

Ellen C. Schwartz
Art Department
Eastern Michigan University

TERM PAPER GUIDELINES

A term paper is a collection of ideas and information brought together to prove a point or elucidate a subject. The paper should cover a limited subject; appropriate subjects should be determined by consultation with the instructor. All information in the body of the paper should lead to the conclusion, to convince your readers of your point of view.

STYLE

Papers should be written in a simple, clear style. Avoid language and errors such as, "omg frank lloyd wrights early stuff is totally awesome!!!" The paper should begin with a short introduction, in which you state the subject, problem or question you will be discussing. This may just be an examination of a building or object. The paragraphs which follow should each be organized around a "topic sentence" which gives the main idea of the paragraph. Each new thought requires a new paragraph. Finally, a conclusion should present a summary of the findings, and state clearly your proposed answer to the questions raised in the introduction.

Quotations from primary sources such as the Bible, an autobiography, an interview, or a document from an archive may be used to help explain an art work, or the context in which the work was produced. Keep long quotations from secondary sources (writings of other authors) to a minimum; put these ideas in your own words and document them properly, rather than filling up your paper with other people's words.

ILLUSTRATIONS

Illustrations, even if they are only Xerox copies taken from books, must be included. You should be certain to include at least the works which are discussed in your paper with relevant details, if needed. Illustrations of comparisons also must be included. Illustrations should be arranged as they are discussed in the text, and numbered sequentially. Reference to the illustrations should be made within the text in the following manner: Wright's early houses often show Japanese influence in their roof lines (fig. 1). The illustrations themselves appear on separate pages at the end of the text, labeled in this way: Figure 1. Willets House, Frank Lloyd Wright, architect. 1901. If you are taking illustrations from a publication, you need to footnote the source (see below).

COMPARISONS

An important part of discussing a piece of art or a structure is a comparison of your work of art to others. For example, it would be useful to compare your work to contemporary works in the same style, or to discuss other buildings by the architect whose structure you are examining. Comparisons can be used to help date a work or structure, suggest the original condition of a piece, or point the way to accurate restoration. Comparisons may point up what is unusual in a work, what is typical of a certain period in an artist's work as opposed to his/her other periods, or what is typical in the works of a certain locale. Choose comparative material carefully to substantiate your points; two or three good comparisons, well chosen and thoroughly discussed, are more useful than many less relevant ones.

RESEARCH

Papers in advanced courses require research. An undergraduate paper of this nature should include the reading of at least six juried sources, a graduate paper should include nine. This includes books as well as articles in journals and compendia. It does not include pieces found on the World Wide Web or the internet; not peer reviewed, run the gamut from excellent to abysmal. You are free to consult these other forms of information after you have satisfied the minimum requirements. Finally, please note that textbooks--those assigned in class or others--are not appropriate sources for upper-level papers. The bibliography at the end of the textbook, however, may be used to point you in other directions.

Since term papers always involve reading the scholarship of others, footnotes/endnotes are always necessary. An idea not your own, even if the author is not cited in the text, must be annotated. This does not apply to dates and facts which are considered common knowledge such as the reigns of kings and queens, but it does apply to attributed dates of buildings and works of art.

NOTE: If you do not properly attribute a quotation or an idea, you are committing plagiarism. To plagiarize is "to steal and pass off as one's own the ideas and words of another."¹ Plagiarism is unethical; it is a form of theft. Anyone found plagiarizing will be given an E for that assignment.

Footnote numbers appear as Arabic numerals above the line of type at the end of the quotation, work of art, or idea being documented. Footnotes must be used in the following cases:

Whenever a work of art is mentioned in the text, reference must be made to a publication in which the reader can find an illustration and general discussion of that work.

Information relating to the topic, but not directly contributing to the advancement of the argument, should be placed in the footnotes. Each thought or fact of this type receives a separate number.

Direct quotations must always be followed by a footnote reference to the source of the quotation. (Place quotations shorter than three lines between quotation marks; the punctuation mark occurs before the quotation mark and the footnote number after, as in this example: "C.G. Heise concluded that it must have been finished later, after the 1905 trip to Paris." Quotations longer than three lines must be indented and single spaced, without quotation marks; the footnote number follows the final punctuation mark. The only quotations not to be footnoted are those from the Bible; they are followed by the title of the book, chapter number, and verse contained within parentheses. For example: "In the beginning Gd created the heavens and the earth. And the earth was without form and void; and the darkness was upon the face of the deep (Genesis 1:1-2)."

If they cannot be put at the bottom of the page, notes should appear at the back of the paper, starting on a separate page entitled Endnotes. They should begin with a superscript Arabic numeral which is indented five spaces. Each note is single spaced, with regular margins for every line after the first. Double space between footnotes. Examples of footnotes are included at the end of this handout.

FORMAT

Thus, the final format of the paper should be as follows:

Title page, including the title, author, number and title of the course, professor's name, and date submitted.

¹This definition is according to *Webster's Seventh New Collegiate Dictionary* (Springfield, MA, 1965), p. 646.

Text, to be computer printed neatly, double spaced, in 12-point on standard 8 1/2" x 11" paper. The margins should be 1 1/4" on all sides, Indent the first line of a new paragraph, but do not leave extra space between paragraphs. Number all pages other than the first.

Illustrations, labeled with figure number, title of the work, artist/architect, and date. Place illustrations in the order in which they are referenced in the text and number sequentially.

Endnotes, if you cannot put the notes as footnotes at the bottom of the relevant pages.

Bibliography, including works consulted which are not cited in the footnotes.

Examples of footnote and bibliography form follow; ordinarily, each would begin on a separate sheet.

Please submit your paper in a binder which can be taken apart, one which is not oversized. Do not encase your pages in plastic; this makes it hard to mark your paper and give comments and suggestions.

FOOTNOTES/ENDNOTES

There are several appropriate forms for footnotes in art history papers. Below I have prepared some examples from Kate Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations* (7th edition). Do not use MLA or social science forms (where the author's name and year of publication are included in parentheses in the text). Do not include annotations.

Footnote Form for a Book:

Carl W. Condit, *The Chicago School of Architecture* (Chicago and London: The University of Chicago Press, 1964), 63-65.

If the following note referred to the same work, it would be written as:

ibid., 34.

A later note referring to the same book would have a shortened form, including a shortened version of the title, if necessary:

Condit, *Chicago School*, 97.

Footnote Form for an Article:

Thomas Dale, "Romanesque Sculpted Portraits: Convention, Vision and Real Presence," *Gesta* 42, no. 2 (2007), 94.

The next note would use the *ibid.* form, if citing the same work:

ibid., 100.

A later note would have the abbreviated form:

Dale, "Romanesque Sculpted Portraits," 110.

Footnote Form for Other Citations:

For a print text with an online equivalent, give the print citation first, followed by the publisher of the online version, the date accessed, and the web address. Use periods to separate the citation, the access date and the web address (the latter should be put between carats, <>).

An article in an online journal: give both the date of publication and the date of access.

"Creating A Byzantine Icon: A Hands-On Approach to Teaching about Byzantine Art and Culture for the Middle- or High School Classroom," *The Once and Future Classroom*, V, 2 Fall 2007, accessed 10 June 2010.
<<http://www.teamsmedieval.org/ofc/F07/icon.htm>>

A professional website:

Frank Lloyd Wright Foundation, <http://www.savewright.org> (accessed 22 October 2013).

A personal website:

Ellen C. Schwartz, home page, <http://people.emich.edu/eschwartz> (accessed May 3, 2014).

Email: Sharon E.J. Gerstel. Email to Ellen C. Schwartz. June 12, 2014.

Correct forms for citing newspaper articles, interviews, etc. can be found in the current edition of the *Chicago Manual of Style*. This is available in Halle Library, or you can check the quick online guide at
<http://www.chicagomanualofstyle.org/tools_citationguide.html>

BIBLIOGRAPHY

The bibliography should begin on a separate page. Bibliographic entries should be alphabetized by author's last name. The information is the same as presented in the footnotes, only the format is different and for articles, pages are given in full. Thus:

Condit, Carl W. *The Chicago School of Architecture*. (Chicago and London, 1964).

Dale, Thomas. "Romanesque Sculpted Portraits: Convention, Vision and Real Presence." *Gesta* 42/2 (2007). 91-119.

Frank Lloyd Wright Building Conservancy. <http://www.savewright.org> (accessed October 27, 2010).

Correct bibliography forms for interviews, newspaper articles, brochures, documents, electronic sources, etc. can be found in the current edition of the *Chicago Manual of Style*.

OTHER QUESTIONS

Examples of past successful papers, both graduate and undergraduate, are posted on my webpage, to be found at: <<http://people.emich.edu/eschwartz/>>. Check under the course number for the correct paper. As always, I am glad to help with questions about the paper. Please come find me in my office (Ford 218) during office hours, phone me at (734) 487-6546, or contact me via e-mail at <eschwartz@emich.edu> (replace the AT with @).