

# **SCHOOL OF HISTORY, WELSH HISTORY AND ARCHAEOLOGY**

**P R I F Y S G O L  
BANGOR  
U N I V E R S I T Y**



## **STUDY SKILLS HAND- BOOK**

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# 1. Organising Study

At University you have to **organise** your work for yourself. History requires **a lot of reading**. This means you need to be self-disciplined and to **plan** and use your time sensibly. The number of simultaneous demands being made upon you can be quite daunting at first. Success is not just about intelligence, but about planning your time sensibly and sticking to it. It is a habit that will prove useful not just at University, but in any future career.

**Modules: contact and private study hours:** In the course handbook of every course, you will find information on how many hours you are supposed to study for this course. These are usually divided up into contact hours (the time you will be spending with a lecturer or tutor in lectures, seminars, field trips etc.), and private study hours (time you should spend reading in the library, revising for exams, writing essays etc.). You will notice that there are much fewer contact hours than private study hours in every course you will take. As such, it is important that you do not just attend lectures, seminars and other contact teaching, but also make the most of your private study times. There is no ‘golden rule’ how to best divide up private study time, since every module will have slightly different needs, as will every student. However, almost invariably, private study should include

- reading material related to the course (listed in course handbooks),
- coursework (as listed in the course handbook),
- revising for exams or writing up essays or other types of assessed work.

**Organising your time:** Sitting down to plan your work in detail may seem like a waste of time. However, taking the time to plan makes your studying more effective:

- You become more productive.
- The quality of your work improves.
- Because you know what you have done, and what you still have to do, you do not panic about ‘falling behind’, or leaving everything until the last minute, particularly when several pieces of work are to be submitted on the same day.
- You build your confidence as a student, and enjoy the work more.
- You enjoy your leisure time more.

The idea behind **time management** is to take control of the things you have to do: aim to organise your time by making things happen rather than have things happen to you. You will find this an enormously liberating experience to be in the position to choose what to do and when.

The key is to **impose a structure on your working time by dividing it up**. This works at several levels: from the overall structure of a semester (or the academic year, or even the whole of your degree programme) down to planning how to organise a particular week (or a particular day, or even a particular free couple of hours).

The best way to organise is the one that works for you. There is no golden rule that works for everyone. These are some general ideas that may help you to work out your own system for organising your time:

- Work out how much time you have available, and when.

- List the tasks in hand. Organise pieces of work (essays, seminar papers) into smaller, less daunting tasks (such as literature search; reading; essay planning; writing up).
- Work out priorities between these tasks. Which are more urgent?
- Make decisions about how long to spend on each task.
- Try to stick to your plan, but be flexible enough to change it according to new needs or pressures arising.
- Do not neglect any of your courses, especially those you find relatively easy (or particularly difficult).
- Carefully integrate deadlines for assessed work into your planning. As several pieces of work may be due on the same date you will have to shift some of the tasks to an earlier period. This means that you cannot operate on a single track but will have to integrate several tasks into the same period of your planning (e.g. a week): while working on an essay in one course, you should continue reading and preparing for classes in other courses, and perhaps make initial preparations for a future essay.
- Do not try to do it all at once. Leave sufficient time for breaks and leisure activities.
- Do not allow yourself to be distracted during your designated work periods (avoid non-work-related e-mail and internet). Stick to your timetable.

**Weekly planning:** Planning at this level is more about developing a successful routine. The lesson to learn here is to control things rather than be pushed around. Here are some suggestions for how to get the most of the hours you have:

- Use a diary to allocate how much time you have available and at what times (e.g. Monday 2–7:30 pm).
- Compile lists of tasks to be completed during the week. Some of these may be done in odd spare hours such as between lectures. Others will require longer stretches of time.
- Allocate these tasks to days and periods of time, depending on how big each is, and how urgent.
- Be flexible. Learn from your mistakes (in estimating how long a task will take, for example). If your schedule is not working, change it. Do not always work in the same place. Consider alternating between home and the library.
- Do not waste half of a study session sitting around waiting for inspiration. Do something to get your brain working:
  - Jot down the tasks that need doing.
  - Start with one of the smaller tasks.
  - Start reading something relevant that will get you thinking about what you are studying (an article; lecture notes).
  - Draft a page of an essay (you can always change it later).
  - Start in the middle of the essay, if this is more straightforward, then go back to the introduction.
- Take responsibility for your working patterns. Work to the deadline you have set for yourself (rather than the ultimate deadlines set by the university).

**Semester planning:** Use a year-planner, e.g. a wall-chart or a diary. Make sure you've marked the following:

- beginning and end of the semester,
- the crucial dates for submission of assignments and coursework,
- the dates of the exam period,
- the numbering of each week in the semester.

This way you will have a means of keeping under review various signs of progress: How far through the semester are we? How long until the exams? What proportion of the tasks I intended to attend to have I got through so far?

You can make plans for times when you will be more stretched than usual: When am I going home for the weekend, when do I have to work to earn some money, etc. And conversely, when are the blocks of time when there will be relatively few other demands on my time? Those weeks where the work load is lighter should be filled by early revision, background reading in preparation for the busier weeks where you are undertaking course work, seminar reading, or assessed essays and exams.

You can also plan for when resources will be more or less accessible. When are the vital books from the library going to be in most demand? How am I going to get access to the necessary material during the vacation? Once again, having the time freed up to work for something other than an immediate and urgent deadline will allow you to plan rather than be pushed around.

#### **Time saving tips:**

- Do not overdo it. It is hardly ever a sensible plan to work until you drop, and working in irregular binges you are likely to underperform.
- Pace yourself and establish a functional upper limit to the length of time you can concentrate before the effort starts to outweigh the benefits.
- Find strategies for dealing with the times when you know your concentration is not going to hold up.
- Look for a way to make it easy to get back into something you are reading even if you have to take a break. It can sometimes be helpful to force yourself to break off mid-chapter, mid-paragraph or even mid-idea, so as to make it easier to pick up the threads again later, rather than trying to plunge in 'cold' to a totally new topic or chapter. Find out what works for you.
- Find smaller tasks that will occupy you in 'between' times - e.g. that slightly-less-than-a-free-hour between two lectures. Give yourself a task that can realistically be done in the time you allot yourself.
- Keep ahead of the game as much as you can. Try to read before the relevant lecture rather than after it. It does not involve much more effort for this to work; it is just a question of getting the timing right.
- Keep in mind that you can influence the way you approach a task. You can decide **what** you study, and **how** you approach it, to make best use of your preferred **learning style**.

## 2. Searching Literature and Compiling a Bibliography

It is essential that you **find** the books and articles that you need to accomplish an academic task, such as writing an essay. You should also make sure that you identify them **in good time**, because it may be necessary to recall them from another library user or to order them on Inter-Library Loan.

**How do you find the books and articles that you need?** To begin with you should use the **reading lists** provided in the module handbook or by your seminar leader. From this you will have to select titles according to your topic/approach, but you will also have to add to this initial list. Doing this you will **prioritise and select** those titles that are most relevant to your task building your own **bibliography**.

A bibliography is a **systematic list of books, journal articles and articles in books on a given topic**. Depending on its purpose, it can comprise both primary and secondary sources, which are usually listed in separate sections. **Searching literature** is essentially selecting from and adding to such bibliographies.

There are two closely related contexts in which you need to compile a bibliography: (a) **to organise your own study on a given topic** listing the titles that you either have already used or wish to consult; and (b) **to document the material that you used for a piece of written work** at the end of this work, given by alphabetical order. As you read and write you will add to and refine your bibliography (a), until finally it becomes the bibliography situated at the end of your written work (b). Consequently, it does not make sense to leave the compilation of the bibliography to the end of the writing up process. From the beginning you should ensure you record full bibliographical details and note page numbers and quotes systematically.

There are several ways how you can **add to a bibliography**:

- **Bibliographies and footnotes** in those **books and articles** that are already on your list – preferably key works in the given field.
- When you find out where these books are on the shelves in the library, **look at the rest of the shelf**. There might be something useful there.
- There are also **printed bibliographies** dedicated to certain fields or subjects of study, such as the International Medieval Bibliography, which can be found in the reference section of the library (Z6203 .I63). This is not limited to history, but also includes works on languages, philosophy, theology, and so on. Works are arranged under subjects and subheadings. It is simply a case of trawling through the annual volumes to see if you can find anything useful.
- **Electronic finding-aids**: You may not find what you want straight-away, but you should persevere. If one set of keywords does not get you anywhere, then try another, or try different combinations. Alternatively, your search may bring up far too much material, in which case you will need to find a way to filter the results. Some sites allow you to search within existing results. In other cases, you may need to use a greater number of search terms to weed out the irrelevant material. Sometimes research can be frustrating, but you should not give up. The ability to keep

going, to try new search strategies, to be imaginative, and to continue searching for new articles and books are key skills that you must learn if you are to develop as historians.

- Your first point of call will be the keyword and/or subject search facilities of the **Bangor University Library catalogue**: <http://library.bangor.ac.uk/search~S1>.
- You may also use the catalogues of **larger libraries** such as:
  - British Library (London): <http://www.bl.uk>.
  - Llyfrgell Genedlaethol Cymru – National Library of Wales (Aberystwyth): <http://www.llgc.org.uk/index.php?id=2>.
  - Oxford University Libraries: <http://www.lib.ox.ac.uk/olis/>.
  - Library of Congress (Washington): <http://catalog.loc.gov/>.
- **Reading lists** produced by academics at other universities:
  - For courses at Oxford University: <http://www.history.ox.ac.uk/currentunder/bibliographies/bibliographies.htm#mods>.
  - For courses at Leeds University: <http://lib5.leeds.ac.uk/rlists/broker/readinglists.php?q=hist&scope=2>.
- **Electronic bibliographies and databases**:
  - JSTOR is an interdisciplinary database of academic journal content (accessible via Bangor University library catalogue) searchable by subject as well as author. It is almost always best to use the advanced search option. You can also limit the search to history journals, again by scrolling down and clicking on the relevant box. Articles can be downloaded in PDF format.
  - Historical Abstracts provides summaries of articles: <http://web.ebscohost.com/ehost/search?vid=1&hid=13&sid=a45d7900-b7b8-442e-96dc-65692d3-bee13%40SRCSM2>
  - America: History & Life is similar for American history: <http://web.ebscohost.com/ehost/search?vid=1&hid=9&sid=7019b046-b4aa-45e5-b85d-5853389eae42%40sessionmgr9>.
  - Among the most useful for British and Irish history is the Royal Historical Society Bibliography (<http://www.rhs.ac.uk/bibl/bibwel.asp>). This database comprises 250,000 records searchable by subject matter and time period. It will provide the titles of both books and articles.
  - For archaeology the first port of call should be the British and Irish Archaeological Bibliography (BIAB) at: <http://www.biab.ac.uk/>.
  - ISI Web of Knowledge (accessible via Bangor Uni-

iversity library catalogue) is a citation and journal database including the opportunity to search for book reviews.

- The Dictionary of National Biography contains 55,000 biographies of people who shaped British history including bibliographical information. Accessible via Bangor University Library at:

- <https://unicat.bangor.ac.uk/validate?url=http%3A%2F%2F0-www.oxforddnb.com.unicat.bangor.ac.uk%3A80%2Fsubscribed>.

- Other Arts and Humanities databases that can be accessed via Bangor University Library can be found at: [http://www.bangor.ac.uk/library/eresources/Arts\\_humanities\\_databases.php](http://www.bangor.ac.uk/library/eresources/Arts_humanities_databases.php).

- **Internet search engines:**

- Google (<http://www.google.co.uk/>), Google Book Search (<http://books.google.com/>) and Google Scholar (<http://scholar.google.co.uk/>).

- **Gateways:**

- Intute Arts and Humanities (<http://www.intute.ac.uk/artsandhumanities/>) provides the focus that its name suggests and is often more effective than unfiltered Google (also has online tutorials on study skills).

- The Website of the Institute of Historical Research (<http://www.history.ac.uk/resindex.html>) will take you to numerous other history-related online resources. Amongst the IHR's own electronic publications are *Reviews in History* ([www.history.ac.uk/reviews/](http://www.history.ac.uk/reviews/)), a journal that published long reviews with responses by the authors, and *History in Focus*, a twice-yearly magazine with articles and reviews on a themed subject (<http://www.history.ac.uk/ihr/Focus/index.html>).

While searching literature you are compiling a list of books and articles that look like they might be useful. When you come to look at specific titles not all of them will be as useful as you had hoped. Once you have established what books and articles you are going to use to write your essay or dissertation, you will more formally list the relevant titles in a bibliography. When adding to your initial list, it makes sense to be clear about the size of the bibliography you are aiming for (roughly how many entries). This will help you to **prioritise and select** those titles that are most relevant to your task. If in doubt ask your tutor.

Whilst you are researching it is advisable to **annotate** your bibliography. This can vary from short comments characterising content and usefulness of a title to practical information such as library shelf marks. Unless you have been asked to provide an annotated bibliography, **these comments are omitted from what you submit**.

The bibliography that you submit must follow the specifications given by your tutor. The bibliography must be well-structured (usually **separate sections for primary and secondary sources; alphabetical order** according to the author's last name) and show **consistency** in referencing style. Consult the School's **style sheet** printed at the

end of this booklet.

**What to include:** You should include any work that you quote or refer to in your research and any work that has contributed to your research. This excludes dictionaries, encyclopaedias or comparable websites unless you quote or refer to them explicitly. The listed titles must be relevant to the given task/topic and should include those most important in the historiography of your research field.

The bibliography tells a lot about your work: It shows the breadth of your research, the variety of sources you used and the level of specialisation you have reached in your research subject. It also has a practical function: the combination of references and bibliography helps readers to locate the sources that have been used (this might include you if you have to go back to check a reference).

### 3. Primary and Secondary Sources

**A primary source is a document or physical object which was written or created during the time under study** providing first-hand testimony or direct evidence concerning the topic under investigation. A primary source (*primary* in the sense of earliest/original) was created by someone who was involved in or witnessed the events, practices, or conditions that are studied. This can involve documents created at a later date by a participant, as in the case of memoirs or oral histories. Primary sources have survived from the past and are the link between the past and the present (created in the period of the past under investigation and accessible to the present researcher). Primary sources provide the empirical evidence on which historical research is based lending the discipline of history an integral part of whatever truth, objectivity, plausibility or methodological soundness it can claim. Primary sources can be **published** (e.g. the Diary of Anne Frank, or Magna Carta) or **unpublished** (archival records).

Ultimately, an **interpretation and analysis of a body of primary sources** will constitute a **secondary source**. A secondary source is thus a document relating and discussing information originally presented elsewhere. Secondary sources are the **books and articles written by historians** (or other disciplines) **after** the events, practices, or conditions that are studied. Secondary sources **quote** from primary sources (however, the quote in itself is not a primary source, but the original document from which it is taken).

The nature and value of a source cannot be determined without reference to the **topic and questions** it is meant to answer and thus to the **context** in which it is used. The same document may be a primary source in one research project, while it will be secondary in another. A book by a modern historian on medieval kingship will be a secondary source for the historian of kingship, while the historian of modern historiography will treat the same text as a primary source. A historian studying the way the First World War was perceived and remembered will draw on a literary account retrospectively written by a veteran during the inter-war period as a primary source, whereas a military historian concerned with a particular battle will treat the same author's reading of this battle as a secondary source. Ultimately, what makes an object or a document a primary source or a secondary source depends on how **you** use it and thus on your question or topic. With any research project (such as coursework or assessed essay) it is important that you develop an awareness of the primary and secondary sources it is based on, and why some sources need to be treated as primary and others as secondary. This should be reflected in the two main sections of your bibliography. Historians' understanding of the past derives from using primary and secondary sources in conjunction.

## 4. Criticism and Interpretation of Primary Sources

The search for primary sources does not include or exclude any category of records or documents: Everything can become a primary source. It is all relative to the research questions being asked. However, there are different types or categories of primary sources.

**Relic vs Tradition:** primary sources are either what **survives** of past human activities (created during the period that is studied with no particular eye to their future reception), or what was **created** by participants in the events with the explicit purpose of forming a tradition (sometimes at a later date). Examples of relics are official reports, speeches, pamphlets, newspapers, journals, novels, posters, letters, minutes, laws, tax records, vital records, buildings, institutions. Examples of traditions are: chronicles, autobiographies, memoirs, oral history interviews, monuments. Again it depends on the **research question**: an equestrian statue might be a tradition for the historian of kingship, but a relic for someone interested in the history of metalworking.

**Written documents vs non-written material:** Traditionally, historians were preoccupied with the analysis of written sources. However, the analysis of visual and audio material (paintings, photographs, newsreels, films, posters, postcards, etc.) has become more important in the last decades. Archaeology studies artefacts (coins, buildings, tools, arms, etc.) and environmental data (e.g. landscapes, skeletons).

In relation to a given research aim, the information contained in a specific primary source may be more or less valid, reliable or relevant. **Source criticism** – the evaluation of information sources for a given task – is a method of establishing reliable knowledge of the past by checking sources against one another and by so assessing the reliability of the information conveyed by them. In an extreme case this might lead to the discovery that the source at hand is a forgery that only pretends to originate in a certain historical period and context. While this greatly reduces its source value for this period, it might still be a highly illuminating source for the context in which the forgery took place. However, source criticism is by no means limited to disqualifying certain sources, but should be applied to any source in establishing its limits arising from the perspective of its author or creator and from the previous sources of information that went into its creation.

**Source interpretation** builds on source criticism and is the process of explaining or conceptualising the information gained from an exact reading of the primary source. It is again the research aim or question that governs the particular method or direction of this interpretation.

The process of source criticism and interpretation is that of asking a series of questions of one or several primary sources:

- Is the source what it pretends to be?
- How was it handed down from its creation to you?
- Is it an original or a copy?
- When and where was it created?

- Does the source include references to the author and/or the reader?
- Who is the author and what was her or his place in society?
- Why was the source created? Was it created through a spur-of-the-moment act, a routine transaction, or a thoughtful, deliberate process?
- Who is the intended audience? Was the source meant to be published?
  
- In which language was the original written; is your version a translation?
- Are there any omissions?
- What are the key concepts used in the source and their connotations (mind the possibility of obsolete meanings to familiar words)?
- Do I understand the source's context correctly (biographical, social, economic, legal, political, ideological, cultural context)? What do we know from other primary or secondary sources about the contexts, persons or events the source alludes to? How far are these important for the interpretation?
- Does the source use metaphors, and what is their specific function for its message or argument?
  
- What is the source's content?
- What is it about?
- What assumptions does the author make?
- What was the author's purpose in preparing the source? What was the occasion for its creation?
- What do we learn about the author's values? What is his or her political and ideological viewpoint?
- What does the author base her or his conclusions on?
- Does the text use moral distinctions or judgments?
- Is the author credible and reliable?
- What kind of information does the source reveal beyond the intentions of its author (reading between the lines)?
  
- Does the source provide information that is relevant to my research aims or questions?
- Does its content agree with what I know about the issue at hand?
- How does it relate to other primary sources?
- Does it provide new information relevant to my topic?
- Might the source support or falsify any arguments found in secondary sources?

In the interpretation of **visual sources** a similar set of questions will be applied. Here you might consider:

- What clues are in the picture to establish time and place of its creation and of the event it shows?
- What is 'happening' in the picture?
- What is the significance of the event or object that is shown?
- What can and what cannot be inferred from the picture?
- Why was the picture produced?
- What is the message that the picture communicates?

- Will a formal analysis of specific artistic elements (spatial construction, perspective, colours, light and shade, composition, proportion of images and letters) yield any meaning?

The **plurality of possible readings of primary sources** renders problematic the idea of a fixed set of rules or questions to be memorised and heeded. Given that a particular research aim or question will govern the interpretation, some of the questions above will be more important than others. Some might be entirely irrelevant or trivial, but it will always be a sensible selection of these or similar questions. Issues of authenticity and veracity or of the author's intentions and interests may play an important role in an interpretation, but the most important issue is what the sources yield towards a given research aim or question. Historians are not only concerned with events. It might be a relevant question whether a certain event was accurately rendered in a primary account. However, if for example the research focuses on certain patterns of perception or prejudice among a certain historical group of people, what seems a distorted rendering might be of the highest source value.

It is sometimes presented that a core element in the interpretation of primary sources is the careful elimination of '**bias**' in order to restore the clarity and proper meaning of a source. This is not only problematic, but also impossible. While asking for the author's perspective, agenda or prejudice is a legitimate question among others, it cannot be the historian's task to invest a hidden but distorted meaning into a primary source. Ultimately, there is no 'unbiased' primary or secondary source that tells 'the truth' or provides an account without limits or perspectives. The concept of bias (as an overarching characterisation of a source) should thus be scrapped.

Ultimately, a comprehensive interpretation and analysis of a body of primary sources will constitute a **secondary source**.

## 5. Historiography

Approaching any history project or essay must inevitably involve engagement with the historiography. Historiography is the study of **how knowledge of the past has been obtained and transmitted**. In a way, it is the history of history. Looking at the historiography will essentially involve an analysis of the arguments, interpretations, methodologies and approaches adopted by historians who have studied and published on the field in which your particular topic is located. Historiography thus refers to the development of a body of work for a broader subject – such as the history of the Cold War or the history of medieval gender relation – and the ways in which this field has changed over time.

Examining the historiography for any given topic is a study of the way history has, and continues to be, written; it is not the study of actual historical events. When engaging with the historiography, therefore, you should **not** simply use historical writings to recall events but, rather, focus on established **interpretations** of key events, on avenues of **analysis** of a particularly important topic and on the **arguments** that historians working in the field have developed.

These key arguments need to be recognised when writing essays. You need to refer to the historiography to show you have understood the different debates that shape our very understanding of the topic you are writing about. However, there are dangers that need to be avoided. You should not simply use quotes to confirm points, events or details. There is absolutely no point in quoting the fact that “the First World war broke out in 1914”. What you want to discuss is different interpretations concerning the origins of the First World War. Also, you should not simply give an overview of ideas and opinions that remains isolated from your own approach. You should not explain the origins of the Cold War, for instance, by simply giving an account of what historians were arguing in the 1950s, then in the 1960s and 1970s and then in the 1980 and 1990s. Rather, you should engage with the opinions, giving a balanced account and use particular points **to develop your own argument and to locate your own approach vis-à-vis existing research**.

## 6. Essay Writing

Essays test your ability to **generate your own thoughts** and **express/communicate them clearly and effectively**. Fundamentally, essay writing is a **creative act**, as questions will allow for a multitude of possible approaches and answers. The word **essay** derives from the French *essayer* which means ‘to try’ or ‘to attempt’. This means there is no single safe and sure way, no single one size-fits-all recipe, but rather that you need to communicate your own **attempt** at coming to grips with a question or a topic. Students will find their own style and approach, but generally it is a good idea to bear in mind the following:

1. **Read the question carefully** and understand what it is asking. You need to break the question down, to define it (and its key terms).
2. Collect the material you need to consult going well beyond lecture notes including **articles** and **monographs**.
3. **Read selectively** and **make notes** but remember to **reference** everything.
4. Work out **your own approach** to the question. What is your **argument**?
5. Write a detailed **essay plan**, with different (bullet) points per **paragraph**.
6. Write an **introduction** in which you reveal your understanding of conceptual issues possibly referring to current debates in interpretations.
7. Engage with the **historiography** and, in doing so, locate your work in larger debates.
8. When **drafting** the essay, do not be afraid to re-write or to move sections around.
9. Include **references** systematically, to indicate the sources of the arguments and evidence presented.
10. Write a clear **conclusion** that explicitly comes back to the question bringing out the relevance of the topic and your answer for wider historical issues.
11. Check your essay for **spelling, grammar, and balance**, and make sure that you have answered the question.
12. Include a **bibliography** and a word count. Number the pages.

Most importantly, you must **focus on the specific wording of the question**. Start by underlining what you take to be the question’s key words. This will help you to have a structured pathway through your research. You should avoid wandering off at a tangent, and you should stay away from unloading pre-conceived information that is not specifically tailored towards the question and its concepts.

Many questions relate to key **concepts** in history. For example, if you are asked ‘What were the causes of the French Revolution?’, the key concepts are causes and revolution. What do you mean by the French Revolution? Is it primarily the violent challenge to royal authority in 1789, the creation of a new political order, a marked ideological discontinuity, the process of socio-economic change, or, if a combination of all of these, which takes precedence and requires most explanation? What do you understand by causes? Are we talking primarily about long-term, ‘structural’ factors that caused problems, or about precipitants that led to a breakdown of the existing situation? These issues need discussing explicitly, out-in-the-open. That is key to a good essay at university level. They should not be left unspoken and unaddressed; and your discussion of them should reflect your awareness that issues are involved in the

analysis, and that you are capable of addressing them.

When researching you need to **read selectively**. You will very rarely read a book cover to cover. Use **chapter headings** and **index** to direct you to the sections most relevant to your question and argument. You can also follow up the leads in the footnotes of relevant sections. Immerse yourself in reading and note taking, but do not leave drafting and writing up too late. It is probably a good idea to start writing at roughly 'half time' of the period designated to researching and writing an essay. Once you have started writing, you will run into open questions and identify areas that need more research. Some issues can be solved immediately while writing. This is why **the library is the best place to work**. Other issues are best noted in a to-do list to which you come back in a second period of reading before finalising the important parts of your essay (introduction and conclusion). If you find something you do not agree with, do not simply ignore it or leave it out. Engage with it. Argue against it. Accommodate it into your understanding of the historiography.

When **taking notes** you should try to **avoid extensive quotations**. Paraphrase the information in your own words. This will get you thinking and, as long as you still reference its origin, will help you stay clear of plagiarism. Only resort to direct quotes when it would not make sense to paraphrase because this would distort the message or significance of a quote from a primary source, or obscure the historiographical significance of a decisive statement by a particular historian. This means, you do want to find some good quotations, but use them sparingly and only to underline particular points of your treatment of the historiography or your argument more broadly.

**References** are an integral part of an essay and allow you to show your intellectual debts. You should include references systematically, to indicate the sources of the arguments and evidence presented in your work. Give references as a matter of course for all quotations, but also for any important points or arguments that are based on your reading.

While writing the essay, you should be mindful that assessment will be based on:

1. Knowledge/detail.
2. Analysis.
3. Argument.
4. Structure.

You must avoid narrative without analysis and simple story telling. You must show **knowledge** that is relevant to the question and include **detailed evidence**. But you must not simply list 6–7 points which loosely relate to the question. Neither do you have to produce reams of background information. Rather, you must show that you have **analysed** a field of knowledge/scholarship through secondary sources (in some cases also primary sources) and are able to understand its significance in the light of the **question**. To do this, you need to create your own argument and locate it in a particular research context by relating it to historiographical arguments and debates.

You should not simply give an account/overview of what other historians have written. **Make sure that your essay does not become a mere list of quotes**. Your own thoughts and your own **argument** need to be at the centre of your essay. Whatever quotes or figures you employ must be used in relation to this argument. When repro-

ducing these, short quotations (a few lines, or less than 50 words), can be run on as a part of the main text, in inverted commas; longer quotations should be indented from the text (in which case they can be single spaced, and there is no need for inverted commas). If you want to omit part of a sentence or paragraph that you are quoting, indicate this by three dots in square brackets [...].

Use details and historiography **critically**. Engage with the debates and other historians' arguments and keep the question firmly in mind. What do **you** think? At the same time, you need to make sure that what you argue is thoughtful, balanced, sufficiently reinforced by evidence and logical.

Central to developing your own argument is the way you **structure** your essay. After making your notes, formulating your ideas and thinking about your argument you need to consider how to put it all together. You need to plan your essay. Do not simply start writing without carefully thinking about how you can develop your argument. It needs to be a coherent, logically expounded structure. Consider using **sub-headings** for different sections. Beyond this, your text needs **recognisable paragraphs**, each of which contains a theme or idea. And when the theme changes, so does the paragraph. It is usually advisable to avoid a chronological structure spanning the entire essay as this is prone to lead to unnecessary narrative. Stay focused on the question, the issues that you have identified to be important and your argument that brings these together. Once you have decided on the structure, write an **introduction** which defines the question (and its key terms) and outlines/signposts the content/argument without giving away your answer to the question:

- The introduction must address the question, specifying how you have understood it, hinting at how you are going to approach it.
- A good introduction will explore conceptual issues, and/or refer to current debates in interpretations.
- If the question is based on a quotation, do not feel obliged to agree with it. If the question contains underlying assumptions, feel free to tackle these. A combative approach to an essay is to demonstrate that the way the question is put is problematic while adhering to the parameters it sets out (rather than just abandoning it).
- Use the introduction to delimit the terrain that you will be covering. If a question is so vast that you will need to cut it down to a manageable size: explain this in the introduction.
- You should give some indication of where you are going: signpost your argument. Raise a question and hint at how it might be answered, but do not answer it here: leave a sense of suspense to encourage your reader to continue.

The essay should be finished by a carefully worded **conclusion**:

- Your concluding comments will be the last thing that your examiner reads, and will thus be the freshest thing in her/his mind when it comes to deciding your mark.
- Your conclusion should tie together the various strands of your argument. Use this to clarify how what you have just done relates to the question. Explicitly come back to the question, its key terms and the approach you have outlined in your introduction. This creates symmetry between introduction and conclusion: the introduction explains/clarifies a question, while the conclusion provides an answer.

- You can also use the conclusion to develop your thoughts a little further by highlighting possible lines of thought/argument that go beyond the particular confines of this specific question or the time/material you had at hand. But avoid simply continuing the argument in the same style as the main body.

The way in which you express yourself is obviously important. Take care and avoid sloppy **presentation**. Mind the basics such as syntax, use of upper and lower case, grammar, footnotes, bibliography, and **paragraphs**. Your **style** needs to be clear and coherent. Avoid being too simplistic, emotive, descriptive or subjective. Avoid being too verbose. What you are trying to do is communicate ideas, thoughts and an argument in a clear and economical manner. Try reading your work aloud to make sure it makes sense.

**When your essay is returned**, make sure that you do not just concentrate on the overall mark, but spend some time trying to understand how your tutor's marginal and concluding comments explain why the essay got the mark it did. If you still find it puzzling, or if you do not understand some of the comments, you should talk to your tutor about it.

## 7. References and Footnotes

It is essential that you provide proper references, usually in the form of footnotes or parenthetical references, when you write your essays. References and footnotes allow the reader to inspect the **intellectual and academic underpinning of your arguments**, and thereby to satisfy themselves that you know what you are talking about. The quality of your referencing is also part of your argument. Furthermore, if you do not provide references, then you leave yourself open to charges of **plagiarism**. Plagiarism is ‘the action or practice of taking someone else’s work, idea, etc., and passing it off as one’s own’. Clearly, if you have properly referenced your use of other people’s work, you will not be charged with plagiarism.

**When should you provide a footnote or parenthetical reference?** You need to provide a footnote or parenthetical reference:

- if you quote directly from any source, primary or secondary, printed or unprinted;
- if you paraphrase a particular idea or interpretation; and
- if you are providing a specific example to support your argument.

This means that with very few exceptions each paragraph of the main body of your essay (possibly excluding introduction and conclusion) will contain at least one reference.

**How do you cite the works you have used?** There are a variety of ways to reference the same material. Different academic journals have their own house styles, and contributors are obliged to submit their work so that it conforms to that style, regardless of their own personal preferences. The one vital rule is that references must make it clear where authors have taken a fact or an argument from. Another rule is that the style that is used for referencing must be consistent throughout the document.

The following are examples of the different ways of citing a book, article in an edited collection, and a journal article according to the house-styles of two different publications:

- ‘Journal A’ asks contributors to provide references in the following manner:

**Books:** D. Bates, *Normandy Before 1066* (London, 1982), p. 11.

**Collection of essays:** G.W. Bernard, ‘The fall of Sir Thomas Seymour’, in G.W. Bernard (ed.), *The Tudor Nobility* (Manchester, 1992), pp. 201–40.

**Journal article:** M. Conway, ‘Building the Christian City: Catholics and Politics in Inter-War Francophone Belgium’, *Past and Present*, 128 (1990), p. 119.

- In contrast, ‘Journal B’, which is an American journal, asks authors to give footnotes in these ways:

**Books:** David Bates, *Normandy Before 1066* (London, 1982), p. 11.

**Collection of essays:** G. W. Bernard, “The fall of Sir Thomas Seymour,” in *The Tudor Nobility*, ed. G. W. Bernard (Manchester, 1992), pp. 201–40.

**Journal articles:** Martin Conway, “Building the Christian City: Catholics

and Politics in Inter-War Francophone Belgium,” *Past and Present* 128 (1990), 117–151, at 119.

Although there is some rearrangement of the different elements of these references, both forms include the same information and also the same clues as to the type of work that is being cited. Here are some of the main ones:

- The **titles of books** are always given in **italics**. This lets the reader know that this is the title of a book or a collection. This is important because this is the name under which it would be ordered from a bookshop or searched for in a library.
- The **titles of journals** are always put in **italics** for the same reason.
- Where a **journal article** is cited, the relevant **volume number**, series number (where relevant) and **date** are all given too, so that the right issue can be easily found. As some journals have been in print for more than a century, this is important.
- Equally, where **books** are cited, the **place and date of publication** are also given. The citation will also, if necessary, state what **edition** has been used. This is so the reader can track down the right edition or printing of the work you have cited. A second edition might be in a different font or printed on different sized paper from the first edition, meaning that the page number for the reference concerned would be different.
- The **titles of articles**, whether in collections or in journals are put in **inverted commas**. Again, this is to tell the reader what sort of work this is, as an article cannot be found by itself but needs to be sought in a collection or journal (which is highlighted by italics).

Essentially, referencing is an act of communication which will enable the reader to find the source from which a particular piece of information was drawn. The inverted commas are there for a reason. To keep this in mind is helpful when learning the art of referencing.

Once you have cited a book or article in full, there is no need to repeat the full citation in subsequent references to the work. You should instead use a **short title**. This should, of course, still make it clear what work you are referring to. So, you might refer to Bates’s book on Normandy as ‘Bates, *Normandy*, p. 21’, or ‘Bates, *1066*, p. 14’; or you might refer to Conway’s article as ‘Conway, ‘Building the Christian City’, 120’.

In **archaeology** and social sciences, references may also be given using the **Harvard system**, which incorporates the reference into the text. In the Harvard system, you cite by author and year and page, with the whole reference placed in brackets at the relevant point in the text. Thus: ‘The new Beaker typology for Buteshire (Clarke 1970, 132–4) has been achieved by the new technique devised by Clarke himself (1970, 3–20) and by others in different fields (Hensel 1969, 513; Kendall 1971, 220–5).’

If the whole article is referred to, rather than a specific point, leave out the page references and write (Kendall 1971).

If you use the Harvard system of parenthetical referencing, then you must ensure that full details of all the works cited in the text are provided in the bibliography (e.g. D.L. Clarke, *Beaker Pottery of Great Britain and Ireland* (Cambridge, 1970)). If the same

author had more than one work published in the same year, then you must differentiate between them in your note. To do this, you would cite, for example, (Clarke 1970a) and (Clarke 1970b). You would then reflect this in your bibliography.

**What system should you use in your essays?** Students who are writing essays for **History modules** should use the style required by 'Journal A', set out in the **History style sheet printed at the end of this booklet**. That is the School's house style and you, like academic authors contributing to that journal, are obliged to submit your work so that your notes conform to it. Marks may be deducted should you fail to do so. If you are writing an essay for an **Archaeology module**, you should use the **Harvard system**, set out in the **Archaeology style sheet printed at the end of this booklet**.

## 8. Exam techniques and strategies

Examinations are probably the most important method of **assessment** you will face at University. Knowing how to deal with them is an **essential skill** you will develop. Exams are best thought of as an opportunity to show both yourself and your lecturers what you know about your subject.

Before an exam comes a period when you revisit what you have learned and where you organise your material so as to optimise your exam performance; this period is called **revision**. As with any other aspect of your studies, you need to organise your time and plan your revision in advance. The main purposes of revision are:

- To organise your material (books, articles, notes, essays, handouts, etc.) into a convenient and coherent set that is manageable and directed towards the exam.
- To understand the topic for which you are sitting an exam.
- To practice planning and writing answers to exam questions.

Revision should not be a last minute attempt to make up for poor study habits in the previous months. As one topic quickly succeeds another in each course, previous work tends to be soon forgotten. There seems little time to revise. Nevertheless, you should work with an eye on the revision process to come **throughout the course**:

- Make sure your notes are easy to follow and well organised.
- Do not leave it too late and do not allow work to pile up. Start your revision early.
- Note down what you have not yet had time to do, and issues you have not yet investigated (such as important articles or passages/chapters in books your tutor recommended).
- Final lectures/seminars may give useful summaries and tips.

As always, you need to think through your work in advance: **make a revision plan** (which you might want to run by your tutor or personal tutor). Here are some key points to think about:

- **Revision method:** how and where are you going to revise?
- **Balance:** keeping in mind how much individual exams count towards your final mark, balance the time you have available between your various courses. Do not neglect courses you find particularly easy or difficult.
- **Topics:** for each course, you need to select broad topics to revise. Look at your course handbooks and at practice or past exam papers to identify broad topics that are likely to be addressed in the exam. You should cover about twice as many topics as the number of questions you need to answer (e.g. six topics for a three-essay exam).
- **Revision Timetable:** this should start at least five or six weeks before your exams are due to start. Allocate topics to days, and make sure you have enough time for everything. Be realistic about breaks and a day off per week.
- **Materials:** arrange to have everything you need for revision pre-

pared well in advance (especially books/articles that you need to order).

There are **four key revision strategies: reading; taking and digesting notes; answering questions; and memorising.**

- When revising, do not exclusively rely on your lecture/seminar notes. **Read one or rather two key texts** (articles/chapters) per broad revision topic. This might include re-reading a particular text from the beginning of the semester which you will now see in a different light. Take down notes and questions while reading.

- Be critical towards your own lecture/seminar notes. What you wrote down in the first weeks of the semester might not be the most accurate rendering of an event or of an argument. Confront your notes with evidence from other sources. The task is to distill the crucial content by slimming down lecture/seminar notes and transferring them into a **new set of notes** that are reliable, manageable and digestible. This will then form the basis of a more intensive phase of revision when it comes to internalising or memorising information. Concentrate on key points and arguments. Do not try and remember large chunks of factual narratives – try and link factual information with an argument it supports or a question it helps to answer.

- Working out **model answers to specific questions** should be central to your revision process. It is a process through which you remember your material, develop your critical skills and practice for the exam. Draw up **essay plans** or **outline answers** that sketch the content of an essay in one page of bullet points. The following steps should be taken (for the desired end result also consult sections ‘before starting to write’ and ‘answering exam questions’ below):

- **Analyse the question.** Think about the wording of different questions. What is the key problem a question is getting at? What are the key words the question uses? What approach is being asked for? Does the question imply underlying assumption (that might be worth tackling)?

- **Generate ideas.** You are going to need at least four or five major points or arguments with which to answer most questions. Produce such points drawing on your set of revision material (books, articles, notes). What is your overarching argument? How are you going to answer the question?

- **Schools of historiography and controversies.** What are the main schools of thought on a given topic? Are there any major developments/controversies? If you can summarise these briefly and integrate them into your argument it will greatly improve your essay, especially if you can work out a position for yourself. Avoid name dropping of individual historians. You should identify approaches (such as functionalist or Marxist) and not the individual historian who happened to be the author of a book that you used in your revision.

- **Different angles and perspectives.** The vast majority of exam questions allow for a plurality of possible answers. You will have to find your own approach and perspective depending on the material that you have mastered but also on your own creative decision how to present this material. It will improve your essay and catch the exam-

iner's eye if you can demonstrate an awareness of alternative perspectives, ultimately displaying the fundamental insight that the past can be interpreted in different ways.

- **Check and improve.** Go over your essay plans/outline answers looking for errors and irrelevant points and ways to improve the argument. This might get you back to consulting your revision material (books, articles, notes).

- **Writing under exam conditions.** Practice writing at speed under exam conditions. It is useful to get someone else's opinion on these fully written answers afterwards. Usually, tutors will give you an opportunity to practice essay writing and/or will comment on essay plans or practice essays.

- To do well in exams, you will have to remember your material. The most important result of your learning will be a general understanding of the topic which cannot be reduced to a list of facts. However, it will be necessary to **memorise** some important events, dates, names, arguments, etc. Limit yourself to what is essential or beneficial for displaying the argument you envision and avoid over-meticulous detail. You will have to work out the most effective way of memorising data without reducing your approach to a pre-conceived list. Some of these approaches may help:

- Look at your notes for a topic on three or four occasions. This will fix them in your mind better than a once and for all approach.

- Predict a page of notes in your mind before you look at it. What you have forgotten will bring itself to your attention as you read.

- Last minute revision of notes, now reduced to minimal levels, is generally helpful. However, attempting to learn new material the day before the exam is harmful; as it can displace the material you have already learned and lead to a sense of confusion and panic.

**A few days before the first exam**, you should perform the following simple checks which will help you reduce the pressures on exam day:

- Check and re-check your examination timetable. It is your responsibility to check that there are no timetable clashes and to ensure you know when and where each examination will take place. Changes are often made to the provisional timetable, so make sure to check your timetable again a few days before your first exam.

- Make sure you know what form the exam will take; how much time you will have; how marks are allocated; and what aspects of the course will be examined. If unsure, consult your handbook, talk to your lecturer/tutor.

- Familiarise yourself with the formal examination requirements, grade boundaries and assessment regime for your degree. You will find this information in your Student Handbook.

- And on the day, make things easy for yourself. Get up early and allow plenty of time to get to your exam.

**Essay exams** are the usual type of exam for Humanities students. The following suggestions aim to help you tackle exam essay questions with confidence and success.

- **Before starting to write** your exam essay(s):

- Orientate yourself. Get comfortable. Find a positive and calm

state of mind.

- Check that you have been given the right exam paper. Mistakes sometimes happen.
- Read the instructions carefully. If you do not understand something, ask invigilator for help.
- Read each question through, and mark the ones you would like to answer. Do not panic if you cannot find enough. Exam papers can look dreadful to start with. Read it through again, marking questions you could make an attempt at.
- Pay particular attention to how the question is phrased – to words such as ‘compare’, ‘contrast’ or ‘criticise’. This is **very important** as it helps you to understand and establish what the question is asking of you. Here are some terms that are often used in essay titles:

- **Compare:**

Examine qualities, or characteristics, to discover resemblances; usually stated as ‘compare with’: you are to emphasize similarities, but differences are also part of the comparison. You may also reflect on factors that complicate a meaningful comparison.

- **Contrast:**

Stress dissimilarities and differences of things, qualities, events, or problems.

- **Discuss:**

The term discuss, which appears often in essay questions, directs you to examine, analyze carefully, and present a complex set of considerations regarding the problems or phenomena addressed by the question. This might be arranged around a certain opinion or viewpoint (pro and con), but you should structure your essay in a way that does justice to the material you are displaying, i.e. avoid oversimplifying oppositions (either-or; black-and-white thinking).

- **Explain:**

In explanatory answers it is imperative that you clarify and interpret the material you present. In such an answer it is best to state the ‘how or why,’ reconcile differences in opinion or scholarly interpretation, and, where possible, state causes. The aim is to make plain the conditions which gave rise to whatever you are examining.

- **Relate:**

In a question which asks you to show the relationship or to relate, your answer should emphasize connections and associations between two or several events or phenomena.

- **Review:**

A review specifies a critical examination of a process or a debate. You should analyze and comment in organized sequence upon the major points of the problem.

- Work out what is expected, in general, for each of the questions you have selected. Keep in mind that the vast majority of questions do not have fixed and definite answers but allow for a multitude of perspectives and approaches. You may want to underline key words, and

start to jot down ideas on a separate sheet of paper.

- Once you have decided which questions you will answer, decide on the order. If there is a 'compulsory' question, start with that one. If not, start with your 'best' question.

- Jot down a brief plan for each answer before you start writing. Make sure everything in your plan is strictly relevant to the exact question asked. It will build your confidence and allow you to settle. It will also give you a framework for the whole exam.

- In **answering exam questions** a good essay **structure** is crucial. Your introduction and conclusion should provide a solid framework in which to place the main body of your argument. The following advice on structuring and writing essays under exam conditions may help:

- **Introduction**

- The introduction must address the question, specifying how you have understood it, hinting at how you are going to approach it.

- If the question is based on a quotation, do not feel obliged to agree with it. If the question contains underlying assumptions, feel free to tackle these. A combative approach to an essay is to demonstrate that the way the question is put is problematic while adhering to the parameters it sets out (rather than just abandoning it).

- Use the introduction to delimit the terrain that you will be covering. If a question is so vast that you will need to cut it down to a manageable size: explain this in the introduction.

- You should give some indication of where you are going. Raise a question and hint at how it might be answered, but do not answer it here: leave a sense of suspense to encourage your reader to continue.

- **Main body of the essay**

- You will have about forty minutes to write the main part of an essay on a subject. Make sure that what you do say is clear and concise.

- You will probably be able to make four or possibly five points. Make sure that every word used is relevant to the question, and use a clearly visible **paragraph structure** corresponding to the points of your argument.

- Ensure that your points flow logically from one to the next. The development of the argument should be comprehensible and consistent.

- Be sure to support your argument with examples: not only is this persuasive, but it also demonstrates your knowledge of the subject.

- Avoid 'story-telling', i.e. giving lengthy descriptions of something. Concentrate on your argument that answers the question.

- It is good to show an awareness of secondary literature and areas of critical debate. However, avoid name-drop-

ping of individual authors or books unless they are central to a particular historiographical debate.

- **Conclusion**

- Your concluding comments will be the last thing that your examiner reads, and will thus be the freshest thing in her/his mind when it comes to deciding your mark.

- Your conclusion should tie together the various strands of your argument. Use this to clarify how what you have just done relates to the question. Explicitly come back to the question, its key terms and the approach you have outlined in your introduction. This creates a certain symmetry between introduction and conclusion: the introduction explains/clarifies a question, while the conclusion provides an answer.

- There is nothing more disappointing than a damp squib at the end of an otherwise good essay. Make sure that your final sentence provides a suitably explosive rhetorical flourish.

- **Timing:**

- Work out exactly what time you should finish each answer and write the times down. For example, for a two-hour paper starting at 2 p.m.:

2.00	Read Paper and choose questions (5 minutes)
2.05	Plan both essays (20 minutes)
2.25	Start Essay 1, finish at 3.10
3.10	Start Essay 2, finish at 3.55 (45 minutes for each essay)
3.55	Check paper (5 minutes)
4.00	Finish exam

- Discipline yourself and have the courage to stop. Do not over-run an answer by more than five minutes. Do not stop abruptly, but force yourself to abandon your plan for this particular essay and write a concluding paragraph that answers the question.

- Do not waste time doodling, staring at the ceiling, watching other people, repeating yourself, worrying, regurgitating facts, or being irrelevant!

**After the Exam:**

- Avoid depressing post-mortems with fellow students. The exam is over, and there is nothing you can do about it now!

- If you have made mistakes in the exam, try to learn from them and apply what you have learnt to the next exam. Think about how to avoid making similar mistakes in the future. For example, if you found that you ran out of time, analyse which area you spent too long on – did you spend too long writing out your essay plan, or deciding which question to do?

**Coping with exam pressure:** As the examination period approaches, you may be letting the pressure of the exams get to you. This is not surprising and, in fact, it can be quite normal to feel some anxiety about exams. If you are feeling anxious, you may find it helpful to talk to your personal tutor or course lecturers. Share your thoughts about the exam with other students. Talking to your friends and family will also help

you keep things in perspective. Heed the revision strategies explained in this document and organise your revision time.

If you want to find out more about what the professional ‘stressbusters’ have to say about dealing with the pressure of exams, read the following article in *The Guardian*: <http://education.guardian.co.uk/students/health/story/0,12731,923763,00.html>.

**Most importantly**, if you feel that your exam anxiety is building up to a point where sleep is difficult, your health is suffering or your relationships with your friends and family are starting to be affected you need to seek some help. Talk to your personal tutor or doctor or make an appointment with the University counseling service.

## 9. Style Sheet – History

### Book

#### One author

Note: P. Shapely, *The Politics of Housing: Power, Policy and Consumers* (Manchester, 2007), p. 11.

After first use: Shapely, *The Politics of Housing*, p. 11.

Bibliography: Shapely, Peter, *The Politics of Housing: Power, Policy and Consumers* (Manchester, 2007)

#### Two authors

Note: W.J. Astore and D.E. Showalter, *Hindenburg: Icon of German militarism* (Washington, DC, 2005), pp. 104–7.

After first use: Astore/Showalter, *Hindenburg*, pp. 104–7.

Bibliography: Astore, William J. and Dennis E. Showalter, *Hindenburg: Icon of German militarism* (Washington, DC, 2005)

#### Three or more authors

Note: E.O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago, 1994), p. 262.

After first use: Laumann et al., *The Social Organization of Sexuality*, p. 262.

Bibliography: Laumann, Edward O., John H. Gagnon, Robert T. Michael and Stuart Michaels, *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago, 1994)

#### Editor, translator, or compiler in addition to author

Note: Y. Bonnefoy, *New and Selected Poems*, ed. J. Naughton and A. Rudolf (Chicago, 1995), p. 22.

After first use: Bonnefoy, *New and Selected Poems*, p. 22.

Bibliography: Bonnefoy, Yves, *New and Selected Poems*, edited by John Naughton and Anthony Rudolf (Chicago, 1995)

#### Chapter of a book (collection of essays)

Note: T. Claydon, ‘The political thought of Charles Stuart Parnell’, in D.G. Boyce and A. O’Day (eds), *Parnell in perspective* (London, 1991), pp. 151–70.

After first use: Claydon, ‘The political thought of Charles Stuart Parnell’, pp. 151–70.

Bibliography: Claydon, Tony, ‘The political thought of Charles Stuart Parnell’, in D. George Boyce and Alan O’Day (eds), *Parnell in perspective* (London, 1991), pp. 151–70

### **Preface, foreword, introduction, or similar part of a book**

- Note: J. Rieger, introduction to *Frankenstein; or, The Modern Prometheus*, by M.W. Shelley (Chicago, 1982), pp. xx–xxi.
- After first use: Rieger, introduction to *Frankenstein* by M.W. Shelley, pp. xx–xxi.
- Bibliography: Rieger, James, introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago, 1982), pp. xi–xxxvii

### **Journal article**

#### **Article in a print journal**

- Note: N. Powell, ‘Dr. William Morgan and his parishioners at Llanrhaeadr ym Mochnant’, *Transactions of the Caernarvonshire Historical Society*, 49 (1988), pp. 87–115.
- After first use: Powell, ‘Dr. William Morgan and his parishioners at Llanrhaeadr ym Mochnant’, pp. 87–115.
- Bibliography: Powell, Nia, ‘Dr. William Morgan and his parishioners at Llanrhaeadr ym Mochnant’, *Transactions of the Caernarvonshire Historical Society*, 49 (1988), pp. 87–115

#### **Article in an online journal**

- Note: M.A. Hlatky et al., ‘Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial’, *Journal of the American Medical Association*, 287, 5 (2002), <http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo> (accessed 9 July 2010).
- After first use: Hlatky et al., ‘Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy’, *Journal of the American Medical Association*, 287, 5 (2002), <http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo>.
- Bibliography: Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp and Mary A. Whooley, ‘Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial’, *Journal of the American Medical Association*, 287, 5 (2002), <http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo> (accessed 9 July 2010)

### Popular magazine article

- Note: S. Martin, 'Sports-Interview Shocker', *New Yorker*, 6 May 2002, p. 84.
- After first use: Martin, 'Sports-Interview Shocker', *New Yorker*, 6 May 2002, p. 84.
- Bibliography: Martin, Steve, 'Sports-Interview Shocker', *New Yorker*, 6 May 2002, p. 84

### Newspaper article

- Note: W.S. Niederkorn, 'A Scholar Recants on His "Shakespeare" Discovery', *New York Times*, 20 June 2002.
- After first use: Niederkorn, 'A Scholar Recants on His "Shakespeare" Discovery', *New York Times*, 20 June 2002.
- Bibliography: Niederkorn, William S. 'A Scholar Recants on His "Shakespeare" Discovery', *New York Times*, 20 June 2002

### Book review

- Note: A. Sedlmaier, 'Dublin's Tomorrow', review of *The Construction of Dublin*, by Frank McDonald, *The Brooklyn Rail*, 43/44 (Dec/Jan 2000/01), <http://www.brooklynrail.org/2000/12/books/dublins-tomorrow> (accessed 9 July 2010).
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### Thesis or dissertation

- Note: B.D. Lowinsky, 'The Enigma of U.S. Policy toward Germany: American Perception and Foreign Policy Objectives Regarding Germany between 1917 and 1924' (PhD diss., York University, 1984), pp. 22–29.
- After first use: Lowinsky, 'The Enigma of U.S. Policy toward Germany' (PhD diss., York University, 1984), pp. 22–29.
- Bibliography: Lowinsky, Benjamin D., 'The Enigma of U.S. Policy toward Germany: American Perception and Foreign Policy Objectives Regarding Germany between 1917 and 1924' (PhD diss., York University, 1984)

## Web site

Note: S.M. Johns, 'Haie, Nicola de la (*d.* 1230)', *Oxford Dictionary of National Biography*, online edn, <http://www.oxforddnb.com/view/article/47223> (accessed 9 July 2010).

After first use: Johns, 'Haie, Nicola de la', *Oxford Dictionary of National Biography*, online edn.

Bibliography: Johns, Susan M., 'Haie, Nicola de la (*d.* 1230)', *Oxford Dictionary of National Biography*, online edn, <http://www.oxforddnb.com/view/article/47223> (accessed 9 July 2010)

## 10. Style Sheet – Archaeology

In the following style sheet, pp-pp is used in in-text references to refer to starting page to end page of actually referenced section of source. You will have to replace them with the page numbers of the pages in your source for a correct reference.

### Book

#### One author

In-text reference: (Edwards 1990, pp-pp)

Bibliography: Edwards, N. 1990. *The Archaeology of Early Mediaeval Ireland*. London: Batsford.

#### Two authors

In-text reference: (Megaw & Megaw 2001, pp-pp)

Bibliography: Megaw, R.M. and Megaw, J.V.S. 2001. *Celtic Art from its beginnings to the Book of Kells*. Revised and expanded edition, London: Thames & Hudson.

#### Three or more authors

In-text reference: (Jennings et al. 2004, pp-pp)

Bibliography: Jennings, D., Muir, J., Palmer, S. and Smith, A. 2004. *Thornhill Farm, Fairford, Gloucestershire. An Iron Age and Roman pastoral site in the Upper Thames Valley*. Oxford Archaeology Thames Valley Landscapes Monograph No 23, Oxford: Archaeological Unit.

#### Book in Book series

In-text-reference: (Robinson 2007, pp-pp)

Bibliography: Robinson, G. 2007. *The Prehistoric Island Landscape of Scilly*. BAR British Series 447, Oxford: Archaeopress.

#### Edited book

In-text reference: (Karl & Stifter 2007, pp-pp)

Bibliography: Karl, R. and Stifter, D. (eds.) 2007. *The Celtic World*. Critical Concepts in Historical Studies, 4 vols., London and New York: Routledge.

### **Chapter of an edited book**

In-text reference: (Collis 2007, pp-pp)

Bibliography: Collis, J. 2007. The origin and spread of the Celts. In R. Karl and D. Stifter (eds.), *The Celtic World, Vol. II – Celtic Archaeology*, 25-44. Critical Concepts in Historical Studies, London and New York: Routledge.

### **Journal article**

#### **Article in a print journal**

In-text reference: (Butler 2008, pp-pp)

Bibliography: Butler, H. 2008. Birth, Looms and Irish Queens: The Power and Influence of Iron Age Women. *Keltische Forschungen* 3, 17-31.

#### **Article in an online journal**

In-text reference: (Karl 2003, pp-pp)

Bibliography: Karl, R. 2003. Iron Age chariots and medieval texts: a step too far in 'breaking down boundaries'? *E-Keltoi* 5, <http://www.uwm.edu/Dept/celtic/ekeltoi>, 1-29.

### **Popular magazine article**

In-text reference: (Karl 2008, pp-pp)

Bibliography: Karl, R. 2008. Austria – an archaeological rogue state? *The Archaeologist* 68, 24-5.

### **Newspaper article**

In-text reference: (Karl 2010, pp-pp)

Bibliography: Karl, R. 2010. Did we really descend from the ancient Celts? *The Western Mail*, 18 September 2010, 21-3.

### **Book review**

In-text reference: (Watkin 2008, pp-pp)

Bibliography: Watkin, D. 2010. Review of *Antiquity: origins, classicism and the new Rome* by Christopher Tadgell. *The Antiquaries Journal* 88, 436-7.

### **Unpublished thesis or dissertation**

In-text reference: (Waddington 2009, pp-pp)

Bibliography: Waddington, K. 2009. *Reassembling the Bronze Age. Exploring the Southern British Midden Sites*. Unpubl. PhD thesis, Cardiff University.

## Web site

In-text reference: (PAS 2010)

Bibliography: PAS 2010. Exceptional Roman cavalry helmet discovered in Cumbria. *The Portable Antiquities Scheme webpage*, <http://www.finds.org.uk/news> (accessed 22/9/2010).

## Several sources by same author from same year

In-text references: (Karl 2009a, pp-pp) (Karl 2009b, pp-pp)  
(Karl 2009a, pp-pp; 2009b, pp-pp)

Bibliography: Karl, R. 2009a. The court of law in Iron Age 'Celtic' societies. In R. Karl and J. Leskovar (eds.), *Interpretierte Eisenzeiten 3. Fallstudien, Methoden, Theorie*, 135-60. Tagungsbeiträge der 3. Linzer Gespräche zur interpretativen Eisenzeitarchäologie. Studien zur Kulturgeschichte von Oberösterreich Folge 22, Linz: Oberösterreichische Landesmuseen.

-- 2009b. The dutch group – IE \*teuta. In K. Jones-Bley and M. Vander Linden (eds.), *Departure from the Homeland: Indo-Europeans and Archaeology*, 47-71. Journal of Indo-European Studies Monograph Series No. 56.