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UNIVERSITY OF WALES
Trinity Saint David

School of Cultural Studies

Chinese Studies, Philosophy and English

Referencing Guide

2015 - 2016

Referencing provides the evidence that you have undertaken your own research enabling you to find the information necessary for in-depth learning. It allows you to gain a broad perspective on different issues and to consider different aspects and points of view in the subjects you study. **This cannot be achieved by simply using class notes and hand out information to complete your assignments.**

The process of referencing involves you maintaining a detailed account of every piece of information you use. It is very frustrating to find a useful article or document and then be unable to locate it again if needed because you have not kept an accurate record of its source.

In the School of Cultural Studies, which includes Chinese Studies, Creative Writing, English and Philosophy, students are expected to follow one of the recognized sets of conventions for presenting footnotes and references. Footnotes and references indicate to the reader or examiner the source of a quotation or of an argument or of an idea or series of ideas which you have used in your essay. The ability to deploy footnotes and references is a professional skill of the discipline. It is a skill which fosters accuracy of scholarship, openness of debate and the fair acknowledgement of the intellectual property of others. Its use also testifies to a scholar's willingness to be tested by the very highest standards.

Failure to reference means your work could be considered to be plagiarised which is the equivalent of cheating and is a very serious offence which is not acceptable in the University.

There are various sets of conventions used in Britain, the US, Canada, and elsewhere. These have been established by publishers and academic associations such as the Modern Humanities Research Association. If, for example, an author were publishing a book with Cambridge University Press, the desk editor would send him or her a copy of a booklet setting out details of their house-style or conventions; these would be different from those for Oxford University Press, and American publishers have their own distinctive sets of conventions. Journals also have their conventions which are usually published and available to contributors. So, the first rule is that there is no one way of setting out footnotes and references; the second rule is that you need to use recognized conventions and to use them consistently. The **Modern Humanities Research Association** has published the ***MHRA Style Guide*** and this gives guidelines and conventions which are widely used in Britain. The most widely-used counterpart for this `style book' in the US and Canada is the *Modern Languages Association [MLA] Style Sheet*, but there are other widely-used conventions such as the Harvard System and the Chicago Style Sheet. What follows is based on the *MHRA Style Guide* (2008).

The School of Cultural Studies asks students to use the MHRA presentation format for their work, and we give instruction in the use of these conventions in the Part One (Level 4) 'Study Skills' module as well as in this summary Style Sheet. Do not be confused by the fact that material you have found in books or journals may use other presentation conventions;

as noted above, this is because MHRA is not the only set of conventions in use.
Quotation:

Where appropriate you will be expected to quote from **primary and secondary** material to support your own arguments.

Quotation marks should normally be reserved for indicating direct quotations, definitions of words, or for otherwise highlighting a word or phrase. Avoid the practice of using quotation marks as an oblique excuse for a loose, slang, or imprecise (and possibly inaccurate) word or phrase. In quoted passages follow the original for layout, spelling, capitalization, italics, and punctuation. **Quotations of no more than forty words** should be enclosed in single quotation marks and run on with the main text, e.g.

> Rousseau's famous claim, 'Man is born free, and everywhere is in chains', has attracted a great deal of comment.

For a quotation within a quotation, double quotation marks should be used:

Peterson asserts that 'when Rousseau claims that "Man is born free, and everywhere is in chains", he is not to be taken literally'.

If a short quotation is used at the end of a sentence, the final full point should be outside the closing quotation mark:

> In this section we turn to what Groarke calls 'the legal concept of a person'.

This rule applies even when a quotation ends with a full point in the original, and when a quotation forms a complete sentence in the original but, as quoted, is integrated within a sentence of introduction or comment without intervening punctuation:

> Groarke tells us that 'The legal concept of the person has deep historical roots'.

For quotations which are either interrogatory or exclamatory, punctuation marks should appear both before and after the closing quotation mark:

> Searle asks: 'How...can the property dualist avoid lapsing into substance dualism?'?

> Why does Shakespeare give Malcolm the banal question 'Oh, by whom?'?

The final full point should precede the closing quotation mark **only** when the quotation forms a complete sentence and is separated from the preceding passage by a punctuation mark.

When a short quotation is followed by a reference in parentheses, the final punctuation should follow the closing parenthesis:

> He adopts Kant's notion of the 'form of intuition' (p. 29).
> There is no reason to doubt the claim that this argument is indeed 'broadly compelling' (Book 6, Chapter 52).

If a verse quotation includes a line division, this should be marked with a spaced upright stroke (/).

> 'I had seen birth and death/ But had thought they were different', muses Eliot's
> Wise Man.

Long quotations should be broken off by an increased space from the preceding and following lines of typescript, and be **single spaced**. A long quotation should never be used in the middle of a sentence of the main text: it is unreasonable to expect the reader to carry the sense of a sentence across a quotation several lines in length. Long quotations **should not** be enclosed within quotation marks. A quotation occurring within such a long quotation should be in single quotation marks; if a further quotation occurs within that, double quotation marks should be used. Prose quotations, including the first line, should not be indented; verse and quotation from dramatic works should follow the lineation and indentation of the original. Long quotations should normally end with a full point; even though the original may use other punctuation, there is no need (except for a question mark or exclamation mark) to preserve this at the end of a quotation.

Avoid interpolations that introduce square brackets into the opening lines of long quotations, e.g.:

> This play [writes Dr Johnson, referring to *Cymbeline*] has many just sentiments, some natural dialogues, and some pleasing scenes, but they are obtained at the expense of much incongruity.

The need for any such formulation can be eliminated by some such rephrasing as the following:

> Referring to *Cymbeline*, Dr Johnson writes:
>
> > This play has many just sentiments, some natural dialogues, and some pleasing scenes.

References:

References are normally given in the form of `footnotes' or `endnotes'. Footnotes appear at the bottom or `foot' of the page, and `endnotes' appear at the end of an essay or chapter. Word-processing programmes are capable of setting out footnotes or endnotes automatically; you do not need to determine in advance how much space will be required for notes at the bottom of the page. A footnote (or endnote) is indicated in the main body of the text with a

superscript numeral, as in the following example:

Kant delivered his *Inaugural Dissertation* in 1770, upon being appointed to a chair in Königsberg.[1]

There are basically five types of publications you will be using as a student. The first is the **primary source** or **text.** This may be an author's edition or an edited edition. The first type is the text as it is presented by the author; the author may have had quite a bit of help from an editor in the publishing house, but no acknowledgement of this appears in the publication. The author takes sole responsibility for the work. In the case of an edited edition, a publisher has engaged someone to help in the presentation of a text: the editor may compile an anthology of material or may present a text which, for some reason, is not easily accessible. For primary sources, it is important to indicate to your reader or examiner which editions you are using. A full citation needs to be given at the first mention of a text, but afterwards, references can be incorporated into the text of the essay, set off in brackets.

(i) an author's edition:

David Hume, *An Enquiry concerning the Principles of Morals* (London: A. Millar, 1751).
V. S. Naipaul, *The Suffrage of Elvira* (Harmondsworth: Penguin Books, 1969).

The information required here is first, the author's name (as he or she is usually known), followed by a comma, followed by the title underlined or in italics, followed by publication details in brackets: the place of publication, then a colon, then the publisher, then the date of publication. If you need to include a page reference at the first mention of the primary source, substitute a comma for the final full stop and add the page reference:

David Hume, *An Enquiry concerning the Principles of Morals* (London: A. Millar, 1751), p.18.
V. S. Naipaul, *The Suffrage of Elvira* (Harmondsworth: Penguin Books, 1969). p.54.

A full citation should appear only once; later quotations from and references to the text can appear in the body of the essay set off in brackets; for example:

Hume claims that animals are capable of expressing kindness (p.18).

If you happen to be referring to more than one text by the same author, you can use an abbreviated reference: e.g. (*An Enquiry concerning the Principles of Morals*, p.18).

(ii) the edited edition

For texts which have been through the hands of an editor, the edited edition, it is important that the reader or examiner know which edition you are using;

editions vary greatly it terms of their accuracy and usefulness. Editions are set out as follows:

John Locke, *An Essay concerning Human Understanding*, ed. Pauline Phemister (Oxford: Oxford University Press, 2008).

William Shakespeare, *Coriolanus*, ed. by Philip Brockbank (London: Methuen, 1976).

The order of information is: the author's name, then a comma, followed by the title, then a comma, followed by the name of the editor; this is prefaced by the abbreviated phrase `ed. by' (`edited by'); then follows the publication data in brackets: the place of publication, colon, the publisher, comma, and the date of publication. This information should appear only with the first reference to the text; subsequent references can appear in the body of the essay set off in brackets.

In the case of a work which is available in many editions, it is often useful to give (for a play) the act and scene numbers or (for other types of works) book and chapter numbers; this type of reference may appear in square brackets:

There was a time, when all the body's members
Rebell'd against the belly; thus accus'd it:
(p.102 [I,1, 95-6])

Editions which are partial or complete collections of an author's works or are anthologies are cited with the title first:

The Shorter Leibniz Texts, ed. by Lloyd Strickland (London: Continuum, 2006).

The Complete Works of Aristotle. The Revised Oxford Translation, ed. by Jonathan Barnes , 2 vols. (Princeton: Princeton University Press, 1984).

Ante-Nicene Christian Library vol. XV: The Writings of Tertullian vol. II, ed. by Alexander Roberts and James Donaldson (Edinburgh: T & T Clark, 1870).

The Writings of Medieval Women: An Anthology, ed. by Michelle Thiébaux (New York: Garland, 1994).

Since the name of the author appears in the title, there is no need to place it before the title as well. The title is followed by a comma, then `ed. by' (`edited by') and then the name of the editor.

(iii) Books (secondary sources)

Another common type of work you will be using is the monograph or single-author critical study, for example:

Manser, Martin H. *Concise English – Chinese; Chinese – English Dictionary* (Oxford: Oxford University Press, 2004).

Yi, Po-Ching and Don Rimmington. *Basic Chinese: A Grammar and Workbook.* (London: Routledge, 1998).

Zhu Yuan, Wang Liangbi, and Ren Yongchang (eds.). *Pocket Chinese dictionary: English-Chinese; Chinese-English*. (Oxford: Oxford University Press, 2004.)

The basic pattern is: author, followed by a comma, followed by the title, followed by the publication data in brackets: place of publication, colon, the publisher, comma, date of publication.

Full citations of monographs and critical studies should appear only in the first note (footnote or endnote). Subsequent references should appear in footnotes but an abbreviated reference can be used; usually the author's name is sufficient, followed by the page number(s), or the volume number and the page number(s): Yi, p.1. In some instances, the title or an abbreviation of the title might be more appropriate: *Basic Chinese*, pp.4-5. But where a volume number is involved the `p.' or `pp.' should be dropped:

Learning from Six Philosophers, II, 96.

Irrespective of the kind of book you are consulting, if there is a choice of editions, it is important to indicate which you have used. For example:

Will Kymlicka, *Contemporary Political Philosophy*, 2nd edn (Oxford: Oxford University Press, 2002)

Philippe Van Parijs, *Real Freedom for All: What (if Anything) Can Justify Capitalism?*, new edn (Oxford: Clarendon Press, 1997)

The abbreviations `2nd edn' and `new edn' refer to `2nd edition' and `new edition'; a new edition indicates that material has been added to the text or that corrections have been made. If the work you are using appears in more than one volume, this should be indicated just before the publication information, as in the example below: `9 vols' (i.e. 9 volumes). Your reference would need to indicate the volume:

Frederick Copleston S.J., *A History of Philosophy*, 9 vols (New York: Image, 1993), II, 91-93.

The Roman numeral `II' at the end of the citation indicates `volume 2', and `91-93' are page references within that volume. The *MHRA Style Book* has a convention that a reference should indicate page numbers using `p.' or `pp.' except where a volume number is part of the citation, as above. But:

Oswald Hanfling, *Wittgenstein's Later Philosophy* (New York: State University of New York Press, 1989), pp.176-78.

Here `pp.' is used to indicate that the reference is to more than one page; `p.' is used for a single-page reference.

(iv) Articles in Journals (secondary sources)

Much critical and scholarly writing appears in the form of articles published in journals. Journal titles should be given in full. Some examples follow:

Glenn Parsons, 'The aesthetics of nature', *Philosophy Compass*, 2/3 (2007), 358-72.

Harrell, Stevan. "The Concept of Fate in Chinese Folk Ideology." *Modern China* 13:1 (1987), 90-109.

Matthew Elton, 'The Role of the Affinity Argument in the Phaedo', *Phronesis*, 42 (1997), 313-16.

Harrell, Stevan. "The Concept of Soul in Chinese Folk Religion." *Journal of Asian Studies* 38:3 (1979), 519-528.

Ben Bradley, 'Two conceptions of intrinsic value', *Ethical Theory and Moral Practice*, 9 (2006), 111-30 (p.117).

The order of information is: the author's name followed by a comma; the title of the article enclosed in single quotation marks (if there is a title within the title of the article this should be underlined (italics), as in the second example); the title of the article is followed by a comma, and then comes the title of the journal which is underlined (or set in italics); the title is followed by a comma and then the volume number of the journal; this is followed by the year, enclosed in brackets, in which the volume was published, followed by a comma; then come the page references. Because of the volume number, `p.' or `pp.', is not required. In the first example, the page references, 358-72, indicate beginning and ending of the article as it appears in the journal, and this may be what you want to refer to. But you may also wish to refer to a particular page, for an argument or quotation; in that case you add the specific page(s) in brackets with `p.' or `pp.'.

(v) Articles in Books (secondary sources)

Journal articles are sometimes reprinted in books, and there are also book collections of essays commissioned for a special purpose. Some examples follow:

Donald Rutherford, 'Leibniz and the Stoics: The Consolations of Theodicy', in *The Problem of Evil in Early Modern Philosophy*, ed. by Elmor J. Kremer and Michael J. Latzer (Toronto: University of Toronto Press, 2001), pp.138–64.

G. E. Moore, ‘Proof of an external world’, in *Epistemology. Contemporary Readings*, ed. by Michael Huemer (London: Routledge, 2002), 602-05.

John Searle, ‘Biological naturalism’, in *The Blackwell Companion to Consciousness*, ed. by Max Velmans and Susan Schneider (Oxford: Blackwell, 2007), pp.325-34 (p.326).

The format here is much the same as for an article in a journal; the author and title are set in the same way. After the title of the article is a comma followed by `in', and then the title of the collection of essays or articles. After the title is a comma, and then the editor, preceded by `ed. by' (`edited by'). The editor's name is followed by the publication data enclosed in brackets: place of publication, colon, publisher, comma, date of publication. Then follow the page references, with `p.' or `pp.'. The page references give the full extent of the article or essay. If you wish to indicate a specific page for a reference or quotation, this is placed in brackets after the page numbers for the article as a whole: the third example shows how this is done.

(vi) Articles in Newspapers and Magazines (secondary sources)

For these kinds of sources, only the date of issue (day, month, and year) and the page number(s) are required; volume or part numbers should not be included:

Brian Cox, `Curriculum for Chaos', *The Guardian*, 15 September 1992, p.21.

(vii) he World Wide Web

The World Wide Web is a vital resource; however be cautious and judicious in your use of it; it will throw up much that is ephemeral and misleading as well as some extremely helpful sites.

This is an edited summary of the advice of the Modern Language Association of America concerning how to cite documents on the World Wide Web. It represents a practice applicable in many cases and acceptable in the School of Cultural Studies.

Give as many items from the list below as are *relevant* and *available*:

1) Name of the author, editor, compiler, or translator of the source (followed by an abbreviation, such as *ed.*, or *trans*, if appropriate)
2) Title of the article, or piece, or periodical (in quotation marks)
3) Title of a book (underlined)
4) Name of the editor, compiler, or translator of the text (if not cited earlier), preceded by the appropriate abbreviation, such as *Ed.*
5) Publication information for any print version of the source
6) Title of the scholarly project, database, periodical, or professional or personal site (underlined)

7) Name of the editor of the scholarly project or database
8) Version number of the source (if not part of the title) or, for a journal, the volume number, issue number, or other identifying number
9) Date of electronic publication or of the latest update
10) The number range or total number of pages, paragraphs, or other sections, if they are numbered
11) Name of any institution or organization sponsoring or associated with the Web site
12) **Essential**: electronic address, or URL, of the source (in angle brackets).
13) Date when the researcher accessed the source

Michael Tye, 'Qualia', *Stanford Encyclopedia of Philosophy*, 31 July 2007. Stanford University <http://plato.stanford.edu/entries/qualia/>. Accessed 18 November 2009.

Speak Chinese.
http://www.china.org.cn/learning_chinese/node_7046023.htm. Accessed 22 December 2010.

Repeated References in Footnotes or Endnotes

You may find that you need to give repeated references, one (or more) immediately after the other, in your footnotes or endnotes. In these instances there is no need to repeat the full reference each time, or even the abbreviated reference; you may used ibid., which is the abbreviation for the Latin word *ibidem* `in the same place', followed by the page numbers. For example, if your essay had three references in succession to Rosalind Hursthouse's book *Beginning Lives*, your footnotes or endnotes would look like this:

1) Rosalind Hursthouse, *Beginning Lives* (Oxford: Blackwell, 1987), pp.5-10.

2) *ibid*., pp.12-15.

3) *ibid*., pp.17-20.

Citations of primary or secondary sources found in secondary sources

Writers of secondary literature frequently include passages from primary or other secondary sources which are difficult to obtain; your only access to an important statement by an author may be contained in a work by a different author. For example, in his book *Aesthetics and the Environment*, Allen Carlson quotes material from Clive Bell's book *Art* (1913). You may wish to use some of this material from Bell in your essay, but find that the University Library does not have a copy of his book or that it has been lost. You should indicate that you came upon this material through reading Allen Carlson's book. Most authors give full bibliographical details of the works they use (although some may not). The best practice in a case such as this is to give all the bibliographical information that is easily available. Thus, if you quoted a

passage from Bell given by Carlson, your footnote or endnote would look like this:

1) Clive Bell, *Art* (New York: Frederick A. Stokes, 1913), p.45, cited in Allen Carlson, *Aesthetics and the Environment* (London: Routledge, 2000), pp.31-32.

If you are using an anthology of texts or a collection of extracts or of essays which have been reprinted from other sources, there is no need to go back to the original source of the text, extract or essay for your reference; bibliographical details of the anthology or collection are all that are needed.

Bibliography

A short submission or exercise may not have a bibliography; the footnotes or endnotes will be sufficient. But for assessment essays and dissertations, you should include a bibliography in addition to footnotes and endnotes. The format is much the same as for footnotes and endnotes, but there are some important differences. First, the bibliography must be arranged alphabetically, and the author or editor's surname dictates the place of the work in the bibliography; the surname therefore appears first, and the initials or forenames follow. In the case of multiple authors, only the first one is reversed (see the first example, below). A full stop should *not* appear at the end of each entry.

Bennett, Jonathan, Learning from Six Philosophers, 2 vols (Oxford: Clarendon Press, 2001)

Blamires, Alcuin, ed., Woman Defamed and Woman Defended: An Anthology of Medieval Texts (Oxford: Clarendon Press, 1992)

Dawson, Raymond. The Chinese Experience, (London: Weidenfeld and Nicholson, 1978)

Loux, Michael J., Metaphysics: A Contemporary Introduction, 2nd edn (London: Routledge, 2002)

The Harvard System (The Author-Date System)

It is ***not* recommended** that you combine the conventions of the *MHRA Style Book* with the Harvard System (or Author-Date System), although writers frequently do. For this system to work, all references must appear in a bibliography at the end of the essay. Citations of references are given in the text, enclosed in brackets in the form: surname of the author and the date of publication of the work, colon, page reference (without `p.' or `pp.'). For example:

Sartre's effect on modern analytic philosophy has been minimal at best (Pearsall 1992:19).

When two or more works by the same author have the same date of publication, these can be distinguished by adding letters after the date:

There is unmistakable evidence of a Sartrean influence on many contemporary European philosophers (Markston 2008b:47).

If the name of the author appears in the sentence, there is no need to repeat it in the reference:

> Malebranche (1997:450) claims that there is a necessary connection between cause and effect.
>
> Smith regards this interpretation as `wholly unacceptable' (1977:66).

The Bibliography is essential to this form of citation, and the format varies from that given above in several important details:

> Audi, R. 1988. *Belief*, *Justification and Knowledge*, London: Wadsworth.
>
> Cooper, D. E. and Palmer, J., eds, 1992. *The Environment in Question: Ethics and Global Issues*, London: Routledge
>
> Gardner, S. 1995. ‘Aesthetics’, in Grayling 1995, 585-600
>
> Grayling, A. C., ed, 1995. *Philosophy: A Guide Through The Subject*, Oxford: Oxford University Press
>
> Rowe, M. W. 1999. ‘The objectivity of aesthetic judgements’, *British Journal of Aesthetics*, 39, 40-52

The surname comes first and forenames are reduced to initials. For multiple authors, all the surnames and initials are reversed (see example 2). The names of the authors or editors and the date of publication appear first and are set off with a full stop. Then follows the title, underlined (or in italics) if the work is a book or in single quotation marks if it is an article or essay. For books, the publication data, the place of publication and the publisher, are not enclosed in brackets, but set off with a comma.