

HOW TO PRESENT YOUR THESIS

A practical guide to requirements in form and style
when writing for postgraduate research programs

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for the

Research and Graduate Studies Office



UNIVERSITY of BALLARAT

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INTRODUCTION

Most research students would probably be surprised at the number of theses returned for revision ('deferred') simply because their authors did not respect the basic conventions of document presentation and written expression. Unless your thesis meets the required standard in both these areas it will not pass, however brilliant the content.

This guide introduces the major aspects of layout, format and expression that will require your attention during the preparation of your thesis or portfolio. Although this guide concentrates on thesis presentation, the advice given is also relevant to similar aspects of portfolio and research paper presentation. This guide does not cover any aspects relating to the research and development of any intellectual content.

Candidates are referred to the University of Ballarat Regulation 5.1 where specific requirements of thesis and portfolio presentation for the degrees of Doctor of Philosophy, Masters by Research and Professional Doctorates are outlined. (Relevant excerpts are reproduced at the end of this guide for reference.) Your thesis must comply with these requirements. All instructions in this guide, other than those also outlined in the Regulations, are offered as general advice only. For more specific and detailed advice, and for final authority, candidates should consult the most current style manual and dictionary recommended for use in their discipline. Candidates should also determine whether their School, supervisors and examiners have any special preferences or requirements regarding the presentation of the finished thesis.

PHYSICAL ARRANGEMENT

Parts of the thesis

The material to be included in the thesis is divided into three main sections.

1. Preliminary pages: All material necessary to prepare the reader for the main text to come by giving information relating to its physical contents and background.
2. Main text: The main body of the thesis, usually divided into chapters.
3. End matter: All reference material that will support or add to the reader's understanding of the main text.

Details of the contents of these sections are displayed overleaf.

Page setup

M A R G I N S

Right: 1.9 cm (at least); Left: 3.8 cm (at least); Top: 2.54 cm; Bottom: 2.54 cm.

All headings, text, figures and tables should remain within these margins.

P A P E R S I Z E

Use international size A4 (210 x 297 mm) acid-free bond paper.

Text should appear on one side of the paper only.

Page numbering

There are two distinct sequences of pagination:

1. The preliminary pages are numbered in a single sequence using lower-case roman numerals (i, ii, iii, iv...), beginning with the title page.
2. The main text and end matter are numbered in a single sequence using arabic numerals (1, 2, 3, 4...), beginning with the first page of the main text (even if it is blank) and continuing through to the final page of the end matter.

Note: Although all physical pages are assigned a page number, the following pages do not conventionally show a page number: title page, part-title or display pages, blank pages, or pages appearing before the table of contents.

Table 1. Preliminary Pages

Title Page (Required)	See Figure 1. Sample Title Page.
Abstract (Required)	Summary of thesis. Not to exceed 300 words.
Statement of Authorship (Required)	To include the following statement: Except where explicit reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgement in the main text and bibliography of the thesis. (Signed and dated by the candidate and the supervisor)
Statement of Ethics Approval (If relevant)	If your research required approval from an ethics committee, you will need to include a signed approval statement from the relevant ethics committee.
Acknowledgements (Optional)	Give credit here to those who have assisted you academically, financially or personally in your research.
Dedication (Optional)	If you include a dedication, be brief and sincere—attempts at humour will come back to haunt you.
Table of Contents (Required)	List all major sections, chapters, and headings and give opening page numbers. Do not exceed more than three levels of heading. Wording and capitalisation style of entries must match entries in text. Material appearing before table of contents may or may not be listed depending on preference. (The table of contents itself is never listed as an entry.)
List of Figures (If relevant)	A separate page following the table of contents. Include figure numbers, captions, and page numbers. Use the same formatting as for table of contents.
List of Tables (If relevant)	A separate page following the list of figures (if one). Include table numbers, titles, and page numbers. Use the same formatting as for table of contents.
List of Abbreviations (If relevant)	Do not include common abbreviations; only include abbreviations likely to be unknown to your reader, or abbreviations that you have devised for use in the thesis.
Preface (Optional)	Include here any information relevant to the background writing of the thesis; for example, if parts of your thesis have been published previously in other forms. (Do not include introductory material to the text itself. This goes in the introductory chapter.)

Table 2. Main Text

Introduction (to the thesis as a whole)	Can be given a chapter number, or just head it <i>Introduction</i> .
Part-title page	Only needed if chapters have been grouped into parts. This page should only show the part-title – no text. May be followed by introductory chapter (to this part)
Main chapters	Can be numbered or just given titles. The number of chapters, their order, and their usual content differs according to subject or discipline.
Concluding chapter	Can be given a chapter number or just head it <i>Conclusion</i>

Table 3. End Matter

Appendices	Include here supporting information that does not need to be in—or would interrupt the flow of—the text, e.g., sample questionnaires, confidentiality forms. If you have only one appendix, just call it Appendix. If you have more than one, label each with a capital letter: Appendix A, Appendix B etc. Give each appendix a descriptive title and a brief explanation of its purpose. Appendices should be referred to in the main text by their labels. The heading for this section should match other section headings in format, and be on a separate page.
Glossary	Include only those technical or foreign words or terms unlikely to be known by the reader. Arrange items alphabetically, giving their definition (and translation, if appropriate). If the glossary contains only a few entries, it may be better placed in the preliminary section.
References <i>and/or</i> Bibliography	What is required here will differ according to the style of documentation being used; note style will necessitate a Bibliography; author-date style will need, at least, a List of References, and sometimes a Bibliography as well.

A STUDY OF LIONS AND MONKEYS

Barry B. Bloggs

B.A. Hons. (Melb.), M.Sc. (Adel)

This thesis is submitted in total fulfilment
of the requirements for the degree of PhD.

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Submitted in March 2002

Figure 1. Sample Title Page

FORMATTING TEXT

Successfully formatted documents take into account their purpose and audience. A simple document, asking little of its reader, can afford to be quirky or unpredictable in design; a lengthy and complex document (such as a thesis) needs to be formatted in a way that will support close and concentrated reading. When you are making formatting decisions for your thesis, you will help your reader—and yourself—if you focus on providing a document that is easy on the eye, logical in design, and consistent in presentation.

General text

TYPE SIZE & APPEARANCE

All body text should be set at 11 or 12-point type size. *Serif* typefaces (wings on the endpoints), such as *Times New Roman* or *Garamond*, are recommended because they are considered to be more readable than sans serif typefaces.

LINE AND PARAGRAPH SPACING

Spacing *between lines* in a paragraph should be at least 1.5. The amount of spacing *before and after paragraphs* will depend on how you are signalling your new paragraphs. If you are *indenting* the first line of each paragraph, you will not need extra space between paragraphs because the indention acts as a visual separator. However, if you are using *block paragraphing* you will need to increase the space between paragraphs, otherwise the paragraphs will appear to have no break. Note: Do not mix the two methods.

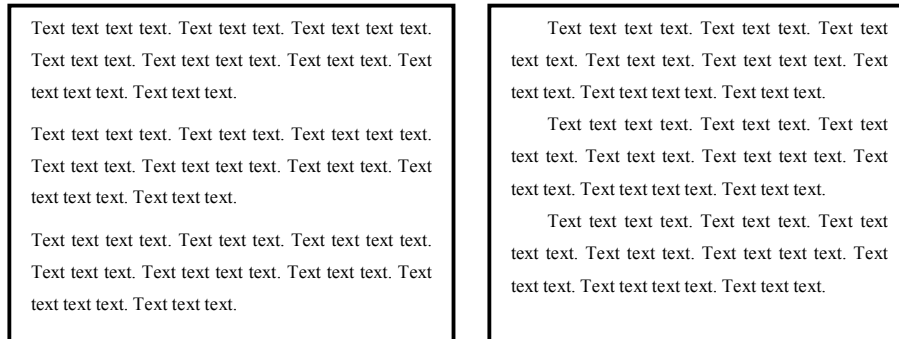


Figure 2. Paragraph Styles. Blocked (left), Indented (right)

SPACES BETWEEN SENTENCES

Insert one space, not two, between sentences. (The practice of using two spaces applied when documents were produced on typewriters, whose characters were monospaced. Documents produced using word processing software have proportionally-spaced characters.)

PARAGRAPH ALIGNMENT

A document with many figures or tables can look ‘neater’ with fully justified text, but if the document is mainly text ragged-right is considered easier to read. Ragged-right alignment also does away with the gaps of white space between words and the end-of-line hyphenation that occurs with fully justified text.

LINE AND PAGE BREAKS

Paragraphs should not be split over two pages if fewer than two lines appear at the top or bottom of either page (‘widows and orphans’). Headings should not appear alone or with less than two lines of text at the bottom of a page. (Most word processing programs do this by enforcing *Widow/Orphan Control* in paragraph and heading formatting styles as a default.)

UNDERLINING, BOLDING, AND ITALICISING

Underlining and bolding of type should be avoided in general text.

Italic type should be reserved for the following:

- titles of books, journals, plays, films, television programs
- foreign words and phrases
- genera, species and varieties
- the first use of a new, technical, or key term or label
- letters, words, or phrases cited as linguistic examples
- letters used as statistical symbols or algebraic variables

Do not use italics for:

- common (anglicised) foreign phrases and abbreviations (‘et al.’, ‘per se’, ‘ad lib.’)
- chemical terms
- trigonometry terms
- emphasis (unless it is done very sparingly)

Headings and display text

The design of chapter headings, main headings and sub-headings will depend on personal preference and whether there are any special conventions in your discipline. Once you have made your formatting decisions, however, make sure that you are rigorous in applying that formatting consistently across all ranks of the heading hierarchy.

TYPE SIZE AND APPEARANCE

Type size can be an obvious and effective indicator of a heading's rank, but be prepared to prune or reword headings if you choose to use a large type size. (Overly long headings are not a good practice in any case, regardless of type size restrictions.) Typeface should be chosen with the aim of producing a professional-looking document. Sans serif typefaces used for headings look clean and can create an effective contrast to your general serif text. Boldface type can also be used to effect in headings and other display text, but be careful with underlining as too much is distracting to the reader.

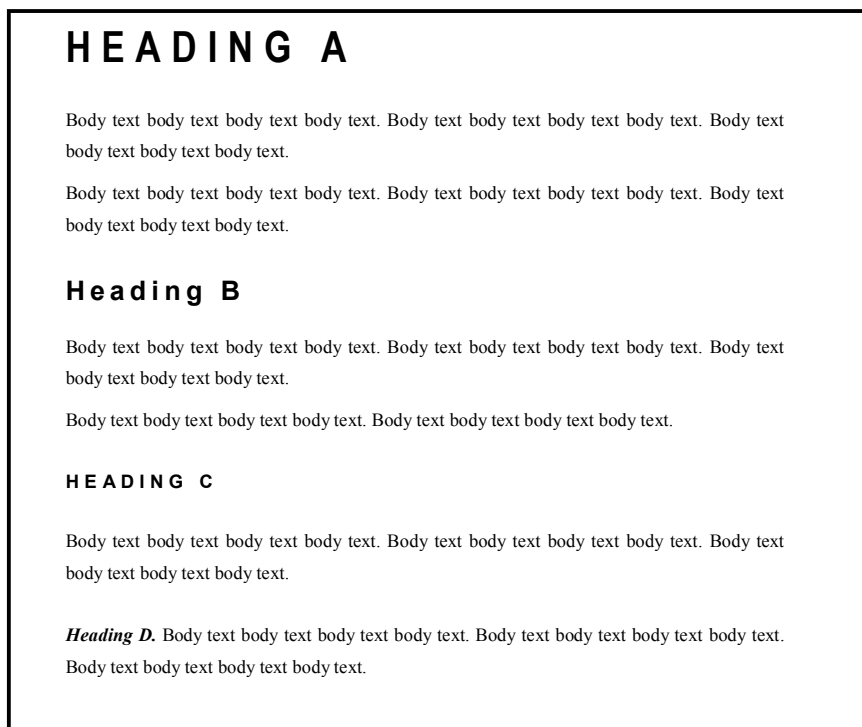


Figure 3. Sample of a Heading Hierarchy

LINE SPACING

Headings, tables, table of contents entries, and other display text can be single-spaced or more, depending on the visual effect you wish to create. Always put more space above a heading (or sub-heading) than below it, in order to connect it visually to the text it heads.

ALIGNMENT

Headings can be left-aligned, or you can use a combination of centred, left-aligned, and indented headings (depending on the level in the heading hierarchy). There is not one right way—the main aim is to be clear and consistent—but, if you are unsure, consult a guide used in your discipline for advice.

CAPITALISATION STYLE

When choosing a format for your headings, you will need to make a decision on capitalisation style. The three main styles of capitalisation are:

- **Headline (or title) style**, which gives an initial capital to all words except prepositions and conjunctions, for example:

Anxiety Ailments Suffered by University of Ballarat Students

- **Sentence style**, which gives an initial capital to the first word in the heading (and sub-heading) and any proper nouns, for example:

Anxiety ailments suffered by University of Ballarat students

- **Full capitalisation**, which capitalises every letter in every word, for example:

ANXIETY AILMENTS SUFFERED BY UNIVERSITY OF BALLARAT STUDENTS

It is quite acceptable to use a different capitalisation style for different ranks of heading (e.g., Heading A: full capitalisation, Heading B: sentence style, etc.), but make sure you are consistent. Never change capitalisation style within a heading rank.

CONTENTS LISTS

The entries in the table of contents, list of figures, and list of tables may differ in type appearance but should match the corresponding headings in the text exactly in wording. The entries should show the beginning page numbers only. The page numbers are normally set with a right-aligned tab stop—leader dots are optional.

HEADERS & FOOTERS

The information displayed in headers and footers should be formatted differently from the body text, so that the reader does not mistake it for body text. Acceptable ways of doing this can be capitalising, italicising, bolding, or using a smaller type size or font.

Information displayed in the header/footer should be limited to page numbers and—if acceptable in your discipline—chapter titles. These can be centred or right-aligned. The headers and footers of display pages, blank pages, and any pages appearing before the table of contents should be empty, as should the header of the opening page of a chapter.

Quoted matter

Accuracy is paramount when transcribing quoted matter. Take care to preserve the exact spelling, punctuation, and paragraphing of the original.

Always give credit to those you are quoting, either directly or by paraphrase, in a note. Be aware that in special circumstances you may also be required to obtain permission from the author (or owner of the copyright or literary rights) to use the quoted matter.

Beware of using too much quoted matter—quotes should be used to support your argument, not establish it.

SETTING QUOTED MATTER

The length of the quoted matter will determine whether it is *run-in* (integrated into the text) or *set-off* (set apart from the rest of the text). While different style guides have different opinions as to what this length is (ranging from ‘over four’ to ‘over ten’ lines), the determining factor should be the look and readability of your page. It is probably kinder to your reader to set-off anything that is longer than four lines, but, whatever you choose, be consistent with the treatment of all quoted matter throughout the document.

Run-in quotations

Run-in quoted matter should be surrounded by quotation marks, and set in the same typeface and type size as the body text. For example:

Jenkins pointed out that ‘the last opportunity had passed long before’ he was defeated.

Set-off quotations

Set-off quoted matter—also known as *block quotations*, *excerpts*, or *extracts*—should be set in the same typeface as the body text but two points smaller in size. It should be indented on the left side (and right side, if desired) to distinguish it from the body text. Paragraphing should follow that of the original. Surrounding quotation marks are not required.

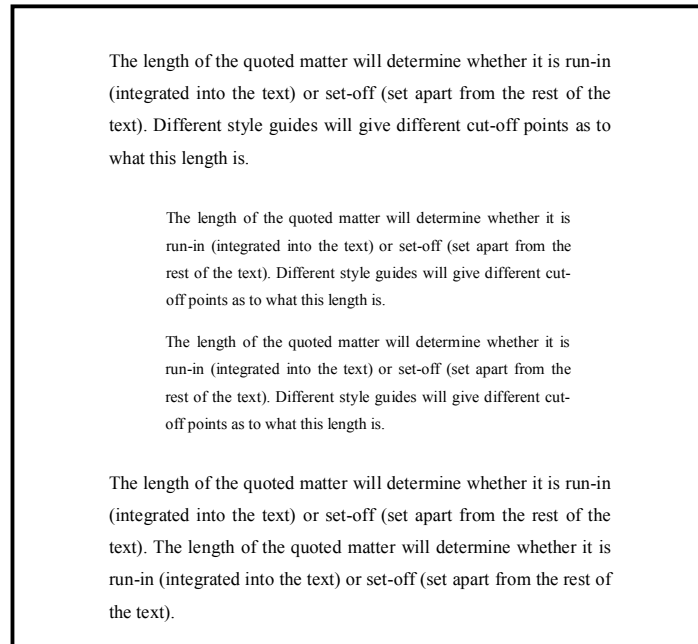


Figure 4. Sample of Block Quotation

Epigraphs

An epigraph is a quotation or saying used to open a section or chapter of a book and to point to its theme. Because epigraphs are set off from the general text, they do not require surrounding quotation marks. The source is placed below the epigraph.

The surest way to make a monkey of a man is to quote him.

Robert Benchley

CHANGES FROM ORIGINAL QUOTATION

Omissions

If you have omitted words or sentences from quoted matter, insert an *ellipsis* (three dots) at the place of the omission. For example:

‘The belief . . . has been held for some time.’

(Note: An ellipsis is inserted as a single character or symbol—do not use three full stops.)

Additions or alterations

If you need to add or alter something in the quoted matter, place the added or altered material within square brackets. For example:

‘It was only when he [John Howard] heard about it, that action was taken.’

Use this judiciously—it should only be done when the quotation may be unclear or misleading to the reader without your insertion.

Apparent mistakes

If the quoted matter has an obvious error that the reader may think is yours, insert the word ‘sic’ (Latin for *thus/this way*) in square brackets next to the mistake.

‘The Eureka Rebellion of 1864 [sic] was a turning point in Australia’s history.’

Emphasis

If you wish to draw attention to certain words within the quoted matter, emphasis can be added by the use of italics. If you do this, you must inform your reader that it is your emphasis (not the quoted writer’s) by using a footnote or an insertion. For example:

‘The man entered the house through a window on the *southern side* [emphasis mine].’

PUNCTUATION OF QUOTED MATTER

The punctuation of quoted material will differ according to the style being followed. The US style is to place full stops and commas within the closing quotation mark, even if they belong to the ‘surrounding’ sentence. The British style places them inside the quotation marks only if they belong to the quoted matter. Conventions also differ regarding the use of quotation marks surrounding quoted matter—some styles recommend using single quote marks, while others recommend using double quote marks. Consult your style guide for specific advice.

Using a style sheet

To ensure consistent treatment of words, terms and phrases throughout the thesis, it is a good idea to make use of a *style sheet*. A style sheet is simply a record of your ‘house style’ of spelling, capitalisation, punctuation, word spacing, hyphenation, and so on, of names, places, terms, methods, experiments, equations, symbols, and anything else likely to cause problems with consistency.

The simplest way to make a style sheet is to divide a sheet or two of paper into squares and assign each square two or more letters. During your research and preliminary writing, record the relevant item in the preferred style. The style sheet can then be consulted and added to when necessary during the writing process.

It can also be helpful to make a separate sheet to record general formatting decisions such as treatment of levels of heading, quoted matter, and figures and tables, as well as details of margins, paragraph alignment, and header & footer treatment.

ABCD Aurignacian belles-lettres danse macabre	MNOP macroeconomics (one word) Omar Khayyām <i>Pseudomonas aeruginosa</i> (italics)
EFGH Finnegans Wake (no apos) Guangzhou haṛa-kiri	QRST Quetzalcoatl seismometer STM (short-term memory)
IJKL kW (upper case ‘W’) lingua franca Lleyton Hewitt	UVWXYZ Vffizi Gallery ventricles Woolloomooloo

Figure 5. Sample Style Sheet

FIGURES AND TABLES

Figures and tables should serve to supplement—not duplicate—the text. (If you have included any figures and tables as a means of ‘padding’ the thesis, omit them.) Discuss the tables and figures in detail in the general text to demonstrate their reason for inclusion.

In the text, refer to all tables as *tables* and to all graphs, pictures, charts, photographs, drawings, diagrams, or maps as *figures*. All text references to tables and figures should include the table or figure number. For example, *The results of this experiment can be seen in Table 3*; and *A map of the area can be seen in Figure 6*. Do not write such things as *The results of this experiment are given in the table below*; or, *A map of the area can be seen on the next page*.

Appearance

FIGURES

If you are creating the figures yourself, make sure that they are as visually crisp and consistent in design as you can make them. Typeface and size can be different from the body text, but try to maintain some sort of consistency with all figures throughout the thesis. If you are creating your own graphs, use shading instead of colour, and make sure all axes are clearly marked. If you have obtained your figures from another source, and therefore have no control over their design, concentrate on correct and consistent placement and labelling.

TABLES

There are no hard and fast rules here—your aim should be to produce clear, clean tables. The typeface does not need to be the same as the body text; in fact, a sans serif typeface (such as Arial) for numerals will probably give a cleaner look. It is better to avoid bold type, although this can be used in the column headings. The type size can be different from the body text, but do not use anything smaller than 8 point or larger than 14 point.

The size and appearance of type used for figure captions and table titles is open to personal preference. Generally, the size should be similar to the body text size, although the typeface can be different. Whatever you decide on, use the same formatting throughout.

Placement on page

The figure or table must fit within the text area—do not go outside the page margins. Try to insert it as close as possible to the paragraph where it is first mentioned. Figures and tables are usually centred horizontally on the page; although, in some special cases figures can be inserted into a paragraph and surrounded by text.

If your table or figure is bigger than one page (in total), try one of the following fixes.

- Change page set-up to ‘landscape’, making sure you re-orient the label as well.
- Run it over two pages, continuing the heading, e.g., *Figure 3, continued.*)
- Use a large page, folded and bound as a normal page (with normal pagination).

If you are inserting a table or figure that is smaller than one page (in total) at the bottom of a page and it is too big to fit in the space, don’t split it over two pages. Instead, carry the table or figure over to the next page—as long as you don’t leave more than a third of a page of white space—or resize it to fit.

Alignment of data in tables

The correct alignment of data within table columns depends on the type of data contained in the table, and the specific requirements of the subject area. Generally, all whole figures should be right-aligned, and all decimals should be aligned to the decimal point. Specific advice will be found in your chosen style guide. Note: Never use the space bar to align data within tables; even though it looks fine on the screen, the printed version—in all likelihood—will be a mess. Use tabs or paragraph alignment instead.

RULED LINES IN TABLES

Too many rules in a table can be distracting, and most are unnecessary anyway. All vertical rules and many horizontal rules can usually be left out of a table without altering readability. An effective technique is to use *less* space between rows of related information, and *more* space between rows of unrelated information. Once again, different subject areas will have different conventions regarding rules, so consult a manual in your discipline.

Note: Because the formatting of tables and figures is very time-consuming, it is better to leave the final formatting until after you have finished writing the text. This is because additions or deletions to the text could result in a table or figure needing changes to its contents or location. (It may even be omitted entirely.) If you have already spent a lot of time doing fiddly formatting to make it fit a particular space, you will have wasted valuable time.

Labelling figures and tables

FIGURES

Figures are numbered consecutively using arabic numbers preceded by the word ‘Figure’ or the abbreviation ‘Fig.’ (Be consistent with whichever you choose). This is followed by the *caption*. The caption—never a grammatically complete sentence—can be followed by a *legend*, which is a brief explanation of the figure. This entire *label* is positioned below the figure.

Figure 32. [number] Breeds Of Dog. [caption] Left to right: Pug, German Shepherd, Poodle [legend]

The figure caption can run on directly from the number, or be placed on the line below. The figure legend can run on directly from the caption, or be placed on the line below. Do not use a full stop at the end of the figure number unless it is followed immediately by the figure caption. Similarly, do not use a full stop at the end of the figure caption unless it is followed immediately by the legend.

Figure captions can be capitalised according to headline or sentence style, depending on preference. Figure legends are always capitalised in sentence style. Labels for figures can be set either flush left with the edge of the figure, or centred.

TABLES

Tables are numbered consecutively throughout using arabic numerals preceded by the word ‘Table’. This is followed by the *title*, which briefly identifies the table. This *label* is positioned above the table.

Table 8. [number] Analysis of Variance for Classical Conditioning [title]

The table title can run on directly from the number, or be placed on the line below. Do not use a full stop at the end of the table number unless it is followed immediately by the table title. Table titles can be all upper case or capitalised according to headline or sentence style, depending on preference. Labels for tables can be set either flush left with the edge of the table, or centred.

Notes to figures

Figures often require a note in the form of a credit line. This is a brief statement giving information about the source and/or copyright permission. Notes to figures are placed underneath the caption or legend.

Notes to tables

Tables will sometimes require a note (or notes) to credit a source, or to explain or amplify the data included in the table. Following is a list of the four main types of table notes and their conventional order of appearance.

SOURCE NOTES

These are used when the table has been introduced without change from another source and are introduced by the word *Source* (or *Sources*) followed by a colon:

Source: Adapted from “Fussy Lions,” by Brian B. Brown, *Lion Gastronomy* 12, 8.

GENERAL NOTES

These relate to the table as a whole and are introduced by the word *Note* followed by a full stop or colon:

Note: This table is a summary of three experiments.

SPECIFIC NOTES

These refer to a specific column, row, or entry and are introduced by a superscript lowercase letter, number or symbol:

^aSparky suffered from a tooth abscess during the first round of feeding.

PROBABILITY NOTES

These are used when a table contains values for which levels of probability (p values) are given. A single asterisk is used for the lowest level of probability, two for the next highest, and so on:

* $p \leq 0.05$. ** $p \leq 0.001$

Notes to tables are placed flush left, directly below the table. They can be listed line-by-line, one below the other, or run on (separated by full stops). Be consistent throughout.

DOCUMENTATION

Citing sources

In the process of completing your research, you will have relied on a variety of primary and secondary sources. These sources must be identified (at the relevant point in your text) and credited by supplying complete and accurate bibliographical details. Every direct quotation, all borrowed ideas, and all statistical and other measurable information must be credited in this way. If you fail to do this, you will be guilty of unethical behaviour, plagiarism, and breach of copyright. To avoid this, keep detailed records, from the beginning, of all your sources. (The University of Ballarat strongly recommends the use of the reference database software *EndNote* for this purpose.)

How these citations are organised, what they contain, and how they are displayed will depend on the system of documentation being used and the particular formatting conventions you are following.

Systems of documentation

There is no single correct system of documentation, although most disciplines will prefer the use of one over others. The two most commonly used systems of documentation are the *documentary note system* and the *author-date system*.

Table 4. Differences between the Documentary Note and Author-Date systems

DOCUMENTARY NOTE SYSTEM	AUTHOR-DATE SYSTEM
Cites source to text in <i>footnotes</i> or <i>endnotes</i> , giving full bibliographical details.	Cites source to text <i>in text</i> , giving author surname and date of publication only.
Lists all cited sources in <i>Bibliography</i> . Entries contain full bibliographical details and are listed alphabetically by author surname	Lists all cited sources in <i>List of References</i> . Entries contain full bibliographical details and are listed alphabetically by author surname
Lists background reading and suggestions for further reading in <i>Bibliography</i> . Entries give full bibliographical details and are listed alphabetically by author surname.	Lists background reading and suggestions for further reading in <i>Bibliography</i> . Entries give full bibliographical details and are listed alphabetically by author surname.
Notes to text (footnotes and endnotes) contain <i>content</i> information and <i>citation</i> information.	Notes to text (footnotes and endnotes) contain <i>content</i> information only.

THE DOCUMENTARY NOTE SYSTEM

The documentary note system uses *citation notes*, set as either footnotes or endnotes (see below), to display the full bibliographical details of the source referred to in the text.

These citations are then commonly collected together and listed in a *Bibliography* at the end of the document. Technically, the documentary note system does not require a list of cited literature because the full bibliographical details have already been given in the footnotes or endnotes; however, it is conventional to provide one. Apart from the previously cited references, the bibliography can also include works that have supported the author's research, as well as suggestions for further reading. The bibliography can take the form of a straight alphabetical list, a list divided into categories, an annotated bibliography, or a bibliographical essay.

The documentary note system of source citation is often preferred by those writing in the fields of arts, history and literature. Examples of styles using this system are *Vancouver style* and *Chicago style*.

THE AUTHOR-DATE SYSTEM

The author-date system identifies the source briefly (author surname and publication date) in the text, either directly or in parentheses.

Bloggs and Cloggs (1922) showed that it was possible...

The subjects were interviewed using the standard technique (Garth & Grey, 1998)

Note: When citing texts by multiple authors, the word '*and*' should be used in running text; the ampersand symbol '&' should be reserved for parenthetical citations.

The full bibliographical details of these cited sources are then given in an alphabetically arranged list of *References* (also called *Literature Cited* or *List of References*) at the end of the document. Note that all entries in this list must have appeared as a cited source in the text, and all in-text citations must be included in the reference list. All other works, such as those that assisted your research indirectly or would be of further interest to your readers, should appear in a separate list, headed *Bibliography*.

The author-date system is often preferred by those writing in the fields of the physical, natural and social sciences. Examples of styles using this system are *APA style*, *MLA style* and *Harvard style*.

Footnotes and endnotes

Notes to text are added by inserting a superscript arabic number into the text, at an appropriate point, to stand as the note reference. The notes can be displayed at the foot of the page (footnotes), or at the end of a chapter or section (endnotes). They should be numbered consecutively throughout each chapter, with a new sequence of numbering beginning with each new chapter.

Notes to text will take one of the two following forms.

CITATION NOTES

Citation notes contain the complete bibliographical details of references cited in the text. For example:

1. Barry B. Bloggs, *Golden Days* (Ballarat: Eureka, 1990), 123.

Citation notes are used in the documentary note system.

CONTENT NOTES

Content notes (also known as substantive notes) contain any information necessary to supplement or explain the text. For example:

1. Many critics believe that this is a dubious claim.

Content notes are used in both the author-date and the documentary note systems.

NOTE SEQUENCES

Depending on the system of documentation being used, footnotes and endnotes can contain either reference citations or content information or both. If your chapters have citation notes *and* content notes, either combine the two into one sequence (footnotes *or* endnotes) or have two sequences (e.g., endnotes for citation notes, and footnotes for content notes). If you do have two sequences, it is probably less confusing for the reader if the endnotes are numbered and the footnotes use a sequence of symbols. Do not run two sequences for only one type of note.

When deciding whether to use footnotes or endnotes, take into account the length, number, and type of notes. (The main consideration should be your reader.)

Formatting citations and notes

Just as there is no single correct *system* of documentation, there is also no single correct *style* when it comes to formatting documentation. ‘Style’ refers to the specific way in which types of citation are treated (book titles, journal articles, personal communication, web pages, emails, visual media, etc.). ‘Style’ also refers to the treatment of the elements within these citations (order of elements, punctuation, capitalisation, use of shortened or full forms, etc.) There are numerous style guides available in print and online with specific and detailed advice on all aspects of citations and their formatting. Use the one recommended to you by your supervisor, and—as with all formatting throughout the thesis—apply the style conventions consistently.

What follows is advice on general aspects of formatting such as line and paragraph spacing and type size and appearance. For direction regarding specific aspects of formatting, refer to your chosen style manual.

FOOTNOTES

Type size should be two points less than the chosen body text type size (i.e., 9 or 11 point). Typeface should be the same as the body text. Line spacing should be single, with 1.5-line spacing between notes. Paragraph formatting can be either first line indent (as in the first example below, or hanging indent (as in the second example).

1 Barry B. Bloggs, *Psychological Problems in Retired Circus Monkeys* (Ballarat: Eureka Press, 2001), 406.

2 Harold H. Hunt, “One Loud Suit and No Respect,” *Circus Psychology Today* 12 (1982): 16–21.

1 Barry B. Bloggs, *Psychological Problems in Retired Circus Monkeys* (Ballarat: Eureka Press, 2001), 406.

2 Harold H. Hunt, “One Loud Suit and No Respect,” *Circus Psychology Today* 12 (1982): 16–21.

ENDNOTES

Typeface size should be the same size as body text or, if preferred to differentiate from text, two points less than body text. Typeface appearance should be the same as chosen body text. Line spacing should be 1.5-line spacing between lines, but double spacing between entries. Paragraphs should be formatted using a numbered hanging indent.

1 Barry B. Bloggs, *Psychological Problems in Retired Circus Monkeys* (Ballarat: Eureka Press, 2001), 406.

2 Harold H. Hunt, “One Loud Suit and No Respect,” *Circus Psychology Today* 12 (1982): 16–21.

BIBLIOGRAPHY AND REFERENCE LIST ENTRIES

Typeface size and appearance should be the same as the body text. The line spacing should be 1.5-line spacing between lines, but double spacing between entries. Hanging indent should be used for paragraphs.

Example of entries in a documentary note bibliography:

Bloggs, Barry B. *Psychological Problems in Retired Circus Monkeys*. Ballarat: Eureka Press, 2001.

Hunt, Harold H. "One Loud Suit and No Respect." *Circus Psychology* 12 (1982): 16–21.

Example of author-date reference list (and bibliography) entries:

Bloggs, B. B. 2001. *Psychological problems in retired circus monkeys*. Ballarat: Eureka Press.

Hunt, H. H. 1982. One loud suit and no respect. *Circus Psychology* 12: 16–21.

USE OF LATIN ABBREVIATIONS IN CITATION NOTES

Citation notes will often be repetitive: you may be citing the same work by the same author many times. In such cases, instead of repeating the whole citation, you can make use of some useful Latin abbreviations to save space (for example, 'ibid.' [*ibidem*: in the same place]; 'op. cit.' [*opere citato*: in the work cited], and 'loc. cit.' [*loco citato*: in the place cited]).

- 1 Barry B. Bloggs, *Psychological Problems in Retired Circus Monkeys* (Ballarat: Eureka Press, 2001), 406.
- 2 Ibid. [Repeats the immediately preceding reference.]
- 3 Ibid., 95. [Repeats the immediately preceding reference but with a different page reference.]
- 4 Harold H. Hunt, "One Loud Suit and No Respect", in *Circus Monkey Retirement Stories*, ed. James J. Jones (Melbourne: Wilson Press, 1982), 87.
- 5 Bloggs, op. cit., 24. [Repeats the reference cited in 1 but with a different page reference.]
- 6 Hunt, loc. cit. [Repeats the exact reference cited in 4.]

Note: Although they are foreign language terms, these abbreviations do not need to be set in italics because they have been anglicised through common usage.

USE OF SHORT FORM IN CITATIONS

If the notes are lengthy and there are many references between the repeated entries for the author or work, it can be frustrating (and potentially confusing) for the reader to have to refer back to the first mention of the work in order to find the title. Because of this, the use of ‘loc. cit.’ and ‘op. cit.’ has largely been replaced by the use of the author’s last name and the title of the work. If the title is longer than five words, it can be shortened for brevity, but make sure it is still identifiable.

- 1 Barry B. Bloggs, *Psychological Problems in Retired Circus Monkeys* (Ballarat: Eureka Press, 2001), 406.
- 2 Ibid. [Repeats the immediately preceding reference.]
- 3 Ibid., 95. [Repeats the immediately preceding reference but with a different page reference.]
- 4 Harold H. Hunt, “One Loud Suit and No Respect”, in *Circus Monkey Retirement Stories*, ed. James J. Jones (Melbourne: Wilson Press, 1982), 87.
- 5 Bloggs, *Psychological Problems*, 24. [Repeats the reference cited in 1 but with a different page reference.]
- 6 Hunt, “One Loud Suit.” [Repeats the exact reference cited in 4.]

TREATMENT OF PAGE NUMBERS IN CITATIONS

The use of ‘p.’ in front of the page number being cited is not necessary, although it does sometimes reduce ambiguity particularly when citing journal articles. If you do wish to use ‘p.’ with the page number, insert a space between the two elements. If there is more than one page reference within a note, or if citing inclusive numbers, use ‘pp.’ (the plural of ‘p.’).

Note: You must be absolutely consistent in every citation when using or not using ‘p.’. Mixing the two will confuse your reader, as well as look sloppy. (This is a particular area to concentrate on when proofreading.)

EXPRESSION

The key to all successful writing lies in meeting the requirements of your audience. The audience for your thesis—your supervisor, peers, and examiners—will expect an organised, coherent and well-presented record of your research. In order to deliver this, you will need to pay attention to your written expression and have respect for the tools of grammar, spelling and punctuation.

Structure and clarity

Your thesis should develop logically from the first sentence of the first paragraph to the last sentence of the last paragraph. Be aware at all times of where you are and where you are going in the development of your theme.

SENTENCES

Avoid long, convoluted sentences; it is better to have two short clear sentences than one long and confusing one. (If the reader needs to re-read sentences, it will irritate not impress.) A good method is to limit your use of complex sentences to express simple concepts, and to use simply constructed sentences for complex words and subjects. To keep your reader interested, vary the rhythm of your writing. Too many short sentences, one after the other, can irritate, while too many long sentences in a row may tire your reader. Try reading your writing aloud to pick up any problems in this area. (This is also a good way of noticing missing or misplaced punctuation.)

PARAGRAPHS

A paragraph should contain only one developed idea. Be sure that your paragraphs are organised to help your argument along; each paragraph should build on what came before and should prepare the reader for what comes next. Do not repeat the same idea in different words in successive paragraphs. It is also important to watch the length of your paragraphs—if they run as long as a page they are too long. A paragraph break gives the reader a chance to process what they have just read.

HEADINGS

Headings and sub-headings act as signposts for the reader, so choose their wording carefully, and use logic when planning the heading structure. Once you have drawn up your heading hierarchy, test its effectiveness by asking the following questions.

- Do the headings and sub-headings follow in a logical sequence?
- Are all headings in each level of equal rank?
- Does the wording give a clear indication of what is to come?
- Are there any ‘missing’ headings?

Keep this hierarchy diagram beside you while you write to help you stay within the structure.

Try not to exceed three levels of headings; otherwise, the reader could get lost. Never introduce a lower level of heading without a higher level heading having preceded it. Most importantly, be consistent when formatting your headings so that the reader can identify where they are in the structure with confidence.

Grammar issues

MISPLACED AND DANGLING MODIFIERS

Modifiers are words or phrases that *modify* (add to or restrict) the ‘head’ noun in a sentence. Problems arise when the modifier is *misplaced* (away from the noun it is modifying) resulting in ambiguity. For example, the first sentence below is clear, but the second is ambiguous—due to the misplaced modifier.

The student presented the thesis, wrapped in a blanket, to the supervisor.

The student presented the thesis to the supervisor wrapped in a blanket.

Be particularly aware of falling into this trap when writing in the passive voice or when using long and complex sentences. Read carefully what you have written to ensure you have not misled.

Modifiers can *dangle* when the noun they are meant to be modifying is assumed but not written, causing the noun that is there to be modified incorrectly—with ambiguous results.

Hurrying out the door to catch the bus, her dog looked at her mournfully.

Misplaced and dangling modifiers can be avoided by always keeping the modifier close to the noun it is meant to be modifying.

T E N S E

Depending on the mode of writing at the time (reporting, discussing, attributing or analysing) the tense required will change.

Past tense

Use the past tense when reporting something that happened entirely in the past, such as the reporting of methods, experiments and results, or specific past findings or statements.

The lions were each fed 3 kg of raw minced beef at two-hourly intervals.
The lions gained weight during the summer months.

However, if part of what you are saying exists in the present (for example, a generally established fact or statement), then you should use the present tense for that part:

In each experiment, the lions were fed meat because they are carnivores.
In 1632, Galileo discovered that the earth orbits around the sun.

Present tense

Use this tense when writing about something existing in the present, such as an analysis, interpretation, or conclusion of experiments, results or other material under discussion.

Analysis of the data from Experiment 17 shows that the experimental lions are fussy eaters.
The results in Table 7 indicate that the experimental lions prefer yellow feeding bowls.
In *The Great Gatsby*, Fitzgerald wants us to see that...
My conclusion is that the experimental lions are fussy eaters.

The reason for using the present tense here is that, even though what you are writing about happened in the past, your interpretation, analysis, or conclusion is taking place in the 'eternal' present.

The above interpretations may not apply in all disciplines. If you are in doubt, consult your supervisor to find out the accepted convention.

P A S S I V E A N D A C T I V E V O I C E

The passive voice has been used historically in academic—particularly scientific—writing as a way of implying distance or impartiality. (Some would argue against continuing this convention in the interests of readability.) If you are using the passive voice, be careful; it is very easy to fall into the trap of producing confusing and often tortuous sentences in an attempt to sound authoritative. Aim for clarity above all else.

Punctuation

The purpose of punctuation is to make the meaning of a sentence clear by separating its elements. Correct use of punctuation, particularly commas, can make the difference between comprehensible and incomprehensible writing. If you lack confidence in this area, it is important to do something about it—your readers will thank you for it.

FULL STOP

Use a full stop at the end of a grammatically complete sentence.

The following items do not take a full stop at the end.

- main headings or sub-headings (unless there is text following on the same line)
- table titles or figure captions (unless there is a legend following on the same line)
- items in a vertical list (unless they are grammatically complete sentences)
- display lines

APOSTROPHE

An apostrophe should be used to indicate *contraction* (where the apostrophe stands for omitted letters), or *possession* (where the apostrophe is followed by an 's')

isn't / hadn't / it's / can't / you've / shouldn't / what's / who's / they're [contraction]

Margaret's book / The dog's bone / The nation's psyche / The children's pet [possession]

An apostrophe is not used with the plural form.

I left the avocados in the drawer. She has gone on holidays. It happened in the 1920s. [plurals]

Its and it's

A common mistake is to use *its* when you should be using *it's*, and vice versa. The simple rule is that the pronoun *its* (along with the pronouns *his*, *hers*, *theirs*, etc.) does not take an apostrophe to indicate possession. For example:

The car lost its wheel. / She said the necklace was hers. / His cat licked its paw.

If, on the other hand, your *its* is a contraction (of *it is*, *it has*, etc.) then an apostrophe is required. For example:

It's been a really dry summer. / I don't think it's right. / It's always crowded in here.

COMMA

Understanding when and where to use commas is vital to the clarity of your writing. This is particularly true in academic writing, where long and complex sentences are common. Commas should be used to set off the following elements within a sentence.

Independent clauses connected by conjunctions (and, but, for, or, nor, yet, so)

She was desperate to submit her thesis, but her supervisor did not think it was ready.

(However, if the clauses are short, the comma can be omitted.)

Her dog was sick but she didn't care.

Items in a list, or series, of three or more items

She bought butter, milk, jam, oranges, apples and bananas.

If there is a conjunction joining the last two items in a series or list, and if there is likely to be ambiguity, a comma (known as a *serial* or *Oxford* comma) should be used.

His interests included volleyball, astronomy, teapots, the breeding of corgis, and ferrets.

Introductory phrases

During the June semester break, he went to Sydney to attend a conference.

Contrasting phrases

The research was difficult, not easy.

Conjunctive adverbs (namely, however, consequently, therefore, hence, etc.)

It was, however, the last time that such a meeting would take place.

However, if the conjunctive adverb comes between two independent clauses, it should be preceded by a semi-colon:

He had spent the weekend socialising; consequently, his research was behind schedule.

Forms of address

'What are you doing, Bill?' 'I'm eating, Jack.'

Co-ordinate adjectives

She did not know how she had produced such a long-winded, incomprehensible report.

Quoted elements within a sentence

Bill Bloggs writes, 'Good research needs commitment.'

Non-restrictive (non-defining) phrases and clauses

Non-restrictive phrases and clauses add incidental information to the subject of a sentence. Because the information they add is non-essential; it could be left out without changing the meaning of the sentence. Non-restrictive phrases and clauses are set off from the main elements of the sentence by commas.

Her thesis, which had caused her no end of heartache, was finally finished.

His car, which was a yellow Torana, was parked at an expired meter.

Restrictive phrases and clauses, on the other hand, restrict (or define) the subject. The information they add to the sentence is essential to the definition of the subject. Restrictive phrases and clauses are not set off by commas.

The thesis submitted by Jennifer was incomprehensible.

The man driving the yellow Torana was responsible for the damage to the fence.

Not understanding the distinction between non-restrictive and restrictive phrases and clauses will lead to serious ambiguity in your writing. For example, consider the following sentence:

Students at the University of Ballarat who are lazy and disorganised will fail.

Here, the relative clause ‘who are lazy and disorganised’ is not set off by commas, so it is read as a ‘restrictive’ (or, defining) clause; it defines the subject as those University of Ballarat students who are lazy and disorganised. (These are the only ones who will fail.)

Now, consider the following sentence with the same words in the same order but with the addition of commas:

Students at the University of Ballarat, who are lazy and disorganised, will fail.

The use of commas to surround the clause ‘who are lazy and disorganised’ does not restrict the subject, it adds incidental information to it. In other words, it is saying that all students at the University of Ballarat will fail, and that, by the way, they are also lazy and disorganised.

It is conventional to use ‘which’ to begin a non-restrictive phrase, and ‘that’ to begin a restrictive phrase.

I asked the gardener to prune the rose bush, which had grown out of control during summer.

I asked the gardener to prune the rose bush that was closest to the driveway.

SEMICOLON

A semi-colon is heavier than a comma, but lighter than a full stop. It should be used:

- to separate two independent clauses of equal importance (connected in thought) that are not joined by a conjunction:

The thesis was a disaster; he would never pass.

- to separate a list or series that already contains commas, or if the elements are long:

I can't stay much longer because I have to post the letters; buy the meat, bread, and vegetables; feed the cat and the children; and work on my thesis.

COLON

A *colon* marks a pause for explanation, expansion, enumeration, or elaboration. Use a colon to introduce the following:

- a list
- a block quotation (and in some cases a short quotation within a sentence)
- a second clause which will explain, elaborate on, or expand the first clause

HYPHENS AND DASHES

Hyphens and dashes are not the same, and are not used for the same things.

- A hyphen (-) separates the two parts of a compound word. (Compound words can become single words over time e.g., week end to week-end to weekend, so check your dictionary to establish current and correct usage of compound words in your subject area.)
- An en dash/rule (–) is used for range of years or numbers: 1922–1925, pp. 7–10. An en-dash is also used to join compound adjectival phrases (e.g., post–Civil War).
- An em dash/rule (—) is used to show a break in thought. Em dashes can be closed (no space used on either side) or open (space on either side) depending on the style being followed.
- A 3-em dash/rule (—) is sometimes used in bibliographies and indexes to stand for repeated successive entries of the same surname or item.

The length of hyphens and dashes will differ according to the font. (En and em dashes are inserted as special characters in your word processing program.)

Spelling and word choice

Nothing lowers your academic credibility more effectively than poor spelling. If you are not sure of the correct spelling for a word or term, consult a dictionary recommended in your field.

Don't rely on spellcheckers: although they are useful in picking up typographical errors, they will not pick up correctly spelled words that have been used incorrectly. The following words are commonly used in the wrong context. In such cases, a spellchecker would be of no help:

affect, effect, all ready, already, allusion, illusion, alternate, alternative, assent, ascent, compliment, complement, continual, continuous, disinterested, uninterested, discrete, discreet, disassemble, dissemble, emigrate, immigrate, eminent, imminent, immanent, epitaph, epithet, flaunt, flout, impractical, impracticable, its, it's, lead, led, lose, loose, militate, mitigate, mute, moot, paean, paeon, peon, principal, principle, prostate, prostrate, raise, raze, ravage, ravish, stationary, stationery, there, they're, their, too, to, two, who's, whose, you're, your.

Do not swap between English (British/Australian) and English (US) spelling (*ise/ize, our/or, etc.*). Decide on one (preferably after consultation with your supervisor) and stick to it.

Do not 'fix' the spelling in quoted matter, journal titles, and so on. They should be left as they were in the original version.

It can be a good idea to keep a list of words that you commonly misspell, with their correct spelling.

Try to avoid the use of jargon, clichés, slang, redundancy, tautologies, or repetition, and be aware of the need to avoid gender-specific language, or racist or stereotypical biases in your writing.

Contractions (*it's, don't, can't, etc.*) should also be avoided because they are inappropriate in formal writing.

Abbreviations

INITIALISMS

Do not use full stops with initialisms (e.g., 'USA' not 'U.S.A.'). When using initialisms in text, the first use should always be preceded by the full form (unless already well known), for example:

The University of Ballarat Rowing Club (UBRC) formed last week. The UBRC has...

ACRONYMS

An acronym is an initialism or shortened form made into a word.

Radar: RAdio Detection And Ranging

Sonar: SOund Navigation And Ranging

Laser: Light Amplification by Stimulation Emission of Radiation

Aids: Acquired Immune Deficiency Syndrome

Acronyms are not capitalised because they are treated as words.

UNITS OF MEASUREMENT

Abbreviate units of measurement when they are used with numerical values, but use the full form when they are used with words. (A space should be inserted between the number and the unit of measurement.)

A 14 m length of rope was used.

The food was measured in kilograms.

(Note that abbreviated units of measurement do not take an 's' to form a plural, but the full form of the measurement does take an 's' to form a plural.)

Check an approved guide in your discipline for specific advice on how to abbreviate and set units of measurement, mathematical symbols, chemical compounds, statistical symbols, equations, etc.

LATIN ABBREVIATIONS

It is conventional to confine Latin abbreviations to reference and parenthetical use only. In normal running text, the English form is preferred.

Some fast food chains (e.g. Hungry Jacks, Red Rooster) are guilty of... [parenthetical use]

Most students would not consider the effects of, for example, alcohol... [non-parenthetical use]

Note: An exception is ‘et al.’, which is used in text and parentheses when citing sources.

Table 5. Common Latin Abbreviations

ABBREVIATION	FULL LATIN FORM	ENGLISH TRANSLATION
c. or ca.	<i>circa</i>	about (<i>used with dates</i>)
cf.	<i>confer</i>	compare
con	<i>contra</i>	against
e.g.,	<i>exempli gratia</i>	for example
et al.	<i>et alii (alia)</i>	and others
et seq.	<i>et sequentes</i>	and the following
etc.	<i>et cetera</i>	and so forth
f.v.	<i>folio verso</i>	on the back of the page
fl.	<i>flourit</i>	flourished (<i>used with dates</i>)
i.e.,	<i>id est</i>	that is
ibid.	<i>ibidem</i>	in the same place
id.	<i>idem</i>	the same
inf.	<i>infra</i>	below
loc. cit.	<i>loco citato</i>	in the place cited
loq.	<i>loquitur</i>	he (<i>or she</i>) speaks
MS	<i>manuscriptum</i>	manuscript
N.B.	<i>nota bene</i>	take careful note
ob.	<i>obit</i>	died
op. cit.	<i>opere citato</i>	in the work cited
pass.	<i>passim</i>	throughout (<i>here and there</i>)
PPS	<i>post postscriptum</i>	a later postscript
pro tem.	<i>pro tempore</i>	for the time being
PS	<i>postscriptum</i>	postscript
Q.E.D.	<i>quod erat demonstrandum</i>	which was to be demonstrated
q.v.	<i>quod vide</i>	which see (<i>use in cross-refs</i>)
sic	<i>sic</i>	so, thus, in this manner
sup.	<i>supra</i>	above
viz	<i>videlicet</i>	namely
vs. or v.	<i>versus</i>	against

FINAL TASKS

Revision and proofreading

Revision and proofreading are laborious jobs and—because they must take place at the very end—ones for which you will likely have little enthusiasm. However, it is most important to resist the temptation to do a superficial job: errors left uncorrected in the final draft could lead to the thesis being deferred. (Note: Make sure you allow sufficient time for revision and proofreading when calculating deadline dates.)

To review your thesis effectively, put yourself in the place of your reader and ask the following questions: Is the structure clear and logical? Does the introduction reflect the final draft? Is the thesis as comprehensive as it needs to be? Does it deliver what it promises? Have I successfully communicated what I set out to communicate? If the answer to any of these questions is a less than a resounding ‘yes’, be prepared to rewrite and restructure.

PROOFREADING TIPS

Proofreading requires a systematic and disciplined approach—some mistakes do not reveal themselves unless you actively look for them. There is no quick way to proofread, but there are some ways to make the job more effective, and less painful.

- Leave some time between finishing the final draft and starting the proofreading. (Remember to allow for this when working out your final deadline.) This will not only refresh you mentally it will also make it easier to ‘change hats’ from writer to proofreader.
- Acknowledge that it will not be possible to read through the thesis in one take, picking up every typographical error, spelling mistake, wrongly-formatted heading and missing page number. Divide the proofreading into jobs of one task—you are more likely to pick up mistakes when focusing on one thing.
- Ask someone else—it doesn’t have to be someone in your field—to help you by checking the figures in the final draft versions of tables, formulae, calculations and so on, while you read aloud from the original, correct versions.
- Don’t try to do it all in one sitting—you will lose focus. Take breaks or even space the job over several days.

PROOFREADING CHECKLIST

Pay attention to the following areas, concentrating on accuracy and consistency.

GENERAL

- Spelling and word choice
- Punctuation
- Grammar and syntax
- Abbreviations, mathematical symbols, etc.
- Calculations, conversions, formulae, equations, etc.
- Names of people, places, tests, technical terms, etc.
- Page references in text, chapter references in text, match final version
- Bulleted items, numbered lists, alphabetical lists, correct and in sequence

FORMATTING (LINE & PARA SPACING, ALIGNMENT, TYPE SIZE & APPEARANCE, ETC.)

- General text
- Headings and display text (incl. capitalisation)
- Quoted matter
- Footnotes and endnotes
- Bibliography and reference list entries

PAGE LAYOUT

- Margins
- Line and page breaks
- White space
- Headers and footers
- Page numbers

FIGURES AND TABLES

- Appearance
- Placement and alignment on page
- Alignment of data and ruled lines
- Labelling (naming and numbering)
- Notes

DOCUMENTATION (ALL REQUIRED ENTRIES ARE PRESENT, COMPLETE AND CORRECT)

- In-text citations
- Footnotes and endnotes
- Bibliography entries
- List of Reference entries

TABLE OF CONTENTS / LIST OF FIGURES / LIST OF TABLES

- All entries present & complete
- Wording of entries match text entry
- No redundant entries

PHYSICAL ARRANGEMENT

- All sections complete
- Pagination sequences complete and correct

Presenting the finished thesis

PRESENTING FOR EXAMINATION

The finished thesis should be presented for examination in soft binding (spiral or cloth) as follows:

- Masters candidates should present three copies for examination.
- Doctoral candidates should present four copies for examination.

THE PASSED THESIS

Candidates should lodge four hardbound copies of the passed thesis in its final form with the Research and Graduate Studies Office.

- These copies will be distributed as follows: two copies to the University Library, one copy to the School, and one copy to be retained by the Research and Graduate Studies Office.

REGULATION 5.1 EXTRACTS

The following extracts relating to thesis and portfolio presentation are taken from the University of Ballarat's *Regulation 5.1: The Degree of Doctor of Philosophy, Masters Degrees by Research and Professional Doctorates*.

The Degree of Doctor of Philosophy

(Extracted from 'PART B: THE DEGREE OF DOCTOR OF PHILOSOPHY', *Regulation 5.1*, pp. 7–9)

Presentation of a Thesis

9. (1) The thesis presented by a candidate for examination shall conform with the requirements of this section unless otherwise agreed by the Board.
- (2) A PhD thesis will normally be:
 - (a) a text of not more than 100,000 words reporting original scholarship and research carried out by the candidate under supervision, or
 - (b) a major work or collection of works, including but not restricted to visual presentation, literary production or computer software development, carried out by the candidate under supervision and accompanied by an exegesis or scholarly commentary of between 20,000 and 40,000 words.
- (3) Intention to submit

A candidate shall complete the approved proforma for his/her 'Intention to Submit' at least one month prior to their intention to present his/her thesis for examination. This proforma will identify the precise title of the thesis and be endorsed by the Principal Supervisor. The proforma must be accompanied by a summary of the thesis not exceeding 300 words. The student will be eligible to receive the grade of 'TD' on submission of the thesis to the Vice-Chancellor or nominee.
- (4) Presentation

Candidates for higher degrees shall present for examination four copies of the thesis text. If the thesis includes a major work or collection of works, the major work or collection of works shall be presented in a format suitable for examination. A thesis may be rejected as unfit for examination if it does not conform to the requirements set out in this section.
- (5) General requirements
 - (1) Unless the Board determines otherwise, written work submitted for examination shall be in the English language.
 - (2) If the thesis is based on research conducted jointly, the nature and extent of the candidate's contribution to the research shall be clearly indicated.

- (3) A candidate shall identify all sources of knowledge and the extent to which the work of others is being relied upon by providing appropriate acknowledgment, citation and reference in the text of the thesis and in the bibliography.
- (4) The text shall be written as concisely as possible.
- (5) The text shall be typed on good quality acid-free paper, international size A4 (297mm x 210mm), using at least one and a half line spacing.
- (6) Text should be typed with margins of not less than 38 mm and 19 mm in width on the left-hand and right-hand sides respectively.
- (7) The candidate must check the typescript to ensure there are no typographical errors and that the spelling, punctuation and grammar are correct.

(6) Arrangement

- (1) The thesis text shall incorporate, in the following order:
 - (a) A title page setting out in the following order:
 - (i) the full title of the thesis,
 - (ii) the name and degrees of the candidate,
 - (iii) the degree for which the thesis is submitted and a statement of whether the thesis is submitted in total or partial fulfilment of the requirements for that degree,
 - (iv) the name of the School,
 - (v) the name of the University and its address as follows:

University of Ballarat
PO Box 663
University Drive, Mount Helen
Ballarat, Victoria 3353,
Australia
 - (vi) the month and the year in which the thesis was submitted for examination.
 - (b) an index of contents
 - (c) a summary of not more than 300 words.
 - (d) A statement in the following words, signed and dated by the applicant:

'Statement of authorship'

Except where explicit reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgment in the main text and bibliography of the thesis.

Masters Degrees by Research

(Extracted from 'PART C: MASTERS DEGREES BY RESEARCH', *Regulation 5.1*, pp. 15–17)

Presentation of a Thesis

9. (1) The thesis presented by a candidate for examination shall conform with the requirements of this section unless otherwise agreed by the Board.
- (2) A Masters by research thesis will normally be:
 - (a) a text of not more than 40,000 words reporting original scholarship and research carried out by the candidate under supervision, or
 - (b) a major work or collection of works, including but not restricted to visual presentation, literary production or computer software development, carried out by the candidate under supervision and accompanied by an exegesis or scholarly commentary of between 10,000 and 20,000 words.
- (3) Intention to submit

A candidate shall complete the approved proforma for his/her 'Intention to Submit' at least one month prior to their intention to present his/her thesis for examination. This proforma will identify the precise title of the thesis and be endorsed by the Principal Supervisor. The proforma must be accompanied by a summary of the thesis not exceeding 300 words. The student will be eligible to receive the grade of 'TD' on submission of the thesis to the Vice-Chancellor or nominee.
- (4) Presentation

Candidates for higher degrees shall present for examination four copies of the thesis text. If the thesis includes a major work or collection of works, the major work or collection of works shall be presented in a format suitable for examination. A thesis may be rejected as unfit for examination if it does not conform to the requirements set out in this section.
- (5) General requirements
 - (1) Unless the Board determines otherwise, written work submitted for examination shall be in the English language.
 - (2) If the thesis is based on research conducted jointly, the nature and extent of the candidate's contribution to the research shall be clearly indicated.
 - (3) A candidate shall identify all sources of knowledge and the extent to which the work of others is being relied upon by providing appropriate acknowledgment, citation and reference in the text of the thesis and in the bibliography.
 - (4) The text shall be written as concisely as possible.
 - (5) The text shall be typed on good quality acid-free paper, international size A4 (297mm x 210mm), using at least one and a half line spacing.
 - (6) Text should be typed with margins of not less than 38 mm and 19 mm in width on the left-hand and right-hand sides respectively.

(7) The candidate must check the typescript to ensure there are no typographical errors and that the spelling, punctuation and grammar are correct.

(6) Arrangement

(1) The thesis text shall incorporate, in the following order:

(a) A title page setting out in the following order:

- (i) the full title of the thesis
- (ii) the name and degrees of the candidate,
- (iii) the degree for which the thesis is submitted and a statement of whether the thesis is submitted in total or partial fulfilment of the requirements for that degree,
- (iv) the name of the School,
- (v) the name of the University and its address as follows:

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(vi) the month and the year in which the thesis was submitted for examination.

(b) an index of contents

(c) a summary of not more than 300 words.

(d) A statement in the following words, signed and dated by the applicant:

'Statement of authorship'

Except where explicit reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgment in the main text and bibliography of the thesis.

Professional Doctorates

(Extracted from 'PART D: PROFESSIONAL DOCTORATES', *Regulation 5.1*, pp. 27–29.)

Presentation of a Portfolio

13. (1) The portfolio presented by a candidate for examination shall conform with the requirements of this section unless otherwise agreed by the Board.
- (2) A Professional Doctorate Portfolio will normally be:
 - (a) advanced study reports for the units of coursework undertaken by the candidate; and
 - (b) a research component, which may vary in length with each discipline with the norm being 60,000 words (or equivalent if presented in an alternative medium approved by the Board), undertaken by the candidate. This component may take the form of, for example:
 - (i) a single research report; or,
 - (ii) a series of research reports bound together and accompanied by a written exegesis or scholarly commentary. If a series of separate research reports is submitted in the portfolio, these must demonstrate a systematic line of enquiry and investigation, and the accompanying exegesis should reveal and elaborate the line of enquiry and investigation pursued in preparation of the reports and provide commentary on individual reports and overall. The length for any one research report would normally be 7,500 words or equivalent, or
 - (iii) any other combination of research output totalling around 60,000 words (or equivalent) approved by the Board, and
 - (c) evidence used for the granting of any credit by the Board
- (3) Intention to submit

A candidate shall complete the approved proforma for his/her 'Intention to Submit' at least one month prior to their intention to present his/her portfolio for examination. This proforma will identify the precise title of the portfolio and be endorsed by the Principal Supervisor. The proforma must be accompanied by a summary of the portfolio not exceeding 300 words. The student will be eligible to receive the grade of 'TD' on submission of the thesis to the Vice-Chancellor or nominee.
- (4) Presentation

Candidates for higher degrees shall present for examination four copies of the portfolio text. If the portfolio includes a major work or collection of works, the major work or collection of works shall be presented in a format suitable for examination. A portfolio may be rejected as unfit for examination if it does not conform to the requirements set out in this section.
- (5) General requirements
 - (1) Unless the Board determines otherwise, written work submitted for examination shall be in the English language.
 - (2) If the portfolio is based on research conducted jointly, the nature and extent of the candidate's contribution to the research shall be clearly indicated.

- (3) A candidate shall identify all sources of knowledge and the extent to which the work of others is being relied upon by providing appropriate acknowledgment, citation and reference in the text of the portfolio and in the bibliography.
 - (4) The text shall be written as concisely as possible.
 - (5) The text shall be typed on good quality acid-free paper, international size A4 (297mm x 210mm), using at least one and a half line spacing.
 - (6) Text should be typed with margins of not less than 38 mm and 19 mm in width on the left-hand and right-hand sides respectively.
 - (7) The candidate must check the typescript to ensure there are no typographical errors and that the spelling, punctuation and grammar are correct.
- (6) Arrangement
- (1) The portfolio text shall incorporate, in the following order:
 - (a) A title page setting out in the following order:
 - (i) the full title of the portfolio
 - (ii) the name and degrees of the candidate,
 - (iii) the degree for which the portfolio is submitted and a statement of whether the portfolio is submitted in total or partial fulfilment of the requirements for that degree,
 - (iv) the name of the School,
 - (v) the name of the University and its address as follows:

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 - (d) A statement in the following words, signed and dated by the applicant:

'Statement of authorship'

Except where explicit reference is made in the text of the portfolio, this portfolio contains no material published elsewhere or extracted in whole or in part from a thesis / portfolio by which I have qualified for or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgment in the main text and bibliography of the portfolio.

