

School of Media, Arts and Humanities

Department of Art History



Louise Bourgeois, *I Go to Pieces: My Inner Life*, 2010. Etching, watercolour, fabric collage, ink and pencil on paper, 156.5 × 226.1 cm. The Easton Foundation/VAGA, New York.

Essay Style and Referencing Guide

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Introductory Note

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. Presentation is one of the categories that is assessed when you submit your work.

Why should all essays and dissertations look the same?

Mastering an accepted referencing style is a requirement of your degree. Clear and consistent referencing allows your examiner to quickly and easily assess the breadth of your research and reading 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 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.

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.

This style guide 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>

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 ...

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

Body of the Text

Word count

The word count includes your own words, quotations in the text, and nothing else. It **does not include** the bibliography, footnotes, appendices, image captions, and abstract (for MA dissertations only).¹

Style

Align the left-hand margin; use a neutral and readable font size 11 or 12 point.

Example: 'Times New Roman', 'Garamond' or 'Arial'. Use 1.5 point interline spacing for the body of your text. Titles can be one or two point-size larger (13 or 14). Your candidate number should appear in the top left-hand corner. Do not write your own name anywhere in the essay. Always write your exact word count for reference at the end of your essay like this: (1453 words)

Quotes

Single quotation marks should be used to indicate direct quotes or definitions of words. Direct quotes should be kept to a minimum. 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 not be changed.

Short quotations - below forty words. Example:

As Cristina Sharpe puts it, 'the gaze is redoubled, forced back upon the viewer by way of Julien's hyperstylizations.'²

Long quotations - more than forty words, should be indented inside inverted commas.

Example:

Tina Campt has written that:

'Passport photos are steeped in history and memory as images invested with power to create new lives and histories. They are images that transmit their sitters' hopes and dreams prior to travel, along with the journeys these documents made possible. They register a transitional circuit of negotiations of transit [...].'³

Note that you can use '[...]' to mark that you have truncated the original sentence from which you have selected just that passage.

Quotes within short quotes - should be enclosed by double quotation marks.

Example:

¹ Abstracts apply to MA dissertations only and are around 500 words.

² Christina Sharpe, *Monstrous Intimacies: Making Post-Slavery Subjects* (Durham: Duke University Press, 2009), p. 116.

³ Tina Campt, *Listening to Images* (Durham: Duke University Press, 2017), p. 26.

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

Footnotes

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.

Footnote reference numbers in the body of the text should be ‘superscript’ (so it appears smaller than the normal line of type and is set slightly above it). Example: ‘this is what the footnote looks like’.⁵ Footnote references and text at the bottom of the page should be size 10.

As a general rule, follow this order: A. Author, *Title of the Work italicised* (Place: Publisher, Year), p. xy (for one page) or pp. xy-xyy (for a page range).

Editor/translator/reviser (if appropriate): The names of editors, translators, etc. should be preceded by the accepted abbreviated forms: e.g. ‘ed.’, ‘trans.’, ‘rev.’ The person(s)’ forename should be reduced to an initial and appear before the surname.

Edition: If the edition used is other than the first, this should be stated in the form ‘2nd edition, 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. straight after the title. If you are selecting a reference from a particular volume, the precise volume should be noted (e.g. ‘vol. 1’).

Here some practical examples:

Single author books

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.

Books with two authors

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.

⁴ Robert Nelson, ‘Appropriation’, in R. Nelson and R. Shiff (eds), *Critical Terms for Art History*, 2nd edition (Chicago: University of Chicago Press, 2003), p. 163.

⁵ And here you add the full reference.

Books with more than two authors

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.

Edited Books

¹ M. Ajmar-Wollheim and F. Dennis (eds), *At Home in Renaissance Italy* (London: V&A Publications, 2006), p. 139.

Subsequent citation: ² Ajmar-Wollheim and Dennis (eds), *At Home in Renaissance Italy*, p. 145.

Chapters in books, edited volumes, exhibition catalogues:

¹ B. Burbridge, 'All that is Solid Melts into Air: Early Scientific Photography in Modern Art', in *Revelations: Experiments in Photography* (London: MACK, 2015), pp. 116-169.

Subsequent citation: ² Burbridge, 'All that is Solid Melts into Air', p. 152.

Dictionaries, encyclopaedias, etc.:

¹ J. Pawlik, 'Surrealism in North America', in *The International Encyclopedia of Surrealism*, vol. 3, eds, M. Richardson, et al. (New York and London: Bloomsbury, 2020), pp. 154-159.

Subsequent citation: ² Pawlik, 'Surrealism in North America', p. ??.

Exhibition catalogues

These follow the format for books.

Articles/papers in journals

¹ W. Hitchmough, 'Setting the Stuart Court: Placing Portraits in the "Performance" of Anglo-Spanish Negotiations', *Journal of the History of Collections*, Vol. 32, No. 2 (2020), pp. 245-264.

Subsequent citation: ² Hitchmough, 'Setting the Stuart Court', p. 248.

Ph.D. and MA dissertations

These follow the general order of books, except from stating the University where the thesis has been submitted. A. Author, *Title of Thesis: Subtitle in Italics*, Ph.D. or MA diss., Place of Publication, Publisher, Year of Publication, p. xx..

¹ J. Adeyemi, *Trending in the Margins: Contemporary Art from Nigeria in the Global Markets*. Ph.D. diss., Belfast: Queen's University, 2021, p. 74.

Subsequent citation: ² Adeyemi, *Trending in the Margins*, p. 128.

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*. Note that some older reviews were published anonymously.

¹ Anon., 'Fine Arts: National Academy of Design Fifty-Fifth Annual Exhibition', *Nation*, 15 April, 1880, pp. 295-296.

Subsequent citation: ² Anon., 'Fine Arts: National Academy of Design', p. 296.

Internet sites/articles

A URL address on its own is not acceptable. All available information should appear in the same order as for printed publications, plus URL: http:// internet address/remote path, [accessed date] in square brackets. However, websites are not homogenous like academic publications, they might not have an identifiable author, or the publication date is unclear. Here two different examples:

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

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

¹ 'Select Race and Britain Scholarship', *Resource Portal on Anti-Racism and Decolonial Approaches to Art History and Visual Culture* (Association for Art History, 2020), https://forarthistory.org.uk/wp-content/uploads/2021/04/Select-Race-and-Britain-Scholarship_SB_EC.pdf [accessed 18 August 2020].

Subsequent Citation: ² 'Select Race and Britain Scholarship', *Resource Portal on Anti-Racism*.

Films/videos/television/radio

References to films, videos, television and radio programmes should include the title, director, distributor (if known) 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).

Note that if you have accessed these online, you can cite them as websites.

Bibliography

A bibliography draws together all the works and sources you have used throughout your essay. Nothing less, and nothing more. The style of a bibliography follows the style of your footnotes, except they are organised alphabetically. To give you an example, here you find a bibliography derived from some of the sample footnotes given above.

Adeyemi, J., *Trending in the Margins: Contemporary Art from Nigeria in the Global Markets*. Ph.D. diss., Belfast: Queen's University, 2021.

Anon., 'Fine Arts: National Academy of Design Fifty-Fifth Annual Exhibition', *Nation*, 15 April, 1880, pp. 295-296.

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

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

Hitchmough, W., 'Setting the Stuart Court: Placing Portraits in the "Performance" of Anglo-Spanish Negotiations', *Journal of the History of Collections*, Vol. 32, No. 2 (2020), pp. 245-264.

ICOM, *ICOM Code of Ethics for Museums* (Paris: International Council of Museums, 2006, <http://icom.museum/ethics.html>).

Pawlik, J., 'Surrealism in North America', in *The International Encyclopedia of Surrealism*, vol. 3, eds, M. Richardson, et al. (New York and London: Bloomsbury, 2020), pp. 154-159.

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

Images

It is up to you to decide where to place images within your essay. You may feel it appropriate to situate them within the body of the text or you may wish to put them all together at the end of your script. Wherever you place your images, think about size and quality: are they big and clear enough to complement your visual analysis?

Each image should be captioned following this order:

Figure Number, Artist (where known), Title (in *Italics*), Date. Materials, Size. Place: 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, 320 x 340 cm. Rome: Contarelli Chapel, San Luigi dei Francesi.



Fig. 2: Ronald Moody, *Midonz*, 1937. Elm, 69 × 38 × 39.5 cm. London: Tate (T13324).

Note that art is listed as Height x Width x Depth in inches or centimetres. Paintings are measured by Height first, followed by Width. Sculptures and three-dimensional

installations are measured by Height x Width x Depth. 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.**

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

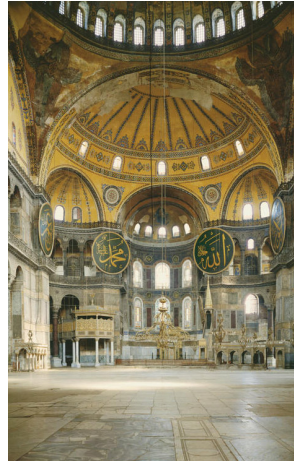


Fig. 3: Hagia Sophia, Istanbul, interior looking east towards the apse and the mosaic of the Virgin and Child. Source: Liz James, 'Sense and Sensibility in Byzantium', *Art History*, Vol. 27 No. 4 (2004), p. 530.



Fig. 4: Terracotta plaque (Buddha). Buddha seated in meditation in a shrine, Burma, 10th Century. Terracotta, 11.5 x 8 cm. London: British Museum (1887,0717.85).

If you have reproduced an image from another source (a book or a website that is not the online catalogue of the museum/collection housing the object) it is essential the you acknowledge the source. Here one example:



Fig. 5: James Henry Pullen, *State Barge*, 1866-67. Mixed materials, approx. 62 x 32 x 40 cm. London: Longdon Down Museum of Learning Disability. Source: *Guardian*, <https://www.theguardian.com/artanddesign/2018/jun/24/james-henry-pullen-inmate-inventor-and-modelmaker-extraordinaire> [accessed 1 August 2021].

Photographs, including those you have taken, should also be acknowledged and may include a brief description rather than a title.



Fig. 6: Elliott and Fry, *Martha Ricks, The Queen's Liberian Visitor*, 1892. Albumen cabinet card, 14.9 x 10.5cm. London: National Portrait Gallery (NPG X38887).

Images taken by yourself may be referenced like this:



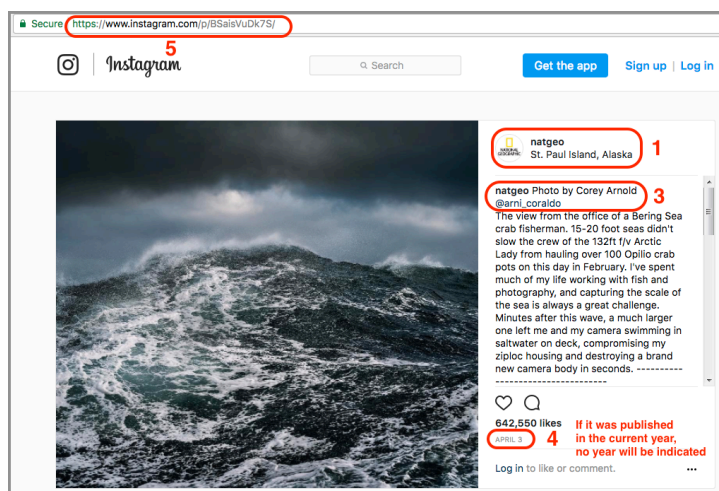
Fig. 7: Modern entrance to the Basilica of SS Cosmas and Damian. Rome, 2009. Photo: Author.

Film/video stills



Fig. 8: Still from *The Grapes of Wrath*, dir. by John Ford (20th Century Fox, 1940).

Social media: Instagram, Twitter, TikTok or Facebook



Use the following structure to cite an *Instagram*:

Account holder's name (if known), First name or Username, 'Photo Title or Description', * *Instagram*, Date the time was posted, URL (without // or //) [date accessed].

This screenshot tells you where to look for this information on Instagram.

*If no title is available, create a simple description and do not place it in italics or quotation marks.

Example:

Fig. 9: National Geographic, 'Photo of Bering Sea', *Instagram*, photo by Corey Arnold, 3 April 2021, www.instagram.com/p/BSaisVuDk7S/?taken-by=natgeo [accessed 19 April 2021].