

# University of Neuchâtel: Institute of English Studies Style Sheet for Literature

---

*last updated 3 Dec. 2012*

## **1 Purpose of this document**

The purpose of a Style Sheet is to advise you how to format, organize, and otherwise compose an essay in English Literature. Most of the formal questions that come up during the writing of an essay should be answered in the following pages. We expect you to conform to academic norms in writing, and non-compliance may mean that your tutor asks you for a rewrite. Nevertheless, by definition, this document is incomplete, and might not answer all your questions. In such a case, you should consult your tutor. If you have any additional questions concerning the citing of secondary literature, you should first refer to the *MLA Handbook for Writers of Research Papers* (7<sup>th</sup> edition), which you can consult in the assistants' office R.E.2.49.

This document is regularly updated, and you should always make sure that you have the newest version, which can be downloaded from the Institute of English Studies's homepage.

## **2 Plagiarism and related forms of academic misconduct**

### **2.1 What is plagiarism?**

PLAGIARISM is defined as “the taking of others' thoughts or words without due acknowledgement” (Crews 405). This definition applies to electronic as well as print sources and unpublished sources. For the purposes of this document, ‘plagiarism’ will also refer to (i) the copying of other students' answers in examinations and (ii) the practice of working together in homework assignments which were meant to be done individually. Furthermore, even if plagiarism is unintentional, it will be considered as a serious violation of Institute and University regulations.

### **2.2 Why is it wrong?**

Plagiarism is dishonest because it misrepresents the words and ideas of another as your own. By committing plagiarism, you cheat your source, the instructor, other students and, above all, yourself. Plagiarism is morally wrong, violates academic conduct and is illegal under copyright law.

### **2.3 What is the Institute policy on plagiarism?**

First-year students who plagiarise will be required to take a written test. This will replace the essay or homework assignment in which they have plagiarised, which will not receive a mark. First-year students who plagiarise more than once and all students after the first year who commit **any form of plagiarism** will automatically receive a fail. More severe sanctions at the level of the faculty and rectorat will be applied to students who are caught more than once.

Instructors who suspect a student of plagiarism will consult a second institute staff member before convoking the student. All incidents of plagiarism will be reported to the Institute director who may ask to see the students concerned.

## **2.4 What should I do if I feel I was unfairly accused of plagiarism?**

Students who believe that they have been unfairly accused should appeal the decision. They can address their grievance either to the Institute director, to another member of the staff or to a member of the dean's office. Please note that, since all institute students have been repeatedly informed about the plagiarism policy, lack of knowledge of what constitutes plagiarism will not be considered a sufficient excuse.

## **2.5 How do I avoid plagiarism?**

When writing a paper or presentation, focus on your own words and ideas. When you use secondary sources, learn the proper methods of punctuation and citation. Always acknowledge any outside help. Whenever you are in doubt, choose the most cautious option, or ask your instructor for help. If you still do not understand what constitutes plagiarism, ask your instructor to give you examples.

# **3 Formal Layout of the Critical Essay**

## **3.1 Titles and Headings**

Every research paper must have a heading on the first page (see appendix). In this heading you should place, in the upper left-hand corner of the page,

- YOUR NAME,
- EMAIL-ADDRESS,
- and the DATE when you finished your essay,

and in the upper right-hand corner,

- the NAME OF YOUR INSTRUCTOR
- and the TITLE OF THE COURSE for which you wrote the essay.

Below this information, you should place the

- TITLE of your paper,

centred and in a bold, slightly larger font. Remember that the title of your essay should reflect both the works discussed and the thesis of your paper, i.e. what your paper is about. As such, it is different from the essay topic (if you were given an essay topic, that is), and should be unique to your paper. Writers frequently give their titles a two-part structure. The first part is often a quotation from one of the texts that directs the reader's attention to the topic of the paper. The second part identifies the key works under discussion. A colon is used to separate the two parts.

Example: "Few love to hear the sins they love to act": Father-Daughter Incest in Three Versions of *Apollonius of Tyre*

title of a paper by Katrin Rupp in *SPELL* 9 (1996): 225-248.

Notice that you should not place a full stop at the end of a title, and that you need to capitalize the first word and all the nouns, adjectives, pronouns, verbs and adverbs in the title.

### 3.2 Formatting

To allow your instructor enough space for comments, your paper should have

- A 2.5 CM MARGIN at the top and bottom, and on both sides of each page.
- DOUBLE SPACING throughout, except in block quotations and in the Works Cited section (cf. section 5.4).

Also, you should use the

- STANDARD FONT *Times New Roman*, 12 pts for the main part of your essay,
- JUSTIFY the text so that all the lines have the same length,

and

- NUMBER ALL THE PAGES consecutively at the bottom right hand corner of each page, placing your last name before each number (i.e. Smith 1; cf. appendix).

Last but not least, you need to

- INDENT THE FIRST LINE of each paragraph, except if a paragraph follows a block quotation or the title. Do not, however, add an extra space between paragraphs.

### 3.3 Typographic conventions: titles and punctuation

In order to keep your text as clean as possible, you should use the normal (i.e. regular, roman) type for your writing. If you need to give a word or expression additional weight, you can emphasize it by using *italics*. However, you should never use **bold** type or underlining (except to reproduce a typographically complex quotation).

Italics are also used for TITLES OF BOOKS, LONG POEMS published as books and PLAYS. Hence, you should write about Milton's *Paradise Lost* or Shakespeare's *Othello*. In secondary literature, if there is a TITLE WITHIN A TITLE, do not italicize it (e.g. *Shakespeare's History Plays: Richard II to Henry V*). To refer to the TITLES OF SHORT STORIES, SHORTER POEMS, or to the TITLES OF ARTICLES or CHAPTERS of a book, use quotation marks (i.e. refer to "Ode to a Nightingale" or "Bliss"). Note that when you refer to poems which are conventionally referred to with a number, rather than with a title, you do not need to highlight it as a title at all (since it is not a title), for example, you should refer to Shakespeare's sonnet 130 and not to "Sonnet 130" or *Sonnet 130*. Similarly, you should refer to parts of works as, for example, chapter 5, scene 2, or the preface. The consistent formatting of titles is especially important when you refer to works that are named after eponymous characters. It makes a difference whether you write "Hamlet is misogynist" or "*Hamlet* is misogynist."

It is important that you punctuate your papers carefully and correctly. In addition to the standard rules of punctuation, there are a few rules specific to academic writing. Since many of these rules are mainly relevant in connection with quotations, you should check the corresponding section below (5.2).

One of the most frequent mistakes students make when they write academic papers is to use CONTRACTIONS. Many students write "can't" instead of "cannot" and "it's" instead of "it is".

Since your papers are meant to be formal, unlike, for example, emails, you should never use contractions. In general, you should only use the APOSTROPHE in the Anglo-Saxon genitive form apostrophe+s (i.e. “Dickens’s novel” or “Hamlet’s problem”). For the sake of clarity, you should always add the ‘s’ after the apostrophe even when the possessing noun ends in ‘s’ (i.e. “Welles’s films”). There are a few exceptions to this rule, mainly classical names ending in ‘s’—hence: “Achilles’ heel”.

You should use PARENTHESES, i.e. ( ), sparingly in your writing either to add secondary information (an example) or to clarify your writing (by rewording). The content of parentheses should always fit smoothly into your writing. Only use BRACKETS (“[ ]”) to signal changes to a quotation (cf. section 5.2.1).

Another frequent student mistake is to use HYPHENS (-) rather than DASHES (—) to introduce a qualifying comment in your writing.

Example: This twofold function—as guarantor, on the one hand, of a national identity and unity and, on the other, of the *differentiating superiority* of that identity, a function which authorises both British nationalism and British imperialism—sets the agenda for the career of the figure of Shakespeare. (6)

from Margaret Tudeau-Clayton. *Jonson, Shakespeare and Early Modern Virgil*. Cambridge: CUP, 1998.

Note that the dash is longer than the hyphen (which is only used to join the parts of a compound word).

You should use double QUOTATION MARKS to enclose direct speech and quotations. It does not matter whether you use ‘curly’ or ‘straight’ quotation marks, i.e. whether you format them like “this” or like "this". However, you must make sure that you do not accidentally use German quotation marks (like „this“) or French guillemets (like « this »).

Whenever you use quotation marks in a passage that is already put in between quotation marks, usually a quote within a quote, you need to use SINGLE QUOTATION MARKS (like ‘this’ or like 'this').

Example: Patrick Vincent claims that “the many poems modelled on ‘The Last Song of Corinne’ ... become copies of a copy” (26-27).

to quote from Patrick Vincent *The Romantic Poetess: European Culture, Politics, and Gender, 1820-1840*.

Lebanon NH: UP of New England, 2004.

This is the American way of using quotation marks. British publishers usually use single quotation marks for quotations and double quotation marks for quotes within quotes—but since this style sheet follows the rules of the MLA (the Modern Language Association of America), you should use ‘American’ quotation marks (although you may of course use British English spelling in your writing).

### 3.4 Tables and illustrations

Any TABLE, ILLUSTRATION or IMAGE used in your paper should be labelled “Figure” (usually abbreviated “Fig.”) and assigned a number and title. These should appear directly below the table or illustration. As with quotations (cf. section 5.2), illustrations should be relevant to the argument you are making, and you need to discuss them in the text. If you have many illustrations, you should consider placing them in a separate appendix so they do not clutter your writing.

### **3.5 Footnotes**

You may use footnotes to add information which is not directly relevant to your argument, or to give a longer explanation which you do not want to accommodate in the main text. You may also use footnotes for BIBLIOGRAPHIC NOTES, i.e. to comment on or evaluate a source in a way that is not directly relevant to your argument. You should do this sparingly, however. Only advanced MA papers and the *mémoire* really require footnotes.

### **3.6 (Non-)electronic submission of papers / Using a word processor**

Although this is a digital age, we still expect you to hand in a printed copy of your written work. Nevertheless, some instructors may ask you to submit a digital copy of your work, too. Whenever you submit a file electronically, abide by your instructor's indications with regard to document format. Do not expect your instructor to convert documents for you.

You should use a modern word processor to type your paper. A word processor will greatly facilitate the task of writing a paper in English if you set the language of your document to 'English' and use both the spell-checking engine and the grammar check. You should use the latter critically, however, since academic writing is more complex than a computer's understanding of grammar.

## **4 Structuring your paper**

In English academic writing, we expect every paper to be structured in a similar way. This does not make your writing boring, it makes it clear.

You should think of every essay as divided into three parts: the INTRODUCTION, the BODY, and the CONCLUSION. In a BA paper, the introduction and the conclusion should each be a single paragraph of about half a page. The first part introduces your ideas and establishes your argument, the second critically analyses the texts to demonstrate your argument, and the last reflects on your argument and suggests other directions that the discussion might take.

In any paper you need to present your argument in the THESIS, a key sentence or, in a longer paper, a few key sentences at the end of the introduction. The thesis focuses your analytical approach and should help you to structure the body of your essay. In your text, you should avoid using structuring clauses such as "I will argue that" or "then we are going to look at" because rather than clearly structuring your argument, they might prevent you from explicitly stating your points and from developing a coherent and logical argument.

Each PARAGRAPH should have a clear focus and constitute a distinct step in the development of your argument. Try to formulate a TOPIC SENTENCE in each paragraph (usually at the beginning) which makes the FOCUS of the paragraph explicit to your reader. It should also indicate the DIRECTION in which you are going to develop the topic. You should think of a paragraph like a mini-essay, that is, you should develop the topic of the paragraph and also try to round off each paragraph with a concluding statement. Make sure that you do not write mini-paragraphs. A paragraph should always be made up of several sentences (and never less than four). Last but not least, you should clearly link sentences as well as paragraphs with logical transitions.

Finally try not to begin or end paragraphs with quotations. This especially applies to the introduction, which you should not begin with a quotation, and the conclusion, which you should *never* end with a quotation. Only if you think that a specific quotation or passage is really pertinent to your argument, may you place it as an EPIGRAPH before the introduction (and it usually appears as a block quotation, but is significantly more indented).

## 5 Quotations and Citations

Academic writing, at least in part, is also the art of acknowledging outside help from secondary literature. It is important that you use secondary material correctly, or you will inevitably be accused of plagiarism (cf. section 2). The rest of this style sheet will teach you how to use quotations and how to cite correctly, both from primary and secondary texts.

### 5.1 Three kinds of borrowing

In general, there are three kinds of borrowing. Firstly, you may simply borrow another writer's IDEA. In that case, all you need to do is to formulate it in your own way, and then place the citation after the borrowed idea in your text. This is also what you do when you use an interesting fact which you have come across in secondary literature.

Example: By 1600 Virgil's works had been published almost 300 times in Europe but only nine times in England (Tudeau-Clayton 21).

to cite a statistic from Margaret Tudeau-Clayton. *Jonson, Shakespeare and Early Modern Virgil*.  
Cambridge: CUP, 1998.

Secondly, you may PARAPHRASE what another writer has to say. Make sure, however, that you do not paraphrase too closely, otherwise you would have to quote. If you use the same words as your original source without enclosing them in quotation marks, you plagiarise *even if* you cite your source correctly.

Example: Tudeau-Clayton claims that Shakespeare was used to distinguish Britain from the rest of Europe and to unify national British identity (Tudeau-Clayton 6).

to paraphrase the passage quoted in section 3.3 above.

Thirdly, you will often have to QUOTE passages WORD-FOR-WORD from either a secondary text or from your primary texts (especially passages you analyze). There is no real distinction between the two, and you will in each case have to cite where the passage comes from. The following section deals with this in detail.

### 5.2 Quotations

Whenever you COPY WORDS, PHRASES, OR SENTENCES FROM A SOURCE you have to enclose them in quotation marks (cf. section 3.3) to signal to your reader that the passage is not your own. It is important that you are entirely faithful to the original source. This means that you also have to reproduce any MISTAKE or ODDITY you may find in the original, which you highlight with the addition of the word "sic" in brackets.

Example: In 1807 Charles and Mary Lamb published a collection of tales which they intended as "an introduction to the study of Shakespear [sic]" (a3).

to quote from Charles Lamb and Mary Lamb. *Tales from Shakespear, Designed for the Use of Young Persons*. 3rd ed. Vol. 1. London: Goodwin, 1816.

### 5.2.1 Integrating quotations

Whenever you use quotations, you should make sure that they fit smoothly into your own writing. To achieve this, you need to INTRODUCE quotations with your own words and adapt your writing so that the relevant phrase makes grammatical sense as part of your sentence.

To do this you can ADAPT A QUOTE so it fits into your writing. Put square brackets around any word or letter that you modify or add.

Example: Lady Macbeth remarks that she has “given suck, and know[s] / How tender ‘tis to love the babe that milks [her]” (1.7.54-5).

to quote from Shakespeare’s *Macbeth*.

You should not overdo this. If you have to adapt a quotation in several places, you should try to change your own sentence structure so you can integrate the quotation without changing it too much.

You can also SHORTEN a quote by introducing an ELLIPSIS (. . .).

Example: Many Elizabethan theatre-goers “are shown to be, like Hamlet’s ‘groundlings’ ‘for the most part, . . . capable of nothing but inexplicable dumb shows and noise’ (*Hamlet* III.2.10-11), and incapable of education into the redeeming grace of self-knowledge” (Tudeau-Clayton 179, ellipsis in original).

to quote from Margaret Tudeau-Clayton. “‘I do not know my self’: The Topography and Politics of Self-Knowledge in Ben Jonson’s *Bartholomew Fair*.” *Textures of Renaissance Knowledge*. Eds. Philippa Berry and Margaret Tudeau-Clayton. Manchester: Manchester UP, 2003.

Again, you should not overdo this. You also have to make sure that you do not alter the intentions of the original passage, thereby abusing the source for your own purposes.

If you need to emphasize a specific part of a quotation, you can use italics. However, you need to add “emphasis added” in parentheses after the quotation (if a citation follows the quotation, put the remark after a comma at the end of the citation).

While there are many ways to introduce quotations, the two standard variants are to mention either the author or the work before the quotation.

Example: “In Britain,” Vincent claims, “the literary field was dominantly middle-class and had professionalized fifty years earlier than in either France or Russia” (131).

to quote from Patrick Vincent *The Romantic Poetess: European Culture, Politics, and Gender, 1820-1840*. Lebanon NH: UP of New England, 2004.

Example: In *Macbeth*, life is presented as “a poor player / That struts and frets his hour upon the stage” (5.5.24-5).

to quote from Shakespeare’s *Macbeth*.

You should only opt for the second variant if you have already introduced the author before, or if the work from which you quote is well-known. If a title is very long, you may shorten it the second time you mention it, especially for well known works of literature, but you must make sure that your abbreviations are unambiguous.

It is customary to give authors’ full names the first time you mention them in your paper and thereafter to refer to their last names only. This applies not only to well known authors such as Shakespeare, but also to authors of secondary literature (cf. example above). Make sure, however, that you do not inadvertently impose a value judgement by following this rule when

you compare one author to another. E.g. do *not* refer to “Joyce and Virginia Woolf” just because you’ve already introduced the former by full name. Repeat both full names instead.

Also, note that a comma or a colon precedes the quotation when the quotation is introduced without a conjunction. Punctuation within quotations must be faithfully reproduced except for commas and full stops at the end of quotations, which are not reproduced if a citation follows the quotation. If your own sentence ends after the citation, you will have to put a full stop after the citation, regardless of whether, for example, a question mark or exclamation point precedes it in the quotation.

Example: When Lady Bracknell hears about Jack’s origin she exclaims: “Found!” (376).  
to quote from Oscar Wilde’s *The Importance of Being Earnest*.

### 5.2.2 Block quotations vs. short quotations

While you should try to quote only passages which are pertinent to your argument, it is sometimes necessary to quote a longer passage. Whereas brief quotations are signalled with quotation marks, any quotation from a prose text that would run over more than two lines in your text, and any verse quotation that includes three or more lines need to be presented as a block quotation. BLOCK QUOTATIONS are not enclosed in quotation marks; instead they begin on a new paragraph which is indented further than the rest of the text, and without additional spacing between the lines. However, keep the double space distance before and after the block quotation. Unlike in short quotations, all punctuation marks at the end of block quotations are reproduced. The citation is placed immediately after the block quotation and is not followed by a full stop (cf. appendix).

Note that (structurally) you do not begin a new paragraph after a block quotation (or any other quotation for that matter). You should not, therefore, indent the first line of the passage following the block quotation.

### 5.2.3 Quoting and citing poetry and drama

Whenever you quote from POETRY, you need to indicate line breaks by inserting a slash (“/”)

Example: Poe writes, “Helen, thy beauty is to me / Like those Nicéan barks of yore” (1-2).  
to quote from Edgar Allan Poe’s “To Helen”.

You need to quote VERSE DRAMA in the same way (cf. example from *Macbeth* in section 5.2.1). Remember that you need to blockquote any passage from a poem or verse drama that is longer than two lines. In the case of drama, especially when the quoted passage has more than one speaker, you also have to reproduce the speech attributes in block quotations. If you do not reproduce the speech attribute as part of the quotation, you will have to make sure that your reader knows who is speaking by introducing the speaker in your text.

While the citations from prose texts always refer to the page number from which you take the quotation (cf. section 5.3.1), in poetry and verse drama, you have to cite the lines which you quote. In the example above, the quotation from Poe’s text quotes lines 1 to 2. If either the poem or the play has numbered subdivisions (such as cantos, acts or scenes), you also cite those and separate them with a period. The example from *Macbeth* above cites act 5, scene 5, lines 24-25 (i.e. 5.5.24-5).

Many modern, NON-CANONICAL POEMS AND PLAYS do not have official subdivisions, so that you can again cite the page. The rule of thumb is: if the lines in your edition are numbered, refer to the lines, if not, refer to the page.

See section 5.4.12 on how to cite an editor's annotations to a passage in a poem or a play.

#### **5.2.4 Quoting and citing sacred texts**

When quoting from the BIBLE, always use the King James version, abbreviate the name of the book and cite both chapter and verse.

Example: The prophet Isaiah writes, "Hear, O heavens, and give ear, O earth: for the LORD hath spoken, I have nourished and brought up children, and they have rebelled against me" (*KJVS*, Is. 2.1).

If you need to quote another edition of the Bible or if you need to quote another SACRED TEXT such as the Qur'an, name the edition you are using in the works cited list and cite book, chapter, and verse (or their equivalent) at the point at which your quotation appears.

#### **5.2.5 Translating a quotation**

If you quote from a non-English text, you should also provide a TRANSLATION, especially if you think that your reader will not be familiar with the language of the original.

Example: Wyatt's poem "Whoso list to hunt" is an adaptation from a poem by Petrarch in which the speaker encounters "una candida cerva" ("a hind of purest white"; *Canzoniere* 190.1; Mortimer 91).  
to quote from Anthony Mortimer's verse translation. *Canzoniere: Selected Poems*. London: Penguin, 2002.

As you see, the translation should immediately follow the quote, and if it is not yours, you should also cite the translation. If there already exists a translation, you should use it rather than translating the quotation yourself.

### **5.3 Citations**

As you will have noticed, every quotation, but also every paraphrase, and every idea that is not your own has to be properly cited. Every citation has two parts: in the examples above, you have already seen the PARENTHETICAL REFERENCE, which—in your own text—indicates where you take a quotation or idea from. Additionally, every work you cite in the text also has to be listed in the WORKS CITED list, where you give the FULL PUBLICATION DETAILS.

#### **5.3.1 Parenthetical documentation**

In your text, you will only have to give enough information for your reader to be able to identify the work in the works cited list and the precise location within the work where you take a quote or idea from. In the STANDARD CASE, it is enough to cite the author's last name and the number of the page to which you refer (e.g. (Andrews 12)). As the term indicates, the parenthetical information is placed in parentheses. The citation should immediately follow a quotation, but to cite a paraphrased idea, you should place the citation "where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material documented" (*MLA Handbook* 217). In any case the parenthetical reference precedes the first punctuation mark following the end of the material it refers to. The one exception to this rule

are block quotations, where the citation always follows the last punctuation mark (cf. appendix).

If it is clear from your writing from which text you quote, you only need to give the page number. This is usually the case because you introduce the source with a signal phrase, mentioning either the author or the work.

Example: In *Macbeth*, life is presented as “a poor player / That struts and frets his hour upon the stage” (5.5.24-5).

to quote from Shakespeare’s *Macbeth*.

Note that the citation in this example is not to the page number, but to the act, scene and lines of Shakespeare’s play (as explained in section 5.2.3).

### **5.3.1.1 Works by one author**

This is the STANDARD CASE.

Example: “It is self-evident that nothing concerning art is self-evident anymore” (Adorno 1).

### **5.3.1.2 Multiple authors**

If your source has MORE THAN ONE AUTHOR, simply list all of the authors in the parenthetical reference, e.g. (Wales, Hopkins and Kastan 12). If your source has more than three authors, you can either list all the authors or list the first author’s name followed by “et al.”, e.g. (Greenblatt et al. 243). Make sure that you follow the same format and order in the work cited list.

### **5.3.1.3 Authors of multiple works**

If you are using SEVERAL WORKS BY THE SAME AUTHOR in your paper, the parenthetical reference must also contain an abbreviated version of the title of the work. Separate the name of the author and the title with a comma.

Example: Life is alternatively presented as “a tale / Told by an idiot” (Shakespeare, *Mac.* 5.5.26-7) and “as tedious as a twice-told tale / Vexing the dull ear of a drowsy man” (Shakespeare, *Jn.* 3.4.108-9).

You do not have to do this if it is clear from your writing which text you refer to.

### **5.3.1.4 Authors with the same last name**

If several of the authors in your list of works cited have the SAME LAST NAME, include their first name in the signal phrase or add the initial of their first name to the parenthetical reference, e.g. (P. Vincent 232).

### **5.3.1.5 Encyclopaedia or dictionary entries and articles from reference books**

To cite ENCYCLOPAEDIAS (such as Wikipedia), or a DICTIONARY entry, you only need to cite the entry, and give the full reference in the works cited list, e.g. (“stage direction”). However, if the entry has an identifiable author, treat it as you would any other work by an author.

### **5.3.1.6 Other cases**

If your source does not have page numbers, you should try to refer to other identifiable subdivisions (such as sections, or scenes).

If you are quoting from a WEBPAGE, you should try to track down the author of the section you want to cite. Although the author is sometimes not easy to identify, it is usually possible with a little bit of research. You may use a corporate author if a corporation is behind the publication, e.g. (Answers.com). If it is impossible to track down any author, you may refer to the title of the webpage (usually, but not always, given in the title bar), e.g. (“Some Questions regarding Othello”). If the source you are trying to quote has neither an author nor a title, you should not use the material, as it is unlikely to be reliable.

### **5.3.1.7 Indirect sources (quoted in another source)**

When you want to quote a passage which you have only come across in another work, you may track down the original work or introduce the author in your text and put the abbreviation “qtd. in” at the beginning of the parenthetical reference, e.g. (qtd. in Watson 12).

## **5.4 List of Works Cited**

### **5.4.1 Basic conventions**

The list of works cited gives the entire PUBLICATION DETAILS of all the works which you refer to in your paper. You should place it at the end of the text. Use the same font as for your normal writing, but use a hanging indent (cf. the bibliography at the end of this document). All the entries need to be in alphabetical order. It is important that you punctuate and format your list of works cited exactly as in the examples in the following sections.

### **5.4.2 Books by a single author**

For any book you need to give the entire name of the author, as it is written on the INNER TITLE PAGE (i.e. not the jacket title page, but the title page *inside* the book, usually the first or second page). You also need to give the full title, again as it is written on the inner title page. You then need to give the PLACE OF PUBLICATION (not to be confused with the place of printing), and the NAME OF THE PUBLISHER. You will find this information on the COPYRIGHT PAGE which usually follows on the recto side of the inner title page. Last but not least you also have to give the year of publication.

e.g. Tudeau-Clayton, Margaret. *Jonson, Shakespeare and Early Modern Virgil*. Cambridge: CUP, 1998.

If the PLACE OF PUBLICATION is in the United States, you should add the abbreviation for the state to the name of less known, or possibly confusing, place names. So, while you can safely refer to “New York”, you should refer to “Cambridge MA” to clearly distinguish it from the much better known English city. Make sure you do not confuse the place of publication with the place of printing (which you do not list). If there are several places of publication with the same publisher, only give the first place mentioned on the title or copyright page.

As you can see in the example above, the PUBLISHER’S NAME is given as CUP, short for Cambridge University Press. You may also abbreviate Oxford University Press as OUP, but you need to spell out the name of all other university presses. You can always abbreviate ‘university’ as ‘U’ and ‘Press’ as P, so that you would refer to the “U of New York P”. With other, less academic publishing companies, you only need to give the actual name. If a publisher’s name is Penguin Press, only write “Penguin”, if the name is W.W. Norton, only write “Norton”.

If there are several publishers listed, something which is often the case if a book is being published simultaneously in the US and in the UK, list the different publishers with their corresponding places of publication and separate them with a semicolon, e.g. “New York: Norton; London: Macmillan”.

### 5.4.3 Books with an editor

If a book has an author as well as an EDITOR, you need to add the abbreviation “Ed.” (or “Eds.” in the plural) and the name of the editor(s) after the title.

e.g. Shakespeare, William. *Macbeth*. Ed. Kenneth Muir. 3rd ed. London: Methuen, 1984.

If the book has no author but only an editor (e.g. in collections of essays), the name(s) of the editor(s) take the place of the author and are followed by the abbreviation ed./eds.

e.g. Holderness, Graham, ed. *Shakespeare’s History Plays: Richard II to Henry V*. Houndmills: Macmillan, 1992.

Note that in the above example, the titles of Shakespeare’s plays are not italicised because they are TITLES WITHIN TITLES.

### 5.4.4 Translations

If you are using a TRANSLATION, list the name of the translator where you would place the name of the editor (or after the editor, if the translation also has an editor), and use the abbreviation “Trans.”.

### 5.4.5 Two or more works by the same author

If you have SEVERAL WORKS BY THE SAME AUTHOR in your works cited list, you list them alphabetically and replace the author’s name with three hyphens (---) in all but the first entry.

e.g. Tudeau-Clayton, Margaret. *Jonson, Shakespeare and Early Modern Virgil*. Cambridge: CUP, 1998.

---. “‘I do not know my selfe’: the topography and politics of self-knowledge in Ben Jonson’s *Bartholomew Fair*.” *Textures of Renaissance Knowledge*. Eds. Philippa Berry and Margaret Tudeau-Clayton. Manchester: Manchester UP, 2003. 177-198.

### 5.4.6 Works with several authors/editors

If a work has MORE THAN ONE AUTHOR OR EDITOR, you need to list them in the order in which they appear on the title page. Only place the last name before the first name for the first author.

e.g. Berry, Philippa, and Margaret Tudeau-Clayton, eds. *Textures of Renaissance Knowledge*. Manchester: Manchester UP, 2003.

If the book has more than three authors or editors, you may list them all, but you can also list only the first and then write the abbreviation “et al.”.

e.g. Dewald, Jonathan, et al., eds. *Europe 1450 to 1789: Encyclopedia of the Early Modern World*. 6 vols. New York: Thomson Gale, 2004.

### 5.4.7 Corporate Authors

Many corporations and websites do not publish texts under the name of an individual, but under the NAME OF A CORPORATION OR ORGANISATION. Simply use this name instead of an author's name (e.g. Modern Language Association, Answers.com).

### 5.4.8 Books in a series

Mention the name of the SERIES after the title.

e.g. Vincent, Patrick. *The Romantic Poetess: European Culture, Politics and Gender, 1820-1840*. Becoming Modern. Hanover NH: UP of New England, 2004.

The Institute of English Studies does not require you to add the name of the series. You should, however, include it whenever it clarifies what the book is about. This can, for example, be the case with collections of essays.

e.g. Holderness, Graham, ed. *Shakespeare's History Plays: Richard II to Henry V*. New Casebooks: Contemporary Critical Essays. Houndmills: Macmillan, 1992.

### 5.4.9 Chapters from a book

Put the name of the CHAPTER in quotation marks and put it before the title of the book. Add the page numbers at the end of the entry.

e.g. Tudeau-Clayton, Margaret. "'I do not know my selfe': the topography and politics of self-knowledge in Ben Jonson's *Bartholomew Fair*." *Textures of Renaissance Knowledge*. Eds. Philippa Berry and Margaret Tudeau-Clayton. Manchester: Manchester UP, 2003. 177-198.

Note that the full stop after the title of the chapter or article precedes the closing quotation mark.

### 5.4.10 Works in an anthology or compilation

Treat a work from an ANTHOLOGY as you would a normal chapter of a book. However, if the work is a play, a novel, or a long poem (i.e. if you would italicize the title in your writing), then do not put the title in quotation marks, but italicize it.

Since it is sometimes difficult to see where the title of the work ends and where the title of the book begins because both of them are italicized, you may consider adding the (non-italicized) YEAR OF THE ORIGINAL PUBLICATION of the work between the two.

e.g. Shakespeare, William. *King Lear*. ~1604. *The Norton Anthology of English Literature*. Eds. M.H. Abrams and Stephen Greenblatt. 7th ed. Vol. 1. New York: Norton, 2000. 1106-1195.

Consult section 5.4.14 below if you use an article that has been reprinted in a collection of essays, but was originally published in an academic journal.

### 5.4.11 Second or later editions, multivolume works

You can find a sample entry for EDITIONS OTHER THAN THE FIRST, and MULTIVOLUME WORKS immediately above. If the publisher chooses to label a newer edition 'Updated' or 'Revised'

rather than ‘Second’, use the abbreviations “Upd. ed” or “Rev. ed”. Sometimes you may even have to use combinations like “Upd. 2nd ed”. Do not indicate REPRINTS.

#### **5.4.12 Introductions, Prefaces, Afterwords, Editorial Notes**

To cite passages from a critical edition which were not written by the author of the text, create an entry under the name of the author of the part you wish to cite, followed by the name of the part. Thereafter add the complete reference for the work, but put the primary author’s name *after* the title, preceded by “By”.

e.g. Gay, Penny. Introduction. *Twelfth Night: Or What You Will*. By William Shakespeare. Ed. Elizabeth Story Donno. Upd. ed. Cambridge: CUP, 2004. 1-52.

If you also list the book under the name of the primary author, you may create a cross-reference (cf. section 5.4.20). Do not forget to add page numbers.

If you cite an editor’s footnotes, endnotes or line-notes from a scholarly edition, always cite the editor by name, and add the number of the page where the note can be found followed by “n” and the index of the note you cite (usually a sequential number, or the number of the line it annotates).

Example: When Viola realizes she is alive whereas her brother is dead, she compares the country she landed on—“Illyria” (1.2.3)—to the afterworld her brother now inhabits—“Elysium” (1.2.4)—and “the similarity of initial sound ... points up the differences in locales that Viola wishes to emphasize” (Gay 59n4).

#### **5.4.13 Articles in a reference book or from an encyclopaedia or dictionary**

If the author is unknown, cite the title of the article. Since reference books are usually organized alphabetically there is no need to indicate the page numbers.

e.g. “Self.” *Oxford English Dictionary*. Eds. J.A. Simpson and Edmund W. Weiner. 2nd ed. Oxford: OUP, 1989.

“Self (philosophy).” *Wikipedia*. Wikimedia Foundation, 17 Sep. 2009. Web. 21 Oct. 2009.

Taylor, Scott. “Honor.” *Europe 1450 to 1789: Encyclopedia of the Early Modern World*. Eds. Jonathan Dewald et al. Vol. 3. New York: Thomson Gale, 2004.

#### **5.4.14 Articles in periodic journals**

ACADEMIC JOURNALS often offer the best texts on specific topics. The University of Neuchâtel has access to *Project MUSE* and *JSTOR*, the two leading web archives to collect ARTICLES FROM SCHOLARLY PUBLICATIONS. You should use these resources in your research. Many more articles can be found using Google’s search engine for scholarly literature *Google Scholar*. You can also find print versions of periodic journals in the library—the most helpful volumes for English literature are kept in the *Alvéole B.1.49*.

If you use the print version of an article, give the author’s name, the titles of the article and of the journal, then add the issue number after a period and the volume number, and (in parentheses) the time of publication—which can be a year, a season, a month, or a precise

date. Give the page range immediately after a colon that follows the time of publication (and note that this way of indicating page numbers is specific to journals).

e.g. Tudeau-Clayton, Margaret. "Stepping Out of Narrative Line: A Bit of Word, and Horse, Play in *Venus and Adonis*." *Shakespeare Quarterly* 53 (2000): 12-24. Print.

If you use an article you have found on the web, also indicate the database/website from which you took it. There is no need to give the full webaddress, but you should add the date when you downloaded the article.

e.g. Rupp, Katrin. "The Anxiety of Writing: A Reading of the Old English *Journey Charm*." *Oral Tradition* 23.2 (Oct. 2008): 255-266. *Project MUSE*. Web. 23 Oct. 2009.

If an online article has NO PAGE NUMBERS, then replace the page range with the abbreviation "n. pag.".

If you use an ARTICLE THAT HAS BEEN REPRINTED in a book or anthology, you need (if possible) to give both the original publication details, and those of the version you consulted. Use the abbreviation "Rpt. in" to indicate it is a reprint.

e.g. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (1975): 6-18. Rpt. in *Visual and Other Pleasures*. Houndmills: Macmillan, 1989. 13-26.

Note that in this example, the author of the original article is also the author of the collection of essays. You need to add the names of the editors of the collection if there are any.

#### **5.4.15 Article in a newspaper or magazine**

If you cite an ARTICLE FROM A NON SCHOLARLY PUBLICATION, such as a NEWSPAPER or a MAGAZINE, you should follow the conventions for academic journals, but instead of the volume and issue number, you need to give the date of publication (not in parentheses) and, after a comma, the edition details (if there are any, e.g. 'late ed.', 'internat. ed.'). Give the page range if you consult the print version (if the article does not appear on consecutive pages, give the first page and a plus sign, e.g. "31+"). Many Anglo-Saxon newspapers have numbered or labelled sections. If that is the case, put the section letter or number before the page indication and separate the two with a colon from what precedes.

e.g. Asthana, Anushka. "Poetry guardians reject modern verse." *The Observer* 13 Apr. 2008:17.

Lohr, Steve. "Now Playing: Babes in Cyberspace." *New York Times*. 3 Apr. 1998, late ed.:D1+.

If you found the ARTICLE ON THE WEB, add the medium (i.e. the web) and the date when you consulted the page. You should also add the web address, but only if the URL (i.e. the WEB ADDRESS) appears to be stable (many newspaper pages offer 'stable links' to articles). Typically, if the URL is longer than one line or includes cryptic numbers and signs, it is not stable, and you waste paper by including it (also, your reader is unlikely to retype such a long address).

e.g. Asthana, Anushka. "Poetry guardians reject modern verse." *The Observer* 13 Apr. 2008. Web. 23 Oct. 2009. <<http://www.guardian.co.uk/books/2008/apr/13/news.poetry>>.

Hartmann, Dominique. "Un conte d'amour et de folie." *Le Courrier* 30 Sep. 2009. Web. 8 Nov. 2009.

(in the last example, the URL <<http://www.lecourrier.ch/index.php?name=News&file=article&sid=443681>> was not included)

#### 5.4.16 Web sites

You should use material from the WEB cautiously. We recommend that you only use trustworthy material, published by major corporations or by universities. However, you have to cite any idea taken from the web even if it is from a forum entry on some obscure weblog.

You should always try to identify the authors of websites you use in your essay. This might require a little bit of research, but it is usually possible. Also you need to cite the title of the part you cite. Usually, but not always, the title can be found in the title bar. If you cannot identify the title, write "Home page" (non italicized) instead. In addition, you will need to list the PUBLISHER OR SPONSOR OF A WEBSITE (i.e. the corporation behind a website), and the date when the page was last changed. Replace these with "N.p." (for "No publisher") respectively "n.d." (for "no date") if you cannot identify them. Of course, you also need to mention the medium ("Web.") and the DATE OF ACCESS.

MLA assumes that it is easier to find a webpage by searching for the page using the name of the author and the title as a query (or the name of the publisher and the title) than to enter a URL (i.e. a WEB ADDRESS) manually. In most cases it is not necessary to give the full URL for your source, also because a URL may change from one day to the next. In addition, many web sources are actually spread over several pages, with no 'single' URL. Hence, you should only give the URL if Google (or another of the major SEARCH ENGINES) does not list your source as the first hit if you enter the title you list and the name of the author (or the name of the publisher). Typically, the more obscure your source, the more likely it is you will have to give the URL.

e.g. McCulloch, Helen, and Gary Carey. *CliffsNotes on Othello*. CliffsNotes, 2000. Web. 23 Oct. 2009.

Korner, Simon. *William Blake's London*. 21st Century Socialism, 8 Jan. 2008. Web. 10 May 2009.

García García, Esther. *London by William Blake*. Universitat de València, n.d. Web. 30 June 2009. <<http://mural.uv.es/garmaest/London%20by%20William%20Blake.htm>>.

If in doubt, it is probably wiser to give the URL. If you think it might not be easy to identify the *exact* page you consulted without the URL then give it. If you cannot *clearly* identify either the title, the author, or the publisher/sponsor you need to give the full URL. Enclose URLs in angle brackets ("< >."). If your word processor automatically turns your URL into a link (the standard behaviour of Microsoft Word) you need either to undo it every time or turn

this feature off. If a URL needs to be distributed over several lines, insert a space at a convenient place (i.e. after a slash “/”). Do not enter a hyphen since your reader will take it to be part of the URL.

Last but not least, be wary of sections with titles like “How to cite this page”. The citations given rarely follow the MLA guidelines and this style sheet. Even if they claim to follow MLA, they usually follow the old format which is now outdated. These sections are helpful for you to gather all the necessary information required, but always check that you follow the rules of this style sheet.

#### **5.4.17 Films and DVDs, TV show**

If you refer to a FILM, you always need to cite the version you consulted. This means that you usually cite a DVD or a VIDEO TAPE. Begin the citation with the name of the DIRECTOR (followed by “, dir.”) and the title. You should then list the following contributors (in this order and with their corresponding abbreviations): the PRODUCERS (“Prod[s].”) and the main ACTORS (“Perf.”). Make sure you list all the actors whose performance you discuss in your essay (even if you mention them only by their character’s name). Additionally you may list other contributors that are pertinent to your discussion, such as SCREENWRITERS (“Screenplay by “), COMPOSERS (“Composer”), director of photography (“Camera”), and film editor (“Editor”). If a film adapts a literary work, but has a completely different title, you can add the title of the original work with the abbreviation “Adapt.” and followed by “By” and the name of the author of the literary work after the title of the film.

You also have to add the original YEAR OF RELEASE (not needed if it is the same as that of the medium you consulted). Finally, add the name of the DISTRIBUTOR of the version you consulted (i.e. of the DVD if you watched the film on DVD, but of the original distributor if you watched it in the cinema), and the release year of the medium you consulted. Indicate the medium with “DVD” at the end if you consulted a DVD (“Videocassette” for VHS tapes), but with “Film” if you saw it in the cinema. For a TELEVISION show add “TV” and give the full date, rather than the year only.

If you are using a non-English film, use the official English title (or your translation/transcription if there is no official translation) and give the original title in square brackets.

e.g. Welles, Orson, dir. *Macbeth*. Prod. Charles K. Feldman. Perf. Orson Welles, Jeanette Nolan, Alan Napier. 1948. Second Sight, 2000. DVD.

Kurosawa, Akira, dir. *Throne of Blood* [*Kumonosu-jō*, 蜘蛛巣城]. Adapt. *Macbeth*. By William Shakespeare. Prod. Sojiro Motoki. Perf. Toshirō Mifune, Isuzu Yamada, Takashi Shimura. Composer Masaru Sato. 1957. BFI, 2001. DVD.

Wright, Joe, dir. *Pride & Prejudice*. Prod. Tim Bevan et al. Perf. Keira Knightley, Matthew MacFadyen, Judi Dench, Rupert Friend. Screenplay by Deborah Moggach. Focus, 2005. Film.

Note that if you discuss a film in an essay, you may need to provide your tutor with a copy.

#### **5.4.18 Citing lectures, or class handouts**

Usually, you do not have to cite ideas discussed in the class for which you submit the paper. You should provide a citation, however, if you use ideas discussed in another seminar, ideas presented in a LECTURE, and especially, if the material you quote or refer to comes from a CLASS HANDOUT or from LECTURE SLIDES. Use the keywords Handout, Lecture, or Slideshow to indicate what you refer to.

Always refer to the lecturer's name, the title of the lecture or the handout, the title of the seminar, and give the date of the class. If you downloaded the handout or lecture slides from Claroline, indicate this as well. Last but not least, make sure it is clear from your text whether you are quoting or paraphrasing. Of course, if you refer to a quotation by another critic that your tutor referred to on the handout, you should always cite the original publication. The details for this are usually given on the handout, or you should ask your tutor.

e.g. Tudeau-Clayton, Margaret. "Shakespearean drama: genre, characterisation and character." *Introduction to Literature in English*. 26 Nov. 2012. Handout.

or Tudeau-Clayton, Margaret. "Shakespearean drama: genre, characterisation and character." *Introduction to Literature in English*. 26 Nov. 2012. Slideshow. Claroline. 3 Dec. 2012.

#### **5.4.19 Citing Course readers**

Do *not* refer to COURSE READERS by the abbreviation "CR". Most course readers are copied from actual books or articles, and you should always refer to the original publication. Your tutor will have given you the full publication details on a bibliography or it may be noted inside the course reader.

#### **5.4.20 Cross-referencing entries in the works cited list**

If you cite SEVERAL WORKS FROM THE SAME SOURCE, typically if you use SEVERAL ESSAYS FROM THE SAME ANTHOLOGY, you can improve the structure of your works cited list by using CROSS-REFERENCES. The idea is that you list the complete details for the main work and SHORTENED ENTRIES for the individual contribution. In a cross-reference, list the author and the title of the contribution, and the last names of the editor(s) with the page range. In other words, after the name and the title of the contribution, add the same information about the collection you would give in a parenthetical reference within your text.

e.g. Berry, Philippa and Margaret Tudeau-Clayton, eds. *Textures of Renaissance Knowledge*. Manchester: Manchester UP, 2003.

Guild, Elizabeth. "Montaigne's *commerce* with women: 'Jusques où va la possibilité?'" Berry and Tudeau-Clayton 98-116.

Maley, Willy. "'This ripping of auncestors': the ethnographic present in Spenser's *A View of the State of Ireland*." Berry and Tudeau-Clayton 117-133.

## **6 Works Cited & Bibliography**

Crews, Frederick. *The Random House Handbook*. 3rd ed. New York: Random House, 1980.

Hacker, Diana. *Documenting Sources: A Hacker Handbooks Supplement*. Boston: Bedford/St. Martin's, 2008. *The Official Web Site for Diana Hacker*. Web. 23 Oct. 2009.

Modern Language Association. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2009.

## 7 Appendix 1: Sample Essay Layout

In the heading, mention your name, email address and the date when you finished your essay in the upper left-hand corner.

Sophie Bettex  
sophie.bettex@unine.ch  
24th May 2011

Rahel Orgis  
Literature and Writing Workshop

Mention the name of your tutor and the title of the course for which you wrote your essay in the upper right-hand corner.

Give your essay a clear title, which you present centered, and in bold.

### **Love Between the Classes: An Analysis of Social Status Violation in *The Turn of the Screw***

After the title, leave some free space and do not indent the first paragraph.

A Marxist reading of *The Turn of the Screw* by Henry James brings to light how social status differences and above all how the violation of these distinctions affect the story. The relationship between the governess and Miles is a clear example of this kind of transgression. As an unnamed character, the governess has an indefinite social status. She is neither an upper-class lady nor a simple servant. Moreover, in the Victorian context of the story, she is, as Millicent Bell writes, a “tabooed woman” (“Class” 95). Her role is to bring up and take care of the children without allowing herself to be a sexually active woman. As for Miles, he represents the idealised absent upper-class Master, to whom the governess feels attracted in Harley Street. However, the child is also associated with the socially and sexually transgressive Peter Quint and comes to symbolise the forbidden desire of the governess to marry her employer. The relationship between the governess and Miles demonstrates the tension between the duty of a professional and honourable governess and the desire of becoming an upper-class woman with a sexually active life. As an analysis of the scenes in which the governess and Miles are alone will show, this tension results in the governess’s violation of social status differences as she engages in a sexual relationship with Miles.

Use *Times New Roman*, 12 pts for the main part of your essay. Double space the lines and justify the text.

You must leave a 2.5 cm margin on all sides of the page

Indent all paragraphs after the first paragraph but do not insert an extra space between the paragraphs.

A governess in the Victorian period was faced with conflicting demands. Bell argues that a governess “had to be a lady to carry her role but was surely not ladylike in working for her living and no social equal of leisured ladies” (“Class” 94). In *The Turn of the Screw*, the governess clearly suffers from this “status incongruity” (“Class” 94). As soon as she enters Bly, this ambiguity and the fragility of her feelings concerning her social position are noticeable. She views Bly as a “castle of romance” (32), but such romance is incompatible

Bettex 1

Indicate your last name and the page number in the lower right-hand corner of each page.

with her status of a “tabooed woman.” Yet, the romantic image of Bly is reinforced by the governess’s confession that she came to the estate “to be carried away” (31).

The governess’s first description of Miles gives the reader the sense that she immediately succumbs to his charm. The child inspires a “sort of passion of tenderness” (37) and “something divine” in her (37). At Bly, Miles is indeed the miniature of the Master, whose romantic and upper-class nature he mirrors. This is expressed in the way he is alternatively addressed as the “little gentleman” (31), “little grandee” (38), “prince of blood” (38) or “Master Miles” (109). The view of Miles as a gentleman is further supported by two factors. First, his appearance mirrors the Master, as he is dressed by “his uncle’s tailor” (83), and secondly, his way of talking to the governess suggests the idea of a gentleman wooing a lady since, as she notes, “His ‘my dear’ was constantly on his lips for me” (83).

But Miles is not only a representative of his idealised uncle. He also reflects a socially and sexually corrupt master-figure represented by the ghost of Peter Quint, a “base menial” (62), who violated social status differences on two occasions. He not only slept with the former governess, Miss Jessel, but also spent time with Miles and was accused of being “too free with” (51) him. The knowledge of Quint’s potential influence on Miles radically changes the governess’s opinion of Miles. She goes from a complete rejection of the idea that Miles could be “bad” (34, 37) in any sense to an obsession with every word or action of his that might reveal that he has been corrupted by Quint. While Quint’s violation of class boundaries is explicitly addressed and abhorred in the text (58), the monstrosity of his deeds is further increased by the text’s implicit suggestion of the potentially homosexual nature of his relationship with Miles. Thus Miles is implicated both in Quint’s social and sexual transgressions.

The relationship between Miles and the governess and their behaviour toward each other is highly ambiguous. When the governess sits on Miles’s bed to question him after he has got caught outside in the middle of the night, for example, the discussion ends in the most

Indicate a quote within a quote with single quotation marks.

Bettex 2

Indent all lines of block quotations, but remove the double spacing between the lines. Keep a double space distance before and after block quotations.

bewildering way:

“Think me – for a change – *bad!*” I shall never forget the sweetness and gaiety with which he brought out the word, nor how on top of it, he bent forward to kiss me. It was practically the end of everything. I met his kiss and I had to make, while I folded him for a minute in my arms, the most stupendous effort not to cry. (75)

Only in block quotations does the citation follow the last punctuation mark.

The text in this instance seems elliptical, specifying neither the exact nature of the kiss nor explaining what the “everything” refers to and why the governess is on the verge of tears. Replaced in its social and historical context, however, the passage suggests the beginning of a sexual relationship between the governess and Miles. Studies on the Victorian period have demonstrated that “upper-class men were routinely ‘initiated’ by maids or governesses” (“The Turn” 226). Miles might have had a sexual relationship with Peter Quint and could be aware of this initiation rite, either from school or from Peter Quint and Miss Jessel, which would explain his forward behaviour as an implicit demand for sexual intimacy. By responding to Miles’s kiss with an embrace, the governess acts out her forbidden desire for the Master while her effort to keep herself from crying reflects her awareness that she is violating her professional duty. For the governess, this is the “end of everything,” as she, like Quint, becomes guilty of the ultimate social and sexual transgression, that is, in Bell’s words, “love between classes” (“The Turn” 225).

The further development of their behaviour supports the interpretation that the governess engages in a sexual relationship with Miles. When Miles orders the governess to enter his room during the night, he explicitly admits that he is thinking of her and of the “queer business of [theirs]” (92). This “queer business” not only refers to the way the governess brings him up but also to “all the rest” (92). These equivocal words, brought into a Victorian context, refer to the initiation to sex by the governess, which is reinforced by Miles’s pointing out that she “knows what a boy wants!” (93). The end of the scene demonstrates that she knows indeed what Miles means and that she yields to his desire: “The boy gave a loud high shriek which, lost in the rest of the shock of sound, might have seemed, indistinctly, though I was so close to him, a note either of jubilation or terror” (95). This

Bettex 3

sentence strongly suggests that Miles has had sexual intercourse with the governess. However, Miles's shriek of "jubilation or terror" leaves the governess in a state of uncertainty about his reaction. Moreover, after Mrs Grose and Flora have left Bly, the two are faced with each other in an oppressive and silent atmosphere, and the governess can only passively ascertain the obvious, namely that they resemble "some young couple [...] on their wedding-journey" (113).

As Bruce Robbins points out, Henry James in *The Turn of the Screw* "clearly resists historical interpretation, which would fill in [the] blanks with knowledge of social group" (335). Yet, the present analysis of the relationship between Miles and the governess precisely shows the relevance of a historical and social reading of the story. Placing the governess's narration into a socio-historic context reveals the conflict between her own desires and the demands she faces in her profession. It also provides a background for understanding Miles's ambivalent character, as he is both representing the upper-class Master and associated with the social and sexual transgressions of Peter Quint. Finally, awareness of Victorian practices of sexual initiation allows readers to trace the development of the relationship between Miles and the governess as their roles transform from pupil and teacher to lover and mistress.

At the end of your essay, list the works you used in the list of *Works Cited*. Alphabetize the entries, and use hanging indents.

#### **Works Cited:**

- Bell, Millicent. "Class, Sex and the Victorian Governess: James's *The Turn of the Screw*." *New Essays on Daisy Miller and The Turn of the Screw*. Ed. Vivian R. Pollak. New York: Cambridge UP, 1993. 91-119.
- . "The Turn of the Screw". *Meaning in Henry James*. Ed. Millicent Bell. London: Harvard UP, 1991. 223-242.
- James, Henry. *The Turn of the Screw*. Ed. Peter G. Beidler. Boston: Bedford, 1995. 22-120.
- Robbins, Bruce. "'They don't much count, do they?': The Unfinished History of *The Turn of the Screw*." *Case Studies in Contemporary Criticism: The Turn of the Screw*. Ed. Peter G. Beidler. Boston: Bedford, 1995. 333-346.

Bettex 4



## 9 Index

- abbreviations
  - of titles, 8
- actor, 18
- acts
  - of plays, 9
- apostrophe, 4
- appendix, 5
- articles, 16
  - reprints, 16
- author
  - corporate authors, 12
  - unknown, 12
- bible
  - quoting from the, 10
- bibliography, 20
- block quotations, 9
  - place of citation, 10
- body
  - of essay, 5
- brackets, 4
- composer, 18
- conclusion, 5
- contractions, 4
- cross-references, 20
- dash, 4
- date
  - of access of a webpage, 17
  - of original publication, 15
  - of release (film), 18
  - of your essay, 2
- dictionary, 11
- direct speech, 4
- director, 18
- double spacing, 3
- drama
  - line-numbers, 9
  - quoting, 9
- DVDs, 18
- editor, 13
- ellipsis, 7
- email-address, 2
- emphasis
  - in quotation, 8
  - italics, 3
- encyclopaedias, 11
- epigraph, 6
- eponymous characters, 4
- figures, 5
- films, 18
- font, 3
  - bold, 3
  - italics, 3, 8
  - type, 3
  - underlining, 3
- footnotes, 5
- formal layout, 2
- formatting, 3
- genitive, 4
- homepages, 17
- hyphen, 4
- illustration, 5
- image, 5
- introduction, 5
- journals, 16
- line-numbers, 9
- margin, 3
- multiple authors
  - in citation, 11
- name
  - last names and first names, 8
  - of a corporation/organisation, 14
  - of author in citation, 11
  - of authors in essay, 8
  - of publisher, 12
  - of your instructor, 2
  - your own, 2
- newspapers, 16
  - on the web, 17
- page numbers
  - citing works without, 12
  - in citations, 9
  - in parenthetical reference, 10
  - of articles in journals, 16
  - of chapters, 14
  - of your essay, 3
- paragraphs, 6
  - direction, 6
  - focus, 6
  - indentation, 3
  - length, 6
  - mini-paragraphs, 6
  - topic sentence, 6
  - transitions, 6
- paraphrase, 7
- parenthetical reference, 10
  - authors with same last name, 11
  - multiple authors for one work, 11
  - multiple works by one author, 11
  - name of author, 11
  - page number, 10
  - place of, 10
  - standard case, 10
- place of publication, 12
- plagiarism, 1
  - acknowledging outside help, 6
  - how to avoid, 2
  - paraphrasing ideas, 7
  - sanctions for, 1
  - using others' ideas, 6
  - using others' words, 7
- plays
  - line-numbers, 9
  - quoting, 9
- poetry
  - line-numbers, 9
  - quoting, 9
- producer, 18
- publication details, 10, 12

- publisher
  - of a website, 17
- punctuation, 4
- quotation marks, 4
  - curly and straight, 4
  - double and single, 4
  - quotes within quotes, 4
- quotations, 7
  - adapting to your writing, 7
  - additional emphasis, 8
  - block quotations, 9
  - commas in and after, 8
  - exactness of, 7
  - integrating quotations, 7
  - introducing, 8
  - modifying, 7
  - punctuation, 8
  - quoted in another text, 12
  - shortening, 7
- quote, 7
- quoting
  - drama, 9
  - poetry, 9
  - speech attributes of plays, 9
- sacred texts, 10
- scenes
  - of plays, 9
- screenplay, 18
- secondary sources, 6
  - abuse of, 8
  - indirect sources, 12
- sic, 7
- spacing of lines, 3
- speech attribute, 9
- spelling
  - American vs. British, 5
- structure
  - body, 5
  - conclusion, 5
  - introduction, 5
  - of your essay, 5
  - structuring clauses, 6
  - thesis statement, 5
- structuring clauses, 6
- subdivisions
  - of plays or poems, 9
- submission
  - by email, 5
  - of essay, 5
- table, 5
- thesis statement, 6
- title, 2
  - capitalization of, 3
  - of a work you discuss, 3
  - of articles, 3
  - of books, 3
  - of chapters, 3
  - of course/class, 2
  - of long poems, 3
  - of plays, 3
  - of poems, 3
  - of short stories, 3
  - titles within titles, 3, 13
  - two-part structure, 2
- translations
  - in works cited, 13
  - of film titles, 19
  - translating yourself, 10
  - using non-English texts, 10
- URLs
  - formatting of, 18
  - of newspaper articles, 17
  - of webpages, 17
  - stable vs. unstable, 17
- verse
  - quoting, 9
- websites, 12, 17
- Wikipedia, 11
- word processor, 5
- word-for-word, 7
- works cited, 10, 12
  - afterwords, 15
  - anthologies, 14
  - articles, 16
  - books by a single author, 12
  - chapters, 14
  - collections of essays, 14
  - compilations, 14
  - corporate authors, 14
  - course readers, 19
  - cross-references, 20
  - dictionary, 15
  - DVDs, 18
  - editions, 15
  - editor(s), 13
  - editorial matter, 15
  - encyclopaedia, 15
  - films, 18
  - finding information, 12
  - footnotes, 15
  - handout, 19
  - introductions, 15
  - journals, 16
  - lecture, 19
  - magazine articles, 16
  - multiple works by same author, 13
  - newspaper articles, 16
  - notes, 15
  - place and formatting, 12
  - powerpoint, 19
  - prefaces, 15
  - reference books, 15
  - reprints, 15
  - series, 14
  - several authors, 14
  - slides, 19
  - translations, 13
  - volumes, 15
  - websites, 17
- year
  - of original publication, 15
  - of release (film), 18