

1. GENERAL FORMAT FOR WRITTEN WORK

- 1.1.** On the title page write: a) the title of the seminar or proseminar, b) the name of the teacher, c) the semester and year, d) the teacher's exact wording of the question or assignment, e) the title of your paper, f) the date of submission, g) your name, address, telephone number and email address (give both home address and Fribourg address if these are different).
- 1.2.** Double-space throughout (including in-set citations). Do not leave extra space between paragraphs.
- 1.3.** Leave a left-hand margin of three and a half centimeters and three centimeters between the text and the edges of the page on all other sides.
- 1.4.** Indent all new paragraphs.
Indent the first line of every paragraph 1 cm (for instance) from the left margin. Note that with a word processor you must use your tabulator (in the ruler or toolbar section on your screen) and not the space bar on the keyboard.
- 1.5.** Number the pages of the text with Arabic numerals (*not* counting the title page).
- 1.6.** Italicize (or underline) titles of books, plays, periodicals and long poems.
- 1.7.** Enclose in quotation marks (inverted commas) titles of shorter texts such as articles in periodicals, essays, short stories and poems.
- 1.8.** Italicize foreign words in an English sentence, but not quotations in a foreign language. (Do not italicize citations.)
- 1.9.** Try to avoid dividing a word at the end of a line. If necessary, make the division with a hyphen between syllables, according to an authoritative British or American dictionary.
- 1.10.** Use a standard large typeface such as Book Antiqua 12 or Times New Roman 12. Use the same typeface for the entire text (including citations and notes).
- 1.11.** Do not use any binder that requires punching holes in the essay or that clips using up the left-hand margin. Paper clip essays and put them in a transparent plastic sleeve from which they can be removed easily.

2. QUOTATIONS

- 2.1.** Make sure that your quotation marks are recognizable as such to readers of English. They should be vertical "like this" or "like this". They should never be „like this" or "like this,,.
- 2.2.** Long quotations (more than four lines of prose or two lines of verse) should be set off by indentation of 1.5 cm (for instance) from the left margin of the text and 1 cm (for instance) from the right-hand margin. They should be double-spaced and without enclosing quotation marks.
Make sure that verse is aligned exactly as in the text from which you quote.
- 2.3.** Do not use long quotations to tell the story. If you quote at length, you need to analyze the passage quoted (to comment specifically on the ideas, individual words, organization and other aspects of style).

2.4. Include shorter quotations in the body of the text, enclosed by quotation marks. Make sure that your quotation is incorporated into your text in a way that makes grammatical sense.

2.5. Indicate quotations within quotations by single inverted commas. For example:

I cannot agree with John Mather who claims that “when Shakespeare speaks of ‘the mortal moon’, he clearly refers to Queen Elizabeth”.

2.6. If a sentence in the text incorporates more than a single line of verse, the line-division should be indicated by a slash as follows: As Hopkins says, “nature is never spent; / There lives the dearest freshness deep down things”. But remember that if the quotation is longer than two lines it should be set in (2.2).

2.7. Indicate any omission from a quotation by three spaced dots (ellipsis) inside square brackets. Do not begin or end your quotation with ellipsis. For example:

Katherine Duncan-Jones argues that “given the strong probability that any or every sonnet may be the product of revision [. . .], it seems unlikely that stylometric analysis can ever produce the whole answer”.

2.8. Quotations should correspond exactly with their sources in capitalization, spelling and interior punctuation. Modifications necessary to produce a grammatical sentence should be indicated by square brackets. But you should, wherever possible, seek solutions that avoid the need for square brackets. Take, for example, the following sentence from Charlotte Brontë’s *Villette*: “Too weak to scrutinize thoroughly the mystery, I tried to settle it by saying it was a mistake.” There are two ways in which this might be incorporated into your text:

A) Lucy awakes and finds herself in a strange house, but with familiar furniture; “too weak to scrutinize thoroughly the mystery, [she] trie[s] to settle it by saying it [is] a mistake”.

B) Lucy Snowe awakes and finds herself in a strange house, but with familiar furniture; “too weak to scrutinize thoroughly the mystery”, she prefers to regard it as “a mistake”.

The B version is preferable because it avoids the awkward need to modify first person into third and past tense into present.

3. REFERENCES: GENERAL REMARKS

3.1. Every written source consulted or any help given orally while preparing a paper must be listed in the bibliography (whether or not you have made specific reference to it). When in doubt, include the reference. Dictionaries and grammars are usually not listed unless they are important for the subject of the paper.

3.2. Primary sources are the subject matter of the paper (usually a given literary text or group of texts). If, for example, you are writing an essay on Hawthorne, anything written by Hawthorne (including, for example, his letters) or any text contemporary with Hawthorne (such as *Moby Dick*, Emerson’s *Essays*, Thoreau’s *Journal*) is a primary source. Secondary sources are not only scholarly and critical works about those texts, but also anything that has helped you in writing the essay (works of history, literary theory, philosophy, etc.).

3.3. A footnote or endnote is required when

- 1) quoting an author verbatim
- 2) using someone else’s idea in your own words
- 3) using any fact that is not common knowledge

When in doubt, footnote.

- 3.4.** Using the ideas of other persons in their own words or in your own words *without giving them credit in a note* AND in the bibliography is plagiarism (stealing).

Essays in which there is plagiarism will not be accepted, nor will any credit be given for the course.

A student who plagiarizes twice will be asked to leave the English program.

- 3.5.** Acknowledgement of the help of individuals can be made (for example) in the following terms:

I would like to thank Maude Python for helping to correct and proofread this essay.

I am grateful to my grandfather, M. Jean-Marc Comérod, for his suggestions on how to improve this essay.

I have made use of many of the ideas of Professor Rehder in his *cours* on Wordsworth's autobiographical poem, Winter Semester 1999-2000.

Many of the ideas in this essay were suggested by the discussion in Professor Mortimer's seminar on *Hamlet*, Summer Semester 1998.

- 3.6.** The Internet is not a reliable source of texts or facts and should be used with great caution. The texts are often unattributed, edited without any indication of what has been added, subtracted or altered, and without any indication of the source. Often, they have not been carefully proofread. Any text found on the Internet needs to be checked against a copy in a library. Similarly, information is frequently given without any indication of source. Nevertheless, any use of the Internet must appear in your bibliography (and where appropriate, in your notes).

For the bibliography, give a) the name of the person(s) (and institutions) responsible for the site, b) the full web address, c) date viewed AND d) a short description (2 or 3 sentences) of the contents and nature of the site.

For notes, give a), b) and c) the page or screen number, section or icon, as appropriate.

- 3.7.** Authors should be cited from the best available scholarly editions. This is especially important for persons writing *mémoires*. Anthologies, such as the Norton and Oxford anthologies, are not good sources from which to cite (as with any other text consulted, if you use them, they must appear in the Bibliography). For example, if in writing about Thoreau or Henry James, you want to quote from a poem by Emily Dickinson, do not cite the Norton anthology, look up the text in R. W. Franklin's edition.

4. BIBLIOGRAPHY

- 4.1.** Your bibliography should come at the end of the essay and should be divided into two parts: primary sources and secondary sources. Arrange both parts alphabetically by author. Single-space each entry, with a double space between entries. Consult sample bibliography to see how to handle cases where there are several works by the same author or more than one author for a single text.

- 4.2.** For books the format is as follows:

Author's surname, comma, first name or two initials, comma, title of book underlined or italicized, including subtitle, comma, editor's name when appropriate, preceded by: ed., comma, city of publication, comma, publisher, comma, date of publication, full stop. For example,

Coleridge, Samuel Taylor, *Biographia Literaria*, ed., James Engell and W. Jackson Bate, 2 vols., Princeton, Princeton University Press, 1983.

When giving the publisher it is not necessary to include Company or Co. or Limited or Ltd. or similar terms. W. W. Norton is adequate. W. W. Norton and Company is unnecessary. Write and instead of using an ampersand.

- 4.3.** Edited books: same pattern as 4.2 except that editors of anthologies or collections of texts should have “ed.” added after their names. For edited texts of major authors, the editor should be indicated *after* the title of the work. Further information may be required such as the name of a series, the number of a revised edition if it is not the first, the number of volumes if there are more than one. The sample bibliography will show you how to handle most of these details.
- 4.4.** For articles in periodicals (and encyclopedias) the format is as follows:
Author’s name as for books in 4.2., comma. Then title of article in quotation marks (not italicized), comma. Then name of periodical underlined or italicized, comma. Then volume number of periodical, the year in parentheses, comma, page numbers of article, full stop.
For example:

Minto, William and X, “Scott, Sir Walter” [or: “Sir Walter Scott”], *The Encyclopedia Britannica*, eleventh edition, Cambridge, Cambridge University Press, 1911, XXIV, 469-75.

Major encyclopedia articles are sometimes signed by initials and the names can be found in a list at the beginning or end of the volume (or set). Unsigned articles should be listed as: Unsigned.

- 4.5.** For articles in books (anthologies of criticism, collections of essays), the format is as follows:
Author’s name, title of article as in 4.4. Then the italicized title of book, comma, ed. comma, name of editor, comma and publication information as in 4.2.
See sample bibliography for examples.

5. PARENTHETICAL REFERENCE

- 5.1.** This system is designed to avoid the multiplication and complication of footnotes with the repetition of *bid.* and *op. cit.* If more than one text is used the system requires a note of explanation and a list of abbreviations If you are quoting from only one book in your essay, then you might have a note like the following:

Note on Citations

All citations in this essay are from the Penguin edition of Elizabeth Stoddard’s *The Morgesons*, edited by Laurence Buell and Sandra Zagarell. A full bibliographical reference is given in the Bibliography. The references are given in parentheses in the text. The Roman numerals refer to the chapters, the Arabic numbers, to the pages.

If you are using several books, then you might, in an essay on Jefferson, have a note in this form:

Abbreviations

A	Thomas Jefferson, "Autobiography"
B	Thomas Jefferson, "A Bill for Establishing Religious Freedom"
Ellis	Joseph Ellis, <i>American Sphinx, The Character of Thomas Jefferson</i>
FI	Thomas Jefferson, "First Inaugural Address"
Malone	Dumas Malone, <i>Jefferson the Virginian</i>
N	Thomas Jefferson, <i>Notes on the State of Virginia</i>
R	Thomas Jefferson, <i>Report on Government of the Western Territory</i>

All references to the above works are given in parentheses in the text. The abbreviation denotes the work, the Arabic numbers, the pages. All the works of Thomas Jefferson are cited from the Library of America edition of the *Writings* of Thomas Jefferson edited by Merrill Peterson. Full bibliographical references are given in the Bibliography.

Abbreviations should be simple and clear. Please observe in the above list that primary sources (the works of Jefferson) are denoted by letters and that secondary sources by the author's names.

If, in addition, to the works listed for an essay on Jefferson, other works need to be cited, then the note should be in this form:

1. Bernard Baylin, *The Ideological Origins of the American Revolution*, Cambridge, Mass., Harvard University Press, 1972, 12.

If this book is cited again, the note could read:

2. Baylin, 261.

If you are quoting from two or more books by the same author then you would have to give both his surname and the title of the appropriate book in any subsequent footnote.

Please remember that footnotes are numbered consecutively throughout an essay (or chapter if you are writing a *mémoire*) and may appear either at the bottom of the same page on which the footnote number appears or at the end of the essay.

Please note that, unlike references in the Bibliography, in the notes, the author's first name is first and his surname second. In the footnote, the author is Bernard Baylin, in the bibliography he is Baylin, Bernard.

This form may be used for works not in the list of abbreviations or for all notes (without a list of abbreviations).

- 5.2. References to major novels of which there are many editions, such as *The Adventures of Tom Jones*, *Pride and Prejudice*, *The Last of Mohicans* and *Moby Dick*, should give **both** the chapter number in Roman numerals **and** the page number in your edition, so that those with different editions can locate your references more easily.

For long poems, such as *The Faerie Queene* or Wordsworth's autobiographical poem, give book and line numbers.

- 5.3. For plays, follow the format given in 5.1., but, instead of page number, give act, scene and line-number separated by commas. The convention for Shakespeare is to give the act in capital Roman numerals, the scene is lower case Roman numerals and the lines in Arabic numbers. For example: *Measure for Measure*, IV, iii, 175-77.

- 5.4. Biblical reference contains the name or the usual abbreviation of the book concerned (*not* italicized) followed by the chapter and verse numbers:

“Of making many books there is no end, and much study is a weariness of the flesh” (Eccles. 11. 12). Unless you have some special reason for using another translation, all biblical quotation in English should be from the Authorised Version of 1611 (King James Bible). The translation must always be specified.

6. NOTES

- 6.1. In addition to documentation, notes can be used to provide extra information which may be of interest to the reader, but is not essential to your argument.
- 6.2. Examples illustrating and proving your argument should be included in the text not put in the notes.

7. NUMBERS

- 7.1. Spell out numbers of fewer than three digits, except in statistics, notes and parenthetical reference.

Shakespeare died at the age of fifty-two.
Venus and Adonis is a poem of 1176 lines.

- 7.2. Refer to decades as follows: the 1590s, the 1840s; or, after 1900, to the twenties, the thirties, the forties, etc. (but never “the tens”).
- 7.3. For consecutive pages or years see these examples: 22-28; 92-107; 211-67; 1503-47; 1564-1616.

8. PUNCTUATION AND SPELLING

- 8.1. There are some minor differences between British and American usage which need not be discussed here. Be as consistent as you can. If you write “program” (American), then also write “theater”, “center”, etc. If you write “programme” (British), then use “theatre”, “centre”.
- 8.2. Learn the difference between a hyphen which unites words and a dash which joins phrases. Both have no space on either side: “He carried a double-barrelled shotgun”; “This is a well-constructed novel”. Dashes are used when your discourse is broken off or interrupted—as it sometimes is—by a short phrase. A dash should be longer than a hyphen. If your computer has no dash, use two hyphens—like this—on either side.
- 8.3. Avoid overemphatic punctuation. Exclamation marks are almost never justified in an academic essay. To use them is like shouting in a library.
- 8.4. Underline words for emphasis only very rarely. A word, however, may need to be underlined if you want to draw attention to the fact that it is being used in some special sense.
- 8.5. Words used as words should always be underlined or italicized. For example:

Henry James uses *whiteness*, and *blueness* to make his description more like a painting. *Crookedness* has a different force.

- 8.6. Do not underline or use quotation marks for colloquialisms, slang expressions or any words for which you feel an apology is needed. Colloquialisms and slang should be avoided in formal writing. Any words that need an apology should not be employed.

9. CONTRACTIONS

Do not use contractions in formal writing.

10. PERIOD TERMS

There is disagreement about period terms, such as Elizabethan, Jacobean, Eighteenth Century, Romanticism, Nineteenth Century, Victorian, Modern, Post-Modern, etc.

Professors Mortimer and Daphinoff feel that they should be used only with discretion.

Professor Rehder insists that they should not be used at all, since they are inaccurate and prejudge a problem before it is analyzed. Professor Rehder's students are instructed to use no period terms and to denote all periods in terms of specific authors and works. Talk about poetry from Wordsworth to Stevens or the novel from *Waverly* to *Ulysses* or before and after Cooper.

Remember that the century is not a valid historical unit and, therefore, should not be used either.

11. BIBLICAL AND CLASSICAL NAMES

Be careful to use the English versions of biblical and classical names. Do not assume that these are the same as in your own language. Examples: Aristotle, Plato, Homer, Thucydides, Horace, Terence, Plautus, Ovid, Cicero, Virgil, Moses, Job, Isaac, Jacob, Herod, Pilate. There are also some more modern cases: Raphael, Titian, Petrarch. Always check.

12. CAPITALIZATION

Remember to respect English conventions of capitalization in titles of books and articles. *A Son of the Middle Border* not *A son of the middle border*; *For Whom the Bell Tolls* not *For whom the Bell tolls*.

13. SUBDIVISIONS

Your essay should be written as a continuous discourse in real paragraphs of reasonable length, averaging out at not more than three to a page. Paragraphs should not be numbered or given subtitles. Do not divide essays into sections. Non-paragraphs (units of two or three sentences) are not acceptable.

14. GRAPHICS

Do not embellish your essay with different typefaces, decorations, graphics, illustrations, etc. The only exception to this would be if the illustration happened to be the object of a discussion in your essay, for example, if you were discussing the title page of a first edition or if you were comparing the work of a writer with that of a painter.

15. PROOFREADING

Be sure to proofread your paper very carefully, correcting the English and checking that what you have written is what you mean. Before printing the final draft of your paper, check all citations against the original texts to be certain you have preserved the author's spelling and punctuation and not omitted any words. A small number of corrections may be made on your final copy in pencil or pen. Within limits, correctness is preferable to neatness.

16. MEMOIRE DRAFTS

All *mémoire* drafts should be very carefully proofread before being given to the supervisor. The first draft of the first chapter should have all the references and notes in the proper form, be accompanied by a full bibliography in the proper form, and an up-to-date copy of the outline (in complete sentences).

The Sample Bibliography that follows is, of course, much longer than anything a student would be expected to produce for a proseminar or seminar. It has been designed to illustrate the bibliographical conventions described in this style-sheet.

SAMPLE BIBLIOGRAPHY 1 (for an essay on Gerard Manley Hopkins and Hart Crane).

BIBLIOGRAPHY

PRIMARY MATERIAL

Crane, Hart, *The Complete Poems and Selected Letters and Prose*, ed., Brom Weber, Garden City, N.Y., Doubleday, 1966.

Crane, Hart, *The Letters of Hart Crane 1916-1932*, ed., Brom Weber, Berkeley and Los Angeles, University of California Press, 1965.

Crane, Hart, *Letters of Hart Crane and His Family*, ed., Thomas S.W. Lewis, New York, Columbia University Press, 1974.

Hopkins, Gerard Manley, *The Journals and Papers of Gerard Manley Hopkins*, ed., Humphry House and Graham Story, London, Oxford University Press, 1959.

Hopkins, Gerard Manley, *The Poems of Gerard Manley Hopkins*, ed., W. H. Gardner and N. H. Mackenzie, 4th ed., London, Oxford University Press, 1967.

Hopkins, Gerard Manley, *Poems and Prose of Gerard Manley Hopkins*, ed., W. H. Gardner, Harmondsworth, Penguin, 1975.

SECONDARY MATERIAL

Blackmur, R.P., "New Thresholds, New Anatomies", *Language as Gesture*, New York, Harcourt, Brace, 1952, 301-16.

Bottalla, Pierro et al., ed., *G. M. Hopkins: Tradition and Innovation*, Ravenna, Longo, 1991.

Coleridge, Samuel Taylor, *Biographia Literaria*, ed., James Engell and W. Jackson Bate, 2 vols., Princeton, Princeton University Press, 1983.

Empson, William, *Seven Types of Ambiguity*, London, Chatto and Windus, 1930.

Gwynn, Frederick L., "Hopkins' 'The Windhover': A New Simplification", *MLN*, 66 (1951), 366-70.

Horton, Philip, *Hart Crane, The Life of an American Poet*, New York, Viking, 1957.

Jeffrey, David Lyle, ed., *A Dictionary of Biblical Tradition in English Literature*, Grand Rapids, William B. Eerdmans, 1992.

Ludwig, Hans-Werner, *Barbarous in Beauty: Studien zum Vers in Gerard Manley Hopkins Sonetten*, Munich, W. Fink, 1972.

Milward, Peter, *A Commentary on G. M. Hopkins' 'The Wreck of the Deutschland'*, Tokyo, Hokusaido Press, 1978.

Mortimer, Anthony, "Théologie et démarche poétique: George Herbert et Gerard Manley Hopkins", *Les Lettres et le sacré*, ed., Guy Bedouelle, Lausanne, L'Age d'Homme, 1994, 28-56.

Rehder, Robert, *Wordsworth and the Beginnings of Modern Poetry*, London and Totowa, N.J., Croom Helm and Barnes and Noble, 1981.

- Rehder, Robert, "Inside Out: Omnipotence and the Hidden Heart in 'The Windhover'", *The Authentic Cadence*, ed., Anthony Mortimer, Fribourg, Fribourg University Press, 1992, 169-99.
- Roberts, Gerald, ed., *Gerard Manley Hopkins: The Critical Heritage*, London and New York, Routledge and Kegan Paul, 1987.
- Ruskin, John, *The Works of John Ruskin*, ed., E. T. Cook and Alexander Wedderburn, 39 vols., London, George Allen, 1903-12.
- Unterecker, John, *Voyager, A Life of Hart Crane*, New York, Farrar Straus and Giroux, 1969.
- Vendler, Helen, "The Wreck of the Deutschland", *The Authentic Cadence*, ed. Anthony Mortimer, Fribourg, Fribourg University Press, 1992, 35-54.
- White, Norman E., "Hopkins' Sonnet 'Written in Blood'". *English Studies* 53 (1972), 123-25.
- Wright, Joseph, ed., *The English Dialect Dictionary*, 6 vols., London, Henry Frowde, 1898.

SAMPLE BIBLIOGRAPHY 2 (for an essay on Samuel Richardson).

BIBLIOGRAPHY

PRIMARY MATERIAL

- Echlin, Lady Elizabeth, *An Alternative Ending to Richardson's 'Clarissa'*, ed., Dimiter Daphinoff, Bern, Francke, 1982.
- Richardson, Samuel, *Clarissa. Or, The History of a Young Lady*, ed., Angus Ross, Harmondsworth, Penguin, 1985.

SECONDARY MATERIAL

- Babb, Howard S., "Richardson's Narrative Mode in *Clarissa*", *Studies in English Literature*, 16 (1976), 451-60.
- Blewett, David, ed., *Passion And Virtue: Essays on the Novels of Samuel Richardson*, Toronto, University of Toronto Press, 2001.
- Carroll, John, ed., *Samuel Richardson: A Collection of Critical Essays*, Englewood Cliffs, N.J., Prentice-Hall, 1969.
- Daphinoff, Dimiter, *Samuel Richardsons Clarissa': Text, Rezeption und Interpretation*, Bern, Francke, 1986.
- Doody, Margaret, *A Natural Passion: A Study of the Novels of Samuel Richardson*, London, Oxford University Press, 1974.
- Eagleton, Terry, *The Rape of Clarissa*, Oxford, Blackwell, 1982.
- Erickson, Robert A., "'Written in the Heart': *Clarissa* and Scripture", *Passion And Virtue: Essays on the Novels of Samuel Richardson*, ed., David Blewett, Toronto, University of Toronto Press, 2001, 170-209.
- Golden, Morris, *Richardson's Characters*, Ann Arbor, University of Michigan Press, 1963.
- Hagstrum, Jean H., *Sex and Sensibility. Ideal and Erotic Love from Milton to Mozart*, Chicago, University of Chicago Press, 1980.
- Harvey, A.D., "*Clarissa* and the Puritan Tradition", *English Criticism*, 28 (1978), 38-51.

Sherburn, George, "Samuel Richardson's Novels and the Theatre: A Theory Sketched", *Philological Quarterly*, 41 (1962), 325-29.

ELECTRONIC BIBLIOGRAPHY (see also 3.6.).

DATABASE OR CD-ROM

Author, "Title", Title of the Entire Work and publishing information of original in print, Title of the Database, Publication medium, electronic publication date:

Dupont, Pierre, "François Furet", *Le Monde*, 12 February, 1997, 12, Le Monde 1997-1999, CD-ROM, 2000.

ONLINE SOURCE OR WEBSITE

Author or organization, "Title of Article", Title of Complete Work, Date of publication or last revision, date viewed <address of the Website>. Short description (2 or 3 sentences of contents and nature of site):

Brask, Per, "Notes on O'Neill and A Touch of the Poet", O'Neill.Com: An Electronic Eugene O'Neill Archive, 2002, 27 November, 2002 <<http://www.eoneill.com/essays/brask.htm>>. This is the principle academic website, dedicated to eugene O'Neill. All contents are approved by an advisory board. It contains an on-line library, finding aids for major archival collections, reviews and essays.

DISCUSSION GROUP POSTING

Real name of author, "subject line of article", online posting, date of posting, group to which it was sent, date viewed <where article can be retrieved>. Short description (2 or 3 sentences of contents and nature of site):

Redfield, Marc, "Re: [NASSR-L] Hunt Queries", Online posting, 26 November, 2002, NASSR-L, 28 November, 2002 <<http://www.wvu.edu/nassr-l/archive/index/november2002.htm>>. This is the discussion group of the North American Society for the Study of Romanticism, the leading professional organization on Romantic Studies in the United States.