**ESSAY WRITING GUIDELINES: Theatre Studies**

**Before you begin….**

1. Read your feedback on previous essays: a good place to start is with your last marked essay. Read through the marker’s comments and identify the strengths and weaknesses of that essay. If there is anything you don’t understand then make an appointment to discuss the essay with the marker. If particular patterns emerge in the feedback on a number of essays (e.g. you are losing marks for inaccurate referencing; or you aren’t signposting your argument effectively) then you might want to seek out additional support to help strengthen this aspect of your work and improve your grades.
2. Make use of all the support on offer: the Learning Enhancement and Academic Development Service (<https://www.gla.ac.uk/myglasgow/leads/students/>) offers a range of workshops on learning and study skills throughout the semester. A full programme of events can be accessed on the SLS’s website.
3. If English is not your first language then you should make yourself aware of the services on offer through the English for Academic Study unit <https://www.gla.ac.uk/schools/mlc/eas/>. These include in-sessional English and study skills classes, individual appointments and an Essay Checking Service.
4. Make use of your tutor’s office hours to discuss your essay plan, seek advice on reading, or to clarify anything discussed in class.

**Getting started….**

1. **Make sure you understand the question.**

First, read the essay questions very carefully and choose one which seems particularly interesting to you - do not assume that you have grasped the full implications of the questions after a cursory glance. Check that you understand the terminology - don’t be scared to use the odd dictionary or encyclopaedia to help you! Analyse the topic. What is being asked? What does it tell you about the content which you are expected to cover? What does it tell you about how the lecturer expects you to treat that content? Some lecturers will provide explicit assessment criteria along with the essay questions: if you do have criteria then keep them to hand when you are writing the essay as they provide a pretty good indication as to what your markers will be looking for!

1. **Write an essay plan.**

The essay plan should be a list of the points you want to address in the essay and the order in which you want to address them, providing a logical structure to your argument. At this stage you should decide what your approach to the topic will be. Plan a line of attack, a strategy - even if at this stage it is something as simple as ‘First, I’m going to find out what the critics say about this issue.’

1. **Work out what you need to know**.

Remember that everything you say in the essay has to be directly relevant to the central issue. You will save yourself a lot of time if your reading is purposeful. As you go deeper into the subject it is likely that your strategy and reading programme will change. This is fine, but it is good to have an initial plan, or you will waste a lot of time on irrelevant material.

1. **Reading**.

Lecture, seminar and discussion notes cannot be your only sources at this stage although these should prove useful in providing a ‘line’ for your inquiries. Where lecture notes are made available (either on Moodle or in paper form), they are intended as an introduction to and summary of a subject and should therefore not be cited or referenced in essays.

It is expected that students will use the lecture(s) as a starting point from which to undertake their own research. A general guideline for reading is to begin with the more general references and then hone in on more specific material as it begins to seem relevant. In addition to the reading list supplied by the lecturer, have a look at the references and bibliographies given in the books and articles you read.

Be particularly careful if you are using web sources as primary research material because they vary a lot in terms of reliability. Journal articles in on-line academic journals are a very useful resource and can be treated in the same way as published material (see advice on referencing later in this document). Many organisations, such as the Scottish Government or the Telecoms regulator OFCOM, have excellent websites which they use to make available consultations, reports and documents to a wider public. Again, this is like using a published document so make sure that you have the information (author, date, title, page numbers etc) that you would use to reference a published report and then add the web reference. Remember that even official websites go out of date. You might use a theatre company’s website to find out when they were founded, what their last show was, etc. but pay particular attention to when the site was last up-dated and cross-check the information if possible.

Do be aware that much information on the web is not, however, checked by other experts through peer review or critical scrutiny. Anyone can publish anything on the web: this also applies to Wikipedia. Whilst it is generally much safer to use peer reviewed material (for example, books published by university presses, journal articles) there are cases when it might be relevant to use sources such as film reviews, personal responses and fan gossip in an academic essay. Such material should, however, always be put in context and referenced with the date you accessed it. Context will help you determine the relative value of your sources. For example, if you are writing an essay on Bertolt Brecht, then Wikipedia is risky, but John Willet’s monograph is not. On the other hand, if you are writing an essay on fan-responses to *Doctor Who* then you might well include fan websites, but you would make use of academic criticism to help you analyse this material.

Finally, whilst you are encouraged to use reference books – such as specialist dictionaries – they should not be your main sources for an essay. So, you might use Susan Hayward’s *Cinema Studies: The Key Concepts* to help you understand what film theorists mean by ‘the apparatus’, but this doesn’t mean you can get away without reading, and referencing, the original texts.

1. **Note taking**

How you organise your notes is up to you. The main aim is to take accurate notes and to be in the habit of jotting down referencing information as you go. It is often quite useful to put your own thoughts on what you read in brackets, or in a different colour, so that you do not become confused. Many books on essay-writing advise you to use a card-index system of note-taking, so that when you come to write the first draft you can plan the structure of it by shuffling the cards around until they make sense. This is just one of many approaches. Try it, if you like, and see how it works for you.

However, remember that essay writing is not about regurgitating the notes you have taken, but about the organisation of your own ideas generated and supported by the background research you have undertaken.

**The First Draft**

Yes, you should do a draft. Writing the first draft of an essay is plain hard. This is the point where the process of thinking has to take place. Your notes provide the basis for this.

First, plan a tentative structure. The following outline is an ‘approved’ approach to structure:

* **Introduction**: Keep this tight and brief (one or two paragraphs, usually). The introduction should introduce the essay topic, explain the approach you are taking to the question and, if appropriate, which film/ television/ theatre texts or performances you will be focusing on in the essay. If necessary, provide definitions of any ambiguous or technical terminology.
* **Main body**: Present the material you believe to be important in a series of linked steps, always making it clear why each point is being made and how it relates to the question. This section forms the bulk of the essay and constitutes its ‘argument’. Use appropriate signposts and linking expressions to provide a sense of how you are building an argument:
  + by adding ideas (first, second, third….; again; in addition; further; likewise etc…..)
  + comparing ideas (similarly, likewise, etc.)
  + contrasting ideas (however, in contrast, conversely, but, nevertheless, etc…)
  + showing cause and effect (therefore, as a result, hence, thus….)
  + placing ideas in time (then, following this, so far, at first, in the future…)
  + summarising ideas (in summary/ conclusion, to summarise, on the whole….) and so on.

If you are contrasting two different approaches to your subject then make sure you signpost when you are shifting from one to the other: if you don’t do this, it can look like you don’t grasp the tensions and contradictions.

* **Conclusion**: Again, keep this tight and brief, and avoid introducing new material at this stage. A concluding section should provide a summary which draws together the threads of your argument(s), making it clear where you are in relation to the issue(s) addressed. You may also wish to include a commentary on further implications of your work, or issues that lead on from it.

Remember - when you start writing the essay you do not have to begin at the beginning. Often the introduction is the hardest part. If you are getting stuck, go for a section you feel confident about - JUST BEGIN!

**Redrafting, editing and polishing**

A reworking of your essay can mean the difference between a fail and a pass, or a first class and second class mark, and so on. Contrary to popular opinion most lecturers can tell the difference between a draft hastily prepared the night before and a redrafted piece of work. Not only can they tell the difference, they usually appreciate it too! It is strongly recommended that you leave yourself sufficient time to review the first draft a few hours or (better still) a few days after writing it, and then rework it with the objectivity provided by distance.

These areas in particular are worth re-checking:

* have you answered the whole question?
* does each point have its proper weight or have you prioritised the areas that grabbed your fancy?
* is the development of your material logical and clear?
* have you checked your quotations and references?
* what about grammar and other stylistic concerns?
* Have you checked your spelling through proof-reading your work? Spellcheck programmes on word processors do not catch out all mistakes in spelling: they do not know the word you intend. Always check it yourself, or get someone else to look over it for you. This applies also to the spelling of names – make sure that your spelling of the names of authors, directors, films etc., is accurate and, where there might be more than one spelling available, be consistent.

**Style and Grammar Points**

With regard to style, aim for directness and clarity. Here are some guidelines for lucid analytical writing:

* **Know what you are trying to say** and then get to the point. Avoid repetitive padding and unnecessary decoration, and avoid crushing 10 ideas into a sentence with lots of commas. Do not squash all the juicy bits in brackets either.
* **Be as concise** as is compatible with expressing your meaning unambiguously. Use the dictionary and a thesaurus. Avoid tautologies (saying the same thing twice in the same sentence or in two adjoining sentences) and avoid using unnecessary jargon.
* **Aim for precision and accuracy** in your choice of words. Watch out for formulaic expressions, dead metaphors, sweeping generalisations, vague abstractions.
* **Make use of subject-specialist dictionaries** (such as *Cinema Studies: The Key Concepts*, or *Television Studies: The Key Concepts*) where they exist to ensure that you are using unfamiliar terminology accurately.
* **Give the reader signposts** to help him/her follow your argument. Try to avoid too many sudden intellectual leaps. On the other hand, you can assume that your reader has at least a modicum of intelligence and some understanding of the subject matter. It’s a matter of finding a ‘happy balance’.
* **Take a stance and be consistent about your ‘voice’**: decide whether you are going to use the personal pronoun ‘I’, or the supposedly anonymous ‘one presumes ...’ etc. A judicious use of ‘I’ is becoming increasingly popular, as it demonstrates, amongst other things, that you as the author are aware that your work is a subjective construct written within a particular cultural context. By contrast, to use ‘one’ or ‘we’ is to suggest that your point of view has universal validity. Does it? Avoid describing yourself as ‘the author’: it sounds pompous and rather absurd.
* **Use non-sexist language**: Only use gendered pronouns when you are referring to a gendered subject and avoid ‘man’/ ‘mankind’ as generic terms.
* **Avoid colloquial abbreviations**: ‘don’t’, ‘can’t’, ‘it’s’, etc. are NOT acceptable in academic essays – write in full (do not, cannot..).
* **Entertain the reader**: use a thesaurus and avoid wearisome repetition of words and phrases. Think about how to combine clarity with literary strength.
* **Observe word limits:** producing a piece of writing to the required length is part of what you are being assessed on and is a skill you will need to draw on in professional contexts outside of University. Individual courses may have more relaxed approaches to assessment-length - if this is the case, it will be clearly indicated in the course document. Otherwise, please observe the word limit

With regard to grammar, watch these common problem areas:

* **The possessive apostrophe**: it is important to get this right as it can fundamentally change the meaning of your sentence. So: “The girls’ jeans are red” (plural); The girl’s jeans are red (singular). The most common errors of this kind occur in relation to
  + proper names: to write “Mulveys’ argument” implies that several people called Mulvey have made the argument
  + dates: ‘1990’s theatre’ means theatre from the year 1990 not from the decade
  + it’s: it’s = it is, it is an abbreviation and therefore has no place in an academic essay. Its – without an apostrophe – is the possessive form of ‘it’).
* **Sentence construction**: make sure you write in full sentences. Reading aloud can help with this – does each sentence make sense on its own? Avoid beginning a sentence with ‘And’, ‘But’ or ‘Because’.
* **Correct and consistent use of capitals**: Use capitals for proper nouns, e.g. names, place names, wherever they appear in the essay.
* **Do not use ‘text speak’:** Always use sentences, paragraphs and write words in full!

**Presentation**

* **Layout:** All essays must be word processed or typed and double-spaced (except in the case of quotations) unless otherwise agreed by the class tutor. You should use only one side of the page and keep a 4cm left hand margin for comments and a 4cm margin from top of page. Make sure that your pages are numbered consecutively and securely pinned together; a protective folder is useful.
* Have a **title page** (student no, course, essay title, date, tutor’s name) and ensure you fill out the relevant assessment submission form.
* **Titles of books, plays, periodicals and longer works** should be signposted either by underlining OR italicising. Thus, it should always be clear whether you are talking about *Hamlet* (the play) or Hamlet (the character) because the title of the play is italicised (or underlined) but the character name is not. Decide whether you are going to underline or italicise and be consistent throughout the essay.
* **Titles of articles, essays and short poems** are not underlined/ italicised but are placed in quotation marks.
* **Titles of film and television programmes** should be either underlined or italicised consistently throughout.
* **Citing films/ TV programmes**: For film titles, provide the name of the director and the year of release in brackets the first time you mention the film: *Reservoir Dogs* (Tarantino, 1991). For television programmes, you should normally provide the dates of transmission: *Sex and the City* (1998-2004). Again, you need only provide this information the first time you mention the programme. Additional information – such as production company, country of origin, or originating channel (for TV) – can be provided where they are relevant to the argument, e.g. in an essay on the scheduling of soap opera on British television your first reference to a programme might look like this: *Coronation Street* (Granada, 1961-present).
* **Use of footnotes/ endnotes**: if you are using footnotes or end notes (for referencing or other purposes) then place the note after relevant punctuation. To do it like this[[1]](#footnote-1) or like this[[2]](#footnote-2), looks clumsy and can disrupt the flow of your writing: this is better.[[3]](#footnote-3)
* **Setting out short quotations**: Short quotations (up to 40 words) can be incorporated into the main body of your text using quotation marks, “like this. Note that the text inside the quotation marks is in normal typeface and not in bold or italics” and that it runs into the logic of the sentence. It is also important that full and accurate references for all quotations are provided and more details on this can be found below.
* **Setting out longer quotations**: Longer quotations (of 40 words or more, or two or more lines of poetry or lyrics) should be indented from the main body of your text and you no longer need to use quotation marks. If you have come to the end of a sentence before the quotation use a colon, like this:

Jack and Jill went up the hill

To fetch a pail of water.

and then carry on with the rest of the paragraph. However, when the sentence actually runs into the quotation

like this one then you do not need to use the colon. This text is still indented, though, because it is more than 40 words long. Note that in both these examples the indented text is in normal typeface and not in italics or bold, that it is justified to the left (and not centred in the middle of the page) and that there is a line space between the main body and the indented text both before and after the quotation.

Although your essay itself will be double-spaced, indented quotations should be in single rather than double spacing. It is also important that you provide full and accurate references for all quotations and more details on this can be found below.

**Submission**

Unless otherwise indicated in advance by the course tutor, all essays (and other written work) should be submitted to the Office in the Gilmorehill Centre. Your essay will be date-stamped and there will be a list for you to sign: this is very important as it is your – and our – record that you have submitted the essay. Submission deadlines will be strictly adhered to: this includes not only the date of submission, but also the time of submission. If 12 noon is the deadline (as it is in most cases) then we cannot guarantee that the office will be open after this time and essays submitted at 12.05 will not be processed immediately. You should also bear in mind that if you leave it till the last minute, there might be a queue.

Assignments submitted late, without a medical certificate or written certification of exceptional personal circumstances, will be penalised as per the University-wide penalty-scheme for late submission. This should be detailed in your course documentation.

If you think you might have grounds for requesting an extension, you must speak to the relevant Course Convenor in advance of the deadline.

**References & bibliography**

You MUST acknowledge the source of your material in order to inform the reader and to avoid plagiarism. In other words, a referencing system and bibliography is obligatory. You must give your source not only for direct quotations but also when you are paraphrasing another person’s ideas or drawing your information from a specific source.

There are a number of different systems for referencing which can lead to serious confusion for students (and staff!). The advice is to pick one style and use it consistently.

The guide below provides information on two different systems: if you have a good reason to use a third system (e.g. if this is the system used in your other Subject) then you should clear this with the course tutor in advance. Once you’ve chosen which of these systems you want to adopt you are advised to keep this reference guide to hand when you are proof-reading essays to ensure that you’ve got it right: practice makes perfect!

For further guidance on referencing conventions, see the University library website: [https://www.gla.ac.uk/myglasgow/library/help/referencing/](https://mail.campus.gla.ac.uk/owa/redir.aspx?C=MiFlVnXEHG4Wx-VGeS1_5NUkDr3aD2LOrtqw_UiE91UFYBf7uDrWCA..&URL=https%3a%2f%2fwww.gla.ac.uk%2fmyglasgow%2flibrary%2fhelp%2freferencing%2f)

**Option 1: The Harvard system**

The Harvard system is also referred to as the ‘author-date’ system. This is for the very simple reason that, in this system, the main information you need provide about the reference in the main body of your essay is the name of the author and the date. Page numbers for all direct quotations should also be given.

Some examples of how this works:

1. In her famous 1975 essay “Visual Pleasure and Narrative Cinema”, Laura Mulvey argued that mainstream narrative cinema was structured along the lines of the patriarchal unconscious.

*Note: because you provide the date, name of the author and the title of the article (in quotation marks) in the text itself there is no need for any additional information. No page number is given because this example summarises the key argument of the essay rather than quoting a specific section.*

1. Muley (1975) argues that mainstream narrative cinema is structured along the lines of the patriarchal unconscious.

*Note: here, the date of the article appears in brackets directly after the name of the author.*

1. Mainstream narrative cinema is structured along the lines of the patriarchal unconscious (Mulvey 1975).

*Note: here, the author is not mentioned in the text but it is still important to acknowledge where the idea comes from. This is done by putting the name of the author and the year of the article in brackets. Again, as this is summarising the key idea – rather than a specific passage – no page number is given.*

1. Mulvey’s aim in this essay is to examine patriarchy “with the tools it provides” (1975: 35).

*Note: in this example a page number is given because rather than summarising the argument of the entire article I am quoting a specific passage. As it is less than 40 words in length the quotation is incorporated into the main body of the essay and indicated by quotation marks.*

1. It has been argued that

The presence of woman is an indispensable element of the spectacle in normal narrative film, yet her visual presence tends to work against the development of a story-line, to freeze the flow of action in moments of erotic contemplation. This alien presence then has to be integrated into cohesion with the narrative.

(Mulvey, 1975: 40)

*Note: like the last example this is a direct quotation and so a page number is given. As it is more than 40 words in length it is indented from the main body of the text (and no quotation marks are used) and, because Mulvey is not credited as the author in the main body, her name appears in the bracket after the quotation.*

Additional points to note:

* If you are quoting an article that is included in a collection of essays then your reference is to the author of the article and not to the editors of the volume. So, to stay with the above example, Mulvey’s 1975 article is reprinted in a book called *Feminism and Film* edited by E. Ann Kaplan. But even if you are using this version of the article, the in-text reference should still be to Mulvey and not to Kaplan. The reference to Kaplan appears only in the bibliography (see below).
* ‘Cited by’: this should only be used when you are quoting one author quoting another author – it is not used to indicate an article in an edited collection (see above).
* If an article is undated (which can be a common problem with web sources) then you should indicate this by putting n.d. after the name: Smith (n.d.) argues that….
* Occasionally you may need to cite a newspaper article or posting on a website that has no author. The way round this is usually to use the name of the paper/ magazine/ site. So, “*The Guardian* (1994) comments….”; or “*Pop Bitch* (2006) claims….” If you find that many of the references you want to use are unauthored this could be a problem though: most of the sources you will use in academic writing will be books and journals.
* Use a, b, c etc to distinguish between two or more references with the same author or editor name and year date.

**The bibliography:**

If you are using Harvard then the bibliography should be ordered alphabetically by the surname of the author: do not number or bullet point the list and do not separate books from articles. If you have more than one reference by the same author then order their entries list in chronological order. See below for examples of the information needed in relation to each different type of reference:

***A citation for a book:***

Heddon, D. & Milling, J. (2005) *Devising Performances: Histories and Practices*. London: Palgrave.

*Note that the title is in italics (you may choose to use underline instead – but do so consistently) and that you have to provide the place of publication as well as the name of the publisher.*

***A citation for an edited book:***

Eleftheriotis, D. & Needham, G. (eds.) (2006) *Asian Cinemas: A Reader and Guide.* Edinburgh: Edinburgh University Press.

*Note that you must provide separate citations for any individual articles you reference in the book: see below.*

***A citation for an article in an edited collection:***

Scullion, A. (2004) Citz Scotland where it did? Shakespeare in production at the Citizens’ Theatre, Glasgow, 1970-1974. In W. Maley & A. Murphy (eds.) *Shakespeare and Scotland*. Manchester: Manchester University Press, pp. 172-88.

*You must provide a separate citation for every article you cite in an edited collection and if you are citing this article in the essay itself then you reference the author of the article (Scullion) and not the editors of the collection (Maley & Murphy). Note that the title of the article is not italicised, but the title of the book is. There is a capital letter only at the beginning of the title and sub-title of the article – publishers differ on their advice on this, if you capitalise throughout you won’t lose marks but do it consistently. Some publishers who use the Harvard system suggest that you place the title of the article in quotation marks: this is fine, but make sure you are consistent.*

***A citation for an article in a journal***:

Geraghty, C. (2003) Aesthetics and quality in popular television drama. *International Journal of Cultural Studies*, 6 (1), pp.25-45.

*Note that the title of the article is not italicised, but the title of the journal is. Some publishers who use the Harvard system suggest that you place the title of the article in quotation marks: this is fine, but make sure you are consistent. The information given after the journal title is the volume number (and issue number). Not all journals will have both volumes and issues – see the next example.*

***A citation for a web article***:

Boyle, K. (2001) New Man, Old Brutalisms? Reconstructing a Violent History in *Forrest Gump*. *Scope: An Online Journal of Screen Studies*, December. At

<http://www.nottingham.ac.uk/film/journal/articles/new-man.htm> accessed October 18th 2006.

*Note: in this case there is no issue number but, rather, a month of issue. The title of the film mentioned in the article appears in italics, though the title of the article does not. For on-line sources you must provide the date of access. This is true for any kind of material you access on the web.*

***A non-attributed web article***:

BBC News Online: Education (2003) Childcare Industry 'Should Welcome Men. 7 June 2003. At <http://news.bbc.co.uk/1/low/education/2971310.stm> accessed October 10th 2005.

*Note in this case authorship is attributed to the news provider and this should be positioned alphabetically under ‘B’ in the bibliography*.

***A non-attributed newspaper article***:

*News of the World* (2006) The Truth About Tommy Sheridan. 2 September 2006.

*Note: similar to the example above, authorship is attributed to the news provider.*

**If the advice doesn’t cover the material you are trying to reference then consult with your course tutor.**

**Option 2: The Modern Language Association System**

The MLA system differs to the Harvard system in that it uses a footnote or endnote referencing method, as well as a Bibliography (details of which can be found later). Using the MLA system you reference your sources in either footnotes (these appear at the bottom of each page) or endnotes (these appear at the end of your document). You do this by using the INSERT REFERENCE function in Microsoft Word. Your sources are referenced in full in your footnotes/endnotes.

For example, using the footnote system:

Heddon and Milling argue that students are in danger of simply mimicking the form of other practitioners, without understanding the political imperative that drives it.[[4]](#footnote-4)

*Note that the reference number appears after the full stop. Try and keep your reference numbers to the end of sentences, rather than placing them in the middle of sentences, which serves to interrupt the flow of your text.*

If you directly quote a source, you would then reference it fully in the footnotes/endnotes:

As Rebecca Schneider notes, “the image of the female body has, throughout the twentieth century, served as a symbol of desire in general”.[[5]](#footnote-5)

*You will note, in this example, that the reference includes the page number of the citation. This is because you are citing from a specific section of a text. Even if you were not directly quoting, but were referring to a particular section of a text, then you would include a reference to the specific page(s). As in this final example:*

Rebecca Schneider notes that the female body signifies desire.[[6]](#footnote-6)

***Referencing a book:***

Deirdre Heddon and Jane Milling, *Devising Performance: A Critical History* (London: Palgrave, 2005).

***Referencing an edited collection****:*

Dimitris Eleftheriotis and Gary Needham, eds. *Asian Cinemas: A Reader and Guide* (Edinburgh: Edinburgh University Press, 2006).

*Note that you must provide separate citations for any individual articles you reference in the book.*

***A citation for an article in an edited collection:***

Adrienne Scullion, “Citz Scotland Where It Did? Shakespeare in Production at the Citizens’ Theatre, Glasgow, 1970-1974,” *Shakespeare and Scotland* eds. Willie Maley and Andrew Murphy (Manchester: Manchester University Press, 2004) 172-88.

*You must provide a separate citation for every article you cite in an edited collection. Note that the title of the article is not italicised, but is enclosed in quotation marks. The title of the book is italicised. Although we have employed capital letters in this example, publishers differ on their advice on this. Whether you choose to capitalise letters throughout or not, you must be consistent in your choice.*

***A citation for an article in a journal:***

Christine Geraghty, “Aesthetics and quality in popular television drama”, *International Journal of Cultural Studies*, 6.1 (2003): 25-45.

*Note that the title of the article is not italicised, but is enclosed in quotation marks. The title of the journal is italicised. The information given after the journal title is the volume number and issue number. Not all journals will have both volumes and issues – see the next example. Note the colon after the year of publication. If you were to quote from a specific page, you would include this information in your footnote/endnote.*

For example:

Christine Geraghty, “Aesthetics and quality in popular television drama”, *International Journal of Cultural Studies*, 6.1 (2003): 25-45, 27.

***A citation for a web article***:

Karen Boyle, “New Man, Old Brutalisms? Reconstructing a Violent History in Forrest Gump,” *Scope: An Online Journal of Screen Studies*, Dec. 2003, 18 Oct. 2006.

<<http://www.nottingham.ac.uk/film/journal/articles/new-man.htm>>

*Note: First date = Web page creation or modification date. Second date = the date you accessed the Web page. If the Web page does not have a modification or creation date, leave it out, but always indicate your access date just before the URL.*

***A non-attributed web article***:

“Childcare Industry 'Should Welcome Men’”, BBC News Online: Education, 7 June 2003, 10 Oct. 2005 <<http://news.bbc.co.uk/1/low/education/2971310.stm>>.

***A non-attributed newspaper article:***

“The Truth About Tommy Sheridan,” *News of the World*, 2 Sept. 2006.

*Note: If you find that many of the references you want to use are unauthored this could be a problem though: most of the sources you will use in academic writing will be books and journals*.

***A performance***:

*Blackwatch*, National Theatre of Scotland, dir. John Tiffany, playwright Gregory Burke,

Traverse Theatre, Edinburgh, 2 Aug. 2006.

***A second reference to the same source***: For second or later mention of a work already referenced you need only repeat the author surname and page number or numbers as appropriate:

Geraghty, 44.

**Additional points to note:**

* If you are quoting an article that is included in a collection of essays then the first author to be referenced in your footnotes/endnotes is the author of the article, not the editor(s) of the volume.
* The phrase ‘Cited by’ should only be used in your footnotes/endnotes when you are quoting one author quoting another author – it is not used to indicate an article in an edited collection (see above).
* Use a, b, c etc to distinguish between two or more references with the same author or editor name and year date.

**MLA Bibliography**

In addition to footnote/endnote referencing, you should also include a Bibliography. This is arranged alphabetically, beginning with the surname of the author: do not number or bullet point the list and do not separate books from articles. If you have more than one reference by the same author then list in chronological order.

***A book***:

Heddon, Deirdre, and Jane Milling. *Devising Performances: Histories and Practices*. London: Palgrave, 2005.

*Note that in the Bibliographic entries there are three full stops and that there are no brackets around the publication information. Note also that the second author begins with first name. This would be the same for a third named author.*

***An article in an edited collection:***

Scullion, Adrienne. “Citz Scotland Where It Did? Shakespeare in Production at the Citizens’ Theatre, Glasgow, 1970-1974.” *Shakespeare and Scotland*. Eds. Willie Maley, and Andrew Murphy. Manchester: Manchester University Press, 2004. 172-88.

*Note that if the entry is more than one line, subsequent lines should be indented. You can do this easily in word by selecting ‘hanging’ under ‘paragraph’/’indentation’ in Word.*

***An article in a journal:***

Geraghty, Christine. “Aesthetics and quality in popular television drama.” *International Journal of Cultural Studies*, 6.1 (2003): 25-45.

***A web journal:***

Boyle, Karen. “New Man, Old Brutalisms? Reconstructing a Violent History in Forrest Gump”. *Scope: An Online Journal of Screen Studies*, December (2003). October 18th 2006. < <http://www.nottingham.ac.uk/film/journal/articles/new-man.htm>>.

***A non-attributed web article***:

“Childcare Industry 'Should Welcome Men’.” BBC News Online: Education.7 June 2003. 10 Oct. 2005 <<http://news.bbc.co.uk/1/low/education/2971310.stm>>

*Note that the date the article was first published is listed first, then the date on which it was consulted.*

***A performance***:

*Blackwatch*. By National Theatre of Scotland. Dir. John Tiffany. Playwright Gregory Burke.Traverse Theatre, Edinburgh. 2 Aug. 2006.

**If the advice doesn’t cover the material you are trying to reference then consult with your course tutor.**

1. If it is essential to place a footnote mid-sentence try to place it at the end of a clause so as not to disrupt the flow of your writing. [↑](#footnote-ref-1)
2. In this example, the footnote should have been placed after the comma rather than before. [↑](#footnote-ref-2)
3. This example is correct: note that the footnote is placed after the full stop. [↑](#footnote-ref-3)
4. Deirdre Heddon and Jane Milling, *Devising Performance: A Critical History* (London: Palgrave, 2005). [↑](#footnote-ref-4)
5. Rebecca Schneider, *The Explicit Body in Performance* (London and New York: Routledge, 1997) 5. [↑](#footnote-ref-5)
6. Rebecca Schneider, *The Explicit Body in Performance* (London and New York: Routledge, 1997) 5. [↑](#footnote-ref-6)