

BATH SPA UNIVERSITY

HARVARD REFERENCING SYSTEM (2013)

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1. Introduction to Referencing and Plagiarism

It is essential that you acknowledge or 'cite' the sources of information you have used in your academic work. You must tell your reader/audience whenever

- you directly quote another author's work
- refer to other authors' ideas, and/or
- quote from, refer to, or reproduce any other sources of information, including videos, lectures, photographs, leaflets, websites etc.

If you do not cite your sources clearly and correctly, there is a danger that you may be accused of plagiarism.

All referencing systems have two parts: an in-text citation that leads to a full reference at the end of your work. In other words, in the main body of the text you will give your reader a short symbol that points them to the full reference with all the information about the source. This gives the reader information they need, without interrupting the 'flow' of the text. The BSU Harvard system uses parentheses containing the author's surname and year of publication (Smith, 2007) in the text, which leads the reader to the full information in the Reference List, which is at the end of the essay, report or presentation.

Why do scholars refer to each other's work?

Your reader/audience should be able to find the original source easily for the following reasons:

- Scholarship – other scholars may want to find out more detailed information, evaluate the credibility of your work and sources, and/or locate your work with the 'schools of thought' in your discipline or subject area.
- Assessment – your tutor will be able to ensure that you have understood and reported ideas correctly.
- Intellectual property rights and morality– it is illegal to represent someone else's work as your own (and rude not to give credit where it's due).

Remember, referencing is a 'code' that scholars use to help other scholars find the original sources of information.

What is plagiarism?

Plagiarism is passing off someone else's ideas or words as your own. This can include, but is not limited to:

- buying an essay online,
- copying from (or giving your work to) other students, and/or
- not properly acknowledging other scholars' words or ideas in your work.

Plagiarism carries extreme academic penalties. Bath Spa University's Unfair Practice guidelines are available on the website.

IGNORANCE IS NOT AN EXCUSE – it is YOUR responsibility to understand proper referencing rules and techniques.

If you need help making sure you don't commit this academic offence, please ask your tutor or contact the Library for more information about where you can get help.

If you are accused of plagiarism, please contact the Students' Union for help and advice.

When doing your research, ensure that you record the following:

- authors', editors', directors', composers', artists', and translators' full names
- publication or release dates
- titles of publications, chapters, articles, films, songs, and albums
- issue/volume numbers
- city of publication
- publication or production companies
- organisations associated with the publication
- web addresses (full URL)
- dates websites updated and accessed
- locations of talks or lectures
- publishing organisations of leaflets or websites
- key actors and directors for films
- page numbers and timestamps
- any other pertinent information that will make it possible for someone else to locate the source.

Referencing at Bath Spa University

There are many styles of referencing; however, there are only two systems in use at Bath Spa University: the BSU Harvard system and the BSU Numeric system. Look in your course handbook or check with your tutor to clarify which one you should use. (Each subject will have agreed to use one of these two systems.) This guidance is about BSU Harvard.

2. General Formatting in BSU Harvard Referencing Style

1. Book, film, and album titles should be *italicised*:
*Austen playfully depicts attitudes toward marriage in *Pride and Prejudice*.*
2. Essay, chapter, song, and article titles should be in single quotation marks:
*Bowlby's essay 'The Trained Mind: A Room of One's Own' is an example of how the *Feminist Literature* anthology refers back to earlier feminist works.*
3. Poem titles should be in single quotation marks unless they are novel length, in which case they should be *italicised*:
*For example, the formatting would be Wordsworth's 'Daffodils' but Milton's *Paradise Lost*.*
4. Refer to authors by surname only in the body of your text, unless you are distinguishing between two authors with the same surname. In that case, you can use an initial to distinguish between authors:
Richardson (2006) argues that contemporary art must now be discussed in terms of post-postmodernism.
It has been suggested (Jones, L., 2008) that the concept of modernism has been misunderstood; other scholars, however (Jones, P., 2009) argue that the parameters of modernism are widely accepted.
5. When referring to a direct quotation or an idea on a specific page, include the page number in the in-text citation:
According to Sontag, 'women are unaware of the power procreation both gives and takes away' (1985: 28).
6. Follow these guidelines for formatting quotations:
 - 6.1. Short quotations
Quotations shorter than approximately 40 words should be included within the sentence with single quotation marks. There is no need to use italics to indicate a direct quotation.
In 'Lycanthropy and The Duchess of Malfi', Hirsch states that 'the term lycanthropy carried multiple meanings in the early modern mind' (1999: 6).
 - 6.2 Long quotations
For quotations longer than 40 words indent and single-space the whole quotation without quotation marks. Note that the full stop comes BEFORE the in-text citation. In this example the author's name is in the sentence introducing the quotation; if it were not, the author's name would need to be included in the in-text citation:
Over time, our relationship to the lupine has changed. In 'Lycanthropy and The Duchess of Malfi', Hirsch explains how 'lycanthropy' developed and may have been understood:
The term lycanthropy carried multiple meanings in the early modern mind, due to the overlap of the subject into the discourses of theology, demonology, medicine, and folklore. On the one hand, lycanthropy referred to the reality of the werewolf, that is, the phenomenon of metamorphosis from human form to wolf. (1999:6)
The implications of these multiple meanings become clearer when we begin to examine the literature of the period.
7. Line breaks in plays, lyrics, and poems. A line break should be demonstrated through the use of a forward slash.
*At the end of his famous soliloquy, Hamlet's thoughts are interrupted by the appearance of Ophelia: 'Soft you now, / The Fair Ophelia! Nymph, in thy orisons / Be all my sins remember'd' (Shakespeare, *Hamlet*, 3.1.90-92).*

8. Reference List

A reference list should be on a separate page at the end of your work. This is where to put full information about the source so that the reader/audience can find it. Details and examples are below in this guidance.

Your reference list should:

- be in alphabetical order by authors' surnames
- be single spaced
- list all types of sources together – do NOT list websites or other types of sources separately, and
- NOT be formatted with bullets, numbers, or dashes in front of each entry.

3. Frequently Asked Questions

What is the difference between a 'bibliography' and a 'reference list'?

Technically, a 'bibliography' lists all the sources of information you have accessed in the course of your study about the topic, while a 'reference list' will only list the sources you actually refer to in the work in your in-text citations. HOWEVER...it is common for people to use the term 'bibliography' when they really mean a 'reference list'. Check with your tutor if you are unsure whether to include sources in the reference list that you have not explicitly referred to using an in-text citation.

Can't I just use a website like 'Neil's Toolbox' or 'Cite This For Me'?

No. These sites do not format reference list entries in correct BSU Harvard or Numeric formats. In addition, everything still needs to be typed in, so it is not really a shortcut. Please use RefWorks and choose BSU Harvard as your output if you want an automatically-formatted reference list. Ask at the Library if you need help using RefWorks.

What if I can't remember where I found the information?

Either spend the time tracking down where you found that perfect quotation or don't use it.

What do I do if the type of source I'm citing isn't listed in the guidance?

Remember that the point of referencing is for the reader/audience to be able to find the original source. Use your critical thinking and common sense to provide enough information in a close enough format to the 'code'. Use a similar source type as a guide.

4. In-Text Citations

1. In-text citation basics

1.1. Most of the time refer to the author's surname and the year of publication in parentheses. Use an organisation name if a personal author is not relevant or clear.

Recent research by UNESCO (2006) suggests that...

1.2 If you use a direct quotation or refer to an idea from a specific page include page number(s) (or DOI for ebooks) after a colon.

Tighter European Union restrictions on bananas led to a change in import rules that changed the way many businesses operated (Reynolds, 1999: 205-225).

Tighter European Union restrictions on bananas led to a change in import rules that changed the way many businesses operated (Reynolds, 1999: 10.1000/182).

1.3. If you refer to the author in the sentence there is no need to cite the name again in the in-text citations, unless you think confusion could result.

Van Wyck argues that the whole Bennett family actually takes on the role of 'fifth business' by providing barriers to the heroine achieving her goal (2006:8).

1.4 Full stops come after the parentheses at the end of sentences.

Some scholars argue that The Rolling Stones epitomise the sound of early British pop music (Hunton, 2012). Conversely, Jones makes a compelling case that 'only The Beatles embody all aspects of that iconic 1960s sound' (2011: 15) and others (Winkler, 1999: 24-27) refer to other bands, such as The Hollies, as the true pioneers of the British pop music. In fact, one must examine both the music and the politics of the era to fully understand the phenomenon of the 'swinging 60s'; indeed, a contemporary educational film cites the changes in British society as integral to the development of the music scene (National Film Board of Canada, 1966).

2. More than one author or more than one source from the same author

2.1. If two sources make the same point, separate them with a semi-colon in your in-text citation, with the earliest work first.

Two recent works (Martin, 2011; Andretta, 2012) posit that the public largely misunderstands the causes of the Second World War.

2.2. If your sources are by the same author and published in the same year, place a lowercase letter after the date to differentiate. Make sure you do the same in your Reference List.

It has been suggested (Brophy, 2005a; Brophy, 2005b) that university libraries should provide a range of electronic sources for students.

2.3 If the source has two authors, name both in your in-text citation.

Attacks on art and cultural identity in Afghanistan, Iraq, Israel, and the occupied territories have recently been reported (Cruikshank and Vincent, 2010).

2.4 If the source has more than two authors, give the name of the first author and the phrase *et al* (in italics to indicate that it is a foreign phrase) in place of the other authors' names. The phrase *et al.* is an abbreviation from the Latin for 'and others'.

Social characteristics seen among socially excluded drug users in ten cities from nine European countries have been identified (March *et al.*, 2006).

2.5. If a source has no date, use the phrase 'undated' in place of the year. Similarly, if you are unclear about the name of the author/organisation, use 'Anon' as the author. You will need to include as much information as you can in the Reference List entry for this source to help the reader/audience find it should they wish. Be wary of the credibility of undated and/or anonymous sources.

Some suggest that the flood of 1967 was due to a tidal wave (Anon, undated).

3. Other types of sources

3.1 Plays – include the title of the play and the Act and scene number in in-text parentheses:

(Shakespeare, *Twelfth Night*, 2.5.36-7)

3.2 Tweets – refer to the author and the year of the tweet; use the Twitter name if necessary:

(Winkler, 2013) or (@thebigwink, 2013)

3.3 Videos/films/sound recordings - refer to the director and the year of release:

(Aqubel, 2013)

3.4 Secondary referencing - If you read about a researcher/author's idea or direct quotation in someone else's work, then cite the source you actually accessed. Try to find the original where possible.

(Smith, 2008 cited in Everett, 2010:15)

5. Reference List Entries

Remember, the reference list should be on a separate page at the end of your work. This is where to put full information about the source so that the reader/audience can find it. Usually this includes author, title, publisher, etc. Details and examples are below in this guidance.

Your reference list should:

- be in alphabetical order by authors' surnames
- use single line spacing, with one line between each entry
- list all source types together – do NOT list websites or other types of sources separately, and
- NOT be formatted with bullets, numbers, or dashes in front of each entry.

Source Type	Harvard Reference List format
Unedited book with one author	Author surname, initial. (Year of publication) <i>Title: subtitle</i> . City of publication: Publisher. Reynolds, H. (1997) <i>Why weren't we told?: A personal search for the truth about our history</i>. Harmondsworth: Penguin.
An edited book	Editor(s) surnames, initial. <i>ed/eds</i> . (Year of publication) <i>Title: subtitle</i> . Edition - if not first edition. City of publication: Publisher. Hallam, E. ed. (1989) <i>Chronicles of the crusades: eye-witness accounts of the wars between Christianity and Islam</i>. London: Guild Publishing.

Edition other than the first	Author(s) surname, initial. (Year of publication) <i>Title: subtitle</i> . Edition. City of publication: Publisher. Reynolds, H. (1999) <i>Why weren't we told?: A personal search for the truth about our history</i>. 2nd Ed. Harmondsworth: Penguin.
A book with two authors	Authors' surnames, initial. (Year of publication) <i>Title: subtitle</i> . Edition - if not first edition. City of publication: Publisher. Cruikshank, D. and Vincent, D. (2003) <i>Under fire, people, places, and treasure in Afghanistan, Iraq and Israel: an eyewitness account</i>. London: BBC Books.
A text with more than two authors	All authors' surnames, initials. (Year of publication) <i>Title: subtitle</i> . Edition - if not first edition. City of publication: Publisher. Zarrilli, P.B., McConachie, B., Williams, G.J. and Sorgenfrei, C.F. (2006) <i>Theatre Histories: an introduction</i>. London: Routledge.
Websites	Author(s)/ editor(s) if given - if this is not given, enter the title of the website. (The 'author' may be an organisation if no personal author is given) (Year of publication or creation, if given) <i>Site name</i> [Online] Publisher or Organisation, if any. Available from: full URL address [Accessed - give date you visited the site]. The World Court of Justice (2001) <i>The World Court of Justice: the alternative to wars, terrorism and politics</i> [Online] Available from: http://www.worldjustice.org/ [Accessed 3 April 2006]. CERN (2013) <i>Twenty Years of a free, open web</i> [Online] Available from: http://info.cern.ch/. [Accessed 30 April 2013].
Journal Articles	Author(s) surname, initial. (Year) 'Title of article'. <i>Title of journal</i> , Volume, (issue): page numbers of the article. Adams, J. and McNab, N. (2013) 'Understanding Arts and Humanities' Students Experiences of Assessment and Feedback'. <i>Arts and Humanities in Higher Education</i>, 12 (1): 36-52.
Chapters in a book	Author(s) of chapter. (Year) 'Title of chapter'. <i>In: Author(s)/Editor(s) of book. Title of book</i> . Edition — if not first edition. City of publication: Publisher: page numbers of chapter. Soane, J. (1999) 'The renaissance of Dresden after 1985'. <i>In: Clayton, A. and Russell, S. eds. Dresden: a city reborn</i>. Oxford: Berg: p.93-115.
Magazines and other periodicals	Author(s) of article. (Year) 'Title of article'. <i>Magazine</i> , Date, Volume, (Issue number): all pages of the article. Newman, S. (2008) 'Found in translation'. <i>Transmission</i>, Summer 2008, 11, (2): 20-23.
Newspaper articles	Author(s) of article (if given) or Title of newspaper. (Year of publication) 'Title of article'. <i>Title of newspaper</i> (if not given above). Day and month of publication: page number(s) and column number in which the article begins — alphabetically in lower case. Fisk, R. (2006) 'Another brick in the wall'. <i>Independent on Sunday</i>. 2 April: 33a.

Online Magazines	Author surname, initial. (Year) 'Title of article', <i>Full title of magazine</i> , [Online] Available from: web address (exact URL for the article) [Accessed date]. Kipper, D. (2008) 'Japan's new dawn', <i>Popular Science and Technology</i> , [Online] Available from: http://www.popsoci.com/popsoci37b144110vgn/html [Accessed 22 June 2009].
Plays	Author surname, initial. (Year of the edition) <i>Title of play</i> . Name of editor(s) eds. Edition. (Only include this if not the first edition) City of publication: Publisher. Shakespeare, W. (1930) <i>Twelfth Night</i> . Smith, A. and Jones, J. eds. 2nd Ed. Toronto: Toronto University Press.
E-book, such as Kindle	Author surname, initial. (Year) <i>Title of book</i> . [e-book] Place of publication (if known): Publisher. Followed by Available from: e-book source and web address or URL for the e-book [Accessed date]. Patterson, M. (2012) <i>Lost places in dreams</i> . [Kindle DX version]. Transworld Media. Available from: http://www.amazon.co.uk/History-England-Ireland-Scotland-ebook/dp/B004TP9NPU/ref=sr_1_2?s=digital-text&ie=UTF8&qid=1367337195&sr=1-2&keywords=history [Accessed 9 June 2012].
An e-book that is freely available over the internet, e.g. Google Books	Author surname, initial. (Year) <i>Title of book</i> . [e-book type] Place of publication (if known): Publisher. Available from: web address (exact URL for the text) [Accessed date]. Fisher, R. and Johnston, H. (1979) <i>Captain James Cook and His Times</i> . [e-book] Wallingford: ABS Publishers. Available from: http://books.google.co.uk/books?id=dhsOAAAAQAAJ&printsec=frontcover&dq=cook+and+james&hl=en&sa=X&ei=PqB_UfyXBZCl0wXDkYHwDA&redir_esc=y [Accessed 30 April 2013].
Songs and albums	Artist (Year of distribution) 'Song title', <i>Title of Recording</i> . [type of file/medium], Record label. Add CD number if relevant. Pixies (1988) 'Bone Machine' <i>Surfer Rosa</i> . [mp3], 4AD. Bowie, D. (1972) 'Five Years', <i>The Rise and Fall of Ziggy Stardust and the Spiders from Mars</i> . [vinyl], RCA. Oasis (1995) (<i>What's the story</i>) <i>Morning Glory</i> [CD] London: Creation. RKIDCD007
Sheet music	Composer surname, initial. (Year) <i>Title</i> . City of publication: Publisher. Burgon, G. (1978) <i>Three nocturnes for harp</i> . London: Chester Music.
Sheet music, arrangement	Arranger surname, initial., arr. (Year) <i>Title</i> . City of publication: Publisher. Delsaux, H., arr. (1941) <i>Blue Danube: waltz</i> . Melbourne: Allan & Company.

Sheet music in a compilation	Composer, initial. (Year) 'Title of composition' in Compilation editor surname, initial. <i>Title</i> . City of publication: Publisher. Hyde, M. (2006) 'The lotus pool' in Hyde, M. <i>Rhyme after rain: a collection of 12 songs for voice and piano</i> . Wollongong: Wirripang.
Photograph	Artist/Photographer's name (if known), (Year of production) <i>Title of image</i> . [Medium] Collection Details as available (Collection, Document number, Geographical Town/Place: Name of Library/Archive/Repository). Beaton, C., (1956) <i>Marilyn Monroe</i> . [Photograph] (Marilyn Monroe's own private collection).
Photograph from the internet	Artist/Photographer's surname, initial. (Year of production) <i>Title of image</i> . [type of medium] Available from: include full web site address/URL [Accessed date]. Dean, R. (2008) <i>Tales from Topographic Oceans</i> . [electronic print] Available from: http://rogerdean.com/store/product_info.php?cPath=4&products_id=88 [Accessed 18 June 2008].
Government reports	Title of Department. (Year published) <i>Title of Report</i> . If Online add: [Online] Available from: full URL address [Accessed date]. Department for Business Innovation and Skills. (2011) <i>Higher Education: Students at the Heart of the System</i> . [Online] Available from: http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/32409/11-944-higher-education-students-at-heart-of-system.pdf [Accessed 12 May 2010].
EU Directives	The name of the Institution where the document originates (e.g. Commission) (Year) Form (e.g. Directive or Decision) Year/Legislation number/ Initials of Institution followed by the date it was passed if known, followed by the title, all in italics. [Online] Available from: full URL address [Accessed date]. European Parliament, Council. (2001) <i>Council Directive 2001/29/EC of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society</i> . [Online] Available from: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32001L0029:EN:NOT [Accessed 30 April 2013].
UK Acts of Parliament	<i>Title</i> . (Year): Chapter #. Place of publication: Publisher. <i>National Health Service and Community Care Act (1990)</i> : Chapter 19. London: HMSO. <i>National Health Service and Community Care Act (1990)</i> : Chapter 19. London: HMSO. [Online] Available from: http://www.legislation.gov.uk/ukpga/1990/19/contents [Accessed 29 April 2013].

Online videos e.g. YouTube	Screen name of contributor, (Year) <i>Video Title</i> , Series Title. [type of medium] Available from: include full web site address/URL [Accessed date]. Rawlins, J. (2009) <i>Top Gear The Stig revealed Full</i> . [online video] Available from: http://www.youtube.com/watch?v=eTapK5dRaw4 [Accessed 23 June 2009].
Films, DVD, or Video, including YouTube	<i>Full title of DVD or video</i> . (Year of release) [Type of medium] Director. Place of origin: Film studio or maker. Available from: full URL [Accessed date for online videos] <i>Great films from the 80s: a selection of clips from Warner Brothers top films from the 1980s</i> . (2005) [DVD] New York: Warner Brothers. <i>Breaking Bad – Aaron Paul Almost Got Killed Off (Paley Interview)</i> (2011) [YouTube] Paley Center. Available from: http://www.youtube.com/watch?v=YqnoJ10HqP0 . [Accessed 28 February 2012]
Leaflets, pamphlets, and brochures	Author surname, First initial(s) or Organization Name (if given). (Year) <i>Title of brochure</i> , edition (if relevant) [Media type]. City: Publisher. Smith, C. (2009) <i>A Guide to Referencing</i> . 3rd ed. [leaflet] London: Smith Education.
Tweets	Author surname, initial, @twitterhandle (Year) 'Content of the tweet'. Exact date and time. [Media] Winkler, D., @thebigwink (2013) 'The focus on problems in SA depresses me.' 10 March 2013, 8:16pm. [Tweet]
Podcasts	Broadcaster/Author, initial. (Year) 'Programme title', <i>Series Title</i> (if relevant). [type of medium] Available from: include full web site address/URL [Accessed date]. National Gallery (2008) <i>The National Gallery Podcast: Episode Seventeen, The National Gallery Monthly Podcast</i> . [Podcast] Available from: http://www.nationalgallery.org.uk/podcasts/the-national-gallery-podcast-episode-seventeen [Accessed 23 June 2009].
Radio programme	<i>Title of programme</i> (Year) Name of channel, date and month, time of transmission. <i>Women's Hour</i> (2011) BBC Radio 4, 9 August, 10:00am.
Radio programme listened to on the internet	<i>Title of programme</i> (Year) Name of channel, date and month, time of original transmission [Online]. Available from: URL [Accessed date]. <i>Musical migrants</i> (2009) BBC Radio 4, 19 May, 15:45 [Online]. Available from: http://www.bbc.co.uk/iplayer/episode/b00kctm0/Musical_Migrants_Series_2_Germany/ [Accessed 9 August 2011].
Interview	Interviewee(s) surname, initial. (Year of interview) <i>Interview with Name of Interviewer</i> . Location of interview. Full date of interview. Tullett, T. (2013) <i>Interview with Lisa Millard</i> . Cheese and Grain: Frome. 24 May 2013.

Discussion list	Author surname, initial. (Year of post) 'Title of discussion' <i>Discussion List Name</i> . [Discussion List] Available from: full URL. Full date of post. [Accessed date]. Baume, D. (2013) 'The case for post-digital' <i>SEDA List-serv</i> . [Discussion List]. Available from: https://www.jiscmail.ac.uk/cgi-bin/webadmin-?A1=ind1305&L=seda#2 . 18 April 2013. [Accessed 23 June 2013].
Reports in a series	Author(s) surname, initial. (Year of publication) <i>Title: subtitle</i> . City of publication: Publisher. (Series name and number of report) Hall, P. (2012) <i>A Rationale for Artificial Intelligence in Education</i> . Toronto: Routledge. (Special Investigations into AI 23).
Thesis	Author(s) surname, initial. (Year of publication) <i>Title: subtitle</i> . City of publication: Publisher. Award. City: institution. Carey, M. (2006) <i>Fitzgerald and the Women</i> . PhD thesis. Bath: Bath Spa University.
Reference book	<i>Title</i> . (Year of publication) Edition (if relevant). City of publication: Publisher. <i>The Oxford English Dictionary</i> . (1989) 2nd Ed. Oxford: Clarendon.
Lectures, talks, and presentations	Speaker surname, initial. (Year of talk) <i>Title of talk</i> . Event. Location. Full date of talk. Sargent, T. (2010) <i>Geographers' roles in international development</i> . International Conference on Geography and Education. University of Brisbane, Australia. 12 February 2010.
Personal communication: conversations, emails, and telephone calls	Speaker(s) surname, initial. (Year of conversation) <i>Email subject or type of encounter</i> . Location of conversation. Full date of conversation. Jessop, T. (2012) <i>Plans for development</i> . 21 October 2012. Granger, Z. (2009) <i>Personal conversation</i> . University of Western Ontario. 6 July 2009. Gomez, R. (2011) <i>Telephone conversation from Santa Monica College</i> . 8 June 2011.
No personal author: give the name of the organisation or body involved in place of the author	Organisation or body (Year) <i>Title: subtitle</i> . Publisher. Institute of Food Science and Technology (1989) <i>Food and drink: good manufacturing practice</i> . IFST.
A source with no date	Use the phrase 'undated'. If it is not clear who the personal or organisational author is, use 'Anon'. Anon (undated). <i>St. Mary's, Redwick</i> . Unpublished Church Pamphlet.

6. Example of the Harvard System in Use

There is an on-going debate as to whether or not Samuel Beckett's *Endgame* can be classed as a modernist play. Ezra Pound is, according to many, the originator of modernism:

Ezra Pound is the father of it all. Thanks to him, we can understand the importance of certain techniques in literature. Beckett uses techniques such as indirect speech, ellipses, dramatic pauses and a stream of consciousness to allow his play to throw up certain social, mental and economical issues. Pound is to be thanked for this. (Lloyd: 2007: 189)

These literary techniques that Beckett incorporates into *Endgame* provide evidence for the argument that the play is a modernist text. There is also evidence that the thematic content of the play itself classifies it as a modernist play; as Smith states, '[M]odernism take on serious topics, which are undeniably apparent within *Endgame*, whereas postmodernism has a sort of humour to it' (Smith, 2008 cited in Everett, 2010:15). The big questions that are taken on in *Endgame* are what define the play as a modernist one for most critics; for example, Timmondsworth states that 'themes such as death and life, the crisis of religion, nuclear explosions and the Cold War' (2009: 210) are explored, which are not apparent in postmodernist work.

There are, however, reasons why *Endgame* could be classed as a postmodernist play. Fitch has argued for a postmodernist reading (Fitch 2008a; Fitch 2008b); he believes that classing *Endgame* as an entirely modernist play is absurd, as there are undoubtedly ironic and playful elements to the play. Rolf supports this argument in *The Postmodernist Problem*: 'Beckett cannot be classed as entirely modernist, if there is any evidence of metafiction within the play, which there is' (Rolf, 2005). Another way in which the play can be regarded as postmodern is that 'the language is playful, and ironic' according to Ranch *et al.*, (2011: 22).

Beckett's *Endgame* combines modernism and postmodernism elements to create his own, unique work. Perhaps the reason in which no critic can come to an agreement on the specific labelling of the play as modernist or postmodernist is because Beckett did not want it to be labelled.

Reference List

- Everett, F. (2010) *Irish Playwrights in History*. Cambridge: Cambridge University Press.
- Fitch, R. (2008a) *Samuel Beckett's Endgame*. London: Mercier Press.
- Fitch, R. (2008b) *Beckett as a Postmodernist*. London: Mercier Press.
- Lloyd, A. (2007) *Modernism At Its Best*. 3rd Ed. London: Penguin.
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