

**BA-endpaper ART HISTORY/ ARTS, MEDIA & SOCIETY 2019-2020
Requirements (also consult the Syllabus at acvabakg.com)**

I. GENERAL

1.

The BA-endpaper (article) contains a maximum of 6000 words (-/+ 5%) – excluding footnotes, literature and appendices. This is about 12-14 pages.

2.

The endpaper needs to be turned in digitally. Together with the supervisor the student makes an appointment for delivering a hardcopy of the endpaper. The definitive version needs to be uploaded through Blackboard, course *Bachelor Thesis Arts, Media and Society* 5793VTAMSW-SEM1-1920FGW

3.

For running text use a readable font (12 pt) with a line spacing of 1,5. Footnotes are in the same font (10-11 pt) with a line spacing of 1.

Do *not* use different fonts and use the font color black. Do *not* use macro's and code.

4.

The endpaper contains the following parts:

* title page containing:

Title and sub-title

Colophon containing your name/ student number / e-mail address / initials and surname of the first reader (supervisor) / track / academic year

* table of contents

* introduction

* main argument, structured in chapters and paragraphs

* conclusion

* appendices (possibly)

* images

* source list images

* literature list

Make sure this is in order and make sure you apply a decent lay-out to the endpaper.

The overall finishing of the work is one of the criteria on which it will be judged.

5.

Number all pages except for the title page and the table of contents.

6.

Paragraphs should be of equal length approximately.

The first line of each paragraph should be indented five spaces (one standard tab), with the exception of the first paragraph, and the first line following a subheading. Do not use *white space* between paragraphs except for the following situations:

- before and after a long quote (more than three lines)

- if in a chapter you want to introduce a distinct part of the argument.

7.

Correct English (grammar and syntax) is expected.

Spelling should consistently follow the generally accepted conventions of either British ([Concise] Oxford English Dictionary) or American (Merriam-Webster's [Collegiate] Dictionary).

8.

Names of (historical) figures should be written at length when first mentioned with years of birth and death between brackets.

For instance: Rembrandt van Rijn (1606-1669)

In academic texts artist names are always written in full. However, there are a few exceptions to the rule that have become accepted such as Michelangelo, Rembrandt, Raphael and Leonardo for instance.

9.

Non-English words or terms should be in italics unless it concerns a (longer) quote.

For instance: *Sprezzatura*, *Gesamtkunstwerk*, *Snakerij*

II. QUOTES (in body text)

1.

Quotations should be indicated by double quotation marks (“...”) preceded by a colon and should *not* be in italics. Quotations within quotations should be indicated by single quotation marks (“ ‘...’ ”).

2.

Quote (secondary literature) sparingly. Do not use quotes to fill up or finish your sentences. Not:

Geometric patterns might be so widespread in Islamic art because “geometry is a perfect intermediary”.¹

3.

A quote needs to be introduced:

Geometry would not have been an end in itself but a means with which to achieve in one medium an effect from another. Art historian Oleg Grabar argues that, “Geometry is a perfect intermediary, for it attracts not to itself but to other places or to other functions than itself.”¹

Always refer in your text to the author quoted. In this way you assure clarity in your text about who is discussed and who is speaking.

4.

Quotes longer than two sentences need to be separated from the body text as a block by a blank line at the top and bottom of the block. The block containing the quote must be intended.

Example:

The development of art was a development of these motifs, changing form or material appearance, or becoming new forms.¹ Semper expresses this clearly:

“Just as in the terrestrial story of creation simple and massive organisms preceded complex and finer beings, and just as thereafter the contradictions of old and outdated principles of life were resolved at a higher conceptual level, so the history of architecture leads us gradually from the colossal primordial formations and their fossil remains to the more complex and finer representations of secondary and tertiary social organisms.”²

But the natural sciences would influence Semper’s thought in two other ways. Biology also provided Semper the analogy of the skeleton, which makes clear the principle of structural...

5.

It is common to comment on a quote successively.

Grabar further explains how geometric patterns are an intermediary in a very special way; a way that allows the viewer a certain freedom. However, not all scholars are convinced that etc. etc.

6.

Quotation of title of monograph, journal or work of art should be in *italics*.

7.

Quotation of title of essay, lecture or article in a book or journal should be indicated by single quotation marks ('...') and should *not* be in italics.

8.

(Longer) quotes in other languages need to be translated. The original text should be reproduced in a descriptive footnote mentioning the translator (if you translated yourself, mention this).

III. ANNOTATIONS

In the BA endpaper use shortened footnotes. Use the Chicago Manual of Style notes-bibliography style.

1.

References to quotations and the source(s) of all arguments and ideas that are not—or not exclusively—your own should be given in *footnotes* (at the bottom of each page); *not* in your body text.

2.

Footnotes should be indicated by consecutive superscripted numbers *at the end of a sentence* (for example: .³).

Do not use multiple footnotes at the end of a sentence or paragraph.

3.

In Chicago there are two ways of making shortened footnotes: author-only and author-title. Author-only footnotes mention the last name of the author and page number(s):

1. Keblusek, 97.
2. Crowne, 11.

When you refer to multiple pages

Keblusek, 97-99.

However, this is not convenient if you refer to multiple works by one author. Therefore, for your Master's thesis always use the author-title shortened footnotes. These contain: Last name(s) author(s), Shortened title, page number(s).

1. Eck, *Art, agency and living presence*, 45.

In the case of a long title mention in the footnote only the first part of the title. After all, the full title description can be consulted in your literature list.

In the case of a reference to an article the title is not in italics but between double quotation marks.

2. Keblusek, "A frugal man in the 'Kunstkammer'", 97-99.

In Chicago you do not mention p. or pp. before the page numbers. After all it is clear that the last part of the shortened footnote refers to page numbers.

4.

References to archival documents, manuscripts, works of art and websites should be as specific as possible:

NL-LdnRAL-0506 (ONA) Leiden, inv. no. 2331, fol. 34r (29 July 1623).

BAV, Archivio Chigi, 25261.

Usually names of institutes and libraries are abbreviated. Clarify the abbreviations at the beginning of the bibliography:

LdnRAL: Leiden Regional Archives

ONA: Oud Notarieel Archief

BAV: Biblioteca Apostolica Vaticana

5.

For references to the same source as in the previous footnote *ibidem* can be used. According to the Chicago style *ibidem* is abbreviated as *ibid.* and not in italics. In a

footnote that refers to the same source and page number(s) as the previous *ibid.* is appropriate. If you refer to different page numbers this should be mentioned:

Ibid.

Ibid., p. 112. (or *Ibid.*, 112.)

6.

You may use lengthier footnotes to explain a concept or term; to quote an original source or to discuss some research aspect not imminently relevant to the text at hand. However, be as concise as possible!

7.

There is no official way in Chicago to make shortened footnotes for references to websites. Therefore, in this case: be as specific and complete as possible.

First- and last name author, "Title consulted text.", Name website, date, Accessed on date, URL.

Laura Cumming, "Jasper Johns: Something Resembling Truth review - poetry to prose", *The Guardian*, 24 September 2017, Accessed 19 August 2018, <https://www.theguardian.com/artanddesign/2017/sep/24/jasper-johns-something-resembling-truth-royal-academy-review>

BEWARE!: Use footnotes to refer to websites **only** for references to online newspapers, non-academic journals, museum websites etc. You do not have to include these in the bibliography unless you refer to the source regularly or when the source is highly relevant for your research (for instance; a specific museum website). See section on bibliography for how to include a website.

Be very critical in using websites as a source and if you need to, use them sparsely.

Do **not** use footnotes to refer to websites for references to articles from academic journals even though you might have found and read them online. Follow the bibliographical instructions for journal articles. The full entry of academic articles will be in the bibliography.

IV. BIBLIOGRAPHY

A thesis contains at the end **a**) a list of primary source material (if applicable), **b**) a list of (secondary) literature and **c**) a list of websites, that have been consulted in writing the thesis.

Take care to be consistent! You may use software like *Endnote* and *Zotero* but do not trust those blindly. References imported from online library catalogues might be composed according to local standards which make that your reference style could contain differences and inconsistencies. Therefore, always check your literature list manually and consult the Chicago Manual of Style!

1.

The list of primary sources contains archival material.

It is presented in alphabetical order of names of repository:

Leiden Regional Archives, Notarial Archives.

2.

The list of (secondary) literature should be given in alphabetical order and contains articles and books (with the exception of general reference works such as dictionaries and encyclopaedias).

Its entries are presented as follows:

a. Book:

One author

Last name author, first name or initials author. *Title: Subtitle*. Place of publication: Publisher, year of publication:

O'Malley, M. *The business of art: Contracts and the commissioning process in Renaissance Italy*. New Haven/ London: Yale University Press, 2005.

Editor

Last name editor, first name or initials editor, ed. *Title: Subtitle*. Place of publication: Publisher, year of publication

Currie, Stuart, ed. *Drawing 1400-1600: Invention and innovation*. Aldershot: Ashgate, 1998.

In the case of more than one editor use eds. instead of ed.

More than one author

Last name first author, first name or initials first author, and first- and last name(s) other author(s). *Title: Subtitle*. Place of publication: Publisher, year of publication:

Garstang, D. and G. Foulke d'Urso. *Giacomo Serpotta and the stuccatori of Palermo: 1560-1790*. London: A.Zwemmer, 1984.

Author(s) and translator or editor

Last name author, first name or initials author. *Title: Subtitle*. Translated by first- and last name translator. Place of publication: Publisher, year of publication.

Bernini, Domenico, *The life of Gian Lorenzo Bernini by Domenico Bernini*. Translated by Franco Mormando, University Park Pennsylvania: The Pennsylvania State University Press, 2011.

or...

Last name author, first name or initials author. *Title: Subtitle*. Edited by first- and last name translator. Place of publication: Publisher, year of publication.

Da Vinci, Leonardo. *The Literary works of Leonardo da Vinci*. Edited by Jean Paul Richter, London: Phaidon, 1970.

b. Chapter in a book/ edited volume

Last name author, first name or initials author. "Title chapter: Subtitle chapter." In *Title book: Subtitle book*, Edited by first- and last name(s) editor(s), page numbers chapter. Place of publication: Publisher, year of publication.

Eck, C.A. van. "Semper's metaphor of the Living Building: Its origins in 18th-century French theories and its function in architectural theory." In *Metaphors in architecture and urbanism*, edited by A. Gerber, 133-147. Bielefeld: Transcript, 2013.

c. Journal essay/article:

Last name author, first name or initials author. "Title article: Subtitle article." *Title Journal* volume number, issue number (year of publication): page numbers article.

Westgeest, H.F. en Hilde van Gelder. "Photography and painting in multi-mediating pictures." *Visual studies* 24, 2 (2009): 122-131.

4.

Special cases and exceptions:

a. place names

Give place names in English when possible:

Munich instead of München; Milan instead of Mailand or Milano; Geneva instead of Genève etc.

b. series

In case a monograph is part of a series, its name and number should be noted after the title.

Cohen, S. *Transformations of time and temporality in Medieval and Renaissance art*. Brill's studies in intellectual history 228/6. Leiden/Boston: Brill, 2014.

c. multi-volume works

In case of a multi-volume work, the bibliographical entry should mention the number of volumes (in abbreviated form: vol.), following the title.

Eisenstein, E.S. *The printing press as an agent of change*, Vol. I. Cambridge/New York: Cambridge University Press, 1980.

As an entry for the entire work (all the volumes):

Eisenstein, E.S. *The printing press as an agent of change*, 2 vols. Cambridge/New York: Cambridge University Press, 1980.

In the annotation (footnote), the specific volume should be indicated.

Eisenstein 1980, vol. I, p. 213.

d. books/essays without an author

In case no author name is given, the book/essay will be alphabetically ordered by title, using the letter of its first word - not including articles (a, the)

Twintig jaar buismeubelen in de Bijenkorf. The Hague: De Bijenkorf, 1975
entered under T

f. capitalization

Capitals are *not* used for individual title words, except in languages (such as German) where capitalization is obligatory (for nouns).

5.

Websites are arranged by name. Use as many information about the website as you can find and structure the entry as follows:

Name website. "Title of the consulted page." Title of the subpart of the website (if applicable). Date. Accessed on date. URL or DOI.

Rijksmuseum. "The dying Cleopatra." Early Netherlandish Paintings online collection. 2016. Accessed on 18 August 2018.
<https://www.rijksmuseum.nl/nl/collectie/SK-A-2843/catalogus-entry>

For blogs, comments, social media posts and discussion fora consult the Chicago Manual of Style:

V. ILLUSTRATIONS

Though Chicago offers style guidelines for making bibliographical entries for artworks and objects as a source, Chicago is not sufficient for making captions of illustrations. As art historians we want as many information in a caption as possible. Therefore, for captions and credits of illustrations stick to the following conventions:

1.

Illustrations are not included in the text but in a separate section after the conclusion or in case of appendices after the appendices.

2.

Illustrations should be indicated by a figure number, which can be entered in the body text when referring to the illustration: (Fig. 1.)

3.

Illustrations should be accompanied by a full caption including:
First- and last name artist, *Title of the artwork*, date, materials/technique, dimensions*, (place, institute or collection, inventory number).

*: For two-dimensional artworks mention height x width in cm. For three-dimensional works mention height x width x depth in cm. Dimensions of smaller works such as prints are given in mm.

Paul Delvaux, *La ville rouge*, 1944, oil on canvas, 110 x 195 cm, (Rotterdam, Museum Boijmans van Beuningen, inv. nr. 2782 (MK))

Henry Moore, *King and Queen*, 1952-1953, bronze, 165 x 150 x 95 cm, (Washington D.C., Hirshorn Museum and Sculpture Garden, Smithsonian Institute, inv. nr. 66.3636).

Wenceslaus Hollar, *De lente*, 1643, etching, 265 x 184 mm, (Amsterdam, Rijksmuseum, inv. nr. RP-P-OB-11.247)

Depending on the nature of the object or artwork illustrated (painting, building, photograph, piece of furniture, performance etc.) other requirements may apply.

Decorative arts:

Name designer/ manufacturer, Description object or *Title*, signature, date, material and technique, dimensions, (place, institute or collection, inventory number)

Adam van Vianen, Jug with lid, A.D.Viana.FE., 1614, gilded silver, 25 x 14 x 9 cm, (Amsterdam, Rijksmuseum, BK-1976-75)

Architecture:

Architect(s), *Name of the building*, Place, Address information such as street name and number, Date. Side of the depicted building and direction of view, Date photo.

H.P. Berlage, *Koopmansbeurs*, Amsterdam, Damrak/ Beursplein, 1897-1903. View on facade and left side wall from southwest, photo ca. 1935.

The full overview of how to make captions can be consulted at:

<https://www.acvabakg.com/kopie-van-3-verantwoording>.

Click in the right menu on 3.8 Illustrations

Of course, there are always exceptions or complicated cases such as installation works or performances. In case of doubt about how to make captions for such works consult your supervisor.

4.

On a separate page following the illustrations you make a numbered list, corresponding to the illustration numbers, in which you refer to the image sources. If you found an illustration in a book or journal article you can refer to the source in a form similar to a shortened footnote.

Last name author and year of publication, the number of the illustration in the original source.

Fig. 1. Van Miegroet 1989, afb. 176.

In the list use the abbreviation of the original publication, for instance:

Fig. 2. Marrow 2005, Ill. 31.

Fig. 3. Lane 2009, Colour Plate 10.

If you download an illustration from the internet mention the download date and the full URL:

Fig. 4. Downloaded 18 August 2018.

https://www.tate.org.uk/art/images/work/T/T00/T00228_10.jpg

VI. PLAGIARISM

Any use of someone else's work without full reference is unethical and therefore unacceptable.

“Full reference” means not only including proper footnotes and a bibliography, but also the following:

- If you quote someone you have to put the quote between quotation marks. The quote should be followed immediately by a footnote which refers to the source of the quote.
- Paraphrasing is describing someone else's ideas in your own words. Using your own words does not mean that you just change a couple of words from someone else's text and claim it as your own. Therefore, when you paraphrase you have to incorporate the author in your text (for example: According to Johnson.....; Panofsky argues....). Hereby you show that you have read and understood someone's ideas properly, and that you are able to place the author within the larger framework of an academic debate to which you are able to respond.
- If you paraphrase, you of course also make footnotes with which you refer to the sources that you paraphrase.

Any case in which the sources of your thesis cannot be retrieved exactly, is considered a form of plagiarism.

In case plagiarism is discovered, the thesis will not be accepted.

For more information see:

<http://media.leidenuniv.nl/legacy/plagiarism.pdf>

VII FOR FURTHER REFERENCE

Chicago Manual of Style (make sure you are logged in at the UL catalogue!)

<https://www-chicagomanualofstyle-org.ezproxy.leidenuniv.nl:2443/home.html>

Appendix A of the Rules and Regulations Board of Examiners

<https://www.student.universiteitleiden.nl/binaries/content/assets/geesteswetenschappen/pdfs/regulations-and-procedures-concerning-the-bachelors-thesis.pdf>