Tutorial letter 301/3/2018

ALL STUDENTS OF ENGLISH LEVEL 1

ENG1ALL

"The 'Write' Approach"

A Beginner's Guide to Writing an Essay

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IMPORTANT INFORMATION:

This Tutorial Letter contains important information about your module.

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This tutorial letter will teach you some strategies for planning and writing essays. After nearly twenty years of teaching and marking English at university level, I have discovered that students often lose marks unnecessarily because, although they have the right information and ideas, these are not written and conveyed in the most convincing or logical order. My basic idea in this Tutorial Letter, then, is to show you how to plan and structure your work and how to convey your ideas in writing so that your reader is most convinced by the argument that you are trying to communicate in your essay. You can use this method when you write essays for any of your university courses. It also works for higher-level writing, such as postgraduate articles, dissertations and theses.

The first thing to realize is that writing takes time. You cannot expect to get good marks if you scribble an answer to your assignment topic on the evening before the assignment is due. So allow yourself at least three weeks (four if possible) to write an essay. There are four stages to writing essays: invention, organization and planning, drafting and revision. This tutorial letter works through these stages one by one. For an average undergraduate essay, you should allow one week each for stages one and two, and a week for stages three and four. Along the way, there are some exercises for you to do. These are not optional or decorative: you must apply these exercises to a specific essay that you need to write for your university studies. This will give you practice in each stage of the writing process.

1.   *Stage One: Invention (getting ideas)*

The first thing you need before you write an essay is *ideas*. Ideas do not grow on trees and neither can you buy them in a supermarket. You have to find them in your own mind and in other sources (such as libraries), and this takes some work.

The ideas that will eventually appear in your essay come from **what you already know** about your subject, and from **external sources** (that is, from places outside yourself). Your essay should combine your ideas with those of others. An essay that draws only on other people's knowledge, facts, opinions and arguments, without any input from you, will not earn very good marks. On the other hand, an essay that only gives your own views, without any support from other sources, runs the risk of being too subjective and personal. So you need to find a balance between these two kinds of ideas. You can begin invention and planning either by looking for ideas in external sources, or by working with what you already know. In this Tutorial Letter, we will begin with the ideas that you already have on your topic, and then move on to searching for ideas in other places, which is known as **research**; but you could equally choose to do your research first and then collect all your ideas together.

Begin with a *subject*. The subject is what your essay is about. As far as possible, choose a subject that you are interested in. People always write better when they are writing about something that interests them. This is true of assignment questions and especially of examination questions. When you read through your examination paper, before you actually start writing, mark the questions that interest you most and decide to answer them first. Then answer those that interest you less.

Once you have found your subject, write it down in three words at the most on a piece of paper. (This will help you to find the one most important thing that you are going to write about.) You may need to read through your essay topic again to find the main focus of the question. Some examples are:

Hamlet
advertising
gender
the Civil War
my mother

Now make sentences with your subject. Write:

[subject] is ....

You could write anything relevant in the dotted space. Here are some examples:

Hamlet is a tragedy.
Hamlet is about difficult moral choices.
Hamlet is about right and wrong.

My mother is my best friend.
My mother is my worst enemy.
My mother is more capable than I am.
My mother is a problem.

This exercise gives you a starting point for your essay. It provides you with some conceptual hooks on which to hang your other ideas. The sentences you write need not form the basis of your essay, but they will help you to position yourself in relation to your subject.

Write a **full page** of sentences with your subject. Then choose one of them that best sums up what you want to say about it. Write that sentence down on a page and keep it safe.

1.1 Freewriting: unblocking your mind

Freewriting is a technique that many writers use to get their ideas flowing. The rules are very simple: take a clean page of paper; begin at the top and write about your subject until you have filled the page. Don't worry about grammar, spelling, style or 'getting it right'. **Don't stop writing until your page is full**. Write anything that comes into your mind. If you can't think of anything, write, 'I don't know what to write. I don't know what to write' until you get an idea on your subject. Then write that one down.

When you have filled up one page, put it aside. Read through it and see if it contains any ideas that you can use for your essay. Highlight them in yellow, green, pink or blue.

Then freewrite another page.

1.2   Asking questions

Think of five questions about your subject. What do you want to know about it? Write your questions down on a piece of paper.

Here are some examples:

> Why does a character (in a play or a novel) behave in a certain way?
> Why do people develop as they get older?
> Why are certain images used in advertising?
> How does light work?
> When did the Civil War take place?
> Is the death penalty right or wrong?

The questions help you to find a particular problem to write about that is related to your subject. Much academic writing focuses on **problems**, difficulties and controversial subjects as well as their possible solutions, so you need to identify the problems first.

Now look at your five questions. Which one is the most interesting? Highlight that one and freewrite a page in answer to it.

1.3   Research
So far we have looked at creative ways of getting ideas out of your mind and onto the page. You do not need to look any further afield if your subject is one on which **you** are the expert, for example an autobiographical subject about your own life. For most of your university essays, though, you will need to collect facts and ideas from a wider pool of sources. The world around you is also full of facts and ideas related to your subject. You should keep a file of information that you collect for each essay. Here we will discuss three ways to get material for an essay:

1.3.1 Interviews
The people around you may know or think something about your subject. So ask them! Take a notebook and ask them, "What do you know (or think) about this?" Write down their answers. If your subject is one on which people may have different opinions, ask them, "What do you think about this?" Ask five people to tell you something about your subject.

Here are examples of questions you could ask in an interview. They are based on the subject 'Studying at Unisa'.

> Are you happy studying at Unisa?
> Does Unisa deal quickly and efficiently with your queries? Do you get rapid answers to your questions?
> What are the main difficulties you have had as a Unisa student?
> Would you prefer to study at a residential university (that is, where you have lectures and you are based full-time at the campus where you are studying)?
> Do you like the study material you receive from Unisa? Why?

1.3.2   The library

Libraries are full of books, journals, facts and information on your subject. Most libraries have a computer catalogue which allows you to search for books by subject. You type your subject into the 'subject' dialog box and then see which books appear. Then you can find them on the shelf. Take out the books that seem to be important or relevant to your topic. Read them (or read the important chapters) and summarize the main ideas in your notebook. Write down or photocopy quotations that you think will be particularly useful for your essay. Make sure you write down the book's author, title, date of publication and publisher as well as the page where each quotation appears. You will need this information when you incorporate the material that you have read into your writing.

For more information on how to use the Unisa library, ask a librarian or consult the brochure *my Studies @ Unisa*, which contains a long section that answers all your questions on using the library. This will help you to find books that are relevant to your subject.

Important: It is often best to visit the library *after* you have used the techniques of writing sentences, freewriting and asking questions about your subject. That way you will have a clearer idea of exactly what you want to find out.

1.3.3   The Internet
The World Wide Web, or the Internet, also contains a lot of material on your subject. But it is not organized into neat shelves or boxes. You have to find it, and for this you need a search engine to look around amongst the pages that might have something to do with your topic. A search engine is a computer programme that looks for material related to the research issue you choose. You can click on 'search' and then enter the name of your search engine. Some examples of search engines are:

> http://www.webplaces.com (this contains a list of search engines. You can click on any one of them and then go straight there)
> Yahoo (http://www.yahoo.com)
> AltaVista (http://www.altavista.com)
> Google (http://www.google.com)

Once you have called up a search engine, it will ask you questions about your subject. It will ask you to 'enter subject' and then ask more questions to enable you to narrow down your search. Eventually you will find some articles or pages on your subject. Print them out on your printer (if you have one) or save them onto a disk if you do not have a printer. **Do not copy material from the Internet directly into your essay.** This is the same as stealing ideas and you will lose marks for it. Rather place it in the notebook or file of information that you are collecting on your essay topic. Keep all the information that you collect in your research until you find the right place to put it in your essay: then you must say where you have found it. (Instructions on how to tell your reader where you found your facts and ideas are given under 'Referencing' on p. 18 of this tutorial letter.)

1.3.4 Keep records of your research

This is **very important**! Each time you consult sources outside yourself to get facts and ideas for your essay, you must make a note of where you found the material. Write down the names of the people you interviewed and the dates on which you interviewed them (if possible, tape the interviews); photocopy important quotations from books onto separate pages or make a note of the page where you found them and the details of the books; write down the URLs (or addresses) of Internet pages that you have consulted in getting ideas and details for your essay. This will make the job of referencing very much easier

2. *Stage Two: Organization and Planning*

Many students lose marks or even fail because they have the right facts and ideas in their essays, but these are not in the right places. Planning is an important aspect of writing and, if you do it well, you are guaranteed to achieve better marks. It makes your ideas flow smoothly and logically and it gives your reader the impression that she is reading a coherent argument. So don't skimp on this stage, but do it thoroughly and then you will get your ideas into an effective shape to convince your lecturer that you know what you are writing about.

If you have done the invention stage of planning thoroughly, you should have heaps (well, pages) of ideas and facts about your subject. The next stage deals with the question, "Which ideas go where?" Your aim in essay planning is to sub-divide your essay topic into smaller ideas and then group all your material (facts, reasons, opinions and other people's views) around those smaller ideas or points. At the end of this stage, you will have an essay plan that you can follow as you write.

2.1 **Clustering** and **mind-maps** are two ways to sort your ideas into groups and see where they belong.
We are going to look at them one by one.

Clustering
Clustering involves putting similar ideas together. Draw some large circles on a piece of paper. Now look at all the ideas you collected during the stage of invention and research. Which ones belong together? Write them in the circles according to themes or main ideas. Each circle will contain the ideas for one paragraph of your essay.

Here is an example of clustered ideas on the subject of 'My mother'. (If you were writing the essay, you might have different ideas in the circles.)

hard-working; stays up late;
career woman; often tired

loving; interested in
me and my siblings;
tries to help

can be bad-tempered; loves
my sister more than me;
often impatient

beautiful; well-cared for;
nice clothes

knows a lot about her job;
good at housework and
cooking; doesn't know much
about world affairs or politics
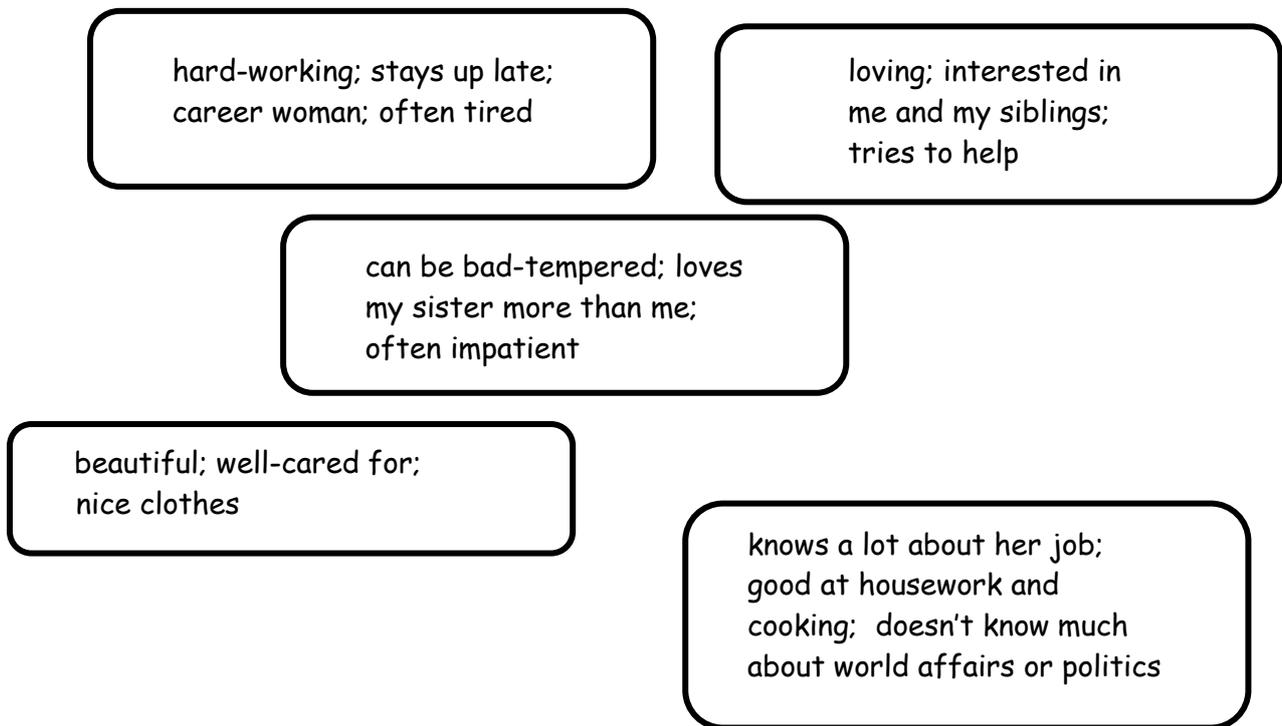
2.2   Mind-maps

A mind-map is a form of clustering, but it is more structured than clustered ideas. To make a mind-map, first turn a clean page on its side (this gets rid of the lines and enables you to think more freely). Write the subject of the essay in a circle in the middle. Then draw lines (preferably curved ones) outwards from the circle. On each line, write one of your main ideas. Then draw more curved lines branching out from those lines for each of the less important ideas or details. Write ideas and facts that are related to the main idea on the smaller curved lines. Each of the lines attached to the central circle will become one paragraph in your essay. The smaller curved lines give the details or minor ideas that belong in that paragraph.

Here is a mind-map of ideas on the subject of 'advertising'.

radio

billboards

television

Media

market
analysis

aimed at
specific markets

magazines &
newspapers

**Consumer
Market**

ADVERTISING

use of envy

**Control of
Desires**

glamour

promises a better
life if one buys product
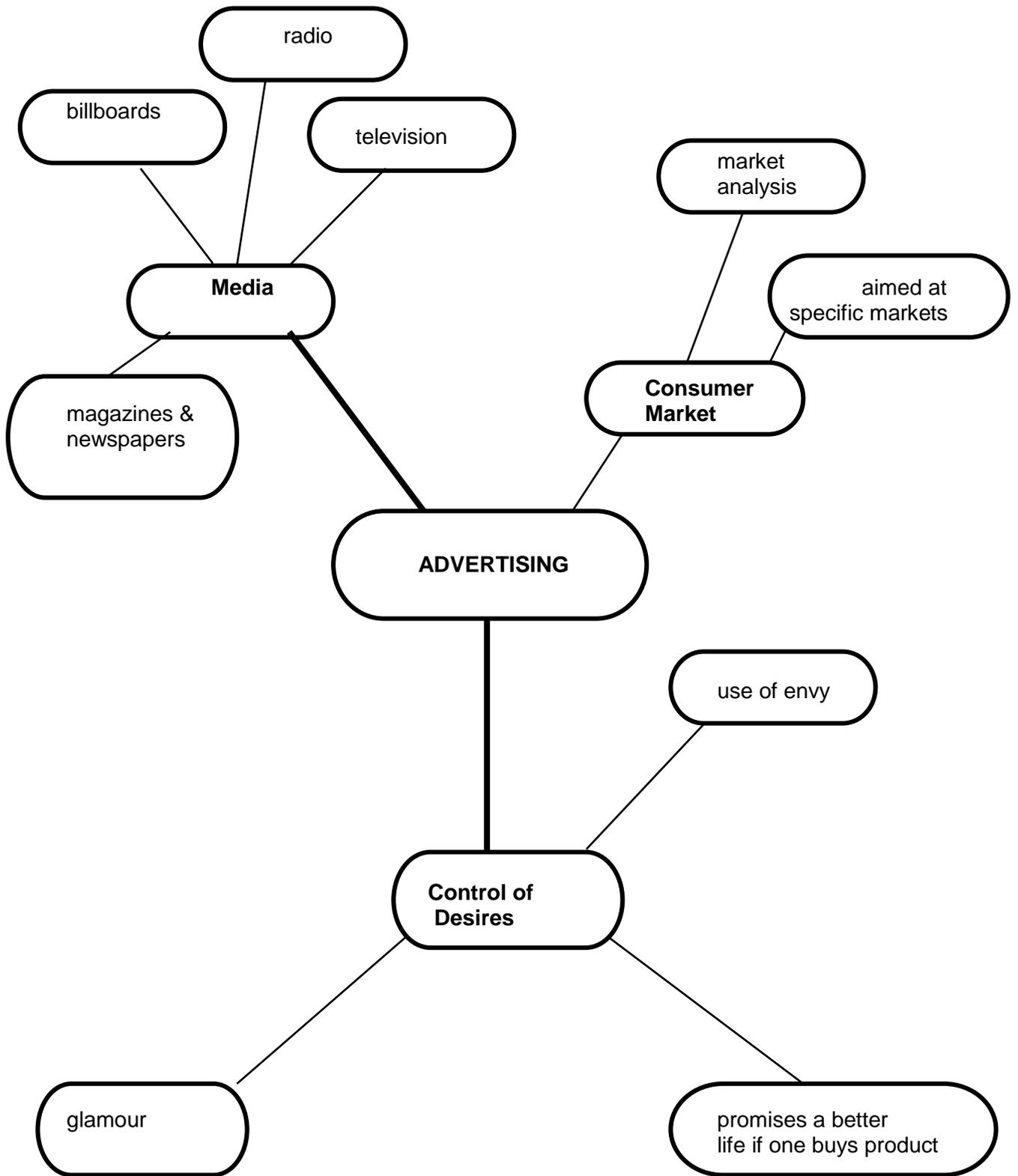
2.3 The shape of an essay

Here I am going to tell you where to put all the ideas that you have grouped together in your cluster or mind-map. Ideas that appear in one group, or in one area of your mind-map, form the foundation for one paragraph of your essay. You now have to convert the cluster or mind-map that you developed in the previous pages into a **plan** for the essay and you need to stick to your plan (think of it as a 'route map' for where your essay is heading: if you do not follow the map, you are unlikely to get to your destination).

Academic essays all have the following broad shape:

Introduction: this paragraph tells your reader what you are going to say.

Body: this is the main part of your essay. It consists of some paragraphs where you give your main argument.

Conclusion: this paragraph sums up what you have said and makes final remarks about your subject.

This general framework can be adapted to suit the kind of essay you are writing. Subjects or essay topics come in four broad kinds: **descriptive, narrative, problem-solving** and **argumentative** essays. Most of your university essays fall into the final two categories: *problem-solving* and *argumentative* essays, so we will spend a lot of our time discussing how to plan those two kinds of essays.

2.4 Descriptive essays give details about something. If you are writing a descriptive essay, your essay plan will look like this:

Introduction: Define your subject.
Body: Each paragraph must describe something different about your subject. This means you have to divide the subject into smaller aspects and then discuss them one by one.
Conclusion: Sum up the description.

2.5 Narrative essays are similar to descriptive essays. Instead of giving details about something, though, narrative essays tell a 'story' about an event. This does not need to be a fictional tale, though: it could also be a report on a scientific experiment that you have conducted, or a news item. When you plan a narrative essay, you should use one of the following two essay plans:

Introduction: Which event are you reporting?
Body:
Paragraph 1 What happened first?
Paragraph 2 What happened next?
Paragraph 3 What happened next?
Paragraph 4 What happened last?
Conclusion: What were the results of the event?

OR

Introduction: Which event are you reporting? Sum it up.
Body:
    Paragraph 1   What caused the event?
    Paragraph 2   What happened?
    Paragraph 3   What were the results of the event?
Conclusion: Why is this event important?

2.6 **Problem-solving essays** deal with a problem and try to solve it. This could be any kind of problem: social, scientific, economic or philosophical. Some examples of topics of this kind are:
How can we reduce crime in South Africa?
What is the best way to care for elderly people in our community?
How could Unisa give better service to its students?

Plans for problem-solving essays look like this:

Introduction: Say what the problem is and describe it briefly.

Body:

Paragraph 1   Describe an aspect of the problem. Give possible solutions for that aspect.
Paragraph 2   Describe a second aspect of the problem and give possible solutions for that, too.
Paragraph 3   Describe another aspect of the problem and give possible solutions for it.

Conclusion: Give a global overview of the problem and its general solution.

2.7 **Argumentative essays:** Most of the essays you will write at university, though, are **argumentative essays**. These are essays in which you argue for your point of view and try to convince your reader that you are right. Argumentative essays deal with controversial or complex issues, where there are several possible answers, such as

Is abortion right or wrong?
What are the causes of crime in South Africa?
What does *Macbeth* mean?

A plan for an argumentative essay looks like this (it is sometimes possible to collapse the counter-argument and refutation paragraphs into a single paragraph):

Introduction: Give your point of view as briefly and as strongly as you can.
Body:
    Paragraph 1   First **premise**, or reason why you hold that point of view. Support this giving reasons.
    Paragraph 2   Second **premise**, or supporting reason for your point of view. Give reasons to support this premise.
    Paragraph 3   Third **premise**, or reason for your point of view. Give supporting reasons.

Counter-arguments How might someone argue against you? What arguments could they give for the opposite point of view? List these possible arguments.

Refutation   Why are the counter-arguments wrong? Give reasons why such attacks against your position can be defeated.

Conclusion: Say why your point of view is right.

"What are counter-arguments?" you ask. "Why should I put them into my essay? Won't that weaken my argumentative position?" No. Every argument **for** a position, opinion or interpretation of a piece of writing has several counter-arguments, or ways in which an opponent can claim that you are wrong. If you give these arguments in your essay, you will show your reader that you have thought more widely and are therefore a more comprehensive, objective and fair-minded scholar and writer than if you do not. And if you can destroy counter-arguments, this will make your position appear invincible. Counter-arguments are especially useful (even necessary) when you are writing about a philosophical or controversial issue on which people have strong feelings and views, such as the death penalty, gender or military service. They are less important when you are planning essays on literary interpretation and can be left out or mentioned briefly.

Once you have an essay plan that suits your subject, it will serve as a framework for the facts and ideas that you want to put into the essay.

2.8   Micro-planning: the shape of a paragraph

You can plan paragraphs in the same way as you plan essays: that is, by organizing the ideas so that they 'flow' smoothly. Most paragraphs begin with a **topic sentence**, which gives its main idea. The other sentences give minor ideas in a logical order. So, for example, if you are writing an argumentative essay, the first sentence of your paragraph will give one premise of your argument. The rest of the sentences will give reasons for that premise. Here is an example of a paragraph from an essay on why the death sentence is wrong:

> We must not forget the possibility that the criminal could be innocent **(topic sentence)**. In this case, executing the death sentence will kill an innocent person. Nobody can bring the dead back to life, so an individual will have died needlessly and the legal system will be guilty of murder. There is no revoking the death sentence: it is utterly final. Mistakes cannot be rectified. The legal system is designed and run by humans and we cannot rule out human error. We need, therefore, to cater for the possibility that criminals could be innocent, by allowing them to live in case new evidence should come to light.

The supporting sentences follow up on the idea that innocent people should not be killed and that the death penalty may be responsible for their deaths. They give reasons for the main premise, which is that the death penalty could mean the unnecessary and unethical killing of an innocent person.

Each paragraph should be linked to the following one by a **transition** word or phrase. This transition can appear at the end of the paragraph or at the beginning of the next one. Some transition words and phrases are:

> *furthermore; on the other hand; next; in addition; on the contrary; by contrast; but; moreover; then; afterwards; now; also; so; thus; consequently; accordingly; in conclusion; though.*

Use these words to connect your main ideas to one another so that the reader can follow the sequence of your thoughts. But beware: if you claim a logical connection between ideas, by using a transition word such as 'thus', you must make sure that you have really given reasons to support this connection. Many students give a list of unrelated facts and then feel that they have given adequate support for their conclusions. The reasons you give for your claim or position must be relevant to what you are saying or claiming.

3. *Stage Three: Drafting*

Now you have done all the preparation for your essay. Stop and take stock of what you have achieved so far. You should have notes on your subject; a number of sentences defining it very clearly; a lot of facts and ideas about it; and an essay plan to guide your writing. Now read through all your work so far. Write a paragraph about it in response to these questions:

- Do I have enough material for my essay?

- Have I made an essay plan that collects all the ideas together in the right order and in the right places?

And now you must write. Write the essay. Place your essay plan near where you are writing and follow it exactly. Try to express your ideas in the best words that you have available. Make the essay the best that you can. This is an exciting stage, because here all your hard work pays off and you can see the results of your preparation.

When you have finished, put the essay into a folder and store it somewhere safe. Leave it alone for one day. Then go back and re-read it. Write some paragraphs (no more than four) in response to the following questions:

- What mark will my tutor (or marker) give this essay?
- What are the best features of my essay?
- What are the worst features of my essay?

This exercise is **very important**. It gives you a chance to evaluate your own work and think about what is good and what could be improved. It also gives you practice in writing about your own writing. Don't be afraid to be honest. Give your essay the mark that you believe it deserves.

Stage three is called 'drafting' because you are not yet writing the final version of your essay. It is only a draft, or a first version. You still need to work through your essay and polish it further before you hand it in.

4.   *Stage Four: revision*

After you have drafted your essay and reflected on it, you need to revise it before you hand it in. In revising it, you should aim to improve on the good points of your essay (as these will impress your tutor most) and cut down on the weak areas (which will lose marks). Then you need to attend to the 'cosmetic' features of your essay: presentation (how the essay looks), style (your use of language) and referencing. After you have finished all these tasks, your essay will be ready to hand in.

You can begin the process of revising by asking for feedback from someone else. If you belong to a study group, ask a fellow student to read your essay and tell you where it could be improved. If you do not belong to a study group, ask a member of your family to comment. Be specific: ask your readers to point out the essay's good points and weak ones.

4.1   Improving your good points

I guess that, for most of you, the ideas in your essay will be the good points. So, to improve them, read through your essay and see whether you can put them across more effectively and with more impact. Could you use stronger language? Could you explain your points more clearly? Could you use more examples to support your argument or point of view? If so, rephrase the best and most striking ideas so that they are yet more strikingly explained and make more impact. Add examples, facts and quotations where you need them and where they will support your argument better.

4.2   Getting rid of weak points

For many students, language and style is the area that needs most improvement. Here are some tips on how to make your language more fluent and effective:

Spelling and grammar

This is best improved through two methods: feedback from your lecturers and a notebook. When you receive an assignment back from your lecturer, make a note of the grammar errors that you commit most frequently. Some common mistakes are:

● *Concord*. This is also known as 'subject-verb agreement'. A single subject (the person or thing doing the action) must have a single verb (or action word) and a plural subject must have a plural verb. Most English verbs take an '-s' ending in the singular: that is, when there is one subject doing the action. For example: he [a single subject] walk**s**; she go**es** to school; the computer work**s**; time pass**es**. But plural subjects take a plural verb, which means that the '-s' ending is not present. For example: all the students [a plural subject] **work** very hard; the children **eat** supper; books **help** you with your research.

● *Tense*. This refers to the time that the action takes place. When you write about literature and fictional events, you must use the present tense because the action is still 'happening' in the world of the text. So you would write: "Elizabeth **marries** Darcy at the end of *Pride and Prejudice"* and not "Elizabeth **married** Darcy at the end of *Pride and Prejudice"*.

● *Comma-splice*. This means that you have joined two complete ideas with a comma. An example is:

Macbeth wants to become king of Scotland, he even asks the wicked witches to help him.

This sentence contains two complete ideas, although they are linked conceptually. You need to split them with a longer pause, such as a semi-colon (;), a colon (:), a full stop or a conjunction.

● *Fragmentary sentences*. These are sentences that are incomplete. They either do not contain a complete verb or they begin with a transition word such as 'which' or 'though'. A complete verb has **person**, **tense** and **number**. An incomplete verb is a part of a verb, such as 'swimming' or 'to think'. These verbs can be attached to any person or time. They need to be completed by adding another part. For example 'is + swimming = is swimming' or 'started + to think = started to think', are complete verbs. A sentence that begins with a transition word is a piece of an idea and needs to be connected to the other pieces of the idea to make a full sentence. For example, "Which he does not really mean" leaves the reader asking "**what** doesn't he mean?" If you begin with "Darcy tells Elizabeth that he is unfriendly and unkind", the reader will understand what you mean.

Use returned assignments to help you compile a list of the grammar and spelling mistakes that you make most often. Use a dictionary and a grammar handbook to help you find out the correct way of spelling difficult words and how to use the English language more accurately. The very best remedy for language difficulties, though, is **exposure** and **practice**. This means that you should meet and use English as much as you can. Listen to the radio; watch TV; read magazines, newspapers and novels; speak English to your friends for an hour every week; and write as much as possible, including a page a day in your diary.

4.3 Style

University lecturers are very strict about the style you should use when you write essays. Writing a language is very different from speaking it. When we speak, we can use pauses to think, to say 'umm...' or to go back over what we have just said and correct it. We use slang or informal language such as 'hey!' and 'cool'; we also use 'filler' phrases like 'Fine, thanks' and 'what do you think?' Talking involves turn-taking when we stop speaking and give the other person a chance to respond. But when we write, all these features are gone. You are no longer discussing things with someone over coffee. You need to write a single, unbroken piece in formal language. Remember, though, that you are communicating with your lecturers; in other words, there is a person reading your work.

As a university student, you must learn to use a special form of English that is called 'Academic English'. It has the following qualities:

● *It is formal*. Address your lecturers with respect. Do not use contractions (or shortened forms of words and phrases) such as 'won't', 'can't' or 'it's'. Also do not use slang or informal language such as 'Heita, my bra!' This will not impress your lecturer at all.

● *It is objective and impersonal.* This means that your essay is about your subject, and not about you (unless your subject is you or your experiences and you are writing an autobiographical essay). So you should avoid telling stories about your experiences, giving impressions or unsupported opinions. Your lecturer will not be very interested in the fact that you have always liked reading. She wants to know, instead, what you think a particular poem means, and why you think that. When you write objectively, try to avoid using 'I'. This does not mean you should remove all 'I's from your essay and refer to yourself by ridiculous terms such as 'the researcher' or 'the present writer'. But try to use 'I argue', 'I have found out' or 'I conclude' rather than 'I think' or 'I like/I don't like'. Make sure that the sentence that follows 'I' is directly related to your essay. For example: "I interviewed an architect about the bombing of the World Trade Center on 11 September 2001" is relevant to an essay on this event, while "I was shocked by the bombing of the World Trade Center on 11 September 2001" is not.

● *It is clear*. Remember that your lecturer probably has many, many essays to read and mark, often in a short time. (Lecturers are people too!) So try to get your point/s across as clearly as you can. Use moderate-length sentences ─ four lines is an **absolute** maximum ─ and simple words to express your thoughts and ideas.

● *It is relevant*. Academic writing is about something (the subject). When you read through your essay, ask yourself whether every fact, idea and sentence is **directly** connected to your subject. Another way of asking this is to ask whether you have answered the question/s set for your assignment. If the answer is 'no', take out that phrase, idea or sentence. This will make sure that you stick to your subject and do not lose marks for digressing or waffling.

4.4   Presentation

Once you have corrected your grammar and style, you need to consider your essay's looks. Messy work or illegible handwriting does not impress your lecturers, although you will not fail on this account alone. Presentation is easy to correct on a computer, but, of course, less easy when you write by hand and may need to re-write the entire thing to make it look neater. Some useful tips are:

● Include a contents page to guide your reader through your essay.

● Give your essay a title. Write it boldly at the top of the first page.

● Refer to texts correctly. This is very important! Give the titles of books, novels, plays, long poems (longer than 2 pages), magazines, newspapers and films **in *italics*** or <u>underlined</u>. Use quotation marks for the titles of articles, short poems (less than 2 pages) and chapters in books. For example, you would write *Macbeth* or <u>Macbeth</u> and not 'Macbeth'; but you would write 'Lucy' (the title of a short poem by William Wordsworth) not <u>Lucy</u>. Using italics or underlining sets the titles off from the rest of your writing and it also helps your reader to tell the difference between characters and titles. Many novels, plays and poems have people's names in the titles: think of Macbeth, Hamlet and Othello, who are all characters in plays by the same titles. It is easy to get confused between the title and the person if you do not use some device to show where the titles are.

● Give the bibliography for your essay on a separate page at the end of the essay. (See the following section for details on how to draw up a bibliography.)

5.   *Referencing: how to be polite to your sources*

You will remember that when you were doing research for your essay by means of interviews, reading library books and searching on the Internet, I told you to keep records of your sources. Now we have come to the point where you are going to include the facts and ideas that you have obtained from places other than your own mind in your essay. This is called **referencing**.

WARNING!

Using ideas and facts from other people, books or web pages without saying where they come from is stealing those ideas and facts. It is called *plagiarism* and it is a serious crime.

Your lecturers will take marks off for any words or ideas that appear in your essay without proper referencing.

There are two kinds of referencing: quoting and making bibliographies, or lists of your sources.

5.1   **Quoting** involves saying what the other person has said, in their exact words. When you quote, you must use inverted commas or quotation marks ('or") for short quotations and you must indent longer quotations. You must also introduce each quotation, and not simply plug it into your essay without any explanation. Remember: a quotation cannot form a sentence on its own. To be a full sentence, it needs some words (preferably a subject and a verb) from you and in your voice. Here are some examples of how to do it correctly.

At the end of *Sula*, Nel says: "And all this time I thought I was missing Jude".

Cheris Kramarae and Paula A. Treichler describe marriage as follows:

> Feminists have defined marriage in several ways, including (but not limited to): (1) as a women's trade, (2) as a system of economic exchange, (3) as a system of legalized rape and/or prostitution, (4) as a union to be entered into for countless practical, economic, spiritual, legal, political, emotional, or other reasons, not necessarily between a man and a woman, with many possibilities for form and structure, (5) as the material appropriation of women ... .

Immediately after you have finished giving the quotation, you must say where it comes from. This means you must give the book and its page number. The quotation from *Sula* comes from the novel by Toni Morrison and appears on page 173; the quotation from *A Feminist Dictionary* appears on page 252. The **reference**, that is, the facts that follow the quote, tells your reader where you found the quote. The reader must be able to find the book and the page number where the quotation appears from the details that you include in the reference.

Two methods of referencing
There are many ways of giving references, but we are going to deal with only two here. It is important for you to decide which method you are going to use in your essay, and use it **consistently** throughout. Each one gives different kinds of information to the reader, but they both aim to enable the reader to find your quotation should she wish to do so.

The two approaches are:

●   The reference appears **in brackets** after the quotation. This is known as the **Harvard method** of referencing. In this case, you must give three details. First, give the surname of the author of the text. Often, though, the author's surname appears in the sentence where the quotation is given. In this case, it is not necessary to repeat the surname. Then, give the date of publication of the text: that is, the year it was published. You then use a colon (:) and give the number of the page where the quotation appears. An example of a reference using the Harvard method is:

(Smith 1999:204)

This means that the quotation appears on page 204 of a book written by Smith and published in 1999. The reader can then consult your bibliography and find out which book you read that was written by Smith and published in 1999 in order to find out what its title is.

If your quotation covers more than one page, you need to give all the page numbers. Say the quote from Smith begins on page 204 and ends on page 210. In this case, use a hyphen (-) to mean 204 to 210. You would then write:

(Smith 1999:204-10)

This means that the quotation comes from pages 204 to 210 in the book by Smith that was published in 1999. Note that it is not necessary to write '204-210'. If the first numeral remains the same, you do not need to repeat it. So, for example, you would write '77-8'
and this means 'from pages 77 to 78'.

OR

● The reference appears **as a footnote** to your essay. This is called the **MLA method** of referencing and it is used by writers who do not want to 'clutter up' or interrupt their text with brackets that are full of numbers. If you are using this method, you need to give a footnote number after the quotation. Footnote numbers are written **after** any punctuation marks such as commas, quotation marks and full stops. They appear halfway up the line, as follows:

"And all this time I thought I was missing Jude." [1]

The footnote number (or **superscript**) means "Go to note number 1 at the bottom of this page and you will find out where this quotation comes from." Note that footnote numbers continue consecutively throughout your essay. If you have three footnotes on the first page of your essay, then they will be numbers 1, 2 and 3. The next one on the second page will be number 4, not number 1.

If you are using the MLA method of referencing, you then need to give the details in the footnotes (at the **foot** of your page). Draw a horizontal line near the bottom of your page, like this:

Then place your footnotes underneath it. Footnotes look like this:

1. Morrison, Toni. *Sula*. London: Picador, 2000, p. 173.

You must give **all** the details about where you found the quotation (that is, the author's surname and first name or initials; the title of the book; the place where it was published; the publisher's name; the year when it was published; and the page number) the first time you quote from that text. Notice that the MLA method of referencing uses the abbreviation 'p.' to mean 'page number', while the Harvard method does not use 'p.'. The second time you quote from the same text, you can simply give the author's surname and the page number. So, for example, if you wanted to use another quotation from *Sula*, and that one appeared on page 25, your footnote would look like this:

2. Morrison, p. 25.

To summarize, it is important for you to use the same method of referencing throughout your essay. Do not change suddenly from giving the date of publication and page number of your quotation in brackets after the quote to using footnotes. The Harvard method of referencing requires you to give the author's surname, the year in which the text was published and the page number; the MLA method requires you to give the full details about the quotation the first time you quote from a given text. After that, you can shorten your reference to include only the author's surname and the page number.

5.2 Paraphrase: indirect quotation

Sometimes you will want to summarize in your own words what somebody else has said on your subject. If you were writing an essay on the subject of abortion, you might read a book called *The Abortion Debate* by Paul E. Goodrich. (**Note**: this book is fictional!) He might argue at length that abortion is a woman's right and a matter of free choice. But his argument might be so long that you do not want to put it into your essay in full. In this case, you could simply write:

Paul E. Goodrich believes that abortion is a woman's right.

This is called **paraphrasing** someone else's words. But it remains their idea, and you still need to say where the author makes this claim and you have to give a reference for it, either directly after the paraphrase or in a footnote, as you do for quotations.

5.3 Guidelines for referencing

(This section of your guide was originally compiled by Dr Alet Kruger of the Department of Linguistics. I am very grateful to her for permission to edit it slightly and send it to you. I am sure you will make good use of it when you work on your assignments.)

5.4 *Format and Punctuation in Quotations*

(a) Quotations should be placed between double inverted commas ("..."). Single inverted commas ('...') or **bold print** are used to emphasize a word or phrase. For example:

> The term 'text' is defined by House (1981:29) as "any stretch of language in which the individual components all relate to one another and form a cohesive whole".

However, you should avoid using quotation marks to indicate that a word does not express exactly what you mean. Rather find a precise term that reflects your sense accurately.

(b) Longer quotations are indented and typed in single spacing or even smaller print, but this type of quotation does not take inverted commas:

> Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. (Paz in Bassnett McGuire 1991:38)

(c) When the quotation forms a sentence on its own, **the full stop is followed by quotation marks**:

> Smith (1990:20) states: "Each of these factors determines a different function of language."

(d) If you do not paraphrase the quotation, it can be incorporated into another sentence. For example, the capital E of **Each** in the following example is lowered and the full stop follows the quotation mark:

> According to Smith (1990:20) "each of these factors determines a [...] function of language".

(e)   An omission from a quotation must be indicated by an ellipsis [...] as above. Use square brackets to indicate omissions from, additions or changes to a quotation : see (f) below.

(f)   Pay attention to the concluding punctuation of quotations in those cases where the quotation forms part of the sentence: in such instances, **the full stop follows the quotation marks**:

Van den Broeck (1987:82) states that "it seems to [him] that theorists of translation agree that a translation corresponds to its original in relevant respects".

Note how the 'me' of the original quotation has been changed to [him] to fit in with the sentence structure of the new sentence.

(g)   Remember that the reference forms part of your sentence. The full stop is therefore placed **at the end of the sentence**:

"Writing is never easy, even for experienced writers" (Beck 1991:21).

5.5   *References to Sources in your Text*

There are a number of different referencing methods, the most standard being the MLA and the Harvard methods. Generally we prefer the Harvard method, but you are free to choose whichever suits you best. A useful website for referencing techniques is http://www.dartmouth. edu./~sources/contents.html. The golden rule for referencing is "Be logical and be consistent". This means that whatever style you choose, you must use it throughout your document.

According to the Harvard method, references to sources are usually in **parenthesis** in the text, i.e. **between brackets in the text** (as opposed to footnotes or endnotes). Full details of the source are contained in the **list of sources**. This does not mean, however, that you cannot use footnotes or endnotes if you are using the Harvard style. You can use footnotes or endnotes to add material or to give some comments on what you have written.

The **author, date of publication and page number(s)** should always be given or cited:

(Laswell 1935:85)

You do **not** need to insert a space after the colon and before the page number(s); there is also **no need for a comma between the author and the date**.

5.5.1 *Authors*

5.1.1.1 **Two authors**

Join the names with 'and' or an ampersand (**&**):

(Smith & Jones 1981:10)
    or   (Smith and Jones 1981:10)

The word 'and' may be used instead of the ampersand in the text itself (that is, not in parenthesis). When the name of the author is part of the sentence, it need not be repeated in the parenthetic source reference:

Jones and Carter (1980:10) maintain that ...

In the Harvard method, page numbers that are cited are never preceded by a 'p.'. However, if it is stylistically advisable to do so, and if the date when the text was published has already been given, a 'p.' and the page number(s) may be placed between brackets and used in a case such as the following:

In a work published in 1980, Jones and Carter (p. 10) state that ...

5.1.1.2 **Three or more authors**

Give the name of the first author and write 'et al.' (which means *et alii*, or 'and the others') for the others:
(Smith et al. 1982)

Latin expressions such as 'et al.' are not underlined or italicized when they are used in referencing.

5.1.1.3 **Different authors**

Use semicolons to separate references:

(Piaget 1980:12; Smith & Jones 1981:10)

5.1.1.4 **Authors quoted by other authors**

If you use a source in which another author is **quoted**, you need only mention the author of the source consulted:

As Barnard (Nel 1981:12) surmised ...

(In this case Barnard's text forms part of Nel's list of sources, while Nel (1981) forms part of your list of sources because you have actually consulted Nel's text.) As a rule, try to find and consult the original source. According to the law of broken telephones (remember the children's game), the more a phrase or sentence is repeated, the more likely it is that some part of it will come out wrong. So if you are quoting Derrida, try to find the book by Derrida, rather than relying on someone else's quotation of his work.

5.1.1.5 **Corporate bodies**

If a corporate body (that is, a group of people which has its own name) rather than an individual author is responsible for a work, give the name of the body and not that of the person:

> In your list of sources: South Africa (Republic). Tobacco Control Board. 1970.
> (See par. 4.1.1.)

Reference to a source in the text: (South Africa 1970:25)

5.5.2 *Listing a work under its title instead of its author*

5.5.2.1 **Anonymous works**

If the text has been written anonymously (that is, if the author does not want his or her name to be known), then the title of the text (a book, a contribution in a composite work or a journal article) is used instead of the author's name. The title may be abbreviated.

> **A book title or the title of a long poem is always underlined or given in italics. Titles of short stories and poems are placed within quotation marks, as follows: *Paradise Lost*; *Great Expectations*; 'To Room Nineteen' (short story) and 'The Cool Web' (a short poem).**

Example of an anonymous book
List of sources: *The martyrdom of an empress*. 1899. London: Harper & Row.
Reference to a source in your text: (*Martyrdom* 1899:5)

Example of an anonymous journal article
List of sources: Struggle for supremacy. 1980. *Time* 115(8):39.
Reference to a source in your text: (Struggle 1980:39)

Newspaper reports
If the author of a newspaper article is given, the report (as in the case of a journal article) is listed in the list of sources under the author's name. The problem with newspaper reports is, however, that the name of the author and the title of the report are usually not supplied. In such cases it is easier to identify a specific issue by giving the full name and date of the newspaper in the text:

(*Pretoria News*, 9 January 1979:7)

5.5.2.2 **Works universally known by their titles**

Certain reference works, such as encyclopaedias and dictionaries, are universally known by their titles. Besides, in the case of encyclopaedias it is not always possible to identify the author of a specific contribution, although sometimes the names of dozens of collaborators are listed at the beginning of the volume. It makes things considerably easier for the reader if these works are listed under their titles.

List of sources: *Encyclopaedia Britannica*. 1964. London: Benton.
Reference to a source in your text: (EB 1964)

List of sources: *Woordeboek van die Afrikaanse Taal*, deel I. 1956. Pretoria: Staatsdrukker.
Reference to a source in your text: (WAT 1956)

(In the case of this dictionary, the specific volume that you consulted must be given in the list of sources, because the various volumes were published in different years.)

Occasionally, a text contains regular references to the same reference works. Use abbreviations to save space in parenthetic source references: (*Encyclopaedia Britannica*) can, for example, be abbreviated to (EB) and (*Woordeboek van die Afrikaanse taal*) to (WAT). But please do not simply invent your own abbreviations and use **Bos** to refer to Bosman and Hiemstra's *Bilingual dictionary*, for instance.

If you use abbreviations, list them at the beginning of your list of sources and provide the full names or titles in the list of sources.

5.5.3 *Date of publication*

Always use the **most recent date of publication** that is mentioned.

Where the date of publication is unknown, 's.a.' (sine anno or 'without a year') or 'n.d.' (no date) is used:

Breytenbach, C. s.a. *Bolandse gewelhuise.* Elsiesrivier: Nasionale Boekhandel.
     or   Breytenbach, C. n.d. *Bolandse gewelhuise.* Elsiesrivier: Nasionale Boekhandel.

The parenthetic reference in the text will appear as follows:

(Breytenbach s.a.:14) or (Breytenbach n.d.:14)

If a particular author (or group of authors) has published several works in the same year, these works are distinguished from one another in the list of sources by adding a letter of the alphabet (starting with 'a') to the date of publication:

Smith, J.A. 1981a. *The ethics of difference*. Pretoria: Van Schaik.
Smith, J.A. 1981b. *Some themes in African writing*. Pretoria: Van Schaik.

The date is written in the same way in source references in the text:

(Smith 1981a:12)

5.5.4 *Contributions in composite works*

If you have read one contribution in a composite work (that is, a text that has many authors, such as an edited book), then only mention that one contribution. Cite the author in your list of sources under his or her own name (see par. 4.2.1.)

References in the text must contain **the name of the author** of the contribution, the **date of publication** of the composite work and the **page number(s)** of the part of the composite work that you have consulted:

According to Brink (1983:14) ...
Rusamov and Krotov (1979:415) report ...

You do not need to specify that this contribution appears in a text by Grové or in a text by Cadenhead and Danielli respectively: see par. 4.2.1.

5.5.4.1   <u>Contributions in Unisa readers</u>

Unisa readers contain extracts and articles from other texts. If you find useful material in them, you do not need to mention the readers. Instead, mention the author of the extract or article as if you had consulted the original book or article yourself. Also mention the date of the original book/article and the page(s) of the original book:

Bassnett-McGuire (1986:5)

5.6   **Lists of Sources and Bibliographies**

5.6.1   *Remarks*

A bibliography is a list of all the sources that were used to do research for a particular assignment, including those from which you did not take quotations. A **list of sources**, on the other hand, contains only those sources **quoted from** in the assignment and from which you **paraphrased or translated** information. At the end of an assignment, article or dissertation, you only need to supply a **list of sources**, which is also referred to as 'Works Cited'.

All bibliographical details are given in the language of the text that you consulted. For example, do not change Cape Town to Kaapstad if the language of the text is English.

A list of sources (or a bibliography) consists of a **single alphabetical and chronological list**, listing both books and journals, because this is the easiest way for your reader to find your sources. The rule is that you must present your sources in such a way that your reader can find them easily if she wants to read them.

Alphabetical order is determined by the name of the **author** or by the **title** of the work if the title is used instead of the author's name.

5.6.2   *Authors*

5.6.2.1   <u>**Surname and initials**</u>

The author's surname precedes his or her initials. This also applies where there is more than one author:

Smit, A., Jones, B. & Walker, C.

The same principle applies in cases where you are referring to one contribution (a chapter or an article) in a composite work. In this case you must list that contribution under the name of its author (see par. 4.2 and 4.2.1).

In order to be consistent, use the author's initials instead of giving his or her first names in full.

5.6.2.2   <u>**More than one author**</u>

List the names of all the authors, with all their initials, in your list of sources. 'et al.' is used in the text only and **not in the list of sources**.

Use an ampersand (&) before the name of the last author (see par. 3.1.1).

5.6.3   *Titles*

5.6.3.1   <u>**Italics**</u>

The titles of books and the names of journals are written in *italics* or <u>underlined</u>.

In contrast, the titles of single contributions to composite works and journal articles are not written in italics or underlined. They may be placed between inverted commas (see par. 4.2.1 and 4.3) or not, but this must be done consistently.

5.6.3.2   <u>**Capitalization**</u>

Use capitals for the first letters of the names of **journals** and **newspapers**. In all other instances capitalize only the first letter of the main title:

Tydskrif vir Wetenskap en Kuns
        Writing research papers: a guide for students

Use a colon to separate the text's main title from its sub-title.

Do not capitalize the initial letter of the first word after a colon unless it would be capitalized in an ordinary sentence.

5.6.4 *Editions and reprints*

A first edition or a reprint is not mentioned:

Lyons, J. 1984. *Language and linguistics*. Cambridge: Cambridge University Press.

When the original date of publication is important (say, for historical or political reasons), and you are using a much later reprint, give the date when the book was first published and then give the date of the reprint you have used. For example:

Le Guin, U.K. 1966 (rpt. 1991). *Rocannon's World*. New York: Bantam Books.

Use a figure to indicate a second or later edition:

2nd edition (English)
4. édition (French)
3. Auflage (German)

Example:

Bosman, C.B.; Van der Merwe, I.W. & Hiemstra, L.W. 1984. *Bilingual dictionary*. 8th revised and enlarged edition. Cape Town: Tafelberg.

5.6.5 *Publisher*

If the publisher's name consists of two names, use an ampersand (&) to join the names; for example, Asselin & Houzeau.

5.6.6 *Place of publication*

If the names of more than one city or town are given, you need only give the first city's name, unless the second name is better known than the first:

Edinburgh & London becomes Edinburgh only
but
Putsonderwater & Cape Town is given simply as Cape Town.

Normally it is only necessary to mention the name of the city, for example, London or New York. Cities in the United States are followed by an abbreviation that stands for the state where the city is, for example:

Cambridge, MA [Massachusetts]
Englewood Cliffs, NJ [New Jersey]

5.7.   *Examples of Entries in a List of Sources*

5.7.1   *Works listed in their entirety*

5.7.1.1   <u>Under the author's name</u>

Bayliss, W.M. 1931. *Principles of general psychology*, vol. 1. 4th edition. London: Longman.

De Villiers, M., Smuts, J. & Eksteen, L.C. 1983. *Nasionale woordeboek*. 5de, hersiene en uitgebreide uitgawe. Goodwood: Nasou.

If a work by **several authors** is listed in its entirety, all the authors are mentioned and the book appears under the name of the first one:

Asher, R.W., Kotschnig, W.M., Brown, W.A., Green, J.F. & Sady, E.J. 1957. *The United Nations and promotion of the general welfare*. Washington, DC: Brookings Institution.

NB: Works compiled by an **editor** are listed under the editor's surname.   Use the following abbreviations to indicate the editor's function:

red./reds. (Afrikaans)
      ed./eds (NB: no full stop - English)
      Hrsg./Hrsg. (German)
      réd./réds. (French)

NB: **Translated works** are listed under the name of the original author and the name of the translator follows the book title:

Ariés, P. 1962. *Centuries of childhood: a social history of a family life*. Translated by R. Baldick. New York: Knopf.

Brink, A.P. 1983. *Dry white season*. Translated by A.P. Brink. Cape Town: HAUM.

Official South African publications are published separately in English and in Afrikaans. Give the title and details in the language of the version you have consulted:

Suid-Afrika (Republiek). Tabakbeheerraad. 1970. *Die goue blaar: 'n oorsig oor die tabakbedryf en tabakkultuur in Suid-Afrika*. Kaapstad: Muller & Retief.

South Africa (Republic). Tobacco Control Board. 1970. *The golden leaf: a survey of the tobacco industry in South Africa*. Cape Town: Muller & Retief.

5.7.1.2   <u>Under the title of the book</u>

Encyclopaedias and other well-known reference works:

Encyclopaedia Britannica. 1964. London: Benton.

Woordeboek van die Afrikaanse taal, deel 1. 1956. Pretoria: Staatsdrukker.

Unisa readers:

Readers produced by Unisa are issued both in English and in Afrikaans. In the case of the following two readers, the Afrikaans titles (*Literêre vertaling* and *Die vertaling van nie-standaardtaal*) do not have to be cited:

Literary translation. 1986. Pretoria: University of South Africa.

The translation of non-standard language. 1985. Pretoria: University of South Africa.

The following reader is part 1 in a series of three compiled by the Library. The entry should therefore cite the Unisa Library as its author:

University of South Africa Library. 1981. *Linguistics Honours Vol. 1: Linguistic relativity, linguistic and cultural universals and translatability*. Pretoria: University of South Africa.

5.7.2 *Contributions in composite works*

5.7.2.1 **Composite works compiled by editors**

Contributions in composite works form part of a book and must be cited as follows.

Unlike the practice followed in journal articles, the word '**In'** (with or without a colon) is used after the title. The editor(s) and information about the composite work (place of publication, publisher and year), a comma or a colon, are given after the word 'In', **as well as** the first and last page numbers of the contribution:

Spencer, J. & Gregory, M.J. 1970. An approach to the study of style. In Freeman, D.C. (ed.) *Linguistics and literary style*. New York: Holt, Rinehart & Winston: 73-95.

5.7.2.2 **Contributions to Unisa readers**

Unisa's readers contain chapters from books, extracts and journal articles and are specifically compiled for students. Acknowledge individual authors and give the original source reference, which you will find in the Reader:

Bassnett-McGuire, S. 1986. *Translation studies*. London: Methuen: 1-61.

This extract appears in the reader *Literary translation*, so you must also list the reader as a whole (see par. 4.1.2). Your lecturers will ask: "Which authors/articles did you consult here?" if you enter only the reader by itself and do not also acknowledge individual authors, since the source references in your text will not correspond with the entries in your list of sources.

5.7.2.3 **Abbreviation of entries in composite works**

If you cite several contributions by different authors from the **same composite work** in your list of sources, the entry of the composite work itself has to be complete. Entries of contributions can, however, be abbreviated. Note also that if the composite work is cited in its entirety, abbreviated entries should preferably refer back to this entry rather than to the first contributor listed.

Entry of composite work on its own:

Freeman, D.C. (ed.) 1970. *Linguistics and literary style*. New York: Holt, Rinehart & Winston.

An entry of a contribution to this composite work would read thus:

Halliday, M.A.K. 1970. Descriptive linguistics in literary studies, vide Freeman 1970: 57-72.

NB: The Latin term 'vide' may be used instead of 'see' or 'look'.

5.7.3 *Journal articles*

Journals appear in yearly volumes, which are made up of numbers or issues. The first figure after the name of the journal indicates the **volume**; if the **number** of the journal is also given, it appears in parenthesis:

Jackson, R. 1979. Running down the up-escalator: regional inequality in Papua New Guinea. *Australina Geographer* 14 (May): 175-84.

Van Jaarsveld, F.A. 1957. Die Transvaalse presidentsverkiesing van 1871 - 1872. *Tydskrif vir Wetenskap en Kuns* 10(2): 21-46.

Usually either the number or the date of a journal is given, since both contain the same information. If both are listed, they appear together in parenthesis:

The Linguist (2, February): 21-46.

Sometimes the volume is not indicated. In this case the number or date of the journal is not written in parenthesis, but is preceded by a comma to prevent possible confusion between the volume, number and date (for example, in the case of a daily paper):

The Linguist, 2: 21-46.
        The Daily Mail, 20 February 1982: 7-12.

5.7.4 *Unpublished work*

5.7.4.1 **Theses and dissertations**

Groenewald, D.C. 1980. *Tot 'n sistematisering van die sosiologie van die dood*. Ongepubliseerde D.Litt. et Phil.-tesis, Universiteit van Suid-Afrika, Pretoria.

Maguire, J. 1976. *A taxonomic and ecological study of the living and fossil Hystricidae with particular reference to Southern Africa*. Unpublished Ph.D. thesis, University of the Witwatersrand, Johannesburg.

In the case of a Master's dissertation 'Unpublished Ph.D. thesis' is replaced by 'Unpublished M.A. dissertation' **in the language of the source**.

        If the place name is contained in the name of the university, it need not be repeated (for example, Columbia University; University of Pretoria).

        If a dissertation or thesis has been recorded on microfilm and the particulars of the original (unpublished) work are given, the entry may be treated as an annotation; that is, the particulars are given in brackets right at the end:

Bohn, R. 1981. *Critical criminology: an explanation and critique*. Ann Arbor, MI: University Microfilms International. (Unpublished Ph.D. thesis, 1980, Florida State University.)

5.7.4.2 **Conference papers**

Zerubavel, E. 1978. *The Benedictine ethic and the spirit of scheduling*. Paper presented at the annual meeting of the International Society for the Comparative Study of Civilizations, Milwaukee, 7-10 April.

Smit, A. 1980. *Kultivars: 'n landbou-tegniese benadering*. Referaat gelewer tydens 'n kongres gereël deur die Bolandse Wynbouvereniging, Universiteit van Stellenbosch, 4-6 Mei.

5.7.4.3 *Unisa's study guides and tutorial letters*

A study guide is regarded as a published work. In an Afrikaans text reference is made to the Afrikaans version of the study guide and in an English text to the English version:

Swanepoel, P.H. 1988. *Only study guide for LEKSIK4*. Pretoria: University of South Africa.

Swanepoel P.H. 1988. *Enigste studiegids vir LEKSIK4*. Pretoria: Universiteit van Suid-Afrika.

If another title is mentioned, the entry is as follows:

Kruger, J. 1985. *Philosophy: metaphysics*. Pretoria: University of South Africa. (Study guide 1 for PHL301J.)

If the author is not mentioned, the University of South Africa is regarded as the corporate body responsible for the study guide.

The entry for tutorial letters is as follows:

University of South Africa. *Tutorial letter TAALKUF/101/2008*. Pretoria.

Universiteit van Suid-Afrika. *Studiebrief TAALKUF/101/2008*. Pretoria.

The code abbreviation should be used in parenthetic references in the text:

(TAALKUF/101/2008: 34)

When reference is made to a source which has been supplied as an addendum in a tutorial letter, cite the original author and page number(s): Newmark (1981:10).

5.7.4.4 **Internet sources**

These are cited in your bibliography according to the author's name, or, if there is no author given, alphabetically by the first word in the title. The date given must be the date on which you consulted that URL, **not** the date on which it first appeared on the Internet. The date appears in brackets after the URL and it must be complete. For example:

Microsoft Home Page. http://www.msn.com/ (23 June 2003)