

School of Media, Arts and Humanities

Department of Art History



Jan Vermeer (1632 - 1675), *Lady Writing a Letter*, 1665-70

Art History Essay Style and Referencing Guide

US

UNIVERSITY
OF SUSSEX

Your essays should be properly laid out with correct, accurate footnotes and a full bibliography. They must be typed/word-processed and you are strongly advised to proof-read them before submission. If you use pictures, they should be in focus and properly captioned.

Marks will be deducted for poorly-presented work!

The word count includes quotations in the text, but **do not include** the bibliography, footnotes

/ endnotes, appendices, abstracts, maps, illustrations, transcriptions of linguistic data, or tabulations of numerical or linguistic data and their captions.

Why should all essays look the same?

Any piece of academic writing is primarily and quite rightly assessed on the quality of its academic content. However, formatting and referencing is important: mastering an accepted referencing style is a requirement of your degree and will boost your marks. The way in which you present your work shows that you care about it and your examiner will note that. In addition, clear and consistent referencing which follows the accepted 'style' of your subject allows your examiner to quickly and easily assess the breadth of your research and reading; it provides the information that your examiner may need in order to check your argument and does so in a transparent and comprehensible format. Importantly, accurate referencing allows you to defend yourself against charges of plagiarism (see below) as it allows you to acknowledge precisely and clearly where other people's work has influenced and informed your writing. Referencing is usually done in two ways: in the text, through the use of footnotes, and in a supporting bibliography which is included at the end of the essay.

This style guide is produced for Art History students and advocates a version of the *Chicago* style of referencing. It is based upon the *MHRA Style Guide* and *Electronic Styles: A Handbook for Citing Electronic Information*.

If you require further detail or information, the *MHRA Style Guide* is available to download free at:

<http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>

Please note that there are a variety of accepted academic referencing styles, some of which are similar to the version of the *Chicago* style detailed here and others which take an entirely different approach (e.g. *Harvard*). Certain tutors and examiners may have particular preferences which you will need to take into account. **Elective and joint honours students** should be particularly aware that some other departments in the University ask their students to use an alternative format for their assignments. As a general rule, which ever style and format is required, aim for consistency, uniformity and accuracy.

Plagiarism

Plagiarism is 'Examination Misconduct' [and is illegal]. The *Examination and Assessment Handbook for Undergraduate Students* states that:

*Plagiarism is the use, without acknowledgement, of the intellectual work of other people, and the act of representing the ideas or discoveries of another as one's own in written work submitted for assessment. To copy sentences, phrases or even striking expressions without acknowledgement of the source ... is plagiarism; to paraphrase without acknowledgement is likewise plagiarism ...*¹

The acknowledgement of the intellectual work of others is easily achieved by citing the sources you are using in footnotes.

Style

- Use a neutral and readable font: e.g. 'Times New Roman', 'Arial', 'Palatino' or 'Verdana'.
- You should, generally, retain the same font and font-size throughout your essay as it evokes a sense of consistency and allows your examiner to focus on the content rather than its appearance [but see below].
- The font should be 12 or 11 point (this document is 11 point, 'Arial') any smaller is difficult to read for any length of time).
- Titles can be one point-size larger (14) and footnote references and text should be one pointsize smaller (10).
- Double-space or 1.5-space the body of your essay.
- Footnote reference numbers should be 'superscript' (so it appears smaller than the normal line of type and is set slightly above it), as here in this document.
- Align the left-hand margin so that vertically the text forms a straight line and leave the right 'ragged', as in this document. Both margins should be approximately 3 cms.
- For contributory coursework your candidate number should appear in the top left-hand corner and page numbers in the top right. Your assessment timetable on Sussex Direct will tell you which type of work you are submitting.
- Formal work and contributory coursework have different coversheets. For further guidance, please ask at the school office.

Quotes

Quotation marks should be used to indicate direct quotes or definitions of words. Direct quotes should be kept to a minimum and only used when, for example, an author has used a striking or particularly apt phrase ['to be or not to be' – how else would you say it..?]. Otherwise, passages from other people's work should be paraphrased into your own words but **they must still be referenced**. In quoted passages the original spelling, capitalisation, italics and punctuation should be followed.

¹ *Examination and Assessment Regulations Handbook*

[<http://www.sussex.ac.uk/adqe/standards/examsandassessment>]

Short quotations - not more than about forty words - should be enclosed in single quotation marks and run on within the text: Robert Nelson suggests that, during the 1970s something was 'definitely happening' in the arts and humanities.²³

Long quotations - more than forty words - should be distinguished by an increase in both the left and right margins of the main text and should not be enclosed within quotation marks. They should be one point-size smaller than the body text. A quotation occurring within such a long quotation should be in single quotation marks:

David Summers states quite clearly that:

Representation is often linked to resemblance and to the more general question of imitation; but, even more importantly, [...] according to Webster 'the doctrine that the immediate object of knowledge is an idea in the mind distinct from the external object which is the occasion of perception'.³

Quotes within short quotes should be enclosed by double quotation marks: Robert Nelson, when discussing appropriation, states that what 'Barthes calls "myth" [he would] like to rename "appropriation", thereby illustrating and enacting the theory by appropriating the myth.'⁴

As in the Robert Nelson example, your own insertions into prose quotations (and references) should be enclosed by square brackets. Omissions within prose quotations and references should be marked by an ellipsis (three points within square brackets), see the David Summers example above.

References for Footnotes and Bibliographies

A **footnote** identifies the specific point in your essay where you have drawn upon someone else's intellectual property. It highlights where you have described, cited or paraphrased information or ideas from another source. When you include a quotation or paraphrase from a particular passage, include the page number(s) in the appropriate footnote. Wherever possible, a footnote should be placed at the end of a sentence. The first reference to a cited work, should be given in full while **second or subsequent citations** should appear in an abbreviated or shortened form (see the General Examples section below).

A **bibliography** draws together all the works and sources you have used throughout your essay (**and should not include works which are not referenced**). Bibliography entries are **alphabetized** according to the author's surname. They begin with the author's surname and include the author's full first name (where possible). In bibliographies, with books, specific page numbers are not included; for journal articles, the first and last page numbers of the whole article are noted (see below). Footnote and Bibliography references are usually made up of some or all of the following components:

Author:

Footnote: the author's forename should be reduced to an initial and appear first. It is followed by their surname (see the General Examples section below).

Bibliography: the author's surname appears first, followed by the author's full first name (where possible), see below.

² R. Nelson, 'At the Place of a Foreword', in *Critical Terms for Art History*, ed by R. Nelson and R. Shiff (Chicago: University of Chicago Press, 1996), p. xi.

³ D. Summers, 'Representation', *Critical Terms for Art History*, p. 3.

⁴ R. Nelson, 'Appropriation', *Critical Terms for Art History*, p. 118119.

Title: the title of the main publication (book / journal) should always be given as it appears on the title page and in italics, not as on the cover. Very long titles can be suitably abbreviated. A colon should be used to separate title and subtitle, even when the punctuation on the title page is different or non-existent. For books and articles in English, the initial letters of all principal words throughout the title should be capitalized, including the initial letter of the first word after the colon, for example, 'The Astrology of Marsilio Ficino: Divination or Science?' An oblique should separate bilingual titles, for example: *Li tre libri/The Three Books*.

Editor/translator/reviser (if appropriate): the person(s)' forename should be reduced to an initial and appear before the surname. The names of editors, etc. should be preceded by the accepted abbreviated forms: e.g. 'ed by', 'trans. by', 'rev. by'. Note that a full stop is only used when the abbreviated word ends with a letter other than that with which it would have ended had it not been abbreviated.

Edition: If the edition used is other than the first, this should be stated in the form '2nd edn', 'rev. edn', etc.

Number of volumes: some works are spread over more than one volume. If you are referring generally to the work in its entirety, the number of volumes should be given as '2 vols', etc. If you are selecting a reference from a particular volume, the precise volume should be noted (e.g. 'vol. 1'). Foreign equivalents such as '*band*' should be rendered as 'vol.'.

Details of publication: include the place of publication (a town or city), the publisher and the date of publication, all in parentheses. The place of publication and the publisher should be separated by a colon and the publisher and the date of publication should be separated by a comma. Any detail which is not given in the book/article/paper, but which can be ascertained, should be enclosed in square brackets, e.g. original publication date [1556], or original place of publication [Paris], etc.

Page numbers: should be preceded by 'p.' for a single page or 'pp.' for a succession of pages. Note that these are abbreviations and in both instances should include the full stop. Note that, when you are a Finalist, you cannot be awarded First Class Honours [70 and above] if your footnoting and/or your bibliography are incorrect or inconsistent.

General Examples

One of the most important things about referencing is that it should enable your reader, and your examiner, to find what you have been reading and researching. It is worth bearing that in mind not only when you are writing but when you are reading: could you find that quote that you want to use, or that 'great' idea that someone had, again?

Single author books

Footnote:

¹ M. Clarke, *Critical Voices: Women and Art Criticism in Britain, 1880-1905* (Aldershot: Ashgate, 2005), pp. 6-7.

Subsequent citation: ² Clarke, *Critical Voices*, p. 20.

Bibliography

Clarke, Meaghan, *Critical Voices: Women and Art Criticism in Britain, 1880-1905* (Aldershot: Ashgate, 2005).

Books with two authors

The authors' names should appear in the order in which they do so on the title page (not necessarily in alphabetical order).

Footnote:

¹ M. Howard and E. Wilson, *The Vyne: A Tudor House Revealed* (London: National Trust, 2003), p. 40.

Subsequent citation: ² Howard and Wilson, *The Vyne*, p. 43.

Bibliography:

Howard, Maurice and Edward Wilson, *The Vyne: A Tudor House Revealed* (London: National Trust, 2003).

Books with more than two authors

The first author's name appears as in the example above, followed by 'et al.' (and others):

Footnote:

¹ R. Ballaster, et al., *Women's Worlds: Ideology, Femininity and the Woman's Magazine* (London: Macmillan, 1991), p. 7.

Subsequent citation: ² Ballaster, et al., *Women's Worlds*, p. 10.

Bibliography:

Ballaster, Rosalind, et al., *Women's Worlds: Ideology, Femininity and the Woman's Magazine* (London: Macmillan, 1991).

Edited Books

The following format is for use if the book is an edited collection and you are referring to it in its entirety (see below for referencing individual articles and pages in edited volumes):

Footnote:

¹ M. Ajmar-Wollheim and F. Dennis (eds), *At Home in Renaissance Italy* (London: V&A Publications, 2006).

Subsequent citation: ² Ajmar-Wollheim and Dennis (eds), *At Home in Renaissance Italy*.

Bibliography:

Ajmar-Wollheim, Marta and Flora Dennis (eds), *At Home in Renaissance Italy* (London: V&A Publications, 2006).

Articles or chapters in books and edited volumes:

The titles of essays or chapters in books should appear within quotation marks followed by the title of the book in italics:

Footnote:

¹ L. James, 'Bearing gifts from the East: Imperial Relic-Hunters Abroad', in *Eastern Approaches to Byzantium*, ed by A. Eastmond (Aldershot: Ashgate, 2000), p. 132.

Subsequent citation: ² James, 'Bearing gifts from the East', pp. 119-120.

Bibliography:

James, Liz, 'Bearing gifts from the East: Imperial Relic-Hunters Abroad', in *Eastern Approaches to Byzantium*, ed. by A. Eastmond (Aldershot: Ashgate, 2000).

Dictionaries, encyclopaedias, etc.:

Full references to well-known works (the *Oxford English Dictionary*, etc.) are normally unnecessary. For specialist dictionaries and encyclopaedias, formal references are required and should follow the format used for referencing articles in books, or, if the individual author of the entry is not known, edited books.

Footnote:

¹ M. Clarke, 'Dilke, Emilia', in *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland*, ed by L. Brake and M. Demoor (Gent: Academia Press, 2009), p. 40.

Subsequent citation: ² Clarke, 'Dilke, Emilia', p. 40.

Bibliography:

Clarke, Meaghan, 'Dilke, Emilia', in *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland*, ed by L. Brake and M. Demoor (Gent: Academia Press, 2009).

OR

Footnote:

¹ A. Kazhdan (ed.), *The Oxford Dictionary of Byzantium*, Vol. 1 (New York: Oxford University Press, 1991), p. 40.

Subsequent citation: ² Kazhdan (ed.), *The Oxford Dictionary of Byzantium*, Vol. 2, p. 260.

Bibliography:

Kazhdan, Alexander (ed.), *The Oxford Dictionary of Byzantium*, 3 Vols (New York: Oxford University Press, 1991).

Exhibition catalogues These follow the format for books.

Articles/papers in journals

The titles of essays or chapters in journals should appear within single quotation marks, followed by the title of the journal in italics. The particular volume and number of the journal should be identified (after the journal title and before the year of publication). When referencing journal articles in a bibliography the first and last page numbers of the whole article must be included at the end of the reference (see examples below).

Footnote:

¹ G. Quilley, 'Missing the Boat: The Place of the Maritime in the History of British Visual Culture', *Visual Culture in Britain*, Vol. 1, No. 2, 2000, p. 81.

Subsequent citation: ² Quilley, 'Missing the Boat', p. 86.

Bibliography:

Quilley, Geoff, 'Missing the Boat: The Place of the Maritime in the History of British Visual Culture', *Visual Culture in Britain*, Vol. 1, No. 2, 2000, pp. 79-92.

Newspapers/magazines

References to articles in newspapers are the same as for other articles but require only the date of issue and the page number(s). Volume or part numbers should not be included. The initial 'The' or 'A' is normally omitted when citing English-language newspapers and magazines, with the exception of *The Times*.

Footnote:

¹ C. Arnot, 'David Alan Mellor: Image Maker', *Guardian*, 1 March, 2005, p. 23.

Subsequent citation: ² Arnot, 'David Alan Mellor', p. 22.

Bibliography:

Arnot, Chris, 'David Alan Mellor: Image Maker', *Guardian*, 1 March, 2005, pp. 22-23.

Films/videos/television/radio

References to films, videos, television and radio programmes should include the title, director, distributor and date:

The Grapes of Wrath, dir. by John Ford (20th Century Fox, 1940).

A Picture of Britain, dir. by Jamie Muir (BBC 1, 18 June, 2005).

Note that the director of a television or radio programme may not be known:

Woman's Hour (BBC Radio 4, 12 May, 2004).

Internet sites/articles:

A URL address on its own is not acceptable. Information should appear in the same order as for printed publications with the important additions of the web page address and the date of consultation; i.e. Author (if known), Title of item (in 'single quotation marks'), Title of complete resource (in *italics*), Publication details (place of publication, publisher, if known), date (of last update or copyright date – identify which, or if not known indicate [n.d.] (no date)), URL: http:// internet address/remote path, [accessed date] in square brackets.

- Not all of these details may be available for your particular reference, in which case, simply omit them.
- When referencing internet sites you should draw upon the printed publication formatting style (i.e. book, journal article, newspaper article) that most reflects the particular online resource you are referring to.
- Note also that the vast majority of academic journals are now published online, as well as in print, and many articles are available to download through the University Library's Electronic Resources website. Such articles (with a volume, issue number and page number, etc.), should be treated as printed publications rather than internet sites, and referenced accordingly.
- Remember that simply because something is on the internet does not make it true or accurate and internet sites should always be used with extreme caution.

In text:

Footnote:

¹ ICOM, *ICOM Code of Ethics for Museums* (Paris: International Council of Museums, 2006 (copyright date)), <http://icom.museum/ethics.html> [accessed 18 August 2009].

Subsequent Citation: ² ICOM, *ICOM Code of Ethics for Museums*.

Bibliography

ICOM, *ICOM Code of Ethics for Museums* (Paris: International Council of Museums, 2006 (copyright date)), <http://icom.museum/ethics.html> [accessed 18 August 2009].

OR

Footnote:

¹ R. Cardinal, 'Primitivism', *Grove Art Online: Oxford Art Online* [n.d], <http://www.oxfordartonline.com/subscriber/article/grove/art/T069588> [accessed 18 August 2009].

Subsequent Citation: ² Cardinal, 'Primitivism'.

Bibliography:

Cardinal, Roger, 'Primitivism', *Grove Art Online: Oxford Art Online* [n.d], <http://www.oxfordartonline.com/subscriber/article/grove/art/T069588> [accessed 18 August 2009].

OR

Footnote:

¹

C. Higgins, 'Exhibition to give first UK glimpse of Bridget Riley's recent works', *Guardian.co.uk*, 17 August, 2009 (copyright date and last updated date), <http://www.guardian.co.uk/artanddesign/2009/aug/17/bridget-riley-exhibition> [accessed 18 August 2009].

Subsequent Citation: ² Higgins, 'Exhibition to give first UK glimpse of Bridget Riley's recent works'.

Bibliography:

Higgins, Charlotte, 'Exhibition to give first UK glimpse of Bridget Riley's recent works', *Guardian.co.uk*, 17 August, 2009 (copyright date and last updated date), <http://www.guardian.co.uk/artanddesign/2009/aug/17/bridget-riley-exhibition> [accessed 18 August 2009].

Images

It is up to you to decide where to place images within your essays. You may feel it appropriate to situate them within your text ['Word' does not do this well] or you may wish to put them all together at the end of the essay [better...]. The most important thing is to ensure that they are of an adequate size and quality, and that they have not been inappropriately cropped.

You may reproduce images in essays without infringing copyright law provided you do so for educational purposes only.

Each image should be captioned. Details of paintings, drawing, prints, sculptures, objects, etc. should be listed in the following order: Figure Number, Artist (where known), Title (in *Italics*), Date, Materials, Size, Collection or location. It is good practice to include museum numbers of artworks wherever possible. For example:

Fig. 1: Caravaggio, *The Calling of Saint Matthew*, 1599-1600, oil on canvas, 3.2 x 3.4 m., Contarelli Chapel, San Luigi dei Francesi, Rome.

Fig. 2: Michelangelo, *David*, 1501-1504, marble, approx. 4.09 m. high, Galleria dell'Accademia, Florence.

It should be noted that the citations of paintings/sculptures/architecture/ ceramics/furniture/ jewellery ...often do not fall into a standard format and that **the above can only be used as a guideline**. In practice, you should give your reader as much information as possible, and necessary, to enable them to find the original image/object, should they want to, without overloading them.

For some objects or types of art the artist may be unknown: here, simply omit the name of the artist. Similarly, a particular item may not have a formal title: in such cases, include a brief description of the item.

Fig. 1: Plaque with ten rows of Buddhas seated in the Earth-touching posture, Burma, 12th-13th Century, terracotta, 21.5 cm, British Museum, London.

If you have reproduced an image from any source other than the slide library, it is essential to acknowledge your source. This is done through the addition of the standard information about the publication or online resource:

Fig. 1: Caravaggio, *The Calling of Saint Matthew*, 1599-1600, oil on canvas, 3.2 x 3.4 m., Contarelli Chapel, San Luigi dei Francesi, Rome. Source: L. Schneider Adams (ed.), *A History of Western Art*, 4th edn (New York: McGraw-Hill, 2001), p. 45.

Fig. 2: Gopal Ghose, *Red Hill*, 1947, watercolour on paper, 34 x 22cm, British Museum, London. Source: British Museum Collection Database, http://www.britishmuseum.org/research/search_the_collection_database.aspx [accessed 18 August 2009].

Photographs, including those you have taken, should also be acknowledged and may include a brief description rather than a title. If known, also include the specific photographic media.

When reproducing a photograph taken by an established artist/photographer, you should list the artist/photographer first:

Fig. 1: Dorothea Lange, *Migrant Mother, Nipomo, California*, 1936, gelatine silver, 31.0 x 25.2 cm, Dorothea Lange Collection, Oakland Museum of California, Oakland.

Your own images may be referenced accordingly:

Fig. 1: *View of the Colosseum from the Forum*, Rome, 2009. Photo: Author.

Fig. 2: *Carnival Costume of George IV and Dragon*, displayed in the Performance Gallery at Brighton Museum & Art Gallery, 2009. Photo: Meaghan Clarke.

Film/video stills

Fig. 1: Still from *Metropolis*, Fritz Lang, 1926, British Film Institute, London.

'Ibid.'

Latin meaning, 'in the same place', is used in academic referencing to refer to a previously cited source. 'Ibid.' should be used only when referring to a work which is cited on the same page and only when it immediately follows either the full or short forms of the citation of the same work.

Footnote:

¹ M. O'Malley, 'Memorising the New: Using Recent Works as Models in Italian Renaissance Commissions', *Memory and Oblivion: Proceedings of the XXIXth International Congress of the History of Art*, ed by A.W. Reinink and J. Stumpel (Amsterdam: Springer, 1999), p. 803.

Next citation on the same page: ²Ibid. p. 810.

Writing for the screen

Your work will be submitted and marked online. It is sensible to save your work as a .pdf document before submitting it so that the document appears as you intended it to on the screen of your marker and the formatting is not changed. Please consult ITS if you have any queries about submitting via Turnitin.

Academic Misconduct and Turnitin

Plagiarism, collusion, and cheating in exams are all forms of academic misconduct which the University takes very seriously. Every year, **some students commit academic misconduct unintentionally** because they did not know what was expected of them. The consequences for committing academic misconduct can be severe, so it is important that you familiarise yourself with what it is and how to avoid it.

The University's S3 guide to study skills gives advice on writing well, including hints and tips on how to avoid making serious mistakes. Visit <http://sussex.ac.uk/s3/writingwell> and make use of the resources there. You will also find helpful guides to referencing properly and improving your critical writing skills.

If you are dealing with difficult circumstances, such as illness or bereavement, do not try to rush your work or hand in something which may be in breach of the rules. Instead you should seek confidential advice from the Student Life Centre.

The full University rules on academic misconduct are set out in the Undergraduate Examination and Assessment Handbook

<http://www.sussex.ac.uk/academicoffice/documentsandpolicies/examinationandassessmenthandbooks>

Contacts and resources

Academic Misconduct

S3 website on Academic Misconduct <http://www.sussex.ac.uk/s3/?id=33>

Students' Union Education Officer education@ussu.sussex.ac.uk, office located on 1st Floor of Falmer House Advice and representation for students accused of academic misconduct.

Referencing

S3 website on referencing <http://www.sussex.ac.uk/s3/?id=37>

library website on referencing

<http://www.sussex.ac.uk/library/infosuss/referencing/index.shtml> Advice on how to reference using the Harvard, Vancouver, Numeric and MLA referencing styles. For students who know how to reference and want to check the formatting styles.

Sussex Language Institute <http://www.sussex.ac.uk/languages/1-4-1-7.html>

Runs free 'English Language and Study Skills Support' sessions for International students, including in-depth guidance on referencing.

Student Services Support Unit studentsupport@sussex.ac.uk Runs workshops every term on study skills.

Turnitin (link on following) <http://www.sussex.ac.uk/s3/?id=26>

Other key contacts: your tutor or Academic Advisor!