Maria's motives for marriage, the narrator, with breathtaking irony, tells us the following:

In all the important preparations of the mind she was complete; being prepared for matrimony by an hatred of home, restraint, and tranquillity; by the misery of disappointed affection and contempt of the man she was to marry. The rest might wait. The preparation of new carriages and furniture might wait for London and spring, when her own taste could have fairer play. (Austen 188)

- The author here has provided a quotation from Austen's *Mansfield Park*. It is longer than two or three lines **so is appropriately indented from the left-hand margin and has a blank line before and after the long quotation.**
- **Things to notice:** indentation replaces the need for quotation marks. The citation – (Austen 188) – succeeds the punctuation of the passage and does not need its own full stop.

## 6. Using Library Resources to Discover the Appropriate MLA Citation



The screenshot shows the JSTOR interface for the article "Context Stinks!" by Rita Felski. The article is from *New Literary History*, Vol. 42, No. 4, AUTUMN 2011, pp. 573-591. The page includes a search bar, a sidebar with buttons for "Download PDF", "Add to My Lists", "Cite this Item", and "Journal Info", and a list of topics: Literary history, Textual criticism, Cultural studies, Art objects, Novels, Historicism, Vocabulary, Literary devices, Phenomena, and Literary criticism. A red arrow points from the article title to the "Cite this Item" button.

**Getting the MLA reference for a JSTOR article (above):** Click 'Cite this Item'

Felski, Rita. "Context Stinks!." *New Literary History*, vol. 42, no. 4, 2011, pp. 573–591. *JSTOR*, [www.jstor.org/stable/41328987](http://www.jstor.org/stable/41328987). Accessed 16 Aug. 2021.

## 7. Bibliography/ Works Cited

Your bibliography or Works Cited list must contain all the elements the *MLA Style Guide* requires: **source** (author, and title of articles or chapters); **container** (title of book or journal); **publication details** (publisher and publication date; and, where appropriate, **location** (page references)).

Example:

### Primary Sources

*About Adam*. Directed by Gerry Stembridge, Miramax-Metrodome, 2002. DVD.

Eliot, George. *Middlemarch*. Oxford UP, 1988.

*Fleabag*. Created by Phoebe Waller-Bridge, season 2, episode 3, BBC, 18 Mar. 2019.

Jonson, Ben. "To the Memory of My Beloved, the Author Mr. William Shakespeare." *The Norton Anthology of Poetry*, edited by Alexander Allison et al., 3<sup>rd</sup> ed., W. W. Norton, 1983, pp. 239–40.

*Like Water for Chocolate* [*Como agua para chocolate*]. Directed by Alfonso Arau, screenplay by Laura Esquivel, Miramax, 1993.

Shaw, George Bernard. *Heartbreak House*. Directed by Robin Lefevre, Roundabout Theatre Company, 11 Oct. 2006, American Airlines Theatre, New York City.

Shakespeare, William. *Othello*. Edited by Norman Sanders. Cambridge UP, 1984.

## Secondary Sources

Hayes, Terrence. "The Wicked Candor of Wanda Coleman." *The Paris Review*, 12 June 2020, [www.theparisreview.org/blog/2020/06/12/the-wicked-candor-ofwanda-coleman/](http://www.theparisreview.org/blog/2020/06/12/the-wicked-candor-ofwanda-coleman/). The Daily. McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Johns Hopkins UP, 1987. McLeod, Randall. "Unemending Shakespeare's Sonnet 111." *Literature, 1500-1900*, vol. 21, no. 1, 1981, pp. 75–96. *MLA Handbook*. 9th ed., e-book ed., Modern Language Association of America, 2021.

- Note how **primary materials** have been separated from **secondary sources**.
- Note, in the citation from Ben Jonson, the **editor** of the edition and the **number of the edition** is provided; this enables the examiner to check the quotation.
- Note how the individual page numbers cited in text are not provided here, only the **page ranges** for an entire article or chapter.

## 8. Laying out written work for submission

Now that you know how to present quotations and prepare your bibliography, you need to think about preparing your work for submission. Use the following seven-point checklist:

1. Put the question you are answering or your **title** at the top of your essay.
2. Your essay should be formatted at **12pt**.
3. Use a sensible **font**: e.g., Times, Arial, Helvetica, *not* Comic Sans.
4. **Double space** your text.
5. Ensure you provide **page numbers**.
6. Provide a **page break** before your Bibliography/Works Cited.
7. **Save** your file as .doc, .docx, the PDF or .rtf formats only. Give your file a sensible name (e.g., "ENG 1001 Summative Essay 2 15 Jan").

## 9. Electronic Resources for Managing Citations

- **EasyBib**: <http://www.easybib.com>  
EasyBib is a free app and online service that will collate and output resources formatted according to the MLA\* and other style guides.  
\*this stylesheet is based on the *MLA Style Guide*, 9<sup>th</sup> edition.
- **Mendeley**: <https://www.mendeley.com>  
Mendeley allows you to store PDFs and other research papers and export MLA references directly into your word-processing application of choice.
- **JabRef**: <http://www.jabref.org>  
Open-source and free PDF and bibliography manager.
- **Add a citation and create a bibliography in Microsoft Word**:  
<https://support.office.com/en-gb/article/Add-a-citation-and-create-a-bibliography-17686589-4824-4940-9c69-342c289fa2a5>

## 10. Getting Further Help on Presenting Citations

- <https://style.mla.org/works-cited/works-cited-a-quick-guide/article> format your own
- <https://style.mla.org/category/ask-the-mla/> MLA Frequently Asked Questions
- <https://style.mla.org/works-cited/citations-by-format/> handy guide to 5 basic citations