

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

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## **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. literature, 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.<sup>1</sup>

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 on the Learning Support and Development web pages.<sup>2</sup>

## **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 by Peter Singer<sup>3</sup>:

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.<sup>4</sup>

Clearly, there is no way that the first extract 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 notes, 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).<sup>5</sup>

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

Of course, 'humanism ... has nothing to do with humanitarianism, the tendency to act humanely'.<sup>6</sup>

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 – popular sayings, commonly accepted knowledge – for fear of plagiarism (it doesn't work this way).<sup>7</sup>

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 makes the point that<sup>8</sup>'.

## REFERENCES, BIBLIOGRAPHIES AND NOTES – DEFINITIONS AND PRINCIPLES

The Numeric system is the traditional, scholarly way of referring to the work of others.<sup>9</sup> It uses superscript numbers, like this<sup>10</sup>, which run sequentially through your writing. They must not run out of sequence (i.e. **3** cannot precede **2**) nor must a number be repeated (i.e. 1, **2**, 3, 4, **2** – where the second **2** is another reference to an earlier work).<sup>11</sup> These numbers will tie in with the references themselves, which will appear either at the bottom of the relevant page (in *footnotes*<sup>\*</sup>), or at the end of your essay (*endnotes*).

The words *References* and *Bibliography* can cause confusion. With the Numeric system your essay will normally have both. *References* (sometimes called *Notes* - see below) are necessary to pinpoint your sources; thus, if you have quoted a passage, your reader should be able to turn to the 'References' and find the specific part cited.

Whereas *references* pinpoint particular items, *bibliographies* are comprehensive listings of works that you have consulted in the course of your assignment, whether or not you have specifically quoted the works. In order to avoid charges of plagiarism, *always* list *all* your sources.

A related term you need to know about is *Notes*, sometimes used instead of 'References'. Basically, if the material you include is purely

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<sup>\*</sup>This is an example of a footnote. Normally footnotes would also use numbers in sequence. However, as I am using endnotes in this handout, I have differentiated the footnote by using an asterisk. As footnotes are page specific, it is permissible to use asterisks throughout.

bibliographical (i.e. publication details only), use the term 'References'. However, if you add comments, the term 'Notes' is preferable – as adopted in this booklet.<sup>12</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 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 Numeric system, simply continuing your running endnote numbers. In the reference/note section you will give the details as detailed later (which you will list again, in full, in your Bibliography).

Try to find individual name(s) or, if not, the name of an associated body (a department, university, organisation, etc); where this is also lacking, resort to 'Anon'. Likewise, search for a date, with 'n.d.' (i.e. 'no date') as a last resort.

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>13</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. 'Differences between left and right hemisphere,' n.d.  
<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. 'Differences between left and right hemisphere,' n.d. <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. 'Differences between left and right hemisphere.' Developmental Studies Unit, Middle Tennessee State University, 2003.  
<http://www.mtsu.edu/~devstud/advisor/hemis.html> [8 Oct 04]<sup>14</sup>

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.

Finally, you will list this material again in your bibliography, where it will be part of the general alphabetical sequence. 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>15</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 –

<http://www2.dialogatsite.com/webcd/AtSiteExt.dll?Submit> – is irrelevant. It is the details of a particular item, or reference, that are really of interest.<sup>16</sup>

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

Name [or indicative name]. 'Item title [or indicative title]'. Body responsible [if there is one], date [or n.d.]. url. [date of access]

#### Reference to a whole site

RICS. Royal Institute of Chartered Surveyors. 2005.

<http://www.rics.org/default> [11 July 2005]

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

Litt, Toby. [Home page]. 2005. <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. 'Tech Support.' 2005.

<http://www.idsoftware.com/support/> [11 July 2005]

Litt, Toby. 'Deadkidsongs.' 2005.

<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. 'Ethology and the development of sex and gender identity in non-human primates.' *Acta Biotheoretica*. Vol. 26, no. 1, 1977, 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. '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, 2004. *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, which is available elsewhere).

Reference to an Abstract of a Journal article

Elton, Lewis. '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. 'Subject heading [or indicative heading if there is none],'  
date of posting. *Discussion List* [if given]. Discussion list address  
[date of access]

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

c) Format for Blog reference

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

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

d) Format for reference to an e-book

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

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

Bruce, Margaret and Cooper, Rachel. *Creative Product Design: a practical guide to requirements capture management*. Chichester: Wiley, 2000. 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> 'Subject heading' [or contrived heading]. Date of email. Email to recipient <recipient's email address>

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

Green, Keith <K.M.Green@shu.ac.uk> 'External for validation.' 8 June 2005. 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> 'Subject heading' [or contrived heading]. Date of email. Email forwarded to recipient <recipient's email address>

Scott, Mark <m.g.scott@bolton.ac.uk> 'Plans for OFSTED inspection.' 5 May 2005. 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. *Title*. Place of publication, publisher [as appropriate], date. Email attachment from Name <sender's email> [date of receipt]

e.g. with standard bibliographical information

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

e.g. with little bibliographical information

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

d) Format for Discussion List emails

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

Vandergrift, Kay E. 'Visual Interpretive Analysis'. 2 August 1998. *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> 'Subject heading' [or contrived heading]. Date. Newsgroup address [date of access]

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

**3) CD-ROMs**

a) Reference to a whole CD-ROM

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

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

b) Reference to an article on the CD-ROM

Name. '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, date

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

**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>17</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.'<sup>18</sup> Longer quotations should be set apart, indented in distinct paragraphs. 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  
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e this park is e  
mpty<sup>19</sup>

Prose quotations are normally indented from the margin. Poetry, however, may look better 'centred', as above.<sup>20</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!"'<sup>21</sup>

A briefer excerpt from the above book could be placed in my main text – for example, when quoting about how her inspiration derives from a 'private cinema screen'<sup>22</sup>.

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)<sup>23</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>24</sup> You can also use quotation marks where you wish to draw attention to a word (known as putting it in ‘scare quotes’); it may be a word that is problematic in the context (e.g. ‘man’ seldom has multiple births), or a word or phrase 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,<sup>25</sup> ‘The Belfast riots of 1935’ is an article in the journal *Social History*.<sup>26</sup> If, however, you were to discuss a work in its own right (e.g. a painting 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.<sup>27</sup>

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 them at the end, if the sentence clearly runs on (see examples p. 4).

You will occasionally find square brackets useful when you wish to make an aside, or to clear up any confusion in a quotation.<sup>28</sup> Here are four common uses: first, to clarify ambiguous pronouns (e.g. ‘He [Marx] 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 might appear (i.e. misspelt, ungrammatical, or wrong-headed): 'Since we've had kids, I think Sundays are the busiest days that there is [sic].'<sup>29</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 of your work give the following information: your name, year/semester, assignment title, the tutor's name, the module/course, and the date.<sup>30</sup> For the main body of your work, use at least 1½ spacing,<sup>31</sup> and print 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 handout. Whichever you choose, be consistent.



**An Illustration**

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.

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 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.<sup>32</sup> However, conventions on the use of the full-stop with 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. Try to 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' or 'mankind'; prefer 'staffed' and 'humankind').<sup>33</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>34</sup> For further guidance, do not hesitate to ask.<sup>35</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

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- 1 David Rudd. *Cite Me, I'm Yours - Harvard Version: References, Bibliographies, Notes, Quotations etc.* Bolton: Learning Support and Development, University of Bolton, 2007.  
<http://www.lss.bolton.ac.uk/lss/pubs/csu/index.htm> [1 Sept 07].  
 David Rudd. *Cite Me, I'm Yours - Numeric Version: References, Bibliographies, Notes, Quotations etc.* Bolton: Learning Support and Development, University of Bolton, 2007.  
<http://www.lss.bolton.ac.uk/lss/pubs/csu/index.htm> [1 Sept 07]
  - 2 BISSTO = Bolton Interactive Study Skills Tutorial. See L S and D. *BISSTO (Bolton Interactive Study Skills Tutorial Online)*. Bolton: L S and D, University of Bolton, 2005.  
<http://www.bolton.ac.uk/learning/bissto/index.htm> [1 Sept 07]
  - 3 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.
  - 4 Peter Singer. *Animal Liberation*. 2nd ed. London: Harper-Collins, 1990 , p. 198.

Note that we have followed the practice of reproducing names as they are found in the original (i.e. *Peter*, not *P. Singer*). Always take your information on authors and book titles 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). 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).

Note that names in the Notes/ references are given in the normal order (i.e. *first* then *last* name). In the Bibliography, however, the order is inverted, so that the alphabetical ordering is clear (i.e. *last* name comes first). 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*).

After your first, full reference, it is quite in order to abbreviate future ones, as long as there is no ambiguity. Latin terms were traditionally used for this (*ibid.*, *op. cit.* etc – see appendix), and they have been demonstrated in context in this booklet. But an alternative practice is as follows: after the first, full reference, give just author surname and page number for subsequent ones – e.g. Plath, p. 28. If there is more than one text by the same author, distinguish by adding the first word of the title – e.g. Plath, *Johnny*, p. 23 – but make sure you have given the complete reference at some earlier point (see also note 17).

- 5 *Ibid.*

6 *Ibid.*

7 Rudd. *Cite Me ... Harvard., op. cit.*, p. 4, quotes a humorous example of this from a Harvard referenced essay, which makes the point clearly:

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.)... .

Note: normally the surname alone, plus *op. cit.* would be sufficient, but as there are a number of Rudd's publications referenced, more is needed to differentiate them (see note 4).

8. A.C. Hepburn. 'The Belfast riots of 1935.' *Social History*, Vol. 15, no. 1, 1991, pp. 75-96.

Note that each significant word of book titles is capitalised. This is contrary to British Standard practice, but widespread elsewhere. Journal and newspaper titles are also capitalised in this way, but the individual articles within them are not: only the first word of these has a capital letter - except for proper names, as in the above example.

9. This booklet draws on a number of guidelines both for standard referencing and for electronic material, as follows: British Standards Institution. *Recommendations for Citing Publications by Bibliographical References* (BS 5605). 2<sup>nd</sup> ed. London: BSI, 1990; British Standards Institution. *Recommendations for References to Published Materials* (BS 1629). London: BSI, 1989; Xia Li and Nancy B. Crane. *Electronic Style: A Guide to Citing Electronic Information*. Westport and London: Meckler, 1993; MLA. 'How do I document sources from the Web in my works-cited list?' New York: MLAA, 2003.  
[http://www.mla.org/publications/style/style\\_faq/style\\_faq4](http://www.mla.org/publications/style/style_faq/style_faq4) [11 July 2005

10. To insert an endnote, go to the pull-down menu **Insert** – then, in the latest version of Word, **Reference – Footnote**, and select **Endnote**.

11. If you are using Microsoft Word, you won't be permitted to do this.

12. Beware of too many asides in your work, however. They can detract from the point in hand. This booklet is exceptional in this regard! To cut down on superscript numbers, it is often neater if you can combine references under one number, given at the end of the pertinent paragraph. However, if there is likely to be any ambiguity, number references separately.

13. 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**

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**Options** – select **Autoformat as you type** tab – deselect **Internet and network paths with hyperlinks** checkbox).

14. Once again, the date of access is important, as this site is no longer available at this url.
15. 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.
16. For instance, the following item: Elizabeth Fender, et al. 'Students' undergraduate expectations and post-graduation experiences of the value of a degree.' *Journal of Geography in Higher Education*, Vol.28, no. 3, 2004, pp. 381-96.
17. 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 your first note, or reference, which should give publication details in full. State 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).
18. David Rudd. *Writing English Essays*. Handout. Bolton: Department of Humanities, Bolton Institute, 1999, p. 1. Note that this embedded quotation would not work 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".'
19. e.e. Cummings 'dim', in e.e. Cummings *Collected Poems, Vol. 2: 1936-1962*. London: MacGibbon & Kee, 1968, p. 696. This is an untitled poem, so the first line has been used instead (n.b. cummings is also one of the few writers – like bell hooks – whose name is always in lower case, *contra* the general principle expressed in note 4).
20. 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] .
21. Enid Blyton, quoted by Peter McKellar. *Imagination and Thinking: A Psychological Analysis*. London: Cohen & West, 1957, p. 137.
22. *Ibid.*, p. 138.
23. Quoted in Harry Hendrick 'Constructions and reconstructions of British childhood', in Allison Prout and Alan James (eds). *Constructing and*

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*Reconstructing Childhood: Contemporary Issues in the Sociological Study of Childhood*. London: Falmer Press, 1990, p. 43. The bibliography gives the reference to Hendrick, not Hill. For the interested reader, the latter can easily be traced.

24. *The Concise Oxford Dictionary*, 8th ed., 1990, usefully lists these phrases in its main alphabetical sequence, italicising those that are still considered 'foreign'; thus status quo is acceptable as normal English, *sub judice* is not; cf. H.C. Fowler. *A Dictionary of Modern English Usage*. 2nd ed. Oxford: Clarendon Press, 1965. (If you follow up this reference in the bibliography you will see that I have abridged it slightly. Where the reference is extensive, this is permissible.)
25. *Loc. cit.* There is no need to put 'Plath, *loc. cit.*' (as you normally would) because her name and the relevant poem are mentioned in the main text at this point. Moreover, though there are two Plath references above, the information in the main text clarifies which is being referred to.
26. Hepburn, *loc. cit.*
27. Richard Burton. *The Anatomy of Melancholy, Vol. 1* [1621]. London: Dent, 1932, p. 23. Where you are using a much more recent text than the original, it is a good idea to give the original publication date, as here.
28. 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!
29. Eileen Green, et al. *Women's Leisure, What Leisure?* Basingstoke: Macmillan, 1990, p. 5. If there are more than two authors it is standard practice to omit all but the first in your reference; however, in the bibliography, give each a 'name-check'.
30. You may be required to submit your work anonymously, in which case your name should not appear.
31. For such an extensive, duplicated handout, I have economised by using single-spacing and both sides of the paper.
32. David Rudd. *Writing: The Basics*. Bolton: Learning Support and Development, University of Bolton, 2004, also available online at: <http://www.lss.bolton.ac.uk/lss/pubs/csu/index.htm>
33. For guidance on non-sexist writing, see Casey Miller and Kate Swift. *Handbook of Non-Sexist Writing for Writers, Editors and Speakers*. 3<sup>rd</sup> ed. London: Women's Press, 1995.
34. 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 items under one endnote, provided that they are on the same topic.

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Please refer to the Bibliography for full layout of such items, and use the example as a template. Some of these entries have been abridged for reasons of space.

Verbal material

*Anonymous works*

Anon. 'Portrait of an anti-heroine.' 5 December 1980, p. 23

*Newspapers (and other daily/weekly publications).* Use the date rather than volume or part numbers, as in the example above. The following example, from a weekly magazine, also shows you how to cite an advert:

Honda Civic. [Advert]. *You*, 15 July, 2007, p. 24

*Individual chapters of books in an anthology*

Hammond, Valerie 'What is self-development?' ...

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

Harold Harvey 'Innovations in weave' ...

*Individual conference papers – in electronic format.*

Karen Evan and Natasha Kersh 'Tacit skills and work re-entry...'

*Handouts* – The title of the handout goes in inverted commas and the module/ course to which it belongs goes in italics (i.e. the whole work):

Pete Beard. 'Graphic narratives.' Handout. *Graphics in Context*. ...

If a handout has no module/ course affiliation, it stands as a complete work in its own right, and will go in italics:

David Rudd. *Writing English Essays*. Handout. ...

*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:

Peter Bullman. 'Composite beam construction.' Lecture. *Construction II* ...

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 by the tutor in class – otherwise, ask. The items by Hammond and by Hendrick (notes 8 and 23) could be examples of the latter.

*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:

Paul Birkett. *Research Students*. webCT. ...

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. Where there is no personal name, give the name of the Dept/ School responsible.

Maria Rodriguez-Yborra. 'Planning Sessions/Lessons.' webCT. *Planning, Implementation & Assessment*. ...

*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 24).

#### Audio-visual items

*Film* – itself:

*Letter, The*. Directed by Robert Lord. Film. ...

– on video:

*Macbeth* (1986) Directed by Roman Polanski. Video. ...

–on DVD:

*Shrek*. Directed by Andrew Anderson. DVD. ...

*Video/ DVD* (other than films or TV programmes) –

Chris Serle. *The Business Microcomputer*. Video. ...

Leeds Animation Workshop. *Not Too Young to Grieve*. DVD. ...

*Computer software*

*Microsoft Word XP*. Computer Software. ...

*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:

Barbara Hepworth. *Hillside*. Sculpture. Yorkshire Sculpture Park, n.d. [June 2006]

*Painting/ Photograph/ Other artwork/ Illustration in book*. Note that such an item in a journal would be referenced similarly, following the guidelines given elsewhere:

Jan Vermeer. 'The Lace Maker.' [c.1665-1670]. Painting. ...

Frederick Evans. 'Sea of steps' [1903]. Photo. In Michael Langford *Story of Photography*. 2<sup>nd</sup> ed. Oxford: Focal Press, 1997, p. 116

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*Painting/ Photograph/ Other artwork/ Illustration on Internet:*  
Zumberto. 'Paint work 20.' Stock.xchngvi. Photo. ...

*TV:*

- *individual programme: Yes, Prime Minister.* 'The Ministerial Broadcast.'  
TV. BBC2, 16 January, 1986
- *advert: Toilet Duck.* [Advert]. TV. ITV. 26 August, 2006
- *interview: Newsnight.* [Interview with George Brown]. TV. BBC2, 22 June, 2007
- *news item: Newsnight.* [Murdoch's empire]. TV. BBC2, 1 August, 2007

*Radio programme – as for TV, replacing 'TV' with 'Radio':*

Soans, Robin. *Life after Scandal.* Radio. BBC Radio 4. 3 August, 2007

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

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

<http://downloads.bbc.co.uk/podcasts/asiannetwork/lovebolly/rss.xml> [7 August 07]

*Artefact/ Realia (e.g. a piece of packaging, design, product):*

Marmite jar. [Artefact]. Port Sunlight: Unilever, c2000

- 35 Any feedback or queries can most easily be conducted by email, to:  
d.rudd@bolton.ac.uk

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