essay
writing
guide/

SCHOOL OF CULTURE AND COMMUNICATION

http://www.arts.unimelb.edu.au/culture-communication/

Table of Contents

This is a general essay-writing guide, designed to be useful for students in all disciplines within the School of Culture and Communication. Please see your lecturer/tutor if you have any questions that this guide does not address.

The Essay

The research essay is the foundation of studies in the humanities. It is the key forum in which you get to test your ideas against those of your peers and of other scholars.

Getting Started

There are some basic things that you need to remember when beginning your essay.

- An essay presents an **argument.** It does not simply present information. Your reader wants you to shape the available information, comment on it, and order it in such a way that the essay makes a point.
- With this in mind, you should choose a topic that **interests** you and on which you have a strong opinion.
- You should make sure that you answer **all parts of the question.** This is vital. If there is any part of the question that you do not understand, clarify this with your tutor.
- Make sure to carefully examine the key words and concepts in the question so that you answer it correctly. For example:

    Compare: examine the characteristics of the objects in question to demonstrate their similarities and differences;
    Contrast: examine the characteristics of the objects in question to demonstrate their differences;
    Analyse: Consider the various components of the whole and explain the relationships between them;
    Discuss: present the different aspects of a question or problem;
    Evaluate: examine the various sides of a question to reach a normative judgement.

Planning Your Essay

Planning your essay is your first and most important task. This includes dividing your time between three stages: researching, writing, and editing. Each of these stages is important to the overall success of your essay. Students often make the mistake of spending too much time on the first

stage of their essay and then rushing the final stages. It is pointless to research a large body of secondary material if you do not leave time to engage with it properly.

It is important that your essay attempts to contribute to and engage with current theories and developments in your field. Try to read the most recent secondary materials on your topic, as these are likely to give you the best ideas about the current debates surrounding it. You should also remember that in many disciplines in the school (Art History, English Literary Studies, Screen Studies and Theatre Studies) the primary focus of your essay should be the primary material (book, painting, film or performance) under consideration. Secondary reading should, then, not be the only focus of your essay. Rather, it should help you to strengthen the claims that you wish to make about the text under consideration.

Researching Your Essay
Think laterally about the kinds of secondary materials that you use for an essay. For example, if you are writing on the representation of the heroine in Jane Austen's *Northanger Abbey*, don't just look for articles/books on Austen or *Northanger Abbey.* You may not be able to find a book or article that is solely concerned with *Northanger Abbey*. Or you might find that all of the books on the text might have been already borrowed from the library. If this happens to you, try changing your approach. You might find something useful to your essay by looking up books on the history of the gothic; or on women writers in the late eighteenth century; or on the rise of the novel. And when you're thinking about what kinds of secondary materials might be useful to you, you will find that the way in which you want to analyse the primary material will help you to choose which secondary material might be most appropriate. For example, if you are concerned with looking at issues of gender in the novel, you are more likely to find something of use for your essay in an historical account of the role of women in eighteenth-century England.

Writing Your Essay
When considering the way in which you would like to answer the question you choose, remember that your essay should engage with the topic in terms of the particular issues raised in lectures and tutorials. Be careful at this stage not to stray too far from the objectives of the subject. Write up a preliminary plan, making sure that you have a clear-cut introduction, a developing argument, and a conclusion.

Try to avoid making your introduction sound too much like a dictionary or encyclopedia entry: it's usually best to go straight to the issue, and then come back to any necessary background detail or definition once you have established the angle you are taking. Similarly, your conclusion should not merely restate what you have said in your introduction. Nor should it introduce new material. Rather, it should tie all of the various threads of your argument together and point them in a particular direction. Remember, the aim of the game is to attract your tutor's attention. A repetitive conclusion is not an effective way to end an essay.

The best time to see your tutor is once you have a detailed essay plan, illustrating how each point of your argument follows on from the previous one and how you will use primary and secondary materials to support your claims. Once you have a plan, you can then go on to write the essay proper. Make sure that you allow yourself enough time to further develop your ideas through the writing process.

A Note on Internet Sources
Internet sources should be approached with great caution. Many websites, unlike most books and articles, have not undergone any process of scholarly evaluation and appraisal before publication. Unless you are undertaking a study of, say, fan communities, it is best to limit your use of the internet to internet-based scholarly journals. To ensure that you are getting good quality internet sources, look for the words 'peer-reviewed,' or 'peer-refereed' in the journal's information. Wikipedia and the like are **not** acceptable sources of scholarly information.

Style Tips
The key to a successful essay is not just content. You must try to make sure that your essay is clearly written, and easy to follow. The 'Keep It Simple' principle is useful to follow when it comes to writing. Don't allow jargon to detract from the effectiveness of your argument. Also, remember that it is useful to read through your essay aloud before submission, and/or to get a friend or relative to read it over for you.

Some Other Useful Tips
- Invest in a good dictionary. The *Macquarie Dictionary* is the Australian standard and, in general, English spelling is preferred to American.
- Apostrophes. Students often get their use of apostrophes confused. Apostrophes indicate possession (Sally's cat) and they

are also used to form contractions (can't, or isn't). One of the most common problems is confusing its (the possessive of it, as in 'its quality') and it's (the contraction of 'it is'). You should also remember that apostrophes are not required to form the plural of a number (1990s).

- Avoid repetitive expression. Try to find synonyms or other ways of rephrasing your central ideas. This will show you have a nuanced understanding of the issues.
- You should make sure that your essay is the right length. There is roughly a 10% leeway on either side of the suggested word limit. Footnotes and quotations from primary and secondary texts are not normally counted as part of the word limit.

Special Consideration

You can apply for special consideration if your academic work is adversely affected by problems beyond your control. Relevant circumstances include illness, various forms of stress, and compassionate grounds. However, your academic workload (i.e. the studies you have undertaken to complete with full knowledge of assessment loads and dates of submission) does not constitute grounds for Special Consideration.

An application is to be made on-line through the University SIS web page within three working days of the final due date for the essay or assignment. Supporting documentary evidence must be lodged by your doctor or health professional who can support your application with the Arts Faculty Office as per the instructions on the web. Your application for Special Consideration will not be assessed until this supporting documentation has been received. A copy of the document will be sent to the School, and your circumstances will be taken into account at the Examiners' Meeting at the end of semester.

Once you have lodged your Special Consideration form it is important to contact your tutor or lecturer to arrange a new submission date for your written work. All applications for Special Consideration must be discussed with your tutor or Lecturer-in-Charge of the subject before being lodged, and all information provided will remain confidential. No extension on your final essay/assignment is possible if you have not lodged Special Consideration and received confirmation that your Special Consideration has been approved. Final essays submitted late without Special Consideration and an approved extension

will not be accepted. You are not eligible for a pass in any subject unless you have completed and submitted all required assessable written work.

In the event of an emergency that delays the completion of a specific essay during the semester, contact your tutor or the Lecturer-in-Charge for a short extension (extensions may be granted depending on the circumstances). **Requests for extension will not be approved after the final due date** without an application for Special Consideration lodged through the SIS and supporting documentation provided (as per details above).

Plagiarism and Collusion

Plagiarism, or the act of representing as one's own original work the creative works of another, without appropriate acknowledgment of the author or source, is taken very seriously in the School of Culture and Communication. If a student is found to have deliberately plagiarised the work of another – including copying the work of other students – the penalties are severe.

Collusion is the presentation by a student of an assignment as his or her own which is in fact the result in whole or in part of unauthorised collaboration with another person or persons. Collusion involves the cooperation of two or more students in plagiarism or other forms of academic misconduct. Both the student presenting the assignment and the student(s) willingly supplying unauthorised material (colluders) are considered participants in the act of academic misconduct.

Examples of Plagiarism

The following are examples of plagiarism where appropriate acknowledgement or referencing of the author or source does not occur:

- Copying directly (or allowing to be copied) paragraphs, sentences, a single sentence or significant parts of a sentence. An end reference without quotation marks around the copied text may also constitute plagiarism;
- Copying ideas, concepts, research results, statistical tables, computer programs, designs, images, sounds or text or any combination of these;
- Paraphrasing of another's work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained;
- Relying on a specific idea or interpretation that is not one's own

without identifying whose idea or interpretation it is;

- Cutting or pasting statements from multiple sources or piecing together work of others and representing them as original work;
- Presenting as independent, work done in collaboration with other people (eg, another student, a tutor);
- Submitting, as one's own, all or part of another student's original work;
- Preparing an original and correctly referenced assignment and submitting part or all of the assignment twice for separate subjects or marks;
- Cheating in an exam, either by copying from other students or by using unauthorised notes or aids.

Avoiding Plagiarism

A good rule of thumb is, if in doubt as to whether to give credit to another author for an idea, give credit. When writing up your research notes for incorporation into an essay, make sure that you enclose all quoted sources in inverted commas. This means that when you take notes from your reading, you need to distinguish very carefully between the words that you copy directly and your own paraphrase of a passage. Anything you paraphrase and then place in an essay must have an accurate page number placed at the end of it, and you must place any direct quotes in inverted commas. Paraphrasing is, however, a dangerous method to adopt as it can often lead to unconscious plagiarism if you only end up making tiny changes to the author's words.

Given the dangers inherent in paraphrasing, it is often better to quote from a critic and then explain your own understanding of what the critic says. This demonstrates not only that you have undertaken the required research for an essay, but that you can also apply this research to your own ideas. For example, you might say,

> Bloggs notes that Byron's heroes "are clearly designed to be read as substitutions of the poet himself" (16). In other words, what Bloggs is suggesting is that Byron's poetry capitalised on the more sensational aspects of his personal life.

What happens if you lecturer or tutor thinks that you have plagiarised?

If your lecturer or tutor thinks you may have plagiarised in an essay, they can call you before a meeting of the examiner's board, consisting of the Head of Discipline, the Chair of Undergraduate Studies and the Lecturer-

in-charge of the subject. A member of the professional staff (the Undergraduate Studies Manager) will also attend to take notes of the meeting. The board may ask you to show how your essay was put together from your notes, or to explain ideas that are presented as your own in the essay through inadequate referencing. Depending on the circumstances, you may be given no marks at all, and you may be given a fail grade for the subject.

Useful Information
Presenting and Submitting Your Essay
- Your essay should be typed using double or 1.5 spacing, with a margin of at least 4 centimetres on the left-hand side of the page; double-sided printing is preferred.
- Staple your essay together and attach an essay identification sheet to it (available at the School of Culture and Communication front office, RM 216, Second Floor, John Medley Building).
- Make sure that your essay is submitted through the essay slot next to the office by **4pm** on the day that it is due. All essays must be date-stamped by the office, they must not be submitted directly to tutors, or under office doors. It is school policy not to accept essays by fax or email.
- Make sure that you keep two copies of your work-in-progress (perhaps one on a USB disk and one on the computer) and remember to *always keep a copy of submitted work*. Essays have been misplaced and it is vital that you have another copy of the essay in the unfortunate event that it goes missing.

Return of Essays
Marked essays completed during semester will be returned to you in tutorials. In order to have final essays returned to you after the assessment process is completed, attach to it a suitably sized, stamped, self-addressed envelope (at least $1.00 postage is required). Please note that standard office-sized envelopes are not appropriate. Final essays *will not* be returned to you if you do not attach a stamped self-addressed envelope.

Re-assessment of Written Work
If you feel that your work has been wrongly assessed, the first thing you should do is contact your tutor for an explanation of why you have received the grade that you have. Your tutor may then give you the opportunity to resubmit the work, but if this is the case, it can only be

graded pass/fail. If, once you have consulted your tutor, you are still unhappy with your assessment, you can take your claims to the lecturer in charge of the subject. If at the conclusion of the semester, when all written work has been assessed, you feel that you need to request a re-assessment, you should write to the Head of the School explaining why you believe your work has been wrongly assessed and graded, enclosing *all* original pieces of assessment submitted in the subject. These must have the marker's comments on them.

Documenting Your Sources

There are many different ways of documenting your sources. You should make sure that you are consistent in your application of the method of documentation you choose, and that all relevant information is given. Please keep in mind that your discipline might have a preferred method of source documentation, so it is important that you find out whether or not this is the case before you begin your essay.

Note: Keep track of all quotations that you have taken from sources, including page numbers. There is nothing more frustrating than having a great quote that you want to use in your essay and not being able to locate where you found it.

Chicago Style (Cinema Studies)

This system is an author-date method, it does *not* have footnotes or footnote numbers. Cited references are referred to in the text, and listed in the bibliography at the end of the text. Examples:

Book
In Text:
(Creed 2003, 53) or ... Creed (2003, 53)
Reference List
Creed, Barbara, 2003. *Media Matrix.* Crows Nest, N.S.W.: Allen and Unwin

Book (multiple authors)
In Text:
(Creed and Hoorn 2001, 87) or ... Creed and Hoorn (2001, 87) ...
Reference List:
Creed, Barbara, ad Jeanette Hoorn, eds. 2001. *Body Trade: Captivity, Cannibalism and Colonialism In the Pacific.* Annandale, N.S.W.: Pluto Press.

Chapter
In Text:
(Ndalianis 2002, 509) or ... Ndalianis (2002, 509) ...
Reference List:
Ndalianis, Angela. 2002. 'The rules of the game: Evil Dead II ... Meet Thy Doom.' In *Hop on Pop: The Politics and Pleasure of Popular Culture,* ed. H. Jenkins, T. McPherson and J. Shattuc, 503-516. Durham, NC: Duke Univ. Press.

Journal Article
In Text:
(Ndalianis 1997) or ... Ndalianis (1997) ...
Reference List:
Ndalianis, Angela, 1997. 'The film/computer game connection: shoot 'em ups, spectatorship and gameplay.' *Popular Culture Review* 8: 49-58.

E-Journal Article
In Text:
(Ndalianis 2000) or ... Ndalianis (2000) ...
Reference List:
Ndalianis, Angela, 2000. 'The frenzy of the visible: spectacle and motion

in the era of the digital.' *Senses of Cinema* 3 (February),
http://www.sensesofcinema.com/contents/00/3/matrix.html

Newspaper Article
In Text:
In her article on the Melbourne launch of Japanese Story in *The Age*, 22 July 2003, Gabriella Coslovich ...
Not listed in reference list.

DVD
Not cited in text.
Reference List:
Fritz Lang's Metropolis. DVD. Directed by Fritz Lang. [Australia]: Eureka Video, 1999.

Video
Not cited in text.
Reference List:
Welles, Orson, and Herman J. Mankiewicz. *Citizen Kane.* 3 videodiscs. Directed by Orson Welles. Los Angeles, Calif.: Janus Films and Voyager, 1987.

Website
In Text:
(McEldowney 1994). Or ... McEldowney (1994) ...
Reference List:
McEldowney, Philip, 1994. *Introduction: Women in China – a Reference Guide* (online). (Cited 16 October 2001).
http://www.people.virginia.edu/%7Epm9/libsci/womFilm.html

For further information on this style, please consult *The Chicago Manual of Style* 2003. 15th edition, Chicago: University of Chicago Press.

Exhibition Catalogue Style (Art History)

The style given here is a bibliographic style based on those commonly used for exhibition catalogues. The essential feature is that every footnote reference, including the first, takes the short form (Smith, 2000), and that this short form is used as a label in the bibliography. The formatting is a variant of the Cambridge style.

This style can be used with the EndNote bibliography program, available free to students. See the library's endnote website at http://www.lib.unimelb.edu.au/endnote/index.html

To generate your bibliography in Exhibition Catalogue Style using EndNote, download the style file which is available at http://www.lib.unimelb.edu.au/endnote/styles.html#umelb

With your endnote program closed, click on the download link (option-click for Mac; you may need to resave without the .ens subscript in the name) for this file and save it in the 'Styles' folder/directory of your EndNote program. To use this style:
Open your endnote program.
From the Edit menu choose Output Styles: Open Style Manager
Browse the alphabetical list of styles for Art History Exh Cat
Click in the box to the left of the style name
Close the style manager
Art History Exhibition Catalogue is now available in your dropdown list of 'favourite' styles (at the top of the screen when you have your endnote library open)
Also, remember that you will need to add some brief information in the LABEL field of each record in your endnote library. Normally this will be author and year. If you are not using Endnote simply follow the examples below.
For further details about Endnote, see
http://www/lib.unimelb.edu.au/endnote/index.html

Example of Basic Footnote

Wittkower, 1961, pp. 160-63.

Note that there is a comma between author and date of the label. Use 'p.' for a single page reference, or 'pp.' for a multiple one. Do not use 'pg.' or other forms.

Example of Book Item in Bibliography

> **Wittkower, 1961**: Rudolf Wittkower, *Bernini. The Sculptor of the Roman Baroque*, London: Phaidon, 1961.

Wittkower, 1961:
This is the **label field**, of the kind employed in exhibition catalogues. This is set in **bold** for easy recognisability. Note that a **colon** is the separator. Because exhibition catalogues often have huge numbers of references, in a great diversity of items (essays, catalogue entries, etc.) all these items use short citations (labels) followed by page numbers and so forth, with the full bibliographic details in a general bibliography at the end of the book. The label can be added to an Endnote reference by filling out the field called 'Label'. This is done manually. In principle, you can label the item any way you like, though normally it is the author, or authors (to a maximum of 3) and date, no comma between. You can use labels for archival sites (see below).

Rudolf Wittkower,
This is the **author** field, with first name first. Note that the separators between all fields except label and author, and place and publisher, is a **comma**.

Bernini. The Sculptor of the Roman Baroque,
This is the **title** field, and is in *italics*. If the title is in two parts, as here ('Bernini' is the first part 'The Sculptor of the Roman Baroque' is the second) the separator should be either a full stop, as here, or a colon.

London: Phaidon,
These are the **place and publisher** fields. Note that the separator between place and publisher is a **colon**. As a rule, include the publisher, but sometimes this is not practicable. Try to be as consistent as possible.

1961.
This is the **year** field. It is normally the last item in a bibliography reference, and so ends with a **full stop**. Note that page numbers are not used for full book references in a bibliography, only for book sections or journal articles. (They are always used in footnotes, however.)

Example of Journal Item in Bibliography

> **Turner, 1979**: James Turner, 'The Structure of Henry Hoare's Stourhead', *Art Bulletin*, 21, no. 1, 1979, pp. 68-77.

'The Structure of Henry Hoare's Stourhead',
This is the **article title field**. It is always enclosed in inverted commas, not italics. Do not confuse this with the **journal title.**

Art Bulletin,
This is the **journal title field**, and is always in *italics*.

21,
This is the journal **volume** field. Do not prefix it with 'vol.' or anything else. Use arabic numerals, not Roman.

no. 1,
This is the **issue** field. It may be 'January' or something similar as well. Normally it is sufficient to omit this and simply use the journal volume field, although for newspapers and other periodicals not normally consulted in bound sets it should be included.

pp. 68-77.
This is the **pages** field. Use 'p.' for a single page and 'pp.' for a range. Do not use 'pg.' or, in this style, omit the 'p.' Note these conventions for abbreviating number ranges:

> pp. 68-77.
> pp. 168-77. [i.e. repeat only the last two numbers]
> <u>but</u>
> pp. 107-9. [i.e. do not have a loose '0' for numbers under 10].

Further Examples of Bibliography Items
Book (basic)

> **Wittkower, 1961:** Rudolf Wittkower, *Bernini. The Sculptor of the Roman Baroque*, London: Phaidon, 1961.

Later edition of book

> **Wittkower, 1997**: Rudolf Wittkower, *Bernini. The*

Sculptor of the Roman Baroque, fourth ed., London: Phaidon, 1997.

Two books with the same author and year

Wittkower, 1997a: Rudolf Wittkower, *Bernini. The Sculptor of the Roman Baroque*, London: Phaidon, 1997.

Wittkower, 1997b: Rudolf Wittkower, *Algardi. The Other Sculptor of the Roman Baroque*, New York: Abrams, 1997.

Article (basic)

Turner, 1979: James Turner, James, 'The Structure of Henry Hoare's Stourhead', *Art Bulletin*, 21, 1979, pp. 68-77.

Article with issue as well as volume number

Turner, 1979: James Turner, James, 'The Structure of Henry Hoare's Stourhead', *Art Bulletin*, 21, no.1, 1979, pp. 68-77.

Book section (basic)

Kitson, 2000: Michael Kitson, 'The Place of Drawings in the Art of Claude Lorrain', in *Studies on Claude and Poussin*, London: The Pindar Press, 2000, pp. 59-77.

Thesis (not in published form, including UMI photocopies and microfiches)

Colantuono, 1986: Anthony Colantuono, 'The Tender Infant: *Invenzione* and *Figura* in the Art of Poussin', Ph.D, Johns Hopkins University, 1986.

For theses that have been published as proper books, e.g. by UMI Research Press, or Garland, treat as a normal book.

Exhibition catalogue with no authors
Exhibition catalogues without a clearly indicated author/s may be set out as follows, omitting the author field and giving the site, sites, or principal

site of the exhibition, in addition to the place of **publication** of the catalogue, which may not be the same. Construct the label from the site or sites of the exhibition and the date.

>**Washington, 1986**: *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exh. cat., Washington, National Gallery of Art, Cambridge, Mass.: MIT Press, 1986.

>**Washington, Paris and Berlin, 1990**: *The Age of Michelangelo*, exh. cat., Washington, National Gallery of Art; Paris, Louvre; Berlin, Gemäldegalerie, Washington: National Gallery of Art, 1990.

Museum catalogue without a clearly indicated author

>**Malibu, 1986**: *The J. Paul Getty Museum. Handbook of the Collections*, Malibu: J. Paul Getty Museum, 1986.

Archival Source

You can construct the label in a minimal form, so that the bibliography looks like this:

>**ASV:** Rome, Archivio Segreto Vaticano.

In which case the footnotes will look like this:

>22. ASV, Fondo Rospigliosi, 1140, fols. 33r-37v.

Or more fully, so that the bibliography looks like this:

>**ASV Rospigliosi 1140**: Rome, Archivio Segreto   Vaticano, Fondo Rospigliosi, 1140.

In which case the footnotes will look like this:

>ASV Rospigliosi 1140, fols. 33r-37v.

Note that, when using the Art History Exhibition Catalogue Style, you should not provide a separate list for archival sources. They should be included with the other bibliography items and presented in alphabetical order of label.

Newspapers
The Art History Exhibition Catalogue Style is not particularly well adapted to newspaper articles. If the article is substantial, and has a clear author, it can be cited as an authored article:

Rahill, 2003: Michael Rahill, 'Sorry, But the New NGV is a Failure', *The Age*, Monday 15 December 2003, Opinion,   p. 11.

In other cases cite the newspaper generically in the bibliography:

The Age: *The Age* Newspaper, Melbourne.

In the footnote, use the label and the reference details:

23. *The Age*, 15 December 2003, Opinion, p. 11.

Websites
It should be noted that only a very few websites have information that is sufficiently reliable to be used in essays. There are dozens of sites that rehash information in an amateurish way, giving no sources. *These should not be used.* Sites like Olga's Gallery or Web Gallery of Art do not provide verified information. At best, websites can be useful for downloading an image to paste into your essay as an illustration, but any information should be verified in a proper source. In any case you should look at books or slides since the low-resolution images you find on such site are no substitute for studying a work of art in a good quality book illustration.

Moreover, the URLs of most websites are completely uninformative. Therefore you must *explain the nature of the site* in your bibliography, and you should normally justify the use of this site in your annotations to the bibliography when your lecturer requests an annotated bibliography. The URL should give the home page or main point of entry to the site.

Hence use the following form for the bibliography:

Getty Provenance Index: The Getty Provenance Index.
This site provides data about paintings in old collections based on inventories   and   old   sale   catalogues.   URL:
http://www.getty.edu/research/conducting_research/provenance_index/

The footnote should provide all the information needed to retrace your steps, and should get to the bottom of where the information is coming from. In this case, it would need to give reference to the actual archival documents, based on what the site tells you. In other cases the data will simply be information presented on a particular page of a website, such as a museum website, in which case you cite the full URL.

Grove
Articles from Grove Art Online may be cited as follows:

> **Rosenthal**: Michael Rosenthal: "Gainsborough, Thomas" Grove Art Online. Oxford University Press, [date accessed], http://www.groveart.com/

Articles from *The Oxford Companion to Western Art* (OCWA) in Grove Art Online may be cited as follows:

> **Morris**: Christine Morris: 'Minoan art' *The Oxford Companion to Western Art*. Ed. Hugh Brigstocke. Oxford University Press, 2001. Grove Art Online. Oxford University Press, 2005. [date accessed], http://www.groveart.com/

Ordering the Bibliography
The bibliography should be organised **alphabetically**. Bibliographies organised by subject matter should be avoided. But if, on the advice of your supervisor, your topic requires a bibliography organised by subject, please discuss the most appropriate methods of citation with your supervisor. It is also important that you double-check that every item in the footnotes is to be found in the bibliography; it is easy to leave items off the bibliography. Archival sources, interviews etc., should be included within the alphabetical listing of the bibliography.

Bibliographic Annotations
For theses, the bibliography need not be annotated. In most other subjects, however, you should annotate your bibliography as a matter of course.

Numbering Footnotes
Footnote numbers should preferably be placed without brackets slightly above the line[1] (superscript) at the end of the phrase or sentence or

paragraph to which they refer. If for some reason you are unable to produce superscript numbers, it is an acceptable alternative to place footnote numbers in brackets on the line (1) at the end of the phrase or sentence or paragraph to which they refer. Footnotes are to be numbered consecutively throughout the thesis, and placed at the foot of the page to which they refer. **Footnotes** are preferable to **endnotes**. Footnotes can easily be converted to endnotes and vice versa in programs like Microsoft Word.

Footnote Style
In the footnotes, for **all** references, *including the first*, **use the label**.

> 20. Wittkower, 1997, pp. 8-10

Do not use *ibid*., *loc. cit*. etc. If there two successive references are to the same publication, simply repeat the label:

> 21. Wittkower, 1997, pp. 8-10.

> 22. Wittkower, 1997, p. 11.

If you are referring to a footnote, set out with both page number where the footnote appears and the footnote number:

> 23. Wittkower, 1997, p. 462 note 67.

In referring to catalogue entries, give both page number and catalogue number:

> 24. Wittkower, 1997, p. 462, cat. 33.

Note that this style should not be confused with the Harvard style, where short citations are placed in the text:

> … it has been shown that all swans are not black
> (Smith and Wesson, 2001). In fact, white swans exist …

For Art History theses and essays all references should be in **footnotes**, *not* in Harvard style.

Further Reading on Presentation

Australian Government Publishing Service, *Style Manual for Authors, Editors and Printers*, 4th ed., (Canberra, 1988).

The Chicago Manual of Style, 14th edition, Chicago and London: Chicago University Press, 1993. This is probably the most detailed manual of American practice for publications. It is, on the whole, more detailed than required for undergraduate essays, but every postgraduate should own a copy.

Pam Peeters, *The Cambridge Australian/English Style Guide*, London: Cambridge University Press, 1995.

Macquarie Writer's Friend. A Guide to Grammar and Usage, Sydney: The Macquarie Library Pty Ltd, 2002. This is a good practical guide, useful at undergraduate level.

Abstract (Synopsis)

An abstract or synopsis (i.e. a summary of your argument) of about 100 words should be attached to the beginning of the thesis. **The abstract is not your opening paragraph. It is entirely separate from the thesis itself**. As a rule of thumb, the opening paragraph should state the problem which you are about to explore and the way in which you are going to explore it. The conclusion should explain the conclusions you have reached on the assumption that the bulk of the thesis is still fresh in the reader's mind. The abstract should set out in a condensed form the problem, the main stages of your discussion, and your conclusion. For examples of abstracts see the abstracts *in Bibliography of the History of Art* (BHA) or the headings to articles in journals like *Melbourne Art Journal*, *Art Bulletin* and *Journal of the Society of Architectural Historians*. Make sure that your abstract does in fact summarise your argument – sometimes theses have excellent abstracts that have nothing to do with the thesis.

References to Works of Art
Text References

Works of art discussed in the text should be properly identified. In the text it is sufficient to write something like:

> … Sheep are an important theme in nineteenth-century Australian painting. For example, in Tom Robert's *Shearing the Rams*,[33]

there are several rams …

But in the footnote, here note 33, give full details of the work:

> 33. Tom Roberts, *Shearing the Rams*. Melbourne, National Gallery of Victoria, inv. no. 98.892.

This may well duplicate captions to the illustrations in honours theses, but that is OK.

It is often appropriate to give a reference as well to enable the reader to locate the key literature, such as a collection catalogue or catalogue raisonné, hence:

> 33. Tom Roberts, *Shearing the Rams*. Melbourne, National Gallery of Victoria, inv. no. 98.892. Hoff 1995, cat. 66.

Often it is appropriate to include details of date, medium and dimensions. Separate the unit of artist, title and date from medium and dimensions by a full stop, and similarly from the location:

> 33. Tom Roberts, *Shearing the Rams*, 1889. 193 x 265 cm, oil on canvas. Melbourne, National Gallery of Victoria, inv. no. 98.892. Hoff 1995, cat. 66.

The **title of a work of art** is set off using *italics*. Be careful to distinguish this from the **subject**, which is **not italicised**:

> … the myth of Diana and Actaeon is represented in Titian's *Actaeon Discovering Diana Bathing* in the National Gallery of Scotland, Edinburgh.

Illustrations
Inclusion of Illustrations
Where practicable, include photocopies of all works of art or other visual material referred to in the essay. Passing references need not be illustrated, but *at any point where you are examining the visual evidence closely it is important that you supply illustrations* and give clear references to them.

For theses it is sufficient to provide good quality black and white photocopies, but these should be trimmed and mounted on pages on which the captions have been printed. For undergraduate essays, the provision of photocopies of pages from books with your figure number clearly written on it is sufficient. (Full illustration details are provided in the footnotes, as above.)

For theses, if colour is important to your argument it is a good idea to illustrate key works with colour laser copies. A good idea is to make a good colour or black and white laser copy of works important to your research, and keep these in a plastic pocket. You can slip caption details loose into the pocket while you are working on the thesis. When you have your illustration for the thesis in order, with the numbering finalised, print out the list of illustrations onto a full A4 size laser label. Cut the relevant label with a knife and attach to the laser copy, and use this as a master copy to be photocopied for the submitted copies.

If you are fully digital, using scans from books and editing images in Photoshop, note that Photoshop has the option to put a caption in the file (not as a graphic in the image itself), and to print the caption when you print the file.

Illustration References

Refer to illustrations as (fig. 5) etc. in the text, and number them accordingly:

> … in Tom Robert's *Shearing the Rams* (Fig. 5).[33] This painting …

Note that figure references come after the work title, before any punctuation, which in turn comes before any footnote numbers.

Full references to illustrations should be given in the *List of Illustrations*, and should take the following form, including the source of the illustration in brackets:

> Fig. 5. Tom Roberts, *Shearing the Rams*. Oil on   canvas, 166 x 243cm. Melbourne, National Gallery of Victoria, inv.no. 98.892. (Hoff 1995, p. 67.)

> Fig. 6. View of Federation Square, Melbourne, from Swanston Street. (Author.)

You may choose to give more information than this, or may be required to do so (such as date, measurements, or medium). If using the Art Hist Ex Cat Endnote style, you can put these details in the 'Artwork' Reference Type. Put the artist's name in the 'Author' field (Tom Roberts), the work title in the 'Title' field (*Shearing the Rams*), the city where the painting is in the 'City' field (Melbourne), the Museum AND Inventory number in the 'Publisher' field (National Gallery of Victoria, inv. no. 98.892); and the Medium and Dimensions in the 'Type of Work Field', (Oil on canvas, 166 x 234 cm).

Harvard System (Arts Management, Media and Communications, Theatre Studies)

The Harvard system (otherwise known as the 'author-date' system) is designed to give enough information within the body of the text to enable the reader to locate the item in a reference list at the end of the essay.

It is important to recognise that even among users of the Harvard system there are still some variations in style. The Harvard system as outlined in this guide is based on the style used for the journal Media, Culture and Society. If you would like more examples of referencing this style go to the journals at http://www.sagepub.co.uk/ and view the online sample copy of this journal.

Citing References in the Text

The basic citation in the author-date system consists of the last name of an author and the year of publication of the work, followed (where appropriate) by the page numbers. Within the author-date system, terms such as 'ibid' and 'op cit' are not used. Most citations should indicate the relevant pages. To cite an entire book for a specific point is generally unacceptable. Citations should be, wherever possible, placed at the end of a sentence (before the concluding punctuation).

Some examples:

> C. Wright Mills described the media as a powerful instrument of control on behalf of an interlocked 'power elite' (Mills, 1956: 45).

You can also integrate the author's surname into the text, followed by the year of publication in parentheses:

> McLuhan (1964: 3) has argued that the electronic media have been 'abolishing both space and time ...'

If there is more than one reference by an author in the same year they are generally labelled in order of publication with a lower case letter:

> Other researchers faced this problem (Staris, 1992a: 98) while Stairs (1992b: 3) later recognised ...

If the author's name is unknown you should give the title of the article, book, newspaper or webpage:

This was the worst election loss in the party's history (*The Age*, 1968: 2).

When more than one study is cited, arrange the references in alphabetical order and use semicolons to separate them:

A number of researchers (Bennett, 1967; Dent, 1969; Groom, 1969) have advanced this argument; however, the opposite view also has considerable support (Cummings, 1985; Norquest, 1984: 256-63).

Use 'et al.' when citing a work by more than two authors, e.g. Brown et al. (1988).
The letters a, b, c etc. should be used to distinguish different citations by the same author in the same year, e.g. Brown (1985a, 1985b). All references cited in the text should be listed alphabetically and in full after the notes.

Footnotes in the Harvard System
Footnotes are not used for citation, but to expand on points in the text, or to provide information on citations of newspaper articles, interviews and personal communications. However, they should be used sparingly.

The Works Cited List
In the Harvard style works cited list, the sources that you refer to in your text should be cited by name of the author (or authors) and the year of publication. The reference list is arranged alphabetically by the author, then by date. If the author is unknown, then use the title.

Book
Cottle, S. (1993) *TV News, Urban Conflict, and the Inner City*. New York: Leicester University Press.

Book by two or more authors
Herman, E. S. and N. Chomsky (1988) *Manufacturing Consent: The Political Economy of the Mass Media*. New York: Pantheon Books.

Book chapter
Porter, V. and S. Hasselbach. (1991) 'Beyond Balanced Pluralism; Broadcasting in Germany' pp. 94-115 in P. Dahlgren and C. Sparks (eds)

Communication and Citizenship. London: Routledge.

Book published in a second or subsequent edition
Cunningham, S. and G. Turner (eds.) (1997) *The Media in Australia: Industries, Texts, Audiences*. 2nd edn, Sydney: Allen and Unwin.

Edited book
Kritz, N. (ed.) (1995) *Transitional Justice: How Emerging Democracies Reckon with Former Regimes*. Washington, DC: United States Institute of Peace.

Film
Give the English-language title first, followed by any original language title, date, director(s), production company or companies, country or countries of origin and running time.

Infernal Affairs (*Mou gaan dou*) (2002) Wai Kyung 'Andy' Lau and Siu Fai 'Alan' Mak, Media Asia/Basic Pictures, Hong Kong, 97 mins.

Government publication
Australian Broadcasting Authority (2000) *Commercial Radio Inquiry*. Sydney: Australian Broadcasting Authority.

Journal article
Stoney, T. (2001) 'Commuter papers suggest we're amusing ourselves to death', *Australian Journalism Review*, 23 (1): 239-243.

Multiple newspaper articles (no obvious author) with the same source and year
Glasgow Herald (1922a) 'MPs and Scottish Home Rule; Conference in Glasgow today', *Glasgow Herald*, 9 September: 7.

Glasgow Herald (1922b) 'Home Rule: Scottish MPs Confer', *Glasgow Herald*, 11 September: 7.

Newspaper
Bowtell, J. (1996) 'Radio daze', *The Age*, 17 Dec.: C1.
If no obvious author:

New York Times (1941) 'Entire City Put on War Footing', *New York Times*, 8 Dec.: A1.

Television program
Television programs are identified as video recordings, with details of television transmission given:
Mediawatch, (2002) ABC Television, 8 August (video recording).

Theatre Studies: Performance citations
In your bibliography you should include sections for written and published sources and performances, movies, concerts, etc, where relevant. Include the title of the performance, the key artistic person (author, director, choreographer, the company, the venue and the date of viewing). For example:

Performances cited:
'Scenes from the Beginning of the End', directed by David Pledger, produced by NYID inc at The Public Office, 22/3/01.

Website
Where a web page gives a precise date of publication, it should be included. The date when the page was accessed should also be included (since many webpages change frequently).

BBC Online (1999), *Walking with Dinosaurs* website, http://www.bbc.co.uk 9th June, [date accessed].

Online news article
ABC News Online (2007) 'Budget spending prompts rates warning', http://www.abc.net.au/news/newsitems/200705/s1918156.htm 9 May, [date accessed].

MLA (Australian Indigenous Studies, Creative Writing, Cultural Studies, English Literary Studies)

The MLA system uses parenthetical references to identify quotations and a 'Works Cited' list at the end of your essay to list sources. Footnotes are used in this system only for supplementary information. Any student planning to undertake study in the above disciplines at honours level or above should consider purchasing a copy of the *MLA Handbook* as it is an invaluable resource.

Some tips on preparing your Works Cited list:
- Only include sources you cite in the body of your essay;
- Do not use dot points;
- Make sure you place your sources in alphabetical order;
- Carefully check the placement of commas, colons etc.;
- Above all, be consistent.

Book
Miles, Malcolm. *Urban Avant-Gardes: Art, Architecture and Change.* New York: Routledge, 2004.

Republished book
Doyle, Arthur Conan. *A Study in Scarlet.* 1887. London: Penguin, 1981.

Translated book
Irigaray, Luce. *This Sex Which is Not One.* Trans. Catherine Porter with Carolyn Burke. Ithaca: Cornell UP, 1985.

Two or more books by the same author
McGann, Jerome. *The Poetics of Sensibility: a Revolution in Literary Style.* Oxford: Clarendon Press, 1996.

---. *The Beauty of Inflections: Literary Investigations in Historical Method and Theory.* Oxford: Clarendon Press, 1985.

Chapter in an essay collection
Wolfson, Susan. "Felicia Hemans and the Revolving Doors of Reception." *Romanticism and Women Poets: Opening the Doors of Reception.* Ed. Harriet Kramer-Linkin and Stephen C. Behrendt. Lexington: UP of Kentucky, 1999. 214-241.

Essay collection
Kramer-Linkin, Harriet and Stephen C. Behrendt, eds. *Romanticism and Women Poets: Opening the Doors of Reception.* Lexington: UP of Kentucky, 1999. 214-241.

Journal article
Davis, Emily S. "The Intimacies of Globalization: Bodies and Borders On-Screen." *Camera Obscura: A Journal of Feminism, Culture, and Media Studies* 62 (2006): 33-73.

Journal article in a reference book
Coulter, Ellis Merton. "John Adair." *Dictionary of American Biography*. Ed. Allen Johnson. Vol. 1. New York: Scribner's Sons, 1964.

Encyclopedia article, signed
Epps, Helen H. "Textiles." *World Book Encyclopedia*. 2003 ed.

Encyclopedia article, or Dictionary entry, unsigned
"Onomatopoeia." *Merriam-Webster's Collegiate Dictionary*. 11th ed. 2003.

Previously published scholarly article reprinted in a collection of essays
Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." *PMLA* 99 (1984): 990-95.
Rpt. in *Myth and Metaphor: Selected Essays, 1974-88*. Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 18-27.

Excerpted sources from multivolume critical anthologies
(includes *Contemporary Literary Criticism*, *Twentieth-Century Literary Criticism*, etc.)
Daches, David. "W. H. Auden: The Search for a Public". *Poetry* 54 (1939): 148-56.
Rpt. in *Poetry Criticism*. Ed. Robyn V. Young. Vol. 1. Detroit: Gale, 1991. 332-33.

Book in a series
(such as *Opposing Viewpoints, Taking Sides*, and *Contemporary World Issues*)
Wexler, Barbara. *Violent Relationships: Battering and Abuse among Adults*.

Information Plus Reference Series. Detroit, Gale, 2005.

Film
Napoleon Dynamite. Dir. Jared Hess. 20th Century Fox, 2004.
NB: Performers' names can be added if relevant.

Review
Hayward, Rhodri. Rev. of *Charlotte Brontë and Victorian Psychology*, by Sally Shuttleworth. *British Journal for the History of Science*. 31 (1998): 481-83.

Article from a monthly magazine
Hitchens, Christopher. "A Breath of Dust." *Atlantic Monthly* Jul-Aug 2005: 142-46.

Article from a weekly magazine
Boyce, Nell. "A Law's Fetal Flaw." *U.S. News and World Report* 21 July 2003: 49-51.

Newspaper article
Feder, Barnaby J. "For Job Seekers, a Toll-Free Gift of Expert Advice." *New York Times* 22 Mar. 1994, late ed.: A1+

Lecture
Otto, Peter. "Blake's Critique of the Book: *Songs of Innocence and Experience."* Lecture, "Blake." University of Melbourne. Parkville. 19 Mar. 2007.

Article in an electronic journal
Hoeveler, Diane Long. "Objectifying Anxieties: Scientific Ideologies in Bram Stoker's *Dracula* and *The Lair of the White Worm.*" *Romanticism on the Net* 44 (Nov. 2006): 26 pars. 21 March, 2007.
http://www.erudit.org/revue/ron/2006/v/n44/014003ar.html

Website
There is still no consensus among the scholarly community concerning how to cite web material. The main aim of your citation is to allow your reader to locate the source you have used. With this in mind, the most important thing to do is include as much detail as possible. The following generic form should suit most web information.
Author's name. "Title of the document." Information about print

publication (where available). Information about electronic publication. Access information (including date of your access and the URL).

Jackson, K. *Media Ownership Regulation in Australia.* E-Brief, updated 26 March 2002. Parliament of Australia, Parliamentary Library, Canberra. Consulted 1 Jan. 2003.
http://www.aph.gov.au/library/intguide/sp/media_reguations.htm

In-Text Citation
The MLA system uses parenthetical citations, not footnotes. When you quote or paraphrase someone else's work, you must give the author's name and the page number of your quote in parentheses, usually at the end of the paragraph. If you mention the author in the sentence itself, you need only cite the page number. You do not need to cite page numbers at all if you are referring to an entire work.

Basic examples:
> "Badiou's philosophy takes a forbiddingly systematic form; it is anti-historical, technically mathematical and broadly Maoist in political persuasion" (Osbourne 19).

> Osbourne notes, "despite appearances, Badiou is insistent that his philosophy has no 'foundational ambition'" (22).

If the quote is more than four lines long, you must indent it and the parentheses is placed after the punctuation.

Austen's depiction of Marianne is designed to highlight the physical manifestations of her sensibility:

> Miss Dashwood had a delicate complexion, regular features, and a remarkably pretty figure. Marianne was still handsomer. Her form, though not as correct as her sister's, in having the advantage of height, was more striking ... her features were all good; her smile was sweet and attractive, and in her eyes, which were dark, there was a life, a spirit, an eagerness which could hardly be seen without delight. (39)

The ellipses (...) here indicate that material has been omitted.

For more complex examples, please see the *MLA Handbook.*

The Language and Learning Skills Unit

The Language and Learning Skills Unit offers a range of services that you may find helpful over the course of your degree. Many students only find out about LLSU when it is too late, so if you are keen to improve your academic performance, you should take advantage of what they have on offer. The phone number for the LLSU is: 8344 0930 or they can be emailed at: llsu-enquiries@unimelb.edu.au

The LLSU can help with:
- Study and organisational strategies;
- Academic writing skills;
- Assessment strategies;
- English as a second language (ESL) support;
- Graduate attributes.

What types of help does the LLSU offer?
- **Workshops and short courses.**
  The LLSU offers a number of workshops and short courses throughout the year. Check their website for classes running this semester:
  http://www.services.unimelb.edu.au/llsu/
- **Online resources and courses**
  http://airport.unimelb.edu.au
- **Individual tutorials**
  These are designed to help you improve your language and learning skills through intensive one-on-one sessions with a trained staff member.

International Students

If you are an international student and are having difficulties with your studies, your first port of call should be the Language and Learning Skills Unit as they offer a range of invaluable services for international students. The School's International Officer, Dr Fran Martin is also available for consultation with international students. Fran's email is: f.martin@unimelb.edu.au

Other resources

Abrams, M. H. *A Glossary of Literary Terms.* Boston: Thomson Wadsworth, 2005.

Barnet, Sylvan and William E. Cain. *A Short Guide to Writing About Literature.* 10th ed. New York, Longman, 2005.

Barnet, Sylvan, Pat Ballanca and Marcia Stubbs. *A Short Guide to College Writing.* New York: Pearson/Longman, 2005.

The Chicago Manual of Style, 14th Ed. Chicago and London: Chicago UP, 1993.

Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory.* London: Penguin, 1992.

Evans, D. and P. Gruber. *How to Write a Better Thesis.* Carlton South: Melbourne UP, 2002.
A useful resource for postgraduate students.

Fabb, Nigel and Durant, Alan. *How to Write Essays and Dissertations: A Guide for English Literature Students.* Harlow: Pearson/Longman, 2005.

Gibaldi, Joseph. *The MLA Handbook for Writers of Research Papers.* 6th ed. New York: Modern Language Association of America, 2003.

Macquarie Writer's Friend: A Guide to Grammar and Usage. Sydney: The Macquarie Library, 2002.

Notes

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