HISTORY

GUIDE TO THE
WRITING, PRESENTATION, AND REFERENCING
OF
ESSAYS

2010
# TABLE OF CONTENTS

## I. WRITING AND RESEARCHING

1. What Is a History Essay? 2  
2. Preparing a History Essay 2  
3. Defining the problem 2  
4. Researching an argument 3  
5. Note taking 3  
6. Writing the essay 4

## II. PRESENTATION AND SUBMISSION

1. Conventions of Presentation 5  
2. Presentation of Quotations 5  
3. Long and short quotations 5  
4. Omissions and additions 5  
5. Corrections 6  
6. Titles 7  
7. Numbers 7  
8. Dates 7  
9. Departmental Requirements for Presentation 7  
10. Word limits 7  
11. Format 8  
12. Submission of Essays 8

## III. REFERENCING

1. What to Reference and Why 9  
2. The Footnotes 10  
3. Format 10  
4. Books 10  
5. Articles 10  
6. Book chapters 11  
7. Internet references 11  
8. Subsequent references – short titles 12  
9. Institutional publications 12  
10. Unpublished sources 13  
11. Interviews 13  
12. ‘Lifted’ quotations 14  
13. Other footnotes 14  
14. The Bibliography 14

## IV. PLAGIARISM

## APPENDIX: CITATION STYLE GUIDE
I. WRITING AND RESEARCHING

I.1 What Is a History Essay?

Essay writing is an integral part of every History course. We stress the importance of essays because of their role in developing the skills of research, analysis and writing which are essential for historians and are relevant to so many careers. An essay in History is not just a collection of facts, though a good essay will contain a wealth of historical information.

Most History essays have several elements: narrative, description, and analysis. Above all, a History essay must present an argument: that is, a systematic and persuasive development of a position or point of view, using appropriate evidence. Writing an essay, therefore, is a reasoning process in which you examine the opinions of others, search for and analyse the evidence, and draw your own conclusions.

Writing a history essay is also a process of communication. Your presentation of evidence and discussion of texts must be understandable and directly relevant to your argument. Your argument should justify your conclusion. In short, you must attempt to persuade the reader that your conclusions are correct, or at least plausible, and not just unsubstantiated assertions.

Finally, writing a history essay is a creative process. History is an art, not just a technical exercise. We encourage you to pay attention to your writing style and to develop its fluency and elegance.

I.2 Preparing a History Essay

I.2.i Defining the problem

There are two main kinds of essays you will be asked to write. Your lecturer may invite you to choose from a range of set topics, or may encourage you to devise your own topic. Sometimes you are given a choice between writing an essay on a set topic, and writing on a topic of your own creation.

If you are writing on a set topic, first look carefully at the terms of the question. The terms or concepts in the question will require definition or elaboration. They are not self-evident. If you are asked to decide whether the French Revolution was in fact a ‘bourgeois revolution’, the argument will not proceed very far if you do not make clear what is meant by ‘bourgeois’.

This does not mean that you begin your essay by quoting a dictionary definition. Terms and concepts acquire a specific meaning in the context of the course you are studying. ‘Bourgeois’, for example, is taken to mean different things by different writers, and different things in different contexts; a dictionary definition is therefore almost useless, and can be misleadingly simple. Providing definitions then, is not a mechanical but an intellectual exercise (often a very difficult one) in the understanding and clarification of concepts in terms of the literature of the subject.

Once the terms of the topic are clarified, you need to begin your general reading. As a starting point, go to the reading lists, provided in your course guide, which seem to relate to the question. The object is to define the problem to be examined and to decide where
to find your solution. At this stage you are ‘testing the water’. Detailed note taking is likely
to be inefficient until you are clear about where you are going.

If you are devising your own topic, you will probably be asked to develop an essay
proposal. This is a proposed topic, with a brief outline of the issues you wish to explore,
together with a proposed bibliography, a list of works you have found relevant to that
topic. To get started, think about the issues in the course that have interested you most.
What would you like to follow up in more detail? Read those materials listed in the course
guide that seem to relate to those issues. Formulate a possible topic, and the ideas you
want to explore. The topic does not have to be in the form of a question. You now need to
decide how you are going to research that topic.

I.2.ii Researching an argument

In both kinds of essays, if the problem has been clearly and precisely defined then it will
be easier to determine what material is needed and is relevant.

This material takes two forms. First, in order of consultation, are what historians often call
‘secondary sources’, that is, the works of historians and other later writers. Next are
‘primary sources’, contemporary to the events or developments you are trying to
explain. The distinction is not always clear and the same source might be a primary or a
secondary source depending on your topic. For example, a history book written in 1935
about nineteenth century politics will be a secondary source if you are investigating
nineteenth-century politics, but a primary source if you are investigating the intellectual
history of the 1930s.

If you are writing an essay on a set topic, the secondary and primary sources may have
been listed for you, or you may have to search library catalogues and databases to build
up your own bibliography, or list of works you think you should consult. If you are devising
your own topic, you will definitely need to search for the relevant secondary and primary
sources. At this stage write your essay proposal, outlining the topic and issues you want
to investigate and the works you will consult. Your lecturer will give you feedback, letting
you know whether it is clearly formulated, whether its scope is appropriate for the time
you have, and whether the materials you have selected are indeed relevant.

I.2.iii Note taking

During this research stage you will be taking extensive notes. There are many different
systems of taking notes, and over time you will develop one that suits you.

Very often, plagiarism – the presentation of other people’s ideas as your own – is
accidental and results from poor note taking. Remember to record the full bibliographical
details of the material you are using, including page numbers, because you will need to
acknowledge all direct quotations and all those occasions where you use the ideas and
evidence of others.

Many people find it useful not only to keep direct notes of what they have read, but also
to record separately various thoughts and ideas that they might want to develop in the
essay.
I.2.iv Writing the essay

Historical writing combines literary and analytical skills. The arts of historical writing include making complex or unfamiliar ideas comprehensible, evoking what we can of a past time and mentality so that they seem to live in the present, narrating a story in a lively and exciting way, and developing a clear and sustained argument. Not all essays need all these skills, but most topics need most of them.

Organise the essay as a whole, and plan each part. List the main points you want to cover, and the sequence of the argument. Keep the word limit in mind so that each part of the essay is allocated space commensurate with its importance to the whole essay.

There is no authorised way of setting out an essay. Some people like to begin with an anecdote or striking quotation that illustrates the issues and draws the reader in. Others prefer to begin by straight away defining the problem or issues to be investigated. However you start, within the first few paragraphs you need to tell your readers what the essay is about and give signposts as to what they may expect to find in the remainder of the essay. It is always important to outline the contributions of other historians, to indicate if there are competing schools of thought on your topic, and to make it clear where your own argument or analysis fits in. The main part of the essay will be spent in developing and demonstrating your argument. You will need some kind of conclusion, which should not simply repeat points already made but should summarise the argument at a higher level of generality than was possible earlier in the essay.

Finally, edit the essay with special attention to typographical errors, spelling, grammar and punctuation. Even very experienced writers spend a lot of time editing their own work. Make sure you allow time for the editing process.

If you are having difficulty in writing, don’t hesitate to visit the Academic Skills and Learning Centre because you will be in good company. Also, read J. Clanchy and B. Ballard, Essay Writing for Students: A Practical Guide, Longman, Melbourne, 1991.
II. PRESENTATION AND SUBMISSION

II.1 Conventions of Presentation

Your History lecturers and tutors expect students to learn and follow the technical conventions of scholarly writing, and historical writing in particular. Those concerning referencing are described in Section III, below, and in the Appendix. Some of the other common conventions are as follows.

II.2 Presentation of Quotations

It is quite difficult to learn when to quote a source directly and when it is better to summarise something in your own words. A good rule of thumb is that quotations should be used when the form of words in the quotation itself is significant. When you do quote, it is important to acknowledge correctly the writer of the original.

II.2.i Long and short quotations

All material directly transcribed from another person’s writing or speech should be clearly shown as such.

For short quotations this is done by enclosing the quoted passage in single inverted commas (‘ ’). Where there is a quotation within material you have quoted, show this with double inverted commas.

Example:

As Webb asked rhetorically, ‘What, in the name of common sense have we to do with obsolete hypocrisies about peoples “rightly struggling to be free”?’

Long quotations (longer than about thirty words) are not enclosed in inverted commas. Instead, they are indented and set with single-space line spacing.

Example:

In one of the most extraordinary analogies to emerge from the age of consent debates in the 1880s, W.T. Stead argued that,

Before the 14th of August it is a crime to shoot grouse, lest an immature cheeper should not yet have a fair chance to fly. The sportsman who wishes to follow the partridge through the stubbles must wait till September 1, and the close time for pheasants is even later. Admitting that women are as fair game as grouse and partridges, why not let us have a close time for bipeds in petticoats as well as for bipeds in feathers? At present that close time is absurdly low.... It does not give the girls a fair chance.

Stead was vilified for many things during this campaign, but never for treating young girls as chicks.

II.2.ii Omissions and additions

Sometimes a passage you wish to quote will contain some material that is irrelevant to the point you actually wish to make. This material should be omitted, and the omission indicated by the insertion of an ellipsis. An ellipsis consists of three dots (...)

Example:

As Webb asked rhetorically, ‘What, in the name of common sense have we to do with obsolete hypocrisies about peoples “rightly struggling to be free”?’
Example:

Original: ‘What’s the good of reminding us that we’re at war? He should have thought of that a long time ago – and let us get on with making the revolution which is our job. As though the war had any meaning if we can’t make the revolution at the same time’.

Your quotation: ‘What’s the good of reminding us that we’re at war?...As though the war had any meaning if we can’t make the revolution at the same time’.

Never place an ellipsis at the beginning of a quotation, or at the end of a very short quotation. It is, however, necessary to place an ellipsis at the end of a long quotation when the original sentence has been left incomplete.

It is sometimes necessary to insert material into a quoted passage. Sometimes a quotation may lose its sense if taken from its original context and therefore be meaningless to your reader unless you insert a few words. Sometimes it is necessary to change the tense of a verb (e.g. ‘is’ to ‘was’) to make the passage conform grammatically to the sentence you are writing. Enclose the insertion in square brackets, thus: [xxx]. Do not use square brackets for any other purpose.

Examples:

Original: ‘The rank and file are for the most part our very good friends’.

Your sentence: Shaw’s claim that the Social Democratic Federation’s ‘rank and file [were] for the most part our very good friends’ was probably exaggerated.

II.2.iii Corrections

Some quoted material contains errors of fact or expression. To show the reader that such errors are the original writer's rather than your own, follow them with the word ‘sic’ italicized and in square brackets (‘sic’ is the Latin for ‘thus’ or ‘so’).

Example:

‘One of the propagandist intellectuals, Mr G.D.H. Coles [sic], pleads for a “democratic partnership in the control of industry”’.

The ‘Coles’ in this quotation was actually called Cole. It is significant that the author made this mistake consistently throughout the document, as it suggests that he is not really familiar with a writer whose work he is criticising. Some errors are obviously merely typographical, and therefore utterly insignificant. It is best to correct these ‘silently’, without using ‘sic’.

On the other hand, some historical documents, for example letters written by nineteenth century labourers, are riddled with errors of spelling and punctuation. Reproduce these in their original form, but do not use ‘sic’. If you are not sure that it will be clear to the reader that the errors have been transcribed from the original, point it out in your text or in a footnote.

It is considered bad manners to insert (sic) simply as a means of ridiculing an author.
II.3 Titles

Titles of books, pamphlets, newspapers, and journals (free-standing works) should be *italicised* wherever they appear. They should not be enclosed in inverted commas. Titles of journal articles, speeches, and individual contributions to edited collections (non free-standing works) should be enclosed in single inverted commas, not italicised. These conventions are discussed at greater length in Section III.2; but it is important to note that they apply to titles used in the **main text** of your essay, as well as in the footnotes and bibliography.

II.4 Numbers

Spell out all numbers from one to twenty. Use numerals for numbers above 21, except for thirty, forty, etc.. However, 100 is expressed as numerals. There are some circumstances in which numerals are always used, regardless of the magnitude of the numbers. The most obvious are:

Ages: An 18-year-old.

Dimensions: 3 metres x 5 metres

Military units: The 9th Battalion

Money: $3.12

Percentages: 17 per cent

Weights: 2 kg

II.5 Dates

Dates are shown as follows:

17 July 1936

26 Jan. 1788

March, April, May, June, July and August are usually written in full. The other months are usually shown as Jan., Feb., Sep., Oct., Nov. and Dec.

II.6 Departmental Requirements for Presentation

II.6.i Word limits

It is important to keep within the prescribed word limit. The length of an essay affects its nature and scope, so do not attempt to develop a narrative and argument that cannot be written in less than 10,000 words if your limit is 3,000. Keep the word limit in mind at every stage of planning the essay. The limit is imposed to encourage the skill of writing economically, to persuade you to focus on the central issues rather than reproduce everything you know. The word limit also reminds you of one of the great traps of historical writing: namely, the desire to report findings which might be fascinating, and have taken some time to collect, and yet are not precisely relevant, or merely provide more evidence for a proposition you have already established.
Every word in the main text of the essay counts, including quotations.

II.6.ii Format

You should use only one side of each sheet of unfolded A4 paper and leave a wide left-hand margin (about 5 centimetres) for your tutor's comments. The essay should be typed if at all possible. For typescript, use a 12-point font, and either 1.5 or double spacing. Handwriting must be clear, neat, and double-spaced.

II.7 Submission of Essays

Your essay should have an appropriate cover sheet with all the details filled in. Standard cover sheets are available outside the School of Social Sciences Office, Room COP 2147, top floor, Copland Building.

Essays should be deposited in the School of Social Sciences essay box (through the slot in the wall outside the office). They must be deposited there before 4.00 p.m. on the day they are due. Essays submitted after 4.00 p.m. will not be recorded as received until the next day and thus will be treated as a late submission.

Essays that are submitted late are subject to penalty. If for a very good reason you desire an extension of the submission date, you must consult your tutor before the prescribed date of submission. If illness has been the problem, you must present a medical certificate.

Be sure to keep a copy of your essay. On extremely rare occasions essays have been mislaid after they have been submitted.
III. REFERENCING

III.1 What to Reference and Why

Referencing serves two purposes. Firstly, it enables you to give due acknowledgment to the sources used in your essay: not just for direct quotations, but also for summaries, ideas and inspiration. Failure to do so is tantamount to claiming that another’s words or ideas are your own, which constitutes a form of plagiarism (see Section IV). Secondly, referencing enables the reader of your essay to follow up the evidence or other material cited in your text. In essence, referencing is a way of demonstrating good faith in the use of your sources.

Referencing has two components: the footnotes or endnotes, which acknowledge specific words, ideas and information in the body of the text, and the bibliography, which lists the cited sources. It is important to present the footnotes and bibliography accurately and consistently in accordance with certain conventions. There are several different systems of referencing in common use, and requirements of the different lecturers may vary. A system commonly used in historical publications is set out below.

Sections III.2–III.3 below outline the general format and conventions for presenting information about different types of documents in your footnotes and bibliography.

A comprehensive citation guide including detailed examples and explanatory text is provided in the appendix to this document.

The Citation Guide (see Appendix) follows the Chicago style for formatting citations. We acknowledge that the style itself can vary slightly depending on conventions of grammar and punctuation in different Anglophone countries. The Citation Guide below is our closest approximation to the Chicago Style as outlined in The Chicago Manual of Style. It is presented once as a quick reference guide, and repeated with explanatory notes.

If in any case you require more detailed advice about referencing your work, please consult the latest edition of the Chicago Manual of Style http://www.chicagomanualofstyle.org. The house editors have an extensive archive of questions and answers that may be useful.

Another very helpful summary of this style for British conventions has been compiled by Talyor&Francis and can be found at http://www.tandf.co.uk/journals/authors/style/reference/tf_L.pdf

NOTE TO ENDNOTE PROGRAM USERS: If you use a bibliographic program such as Endnote, the Department recommends that you use the Chicago style as it features in your version of Endnote. We acknowledge that Endnote’s Chicago style can differ slightly from version to version of Endnote.
III.2 The Footnotes

III.2.i Format

Place the footnote number at the end of the relevant passage of your text (e.g. the end of a quotation, or the end of a passage which summarises someone else's work). The footnote number in the text should appear slightly above the line of text. The footnotes themselves should appear at the bottom of the relevant page, although it is also acceptable to place them on a separate page at the end of the essay, as endnotes. Footnotes or endnotes should be numbered consecutively through the essay (i.e. do not start again at 1 on each page).

III.2.ii Books

Your first reference to a book should contain the following details in this order (punctuation is shown in the examples):

*author's or editor's first name or initials followed by surname,

*in the case of edited books, ed. if the book has a single editor; eds. if the book has more than one editor,

*title of book (italicised, and written exactly as it appears on the title page of the book),

*in parentheses place (e.g. city) of publication (not country of publication, or place of printing), publisher, and year of publication (if no date is shown, use n.d.),

*page number(s) indicating the precise page from which you have taken the quotation you have used or the passage to which you have referred. (Use only the number or numbers, do not use p., pp., or pg. for pages.)

The required publishing details can be found on the reverse of the title page.

Examples:


III.2.iii Articles

For an article in a journal, give the following details, in this order (punctuation is shown in the examples):

*author's first name or initials followed by surname,

*title of article (enclosed in single inverted commas),

*title of journal (italicised),

*volume number of journal (as it appears on the cover),
**Issue number of volume (if given), preceded by ‘no.’ (i.e. no. 5)**

**In parentheses** date of edition of journal,

*page number(s).

*Example:*


**III.2.iv Book chapters**

Sometimes essays are collected together and published in book form. For these you should show the following details:

*first name or initials and surname of the author(s) of the article,

*title of article (enclosed in single inverted commas),

*title of the book (italicised) followed by ed. or eds,

*first name or initials and surname of the editor(s)

**In parentheses** publishing details of the book, exactly as for any other book,

*page number(s)

*Examples:*


**III.2.v Internet references**

Internet sources in history follow the same basic principles as discussed above, with a few new components and conventions.

* author’s first name and last name,

*title of work or title of list/site (enclosed in single inverted commas) as appropriate,

*<internet address>,

(Note that the use of URL – Uniform Resource Locator – addresses is preferred for most Internet materials. The convention is to use pointed brackets < > to enclose electronic addresses, and not to break addresses up across several lines.)

*menu path, if appropriate,
III.2.vi Subsequent references – the short title system

If you make more than one reference to a work it is unnecessary to provide full details in your second or subsequent references. Use ibid. where appropriate, that is where the citation is to the same work as in the preceding footnote (see Appendix). In all other cases use the short title system, as follows:

* author’s surname,

* a short form of the title,

* page number(s).

Examples:


III.2.vii Institutional publications

Treat the name of the institution (e.g. government department, political organisation) as the author. If the document is a report forming part of a larger series, enclose its title in inverted commas, and italicise the title of the series.
Examples:


### III.2.viii Unpublished sources

#### Theses

Treat these as books; but, because they have not been published, do not italicise the title. Enclose the title in single inverted commas. In place of publishing details, show the type of degree for which the thesis was prepared, the name of the institution that awarded the degree, and the year in which it was submitted.

*Example:*


**Unpublished primary sources** such as letters, diaries, or speech notes should be cited with as much information as is available. Remember that the purpose of the citation is to enable your reader to find the document. In your first citation, show what you can of the following, in this order:

- *author (and, in the case of a letter, the recipient),*
- *title, if any (enclosed in single inverted commas),*
- *further details as available; e.g., the catalogue number of a manuscript in the library or archives where it is deposited, the present owner of the document, its date,*
- *page number (if any).*

*Examples:*


#### III.2.ix Interviews

If you are quoting or paraphrasing material from an interview conducted by yourself or another person, show the names of the interviewee, the interviewer, the location and date of the interview, and the location of the tape or transcript.

*Examples:*


III.2.x ‘Lifted’ quotations

Sometimes it is necessary to quote or paraphrase material that you have seen quoted in a source, but have not yourself seen in its original context. Do not do this too often: it is best to check the original if you can, as mistakes are frequently perpetuated by this method. The most obvious example where you might quote in this way is a quotation from an historical document that you have read in a secondary source.

It is misleading simply to reproduce the author’s footnote so as to give the impression that you have consulted the original source yourself. Remember, one of the main purposes of referencing is to enable your reader to look at what you have read. You must therefore show in your footnote, not only the full details of the original source, but the full details of the source in which you found it.

*Example:*


III.2.xi Other footnotes

Another use of footnotes is to supply information or comment that is supplementary to the text. Such notes are sometimes helpful, but before including one, ask yourself: ‘Is it really necessary?’ If not, omit it. If it is, why not put its contents in the text?

III.3 The Bibliography

The bibliography is a list of the material, primary and secondary, that you have cited in the essay, as well as any un-cited work that has supported your research on the topic. It starts on a fresh page at the very end of the essay (see Appendix for further details). The presentation of bibliographic information should differ in form from the first citation in a footnote in the following ways only:

(1) authors’ surnames should precede their initials or first name (note that if there is more than one author, this applies only to the first author listed; for subsequent authors the surname is listed last);

(2) page numbers should not be shown, other than the first and last page numbers of any articles listed.

It is also customary to separate the major elements within an entry with full stops instead of commas.

*Example:*


IV. PLAGIARISM

Plagiarism is any attempt to present the work of any other person as your own. A student therefore commits an act of plagiarism if he or she copies, summarises, or paraphrases any text written by any person, without proper acknowledgment. If you are in any doubt about how to acknowledge your sources, re-read section III of this Guide.

Printed below is the Faculty of Arts statement on plagiarism. Please read it carefully, and if you are still in doubt, consult your lecturer or tutor, and/or see What is Plagiarism?, which is available from the Academic Skills and Learning Centre. Note that there can be severe penalties for plagiarism. The mildest of these is a requirement to resubmit the work; a medium penalty is the award of no marks for the assignment concerned; and a stronger penalty is automatic failure in the course.

THE FACULTY OF ARTS

PLAGIARISM: INFORMATION FOR STUDENTS

PLAGIARISM is the appropriation, by copying, summarising or paraphrasing, of another’s ideas or argument, without acknowledgment. Some common modes of misappropriation are described below. Students should also familiarise themselves with the full University policy.

Copying is the quotation of another author’s text, word for word, without acknowledgment. Such quotation is only permissible when indicated by quotation marks or indentation and acknowledged by exact references. It is not sufficient to make a general attribution or give references for some but not all of the passages copied. References should be to the work in which the material is found: lifting references or footnotes that refer to a third work (as if it has been consulted when in fact it has not) is not acceptable.

Summarising To summarise the argument of other authors (for example, by isolating main points and tracing connections) is legitimate, provided it is made clear that this is what is being done. However, to summarise others’ arguments, ideas or information as though they were one’s own is plagiarism.

Paraphrasing means putting an author’s meaning into different words. This is permissible only if full and exact references are given. A common form of plagiarism combines copying with paraphrase, repeating some words of the original text and substituting different words for others. The more the wording is changed, the more fully the copyist may have understood the material; but it is still necessary to cite the source of the ideas and of any direct quotations.

The University’s policy on plagiarism is set out at:

http://info.anu.edu.au/policies/Codes_Of_Practice/Students/Other/Academic_Honesty.asp

The Faculty of Arts procedures for dealing with plagiarism are set out at:

The Faculty of Arts abides by the principle that its students should show they can think independently and sustain in their own words a clear and cogent argument. Students may not submit work containing unacknowledged or improperly acknowledged transcription or excessive quotation of the work of others. The Academic Skills and Learning Centre is available to help students who have problems with expression.

**Plagiarism is a most serious academic offence** and severe penalties will be imposed on anyone found guilty of it. Students may sometimes offend in this way inadvertently, through inexperience or failure to understand the aims and methods of university study. Apart from the question of deliberate deceit, the practices described above can impede sound thinking: learning to avoid them is part of a training in the skills of good scholarship.
<table>
<thead>
<tr>
<th>Source</th>
<th>First Footnote</th>
<th>Subsequent footnotes</th>
<th>Bibliography</th>
</tr>
</thead>
<tbody>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Category</td>
<td>Reference</td>
<td>Author</td>
<td>Page/Line</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
</tbody>
</table>
| Sacred Text   | 20. Bible (King James) Genesis 1:27.  
APPENDIX: CITATION GUIDE WITH EXPLANATORY NOTES

Source

**Book (single author)**


5. Ibid., 11.

6. Ibid.


10. Ibid., 11.

11. Ibid.

12. Ibid. 5.

13. Ibid. 6.

14. Ibid. 7.


**Book (two authors)**


**Book (more than two authors)**


**Book (single editor)**


22. Armstrong and Thompson, *Phr Lap*.

**Book (multiple editors)**


17. Aristotle *Metaphysics 3.2.996a1–9*.

18. Aristotle *Metaphysics 3.2.996a1–9*.

**Edited book, author known**


35. Tench, *Sydney’s First Four Years, 557*.

**Book (reprint of a much earlier publication)**


**Book (edition other than the first)**

The first line of every entry in a bibliography is indicated by a HANGING INDENT.

NOTICE the sequence of publication details: PLACE, then PUBLISHER, then YEAR. They are bracketed to make the publication details one element of the footnote’s ‘sentence’.

In notes and bibliographies, titles of books, articles, and journal names, albums, films, archive collections, etc. are usually capitalized headline style. Books and journal titles etc. are in italics, articles and chapter titles are set inside quotation marks. For details on headline style, use the entry at the end of this table.

Names of authors, artists, etc. are represented in straight form (last name first) in the bibliography.

Names of authors, artists, etc. are represented in straight form (first name first). If the city of publication may be unknown to readers or may be confused with another city of the same name, the abbreviation of the state, province, or (sometimes) country is added.

The place to be included is the city where the publisher’s main editorial offices are located. Where two or more cities are given (e.g. *Chicago and London*), only the first is normally included.

To reduce the bulk of documentation in scholarly works that use footnotes or endnotes, subsequent citations to sources given in full should be shortened whenever possible. The short form, as distinct from an abbreviation, should include enough information to remind readers of the full title or to lead them to the appropriate entry in the bibliography. Titles should be abbreviated to four words or less, if possible. Never begin the first footnote on any page with *ibid*, or *trans*. Following a name in the full reference are full stops, with no space following each full stop. For details on headline style, use the entry at the end of this table.

In footnotes, names of authors, artists, etc. are represented in straight form (first name first). In the short form version of an item, include both surnames if there are two authors or editors. If there are more than two, include the abbreviation *et al*. after the first author’s surname. Such abbreviations as ed. or trans. following a name in the full reference are omitted in subsequent (short form) references.

No page numbers are given. Detailed collections rarely appear in footnotes on their own, since your note would normally cite the particular article within the collection, and that page number (see Chapter in an edited book below). An entire edited book can appear in your footnotes to illustrate a general point about a field, or type of inquiry, etc.

Footnotes or endnotes, subsequent

The first line of every entry in a bibliography is indicated by a HANGING INDENT.

The punctuation changes in bibliography entries. These are no longer notes to your reader; they are items within a complete inventory of your source material. Note how both the author status details and the publication details are split Grouped together in their own mini-sentences.
**Encyclopedia /Dictionary entry**


**Website**


**Royal Commission**


**Interview - Audio Recording**


**Song / Music (commercially recorded)**


**Film**


**Book Review**


**Unsigned Review or Newspaper Article**


**Diary**


**Letter**


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The reader can discover a lot about the ‘shape’ of a collection from footnotes. In this case, the reader can see that the collection *Papers of Joseph Lyons* includes the data gathered as MS4852, that there are several files in that sub-collection, and that some letters are in File 7, others are in File 4 (as noted in footnote 24), and so on. The aim, as ever, is to provide the reader/researcher with information that will allow them to locate the material precisely.

Unpublished manuscript sources are often gathered together in numbered files or folders within the particular collection you are examining. Where that information is available, you should include it in your footnote and bibliography, as it is the only catalogue number that will ever exist for that item, unlike published works, which may have different locating numbers depending on the library holding a copy.

A note on unpublished sources: The goal of any footnote and/or bibliography entry is to inform the reader of exactly what you are citing, or the reader can— in principle or actually—go to the same source. In the case of unpublished sources which are by nature much harder to access, the city and/or institution, as well as the catalogue number and/or collection, where you found or keep the material must also be included. CHECK THE PARTICULAR ARCHIVE FOR THEIR REFERENCING POLICY. Otherwise, use the formats listed here.

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**Common reference works like the OED and the Encyclopedia Britannica etc. in their recent editions are not usually cited in bibliographies. Never, ever, ever cite Wikipedia as a source (which means, do not use what it says as the sole source of truth about anything other than what Wikipedia looked like that day) unless your essay is an exposé of unreliable source material in tertiary studies, and even then you may remain on shaky ground.**

### The Brits Got It Right: Punctuation with Quotation
by David Bowman


To an American writer or reader, British English is pretty easy to spot with its funny spellings: “neighbOUr,” “colOUr,” “programME,” etc. (To be fair, Brits probably find our spellings strange, too.) Maybe this has something to do with their addiction to Bubble and Squeek. I hate to say it, I really do, but British punctuation makes more sense than American punctuation, at least in one regard. The British punctuation conventions for quotations are more logical than the American English conventions.

1. **Quoting a statement:** Following the British conventions, the punctuation that separates a quotation from the rest of a sentence occurs OUTSIDE the quotation marks. In American conventions, it occurs INSIDE.

   - **British:** Bob said that this “is not our fight”.

     The final period occurs outside the last quotation mark because it is not part of the quoted text. In this case, the period is not being quoted; the words are. Thus only the words are in the quotation marks.

   - **American:** Bob said that this “is not our fight”.

     The final period occurs inside the quotation mark. Why? Because that’s the rule, so do it. Notice that American conventions do place the punctuation OUTSIDE the quotation marks in some cases.

2. **Using single and double quotes:** In British conventions, double quotes are used for text that is exactly quoted, and single quotes (called “inverted commas” in British conventions) are reserved for text that is not directly quoted or when emphasizing a word or words. In this way, the reader knows whether the material inside is an actual quote from someone or something, or if the writer is trying to create emphasis. In American conventions, double quotes are used for everything, and the reader has to guess or figure it out from the context.

   - **British:** Alfred was ‘happy’ after drinking.

     The use of the inverted commas lets the reader know that “happy” may mean something other than “joyous”. The writer is not actually quoting someone.

   - **American:** Alfred was “happy” after drinking.

     Is the writer quoting someone else, perhaps someone who observed Alfred? Or should the reader understand that “happy” is not being used according to its common definition? Who knows. Your guess is as good as mine.

3. **Designating words as words:** Following the British conventions, the punctuation that separates a quoted word occurs OUTSIDE the quotation marks. In American conventions, it occurs inside.

   - **British:** The words ‘hot’, ‘sexy’, and ‘foxy’ all mean the same thing: ‘attractive’.

     The commas separating the words in the series are outside the quotation marks. After all, the comma is not part of the word, so they do not belong inside the quotation marks with the word. Also, the final period occurs after the quotation mark for the same reason.

   - **American:** The words “hot,” “sexy,” and “foxy” all mean the same thing: “attractive”.

     The commas separating the words are inside the quotation marks, which is odd because they aren’t part of the word being specified. The final period is also inside the quotation mark, which is odd for the same reason. Why do we do it this way? Because it’s the rule, so do it.
Footnotes contra Bibliography entries
As you can see, a bibliographical entry is similar to a full footnote reference in that it includes much the same material arranged in much the same order. Differences between the two in the way of presenting this material stem from the differences in purpose and placement. The purpose of the bibliographical entry is to list the work in full bibliographical detail. It is a list, and it is punctuated accordingly. The purpose of the footnote, on the other hand, is primarily to inform the reader of the particular spot—page, section, or other—from which the writer of the paper has taken certain material in her text. It is a note, a sentence, from the writer to the reader. The secondary purpose of the footnote—to enable the reader to find the source for himself—dictates the inclusion of the full bibliographical details in the first footnote reference to a work.

Headline Style
The conventions of headline style, admittedly arbitrary, are governed by a mixture of aesthetics (the appearance of a title on a printed page), emphasis, and grammar. Some words are always capitalized; some are always lowercased (unless used as the first or last word in a title); others require a decision. Chicago recommends the following rules, pragmatic rather than logically rigorous but generally accepted: (1) Always capitalise the first and last words both in titles and in subtitles and all other major words (nouns, pronouns, verbs, adjectives, adverbs, and some conjunctions—but see rule 4). (2) Lowercase the articles the, a, and an. (3) Lowercase prepositions, regardless of length, except when they are stressed (e.g. ‘through’ in A River Runs Through It), are used adverbially or adjectivally (e.g. ‘up’ in Look Up, ‘down’ in Turn Down, ‘on’ in The On Button, etc.), are used as conjunctions (e.g. ‘before’ in Look Before You Leap, etc.), or are part of a Latin expression used adjectivally or adverbially (De Facto, In Vitro, etc.). (4) Lowercase the conjunctions and, but, for, or, nor. (5) Lowercase the words to and as in any grammatical function, for simplicity’s sake. (6) Lowercase the second part of a species name, such as lucius in Esox lucius, or the part of a proper name that would be lowercased in text, such as de or von.

Ibid.: The Final Word
Use ibid. where appropriate, that is where the citation is to the same work as in the preceding footnote. In all other cases use the author’s surname plus a shortened version of the title. The abbreviation ibid. (from ibidem, “in the same place”) refers to a single work cited in the note immediately preceding. Ibid. must never be used if the preceding note contains more than one citation. It takes the place of the name(s) of the author(s) or editor(s), the title of the work, and as much of the succeeding material as is identical. I have given an example in the first row of the table above, in the ‘Subsequent Footnotes’ column. The material I am citing at reference point 5 in the main text of my work can be found on page 11 of Jill’s book. The next material from Jill’s work that I refer to in the main body of my text (at reference point 6) is also located on page 11 of Jill’s book, so at footnote 6 I have simply placed ibid. alone, without a page reference, since the preceding note is identical to what I would otherwise need to write. The word ibid. (italicised in this paragraph only because it is a word used as a word) is set in roman (i.e. not italicised), is capitalized if it immediately follows a full stop, and it is always followed by a full stop because it is an abbreviation. Op. cit. (opere citato, “in the work cited”) and loc. cit. (locito citato, “in the place cited”), used with an author’s last name and standing in place of a previously cited title, are rightly falling into disuse. Since they can refer to works cited many pages or even chapters earlier, they are exceptionally unhelpful. Consider a reader’s frustration on meeting, for example, “Wells, op. cit., p. 10” in note 95 and having to search back to note 2 for the full source or, worse still, finding that two works by Wells have been cited. Instead, we will employ the short title method for subsequent footnotes to a work.

Your Research Essay Bibliography
Your research essay bibliography should include all the material cited in your footnotes, as well as any un-cited work that has supported your research on this topic. You may also break your bibliography into sections, not only Primary and Secondary Material, but you can divide your primary section into subsections, e.g. Newspapers, Archives, Trade Publications, etc.

More than one citation in a single footnote
The number of note references in a sentence or a paragraph can sometimes be reduced by grouping several citations in a single note. The citations are separated by semicolons and must appear in the same order as the text material (whether works, quotations, or whatever) to which they pertain. Take care to avoid any ambiguity about what is documenting what. See the following example.

Main text of essay:
Only when we gather the work of several scholars—Walter Sutton’s explicatios of some of Whitman’s shorter poems; Paul Fussell’s careful study of structure in ‘Cradle’; Stanley K. Coffman’s close readings of ‘Crossing Brooklyn Ferry’ and ‘Passage to India’; and the attempts of Thomas Rountree and John Lovell, dealing with ‘Song of Myself’ and ‘Passage to India’, respectively—do we begin to get a sense of both the extent and the specificity of Whitman’s forms.1

Footnote
The footnotes below would, of course, be distributed at the foot of the pages of an essay according to the particular information they note in the main text. They are listed here to give you an idea of how they would look in context.

2. Ibid. 9.
5. Ibid., 11.
6. Ibid.
20. Bible (King James) Genesis 1:27.
26. Lyons to Bruce, 5 December 1932, MS 4852/7, *Papers of Joseph Lyons*.
31. On Our Selection, directed by Ken G. Hall, Cinesound, 1932.
33. On Our Selection, 1932.
35. Ibid.

The bibliography below is not subdivided (manuscript, music, film, early texts, etc), but it could be. Check some of the books by historians you have been reading to see the way they divide up their bibliographies.

**BIBLIOGRAPHY**


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The em-dash is created with a combination of the shift key and two character codes: press shift, then press the backslash key, press the 3 key on your number pad, then press the dash key.