

Double-space all copy (text, captions, bibliography, for example). Single-space footnotes, endnotes and block quotes. Use 12-point Times New Roman type for all elements except notes, which are 10-point. Number all pages in upper right corner. Leave a margin of one inch (1") at the top and bottom, one and one-quarter inches (1¼") on the sides of the page. Do not justify the right-hand margin (align all text left).

Parts & Order of a Research Paper

Cover page –Include the following information: your name, title of paper, course number and name, professor's name, and date the paper was turned in (not just the due date). This gets no page number and is not counted in the page count.

Body – This is where your paper (and page count) begins. Your paper should be well organized, including a clearly articulated introduction, body, and conclusion. The body of the paper convinces the reader of the validity of the analysis. Each paragraph should provide evidence to support the thesis statement, and should be a coherent unit with a topic idea. Paragraphs and sentences should relate to the ones they precede and follow.

FROM [Skidmore College Art History](#)

skidmore.edu/arthistory/academic/writing/crafting.php

Your introduction will introduce your reader to your topic, generally by defining the terms of your analysis, articulating your thesis, and suggesting the direction and significance of your paper (often you can basically outline your paper in your introduction). Your thesis should clearly stake a claim, make a position, articulate an argument; it should be easy for the reader to locate....

Typically one develops a thesis and crafts an introduction *after* one has drafted the paper....

As you organize your paper be sure that *all* of the discussion that follows your introduction develops the thesis.... Explain to the reader how your analysis supports your argument by using "sign posts" that point out the material's relevance to your thesis, often by explicitly referring to it again.

The conclusion summarizes the principal arguments and explains how the analysis enlightens our critical understanding of the work of art (this is where the page count ends).

Illustrations – Each image should be numbered, centered, and must fall within the margins. Each illustration must have a complete caption (including a proper citation). If you have a lot of illustrations you may provide an initial "List of Illustrations," formatted like a bibliography. The illustration pages then only need the figure number below the image (see *Captions* below).

Endnotes – We recommend you use footnotes rather than endnotes, but if you choose to use endnotes, place them after the body (before the illustration pages), and format them carefully.

Bibliography – This should be the last section. Write the word "Bibliography" at the top (centered) of the first page of this section. Only include sources cited in the paper. Bibliographic entries should be 12 pt, double-spaced, with a hanging indent.

Captions, Quotations & Footnotes

FROM *The Art Bulletin* and *Art Journal* style guidelines (College Art Association)
collegeart.org/artbulletin/guidelines-accepted & artjournal.collegeart.org/?page_id=4585

Captions are required for each figure. All figures (photos, maps, diagrams) should be placed after the paper body, and before the bibliography. Write the word "Illustrations" at the top (centered) of the first page of this section (all captions are double-spaced, formatted like a bibliography). Only include figures referenced in the paper.

Figures should be numbered consecutively as they are referenced in the text (Fig. 1 or Figs. 2–4). Include full caption information, whenever available and appropriate, in this order: Figure number. Artist, *Formal Title* (in italics), date, medium on support, dimensions in inches (h. x w. x d.) followed by dimensions in centimeters (1 inch = 2.54 cm). Name of collection, City of collection. (Citation of image source in parentheses, never in a footnote)

1. Sandro Botticelli, *Primavera*, ca. 1482, tempera on panel, 6 ft. 8 in. x 10 ft. 4 in. (2.03 x 3.15 m).
Galleria degli Uffizi, Florence. (Stokstad, *Art History*, 274)
2. Detail of the pickle in Botticelli's *Primavera*. (Morales, *Famous Pickles in Art*, 117)

Note the proper placement of commas and periods. Not all images are of works of art or other objects, and therefore not all of the information above applies to every image. Works of performance art, architecture, etchings and other prints, etc., may in some cases not include dimensions or medium. Other data specific to the argument of the text may be included.

PLEASE REMEMBER: As with all non-original material, failure to *fully cite* the specific source of an image or graphic (including the page number or specific URL) is *plagiarism*.

Quotations should be avoided in short research papers and used only when needed in longer papers (ask your professor). Quotations must be absolutely accurate and carefully transcribed. An ellipsis (...) indicates words dropped within a sentence. Block quotes should be used when the quote is at least eight lines.

Footnotes (or endnotes) should be numbered consecutively. Note numbers in the text should use superscript figures placed after punctuation. [[HOW TO: Insert a Footnote with Microsoft Word](#)]

If all sources are provided in a bibliography, your footnotes should be in the form of *shortened references* (author's last name, shortened title, page number).

¹ Smith, *True Pickle*, 71.

If no bibliography is required/used, note references should appear in full form *only once* (including full publication facts). Subsequent notes should use shortened references. All notes are 10 pt, single-spaced, first-line indent.

¹ Jane Smith, *The True Pickle Paradigm: How These Green Things Can Make a Big Difference* (Boston: Little Green Pickle & Sons, 2000), 64-65.

Use "Ibid." when a footnote refers to the same source as the previous citation.

² Ibid. - SAME SOURCE AS PREVIOUS

³ Ibid., 72. - SAME SOURCE AS PREVIOUS, DIFFERENT PAGE

Compare this to the bibliography format (12 pt, double-spaced, with a hanging indent):

Smith, Jane. *The True Pickle Paradigm: How These Green Things Can Make a Big Difference*.
 Boston: Little Green Pickle & Sons, 2000.

SAMPLE CHICAGO STYLE CITATIONS & BIBLIOGRAPHY

MODIFIED FROM "The Turabian Quick Guide" (University of Chicago Press)
press.uchicago.edu/books/turabian/turabian_citationguide.html

These are the most common types of sources art students will use. See the *CMS* for other types of sources ([Ch. 14](#)), for the use of "Ibid." ([Ch. 14.29](#)), and for the use of "—" (3-em dash) with multiple sources from the same author ([Ch. 14.63–14.67](#)). The following examples show each source in full footnote style (Full), shortened reference style (Short), and bibliography style (Bib).

Book, one author

- Full: ¹ Jane Smith, *The True Pickle Paradigm: How These Green Things Can Make a Big Difference* (Boston: Little Green Pickle & Sons, 2000), 64-65.
 Short: ² Smith, True Pickle, 71.
 Bib: Smith, Jane. *The True Pickle Paradigm: How These Green Things Can Make a Big Difference*. Boston: Little Green Pickle & Sons, 2000.

Book, two or more authors

- Full: ¹ Peter Morey and Amina Yaqin, *Framing Muslims: Stereotyping and Representation after 9/11* (Cambridge, MA: Harvard University Press, 2011), 52.
 Short: ² Morey and Yaqin, *Framing Muslims*, 60-61.
 Bib: Morey, Peter, and Amina Yaqin. *Framing Muslims: Stereotyping and Representation after 9/11*. Cambridge, MA: Harvard University Press, 2011.

Chapter or other part of a book

- Full: ¹ Angeles Ramirez, "Muslim Women in the Spanish Press: The Persistence of Subaltern Images," in *Muslim Women in War and Crisis: Representation and Reality*, ed. Faegheh Shirazi (Austin: University of Texas Press, 2010), 231.
 Short: ² Ramirez, "Muslim Women," 239-40.
 Bib: Ramirez, Angeles. "Muslim Women in the Spanish Press: The Persistence of Subaltern Images." In *Muslim Women in War and Crisis: Representation and Reality*, edited by Faegheh Shirazi, 227-44. Austin: University of Texas Press, 2010.

Journal article in a print journal

In a note, list the specific page numbers consulted, if any. In the bibliography, list the page range for the whole article. Online providers of journal articles (JSTOR or ProQuest, for example) may be treated the same as if the journal article came from Interlibrary Loan or from Torreyson Library (only cite the journal as the source of the article, not the library or online provider).

- Full: ¹ Alexandra Bogren, "Gender and Alcohol: The Swedish Press Debate," *Journal of Gender Studies* 20, no. 2 (June 2011): 156.
 Short: ² Bogren, "Gender and Alcohol," 157.
 Bib: Bogren, Alexandra. "Gender and Alcohol: The Swedish Press Debate." *Journal of Gender Studies* 20, no. 2 (June 2011): 155-69.

Journal article in an *online-only* journal

For a journal article only published online, include an access date and a URL. For articles that include a DOI, form the URL by appending the DOI to <http://dx.doi.org/> rather than using the URL in your address bar. The DOI for the article in the Brown example below is 10.1086/660696.

- Full: ¹ Campbell Brown, "Consequentialize This," *Ethics* 121, no. 4 (July 2011): 752, accessed December 1, 2012, <http://dx.doi.org/10.1086/660696>.
 Full: ² Anastacia Kurylo, "Linsanity: The Construction of (Asian) Identity in an Online New York Knicks Basketball Forum," *China Media Research* 8, no. 4 (October 2012): 16, accessed March 9, 2013, <http://ww3.chinamediaresearch.net/questionable/index.php/back-issues?id=76>.
 Short: ³ Brown, "Consequentialize This," 761.
 Short: ⁴ Kurylo, "Linsanity," 18-19.

- Bib: Brown, Campbell. "Consequentialize This." *Ethics* 121, no. 4 (July 2011): 749-71. Accessed December 1, 2012. <http://dx.doi.org/10.1086/660696>.
- Bib: Kurylo, Anastacia. "Linsanity: The Construction of (Asian) Identity in an Online New York Knicks Basketball Forum." *China Media Research* 8, no. 4 (October 2012): 15-28. Accessed March 9, 2013. <http://ww3.chinamediaresearch.net/questionable/index.php/backissues?id=76>.

Thesis or dissertation

- Full: ¹ Dana S. Levin, "Let's Talk about Sex . . . Education: Exploring Youth Perspectives, Implicit Messages, and Unexamined Implications of Sex Education in Schools" (PhD diss., University of Michigan, 2010), 101-2.
- Short: ² Levin, "Let's Talk about Sex," 98.
- Bib: Levin, Dana S. "Let's Talk about Sex . . . Education: Exploring Youth Perspectives, Implicit Messages, and Unexamined Implications of Sex Education in Schools." PhD diss., University of Michigan, 2010.

Website

A citation to website content can often be limited to a mention in the text or in a note ("As of July 27, 2012, Google's privacy policy had been updated."). If a more formal citation is desired, it may be styled as in the examples below. Because such content is subject to change, include an access date and, if available, a date that the site was last modified.

- Full: ¹ "Privacy Policy," Google Policies & Principles, last modified July 27, 2012, accessed January 3, 2013, <http://www.google.com/policies/privacy/>.
- Short: ² Google, "Privacy Policy."
- Bib: Google. "Privacy Policy." Google Policies & Principles. Last modified July 27, 2012. Accessed January 3, 2013. <http://www.google.com/policies/privacy/>.

Newspaper & Magazine articles

Newspaper articles may be cited in running text ("As Elisabeth Bumiller and Thom Shanker noted in a *New York Times* article on January 23, 2013, all ice is cold.") instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations..

- Full: ¹ Elisabeth Bumiller and Thom Shanker, "Pentagon Lifts Ban on Women in Combat," *New York Times*, January 23, 2013, accessed January 24, 2013, www.nytimes.com/2013/01/24/us/pentagon-says-it-is-lifting.html.
- Full: ² Jill Lepore, "Dickens in Eden," *New Yorker*, August 29, 2011, 52.
- Short: ³ Bumiller and Shanker, "Pentagon Lifts Ban."
- Short: ⁴ Lepore, "Dickens in Eden," 54-55.
- Bib: Bumiller, Elisabeth, and Thom Shanker. "Pentagon Lifts Ban on Women in Combat." *New York Times*, January 23, 2013. Accessed January 24, 2013. www.nytimes.com/2013/01/24/us/pentagon-says-it-is-lifting.html.
- Bib: Lepore, Jill. "Dickens in Eden." *New Yorker*, August 29, 2011.

Where it is necessary to break a URL or an e-mail address, the break should be made between elements, by adding a space after a colon, a slash, a double slash, or the symbol @ but before a period or any other punctuation or symbols (*CMS, Ch. 7.42*). For example:

Morphic, Dio. "Picklopolis: The Deconstruction of Pickle City." *Crazy Veggie Research* 8, no. 4 (October 2012): 15-28. Accessed March 9, 2013. www.diomorphic.com/picklecity/index.php/backissues?id=76.

Add a SPACE after "picklecity/" to make the URL break cleanly:

Morphic, Dio. "Picklopolis: The Deconstruction of Pickle City." *Crazy Veggie Research* 8, no. 4 (October 2012): 15-28. Accessed March 9, 2013. [www.diomorphic.com/picklecity/ SP index.php/backissues?id=76](http://www.diomorphic.com/picklecity/ <u>SP</u> index.php/backissues?id=76).