



**CITE ME, I'M YOURS -  
HARVARD VERSION  
REFERENCES,  
BIBLIOGRAPHIES, NOTES,  
QUOTATIONS, ETC.**

by  
David Rudd

The Library  
University of Bolton  
2007

## **INTRODUCTION**

This booklet aims to give you clear guidance on how to cite material in your assignments. It deals with the exacting issues mentioned in the title, and should save you much time once you are aware of the conventions. It also models accepted practices which, it is hoped, should become second nature to you.

There are two versions of this booklet, reflecting the two main ways of referencing items. These are the *Numeric* and the *Harvard* systems. Basically, if you are writing a Humanities assignment (e.g. English, philosophy, history – but not Art & Design), you should use the Numeric, whereas if you are writing a social science or technology assignment (e.g. business, education, health, psychology, management, law, engineering, sport science; also Art & Design), the Harvard is more appropriate. If in doubt, consult your tutor. These booklets are also available via our web pages (Rudd, 2007a; 2007b).

This new edition has added material on referencing design material (packaging, artefacts), TV programmes, adverts, podcasts and webCT. To identify any particular referencing query, use the index to pinpoint the answer. Alternatively, scan the Bibliography to find the type of entry you want (e.g. a journal or webpage reference), then, using the index, explore the principle in the main text. For more examples of how to reference material, it is suggested that you look at BISSTO (LS and D, 2005) on the Learning Support and Development web pages.

## **WHY REFERENCE?**

This might seem an obvious question, but many students think that far too much time is devoted to referencing; it is frequently seen as nothing more than an arbitrary accessory at the end of an assignment. In fact, it is central to what academic work is about; that is, showing how your work relates to what others have said on the subject. It is therefore important for at least three reasons:

- 1) It helps reduce the possibility of committing plagiarism, in that you will have declared all your sources.
- 2) More positively, it allows you to indicate the breadth of your secondary reading; to show your awareness of material relevant to the topic.

3) It removes the bibliographical 'clutter' from the body of your essay, allowing your ideas to stand out clearly.

Let's spend a few words elaborating on each of these points.

1) Make sure you understand what plagiarism involves. 'Plagiarism' literally means 'kidnapping' or 'theft'. It is not simply taking the words/illustrations of another and passing them off as your own, but taking their *ideas* (what is known as 'intellectual property'). Note the following extract from a student essay, then compare it with the succeeding passage from a textbook in the area:

It might seem that the Renaissance, with the growth of humanism – as opposed to the 'scholasticism' of the medieval period – would have brought about the collapse of old ideas about the position of humans in relation to other animals. Nevertheless, it was still human-ism – not 'humanitarianism', which is the rather different tendency to act humanely.

It may seem that the period of the Renaissance, with the rise of humanist thought in opposition to medieval scholasticism, would have shattered the medieval picture of the universe and brought down with it earlier ideas about the status of humans vis-à-vis the other animals. But Renaissance humanism was, after all, humanism; and the meaning of this term has nothing to do with humanitarianism, the tendency to act humanely. (Singer, 1990, p. 198)

Clearly, there is no way that the first could express the student's own ideas – they are far too close in articulation to Singer's. On the other hand, the student has tried to change the wording of the original to avoid exact copying. This is still plagiarism! It can easily be avoided, though: simply by giving the author a name-check. Normally, this will be done in one of two ways. First, you might paraphrase an author's work (though the further away from the original you can move, putting it in your own words, the better):

As Peter Singer (1990, p. 198) notes,<sup>1</sup> a different conception of the relation of humans to animals came about with the shift from medieval 'scholasticism' to Renaissance 'humanism'. But it was, as its very name suggests, still centred on 'humans' – not on a tendency to be 'humane' (i.e. humanitarianism).

Or, more occasionally, you will want to quote more directly:

Of course, 'humanism ... has nothing to do with humanitarianism, the tendency to act humanely' (Singer, 1990, p. 198).

2) Although it is good to display your wide reading, don't overdo it. Don't put down things you haven't read, simply to make your bibliography fatter. Also, don't think you have to reference everything in sight, for fear of plagiarism (it doesn't work this way). This student, for example, appears paranoid:

Concern with the effects of media began seriously with cinema (Lumière and Lumière, 1895), but this was intensified with radio (Marconi, 1901) and television (Baird, 1926). Marconi supposedly thought of the idea of a radio when sitting in his bath (Archimedes, B.C.) ... .

3) If you write material in your essay like the following –

In A.C. Hepburn's article 'The Belfast riots of 1935', published in *Social History* in 1991, Volume 15, number 1, pages 75 to 96, she makes the point that ... .

– your reader will probably have nodded off long before you get to the point; far more direct to say: 'Hepburn (1991) makes the point that'.

## **REFERENCES, BIBLIOGRAPHIES AND NOTES – DEFINITIONS AND PRINCIPLES**

The Harvard system is a fairly straightforward way of referring to the work of others. All you need to do when discussing a work is mention the last name of the person responsible for it, followed by the year of publication (Hammond, 1987). At the end of your text you will then list, in alphabetical order of name, all the works you have mentioned, under the heading *References* or *Bibliography*.

Technically, the term *Bibliography* is more appropriate at the end of a Harvard referenced assignment, for you will be referring to whole works, not particular pages or sections. Also, *References* should only list items explicitly named in your text, whereas a *Bibliography* can include works that, though not cited in the text, have provided useful background reading. Having said this, you will find much variation in the use of these terms. You may need to comply with the particular requirements of your pathway/course tutors.

Whatever the case, you will not need to use both these terms, for in the Harvard system the referencing procedure is dealt with in the main text itself, as exemplified in Hammond (1987) above, and the examples below. As a consequence, any *Notes* section you might

want to include is freed of its referencing role; instead it can be used for asides, for comments on your main text, or for related reading. Such notes should be introduced by superscript numbers (running in sequence) like this.<sup>2</sup> There are two types: *footnotes*, which are listed at the bottom of individual pages,<sup>\*</sup> and *endnotes* – as have been used in this document – which go at the end of your main text.

Having outlined the basic Harvard system,<sup>3</sup> let us now look at some more complex examples, for it is not always a single author or editor you need to cite. It may be a joint work (Miller and Swift, 1995), or one produced by several people (Green et al., 1990). It might even be an anonymous work (Anon, 1980) or a work by an organisation – such as the British Standards Institute (1989; 1990). In fact, the BSI publish recognised standards for referencing, on which this booklet draws,<sup>4</sup> together with some more recent guidelines for citing electronic material (Li and Crane, 1993; APA, 2003; MLA, 2003)<sup>5</sup>.

The examples given so far are all general references, but it often happens that you want to refer to specific pages or sections of works. Where this is the case, simply add the page number to the date, taking heed that writers ‘lard their lean books with the fat of others’ works’ (Burton, 1932, p. 23). Where you are already mentioning an author in your main text, it is unnecessary to repeat the name in brackets, just enclose the date next to the relevant name – as with the British Standards Institute example, above. If you find that two or more items by the same author have the same date, append a lower-case letter to each (*Newsnight*, 2007a; *Newsnight*, 2007b). Finally, if you are unlucky enough to cite two different authors with the same last name *and* with publications in the same year, use their initials to differentiate them (C.Johnson, 1985; T. Johnson, 1985).<sup>6</sup>

## **CITING ELECTRONIC FORMS OF COMMUNICATION**

### **Introduction – Principles**

The above principles for books and journals also apply to electronic material; chiefly, that sufficient information is provided to uniquely identify a particular item, so that anyone else can follow

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<sup>\*</sup>This is an example of a footnote, though I have generally used endnotes in this handout. Footnotes, being tied to individual pages, can be introduced by symbols, like asterisks, rather than numbers.

up your reference and retrieve the same material. However, bearing in mind the ephemeral nature of much electronic material, sometimes this cannot be done in practice. Material either changes, or disappears entirely.

For this reason, it is often wise to save temporarily the material you find. It is important that this saved information is not altered in any way, apart from tidying it up for the purposes of transfer. In other words, do not tinker with the content at all, either text or illustration; do not delete or add any parts; do not even change the layout (e.g. the paragraphing). If you want to work on the material in any way, make a separate copy for this purpose. Also, make sure that you note the date of the material; and the date on which you downloaded it. Finally, make sure you don't confuse the material you have downloaded with your own material (remember plagiarism!).

Another consideration in identifying electronic communication (particularly on the Internet) is case-sensitivity. You should always record details exactly as given, respecting usage of upper- and lower-case, punctuation and other marks (e.g. stops, slashes, hashes [#], tildes [~], underscores [ \_ ]) and spaces. On the other hand, don't add a full stop to the end of a url: it will only cause confusion.

Citing material in the body of your work is quite straightforward. With the Harvard system you will try to use a *name* and *date* (e.g. Scott, 2005). Where there is no individual name, the name of an associated body will do (a department, university, organisation, etc); where this is also lacking, use 'Anon'. However, it is always worth searching beyond the webpage you are on, as the information is often elsewhere. If you think about reading a book, you don't expect the author and date information to be on every page: you have to turn to the front of the work to find this. Similarly with a webpage; for example, the following url - <http://www.mtsu.edu/~devstud/advisor/hemis.html><sup>7</sup> - takes us to a page with the title 'Differences between left and right hemisphere'. There is no more information. This could then be referenced as:

Anon (n.d.) 'Differences between left and right hemisphere.'  
<http://www.mtsu.edu/~devstud/advisor/hemis.html> [8 Oct 04]

However, this would be considered rather careless practice. If we go back to the stem – <http://www.mtsu.edu/~devstud/> – we find a body responsible:

Developmental Studies Unit, Middle Tennessee State University (n.d.) 'Differences between left and right hemisphere.'  
<http://www.mtsu.edu/~devstud/advisor/hemis.html> [8 Oct 04]

This is far better. However, if we follow the link at the end of the original page, we are told that the material is taken from Carolyn Hopper's forthcoming *Practicing College Study Skills: strategies for Success* (3rd ed, Houghton Mifflin, 2003); and that the page was last updated in that year. We now have a far fuller reference:

Hopper, Carolyn (2003) 'Differences between left and right hemisphere.' Developmental Studies Unit, Middle Tennessee State University.  
<http://www.mtsu.edu/~devstud/advisor/hemis.html> [8 Oct 04]<sup>8</sup>

In the text, rather than Anon (n.d.), you can now refer to Hopper (2003).

Pagination is also problematic with websites, as pages are rarely numbered (only in pdf files, usually). If there are no numbers, you can simply record 'unpaged'. However, if there are sections, chapters, or even distinct paragraphs, you can cite these.

When listing your references at the end of your work, you should follow the guidelines given earlier, arranging them alphabetically (Harvard system). It is not necessary to divide material by form (e.g. books, journals, web pages) – especially as some items are available in diverse forms.<sup>9</sup>

### **Practicalities**

The following guidance notes are grouped around the three commonest forms of electronic communication you are likely to encounter: Online material, email and CD-ROM. All material should fit into one of these formats, whether you are citing text, graphic images or audio.

### **1) Online [Internet sources, On-line searches, including Newsgroups]**

If you use the Internet simply to find a reference, there is no need to cite the url. You are just using the Web in the same way that you'd use any catalogue to find material; e.g. if you search for something on 'Evaluation' in the *British Education Index* database, the url for the page of results is irrelevant. What *is* of interest is the detail of a particular reference found; e.g. Fender et al. (2004).

#### **a) Format for citing an Internet site, page, document etc**

Name [or indicative name] (year) 'Item title [or indicative title]'.  
Body responsible [if there is one]. url. [date of access]

#### **Reference to a whole site**

RICS (2005) Royal Institute of Chartered Surveyors.  
<http://www.rics.org/default> [11 July 2005]

ID Software (2005) [Home page] <http://www.idsoftware.com/> [11 July 2005]

Litt, Toby (2005) [Home page] <http://www.tobylitt.com/> [11 July 2005]

Notes: You might want to refer to the whole site by the name of the body responsible (as with RICS above); it is also acceptable to call it the 'Home page', putting it in square brackets to indicate that this is your addition.

#### **Reference to part of a site**

ID Software (2005) 'Tech Support.' <http://www.idsoftware.com/support/>  
[11 July 2005]

Litt, Toby (2005) 'Deadkidsongs.'  
<http://www.tobylitt.com/deadkidsongs.html> [11 July 2005]

*Note. It is not acceptable to refer to a particular part of a site simply by using the home page url. Some sites have thousands of pages, so you need to detail which particular part of the site you are referring to (using the more specific url – as in the above examples).*

Reference to a Journal/Periodical/Magazine/newspaper article

Burton, Frances D. (1977) 'Ethology and the development of sex and gender identity in non-human primates.' *Acta Biotheoretica*. Vol. 26, no. 1, pp. 1-18.

[https://tspace.library.utoronto.ca/bitstream/1807/2984/2/8\\_Ethology\\_and\\_Dev\\_of\\_Sex.pdf](https://tspace.library.utoronto.ca/bitstream/1807/2984/2/8_Ethology_and_Dev_of_Sex.pdf) [11 July 2005]

Note. The first part of this reference is exactly the same as to the paper copy. The only additions are a url and a date of access.

Reference to a Paper, or Journal article that is part of another database

Evan, Karen and Kersh, Natasha (2004) 'Tacit skills and work re-entry: entering new workplaces through retraining.' Paper presented at the European Conference on Educational Research, University of Crete, 22-25 September. *Education-line*.

<http://www.leeds.ac.uk/educol/documents/00003684.htm> [11 July 2005]

Note. The only difference between this layout and that above is that the database (*Education-line*) is also mentioned. This is necessary only where the full-text of the item is available within the database (i.e. not if it merely gives a reference to the item, available elsewhere).

Reference to an Abstract of a Journal article

Elton, Lewis (2001) 'Quality audit: a collegial approach.' Abstract. *Society for Research in Higher Education Annual conference, 2001*.

<http://www.srhe.ac.uk/annualconf2001/abstracts/elton.htm> [8 July 2005]

b) Format for Newsgroups / Discussion lists on Web

Name (year) 'Subject heading [or indicative heading if there is none]'. Date of posting. *Discussion List* [if given]. Discussion list address [date of access]

Nutsch, M. (1998) 'Aerotech Glo-Balls'. 7 September. *Juggling Newsgroup*. Dejanews: rec.juggling [12 September 1998]

c) Format for Blog reference

Name [or pseudonym] (year) 'Subject heading [or indicative heading if there is none]'. Date of posting. url. [date of access]

Eccentric Bohemian Hermits (2004) 'I've got crabs.' 2 October.  
<http://www.wittywoman.blogspot.com/> [11 July 2005]

d) Format for reference to an e-book

Name (year). *Title*. Publication details (if relevant). [original publication date – especially for 'older' texts] Publisher/ Distributor/ Project host. [date of access]

Carroll, Lewis (2005) *Alice's Adventures in Wonderland*. [1865].  
Project Gutenberg e-text.  
<http://www.gutenberg.org/dirs/etext91/alice30.txt> [11 July 2005]

Bruce, Margaret and Cooper, Rachel (2000) *Creative Product Design: a practical guide to requirements capture management*.  
Chichester: Wiley. Netlibrary.  
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=57058>  
[11 July 2005]

**2) Email (Personal, Discussion Lists, Newsgroups via email)**

This is probably the most elusive material to cite. You should use whatever elements you have, adding others in square brackets where necessary. For instance, if there is a subject heading, give this as the title, otherwise devise your own, based on the content, and place it in square brackets.

a) Format for standard email

Name of sender <sender's email address> (year). 'Subject heading' [or contrived heading]. Date of email. Email to recipient <recipient's email address>

Barker, Gill <G.Barker@bolton.ac.uk> (2005) 'Building disruption work at Eagle.' 22 June. Email to All-Staff, University of Bolton

Green, Keith <K.M.Green@shu.ac.uk> (2005). 'External for validation.' 8 June. Email to David Rudd <dhr1@bolton.ac.uk>

b) Format for forwarded email

As a general rule, you cite what you have seen, so cite the mail as it has been forwarded to you. You have not seen the original, which might have been altered.

Name of sender <sender's email address> (year). 'Subject heading' [or contrived heading]. Date of email. Email forwarded to recipient <recipient's email address>

Scott, Mark <m.g.scott@bolton.ac.uk> (2005) 'Plans for OFSTED inspection.' 5 May. Email forwarded to David Rudd <dhr1@bolton.ac.uk>

#### c) Format for attachments to emails

If the attachments comprise documents that are available elsewhere, in other formats, you can cite them in that format, ignoring the fact that they've been forwarded to you. For instance, if someone finds an online, pdf article, saves it, then sends it to you as an attachment, you can simply refer to this article from its online source, giving the url (that is, if you know it). However, if something is in a format that could have been altered since downloading (e.g. a Word file), you might be advised to treat it as you find it; i.e. as an attachment.

Author (year) *Title*. Place of publication, publisher [as appropriate]. Email attachment from Name <sender's email> [date of receipt]

e.g. with standard bibliographical information

Sheffield Hallam University (1996) *Research Degrees Procedures and Guidance Notes* Sheffield: Research Office, Sheffield Hallam University. Email attachment from Martin Jordan <m.jordan@shu.ac.uk> [3 February 1997]

e.g. with little bibliographical information

Canadine, E.R. (1997) 'Notes on Referencing Practices.' Email attachment from John King <jmk@bolton.ac.uk> [3 March 1998]

#### d) Format for Discussion List emails

Name (year) 'Subject heading' [or contrived heading]. Date. Discussion List. Discussion list/email address [date of access]

Vandergrift, Kay E. (1998) 'Visual Interpretive Analysis'. 2 August. *Child-Lit: theory and crit.* CHILD\_LIT@smithers.rutgers.edu [24 August 1998]

### e) Format for Newsgroups via email

Put the name of the most recent contributor at the head of the reference.

Name of sender <email address> (year). 'Subject heading' [or contrived heading]. Date. Newsgroup address [date of access]

Kocmoud, David J. <david-kocmoud@bigfoot.com> (1998) 'How to do identities in 3.01b?' 15 August. comp.mail.pegasus-mail.misc [14 September 1998]

## **3) CD-ROMs**

### a) Reference to a whole CD-ROM

Name [if applicable; else title] (year) Title [unless given earlier]. CD-ROM. Publication place: publisher.

*Guardian, on CD-ROM, The* (1992). CD-ROM. Cambridge: Chadwyck-Healey.

### b) Reference to an article on the CD-ROM

Name (year) 'Title of article.' *Details of location if not clear from CD-ROM itself*, including page(s), if given. CD-ROM. *Title of CD-ROM*. Publication place: publisher

McDowell, Colin (1992) 'Silky touch with fabrics.' *The Guardian* 15 December, p. 11. CD-ROM. *The Guardian on CD-ROM, 1992*. Cambridge: Chadwyck-Healey

## **QUOTATIONS**

Quotations may be direct, using the wording of the original, or indirect, paraphrasing it (i.e. using the ideas, not the words). Whichever is the case, you should always declare an idea taken from another source to avoid accusations of plagiarism. As a general guideline, quote others sparingly.<sup>10</sup> It is your work, after all.

Short (prose) quotations, less than about three typed lines long (i.e. not more than one sentence), can be incorporated into the body of your text, but, unless introduced by a colon, 'such an insertion must fit grammatically' (Rudd, 1999, p. 1).<sup>11</sup> Longer quotations should be set apart, indented in distinct paragraphs.<sup>12</sup> Line spacing is usually single-spaced for quotations. (For reasons of space I have preferred to use a smaller size of font here – but this is not essential.)

Poetry is an exception to this ruling. All quotations of poetry, longer than a single line, should be set apart. They should follow the original typography exactly, however unorthodox it might seem:

dim  
i  
nu  
tiv  
e this park is e  
mpty (cumings, 1968, p. 696)

Prose quotations are normally indented from the margin. Poetry, however, may look better 'centred', as above.<sup>13</sup>

When quotations are set apart they do not require quotation marks – unless you are quoting a character's direct speech, or the original has a piece that is highlighted in some way:

'Sometimes,' she writes, 'a character makes a joke, a really funny one that makes me laugh as I type it on my paper, and I think: "Well, I couldn't have thought of that myself in a hundred years!" ' (McKellar, 1957, p.137)

A common problem is knowing how to quote a passage that you have only encountered in a secondary source. It is not good practice to pretend you have read the original (although this happens) as it results in quotations being recycled like 'Chinese Whispers', ending up with little resemblance to the original texts. Treat secondary source quotation like the following:

he knows much and a great deal too much of what is called life ... . He has consequently much to unlearn - he has to be turned again into a child. (M.D.Hill, 1855 , quoted in Hendrick, 1991, p. 43)<sup>14</sup>

Where quotations are part of your main text, use either single or double quotation marks to enclose them (but be consistent). Foreign words and phrases, like 'inter alia' and 'homo sapiens' may also be highlighted in this way, although *italics* are preferable, showing which terms are, *pro tempore*, not commonly accepted in English usage.<sup>15</sup> You can also use quotation marks where you wish to draw attention to a particular word or phrase (often known as putting it in 'scare quotes'); it may be a word that is problematic in context (e.g. 'man' seldom has multiple births), or something that is not standard English (e.g. 'head-banger').

Sections of whole works (e.g. chapters of books, single poems/paintings/photos in a collection, articles in journals, single webpages, handouts) should also be placed in single inverted commas, whereas complete works should be either underlined or appear in italic font. Thus 'Ariel' is a poem in the collection *Ariel* by Sylvia Plath (1965); 'The Belfast riots of 1935' is an article in the journal *Social History* (Hepburn, 1991). If, however, you were to discuss a work in its own right (e.g. a painting or photo in a gallery, or reproduced in a critical work; a short story subsequently published as a separate work), then you would treat this as a whole work, and put the title in italics.

Most of the above quotations have been introduced with a colon. However, it is sometimes better to have them flowing on from your own words, even if as writers we do

skim off the cream of other men's wits, pick the choice flowers of their tilled gardens to set out our own sterile plots ... lard their lean books with the fat of others' works. (Burton, 1932, p. 23)

Note that the above quotation has been abridged. This is quite legitimate (and often desirable) as long as you show where an omission occurs. The three dots (known as an 'ellipsis') indicate this. It is not necessary to start quotations with three dots, because there is no ellipsis here – your quotation simply starts with whatever is the first word of the extract. However, it might occasionally be useful to add an ellipsis at the end, if the sentence clearly runs on (see examples p. 4).

You will find square brackets useful when you wish to make an aside, or clear up any confusion in a quotation.<sup>16</sup> Here are four common uses: first, to clarify ambiguous pronouns (e.g. 'He [Einstein] said that'); secondly, in translated work, to draw attention to an original term ('when Freud speaks of mind [*Geist*]'); third, in quotations, to show that you've changed an upper-case letter to a lower-case one – and vice-versa – (e.g. using the sentence quoted on p. 13: 'As Hill tells us, "[h]e has consequently much to unlearn"); lastly, to inform your reader that you have correctly reproduced a quotation, however wrong it may appear (e.g. misspelled, ungrammatical, or wrong-headed): 'Since we've had kids, I think Sundays are the busiest days that there is [sic]' (Green et al., 1990, p.5).<sup>17</sup> The Latin word *sic* (literally 'thus') is used specifically for this purpose.

## **PRESENTATION**

Though good presentation will not compensate for poor content, it will make markers look more favourably on your work. In this section we shall look at the layout of your assignment.

On the front page give the following information: your name, year/semester, assignment title, the tutor's name, the module/course, and the date.<sup>18</sup> For the main body of your work, use at least 1½ spacing,<sup>19</sup> and write on one side of the paper only. Make sure you number each page.

Leave a margin of at least one inch (25mm) on the left, and not less than ¾ inch (20mm) elsewhere (the default settings on LS and D machines are fine). If you put your work in a binder, ensure that this does not obscure the text. However, you should be aware that binders are often a 'bind' for tutors; they do not necessarily gain you extra marks for presentation!

There are two standard ways of laying out paragraphs. The traditional way is to indent the first line (as in this paragraph), without leaving a clear line between paragraphs. The alternative is the increasingly popular 'blocked' style, which separates paragraphs by a clear line, with no indentation. This is the style I have used elsewhere in the booklet. Whichever you choose, be consistent.

If you include a table, map, or other illustration, this should be clearly labelled and referred to in your main text (see illustration); if there is more than one illustration, each should be numbered. Where this sort of information is more extensive (batches of tables, statistics, computer programs, questionnaires, etc.), it may be wise to relegate the material to an appendix. This should be placed immediately after your main text. I have included an appendix listing some common abbreviations and Latin phrases.<sup>20</sup>



**An Illustration**

Conventions on capitalisation are fairly widespread, but those relating to numbers are less well known. It is customary to write numbers between one and ninety-nine in full, apart from ages ('12-years-old', but 'twelfth year'), measurements, and calculations, which are written as numerals. Numbers of 100 and over are also written numerically, as are dates (e.g. 16 June 1904, 1939-1945, c.1900). Note that if you refer to a period (e.g. the 1840s), no apostrophe is necessary.

More general historical periods are usually written out in full (e.g. the Hundred Years war, the 'thirties).

Punctuation will not be discussed here in detail. There is a separate booklet on this (Rudd, 2004a; 2004b). However, conventions on the use of the full-stop in abbreviations are worth noting: if an abbreviation ends with the final letter of the complete word, no stop is required; in other cases, add a stop; thus *Dr, Mr, idem, eds*, but *p., ibid., ed., etc.* .

Lastly, there is a far greater awareness nowadays of *sexism* in writing. Avoid constructions that make 'he' central. Using the plural rather than the singular can often avert this (e.g. 'they' rather than 'he/she'); also watch out for male-oriented terms (e.g. 'manned' and 'mankind'; prefer 'staffed' and 'humankind').<sup>21</sup>

## **CONCLUSION**

The above information on references, bibliographies, quotations, and general layout should be self-explanatory. You are advised to follow up the notes for additional information on particular points, but it is hoped that much of what has been said has also been demonstrated in the course of the booklet. However, the following endnote draws attention to other forms of reference that might prove useful.<sup>22</sup> For further guidance, do not hesitate to ask.<sup>23</sup>

## APPENDIX – Glossary of Terms and Abbreviations

<b>c. or ca</b>	<i>circa</i> - 'around', 'about' - use with dates, periods.
<b>cf.</b>	<i>confer</i> - 'compare with' (see notes 6 and 15).
<b>e.g.</b>	<i>exempli gratia</i> - 'for example'.
<b>et al.</b>	<i>et alii</i> - 'and others'; use where more than two authors or editors.
<b>ibid.</b>	<i>ibidem</i> - 'in the same place'; used where a reference is to the same work as the immediately preceding reference.
<b>i.e.</b>	<i>id est</i> - 'that is'. Do not confuse with <b>e.g.</b> , above.
<b>loc. cit.</b>	<i>loco citato</i> - 'in the place cited'; used where reference is to the same page of a work cited in an earlier reference, but not the immediately preceding one (for which use <i>ibid.</i> ). Hence, you should normally give brief details of the earlier reference; e.g. surname <i>loc. cit.</i> .
<b>n.d.</b>	'no date' - use where publication is undated.
<b>op. cit.</b>	<i>opere citato</i> - 'in the work cited'; used, as with <i>ibid</i> , where reference is to the same work as cited earlier, but not the same page. Hence, brief details of the earlier reference are usually given (e.g. surname), plus the page number.
<b>p.</b>	'page'; plural is <b>pp.</b>
<b>passim</b>	'scattered' - use where the material you are citing is not to be found on one particular page, but across various pages.
<b>pdf</b>	Portable Document Format – a format that allows documents to be sent electronically in their original page layout.
<b>sic</b>	'thus' - use where you wish to query the spelling or usage found in an original work.
<b>unpaged</b>	use where the work has no page numbers – very common with e-sources. If a document is in sections, or numbered paragraphs, detail these instead.
<b>url</b>	Uniform Resource Locator: the name for the address of webpages, usually starting 'http'.

## NOTES

- <sup>1</sup> Note that it is customary, the first time you refer to an author in your main text, to use not just their surname, but first names/initials too.
- <sup>2</sup> Whichever method you use, be consistent. Note that the numbers must run in sequence; also, you cannot repeat a particular number; e.g. you could not have the sequence 1, 2, 3, 4, 5, 2, where the second number '2' refers back to the earlier reference; instead you would need to have a number '6' to perform this function.
- <sup>3</sup> The full references to the works mentioned by Name and Date in the main text are given in the Bibliography. However, the general format is as follows:

### *Books*

Name, Forename(s)/ Initials (Year of publication) *Title in Italics*. Place of publication: Publisher – e.g. McKellar (1957).

*Chapter of edited book* (i.e. any book that has different authors for individual chapters)

Name of chapter author, Initials (Year of publication) 'Chapter title in inverted commas' in Initials and Names of editors (ed/s) *Title of Book in Italics*. Place of publication: Publisher, pp. [i.e. page numbers of this chapter; e.g. pp. 105-121] – e.g. Hendrick (1990)

### *Journals, Periodicals*

Name, Initials (Year of publication) 'Article title in inverted commas' *Journal Title in Italics*, Vol. number, no. of part, pp. [i.e. pages – e.g. pp. 23-34]; e.g. Hepburn (1991).

*Newspapers and Magazines* (any publication which appears more frequently than once a month – i.e. daily or weekly publications – use date rather than vol/part information)

Name, Initials (Year of publication) 'Article title in inverted commas' *Newspaper Title in Italics* Date [i.e. day and month], pp. [i.e. pages – e.g. pp. 23-34]; e.g. Anon (1980).

Further, less straightforward examples occur in the text, and the format can be followed up in the Bibliography. See note 22 for citing other materials.

In the Bibliography, note that the surname comes first, so that the alphabetical ordering is clear. You can always put items into the bibliography in any order, then ask Microsoft Word to sort them for you (**Table – Sort**). Where a Bibliographical entry opens with a title of which the first word is an article (A, An, or The), begin the entry with the second title word, moving the article to the end – as in *Letter, The*).

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- <sup>4</sup> Though this booklet is guided by these standards, it does not follow them to the letter. In certain cases we follow practices more prevalent in academic books and journals. These are itemised in context.
  - <sup>5</sup> When citing a number of references you should order them in some way; either by date, as here, or alphabetically – i.e. APA (2001), Li and Crane (1993), MLA (2003).
  - <sup>6</sup> Whether you use initials or full names does not matter, but be consistent. Here we've followed the practice of reproducing names as they are found in the original. It is also customary to give the fuller form of the name when you first refer to an author in your main text, but not thereafter (nor when you simply cite the name in brackets). For reasons of space, I have not respected this convention. Always use the form of the name given on the source document; with books, author and title information should be taken from the title page, not the book cover (they sometimes differ). Change nothing except the font and layout (e.g. you can change upper to lower-case). The initial letters of all significant words in the main title have been capitalised, which is common practice in academic work. Journal titles are similarly treated, though an article within a book or journal has lower-case letters (*cf.* Hammond, 1987; Hepburn, 1991). Take details of date of publication from the reverse of the title page. Ignore all 'reprint' and 'new impression' dates. Only edition dates should be noted (usually those with the © symbol). Finally, don't forget to make a note of the (first) place of publication.
  - <sup>7</sup> Note that it is occasionally wise to reduce the font size of a url, to have it fit on one line without leaving any ambiguous spaces. However, don't make it unreadably small. It does not matter whether the url is underlined or not – some systems do this automatically (if this gets annoying, you can always turn off this feature: **Tools – Autocorrect Options – select Autoformat as you type** tab – deselect **Internet and network paths with hyperlinks** checkbox).
  - <sup>8</sup> Once again, the date of access is important, as this site is no longer available at this url.
  - <sup>9</sup> An exception might be in a dissertation, where you can sometimes find it useful to divide material by form, or into primary and secondary sources.
  - <sup>10</sup> If you are analysing a particular text (e.g. a poem, story, play, novel, painting, film, theoretical work) or group of texts, you will probably want to quote more extensively. In this case it is quite legitimate to give a more abridged citation in your main text. Establish this with a Note from your first citation, stating that hereafter you will use a particular abbreviation. This should either be the initials of the significant title words (but beware embarrassing acronyms, e.g. Istvan Meszaros's *Philosophy, Ideology and Social Science*. Hassocks: Wheatsheaf, 1985!) or the first significant word

of the title (e.g. *Tess*). You should add this in brackets after each quotation, with the appropriate page number (see note 4).

- 11 In other words, it would not work if the sentence read as follows: 'A quotation ... can be incorporated into the body of your text, but it must be fitted so that "such an insertion must fit grammatically".'
- 12 In this publication I have indented only from the left (not from each side – a double indent), simply because this is the easiest operation to perform in Microsoft Word (shortcut: ctrl + M).
- 13 In this publication I have indented only from the left (not from each side – a double indent), simply because this is the easiest operation to perform in Microsoft Word (shortcut: ctrl + m) . Centring quotations is also straightforward [ctrl + e].
- 14 Note that the bibliography gives Hendrick (1990) as reference, not Hill. For the interested reader, the latter can easily be traced, but you are not taking any responsibility for the correctness of what Hendrick has done.
- 15 *The Concise Oxford Dictionary*, 8<sup>th</sup> ed. (1990) usefully lists these phrases in the main alphabetical sequence, italicising those that are still considered 'foreign'; thus status quo is acceptable as normal English, *sub judice* is not; cf. Fowler (1965).
- 16 I have used the term 'brackets' loosely in this handout. Technically only square brackets - [ ] - are brackets proper. Round brackets - ( ) - are 'parentheses'. But let's not be pedantic!
- 17 Where there are more than two authors, it is standard practice to give the first, plus 'et al.' (see Appendix). However, in your bibliography, give each writer a 'name-check'.
- 18 You may be required to submit your work anonymously, in which case your name should not appear.
- 19 For such an extensive, duplicated booklet, I have economised by using single spacing and both sides of the paper.
- 20 Another advantage of the Harvard system is that you can dispense with many of the Latin phrases traditionally used; e.g. *op. cit.*, *loc. cit.*, and *ibid.* As these are still used elsewhere, however, some are listed in an Appendix.
- 21 For guidance on non-sexist writing, see Miller and Swift (1995).
- 22 The following are listed to cover what might be more problematic items to reference. They would not usually be included in a single Note like this – although it is quite acceptable to discuss several different bibliographical

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items under one endnote, provided that they are on the same topic. Please refer to the bibliography for the complete layout.

Written material

*Anonymous works* – Anon (1980).

*Newspapers (and other daily/weekly publications)*. In general, use the date rather than volume or part numbers – Anon (1980); Honda Civic (2007).

*Individual chapters of books in an anthology* – Hammond (1987).

*Individual conference papers – in book format* (if in a journal, follow normal journal referencing layout) – Harvey (1995).

*Individual conference papers – in electronic format*. See example (p. 9) of Evan and Kersh (2004).

*Handouts* – Note that the title of the handout is in inverted commas, whereas the module/ course to which it relates (the whole work) is in italics (Beard, 2006), *except* where a handout has no module/ course affiliation (e.g. Rudd, 1999).

*Lectures/ Lecture notes*. Use the same format as for handouts, giving the title of the lecture if known, otherwise put your own version in square brackets (e.g. [Lecture on Writing Essays] ). If you know the specific date of the lecture, add this (Bullman, 2004).

Don't overdo references to lectures, though. It is often your lecturer who marks your work, and is looking for something more than their own lecture notes back! Also be careful to distinguish between material generated by university staff (e.g. tutors' own handouts) from material photocopied for the class (e.g. journal articles, chapters from books). The latter should not be referred to as 'handouts'; rather, these items should have their own bibliographical details, either printed/ written on them, or relayed orally by the tutor; if not – ask! (Hammond (1987) and Hepburn (1991) could be examples of this type of material).

*Virtual Learning Environment (VLE - i.e. WebCT) material*. This follows a similar format to lecture and handout material, with certain modifications. Thus, if you are referring to a whole course, give the title in italics (Birkett, 2006); if you are referring to an aspect of the course – a particular lesson, tutor notes, chatroom, or whatever – given the title of this in inverted commas, then the module/ course title in italics (Rodriguez-Yborra, 2006). Where there is no personal name, give the name of the Dept/ School responsible.

*Sacred works, such as The Bible, Koran*. Traditionally the titles of these works are not italicised, nor are individual parts/ books put in inverted

commas. (However, if you are using a particular version, such as *The New English Bible*, the title would be italicised). Unlike other works, no page reference is given; rather, chapter and verse are added in brackets, thus (Genesis, 3: 5) .

*Standard Dictionaries* – such as the well-known works by publishers like Oxford, Collins, Longman, etc (e.g. *Oxford English Dictionary*). Page numbers are not required – neither are full bibliographical details listed in the Bibliography. Instead, give the following information in the main text – *title*, ed. (year) – following your definition of a particular word (see note 15).

#### Audio-visual items

*Film*: – itself (*Letter, The* 1940); on video – (*Macbeth*, 1986); on DVD – (*Shrek*, 2001).

*Video/DVD* (other than of films or TV programmes) – Serle (1985); Leeds Animation Workshop (2005).

*Computer software* – *Microsoft Word XP* (2002).

*Painting/ Photograph/ Other artwork in exhibition* (*gallery, park, public space, etc*). As with webpages, it is a good idea to add the date the item was viewed, as many items are exhibited only temporarily (e.g. Hepworth, n.d.).

*Painting/ Photograph/ Other artwork/ Illustration in book* – Vermeer (1956); Evans (1997). Note that such an item in a journal would be referenced similarly, following the guidelines elsewhere.

*Painting/ Photograph/ Other artwork/ Illustration on Internet* – Zumberto (n.d.)

*TV: programme* – *Yes, Prime Minister* (1986); *advert* – Toilet Duck (2006); *interview* - *Newsnight* (2007a); *news item* - *Newsnight* (2007b).

*Radio programme* – as for TV, replacing 'TV' with 'Radio': Soans (2007).

*Podcasts/ Downloads* – treat similarly to other web sites:

BBC Asian Network (2007) *Love Bollywood*. 4 August.

<http://downloads.bbc.co.uk/podcasts/asiannetwork/lovebolly/rss.xml> [7 August 2007]

*Artefact/ Realia* (e.g. a piece of packaging, design, product) – Marmite jar (c2000).

<sup>23</sup> Any feedback or queries can perhaps most easily be conducted by email, to: [d.rudd@bolton.ac.uk](mailto:d.rudd@bolton.ac.uk)

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