

MA-thesis ARTS & CULTURE STYLE SHEET

I. GENERAL

1.

The MA-thesis should be written in English, with a maximum of 17,000 words - not including references and appendices. This translates to c.30 pages.

2.

The thesis should be handed in both electronically (in .docx format) and as hard (paper) copies, one for each of its readers.

It should be uploaded (in .docx or .pdf format) in the Blackboard Module 5794MATH via Turnitin (see Assignments). Also, students are required to upload the *final* version of their thesis in the Student Repository.

3.

For body text, use a legible font (12 pt) with 1,5 line spacing and 2,54 cm margins. For annotations (footnotes), use similar font (10-11 pt) with 1 line spacing. Do not use macro's or (too many) codes.

4.

Your thesis should include:

- title page with:

title and subtitle

colophon with your name / student number / email address / name of first and second readers / specialization / academic year

- list of contents

- introduction

- argument, divided in chapters, each beginning *on a separate page*

- conclusion

- appendices

- list of illustrations

- bibliography

5.

All pages should be numbered, excluding the title page and list of contents.

6.

Paragraphs should be of roughly equal length.

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.

7.

Do *not* use white space between paragraphs, unless

- there is a clear, distinct break in argumentation

- before and after a longer quotation

8.

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).

9

Personal names should be in full when first mentioned, with years of birth and death between brackets.

Names of artists should be spelled according to the Getty Union List of Artist Names (ULAN) or the Art & Architecture Thesaurus (AAT).

Anthony van Dyck (1599-1641)

10.

Foreign words or terms should be in *italics*, unless it concerns a quotation in a foreign language.

II. QUOTATIONS (in body text)**1.**

Quote (secondary literature) sparingly.

2.

Quotations should be indicated by double quotation marks ("...") and should *not* be in italics.

3.

Quotations within quotations should be indicated by single quotation marks ("'...' ").

4.

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

5.

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.

6.

(Longer) quotations in foreign languages should be supplied in an English translation in the body text, with the original in a footnote. Source of the translation should be provided; also when it was done by the thesis' author.

III. ANNOTATIONS

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* following the period (.³). In case a footnote refers to a specific part (or term) in a sentence, the superscripted number may be placed after a punctuation mark.

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

3.

References to literature should be abbreviated:

Kebusek 2014, p. 97.

Crowne 1637, p. 11.

4.

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

Herzog August Bibliothek, Wolfenbüttel, Cod. Guelf. 96 Novi, ff. 93r-94v (7 August 1636).

5.

For references to the same source as mentioned in the previous footnote, *Ibidem* may be used:

Ibidem, p. 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!

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!

1.

The list of primary sources contains archival material.
It is presented in alphabetical order of names of repository:

Leiden, 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 encyclopedias).

Its entries are presented as follows:

a. Book:

Initial(s) and name(s) of author(s), *Title. Subtitle*. Place of publication: Publisher, year of publication.

for example:

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

b. Journal essay/article:

Initial(s) and name(s) of author(s), 'Title. Subtitle', *Title of Journal* Volume number (year), page references.

H.F. Westgeest, 'Photography and painting in multi-mediating pictures', *Visual studies* 24 (2009), 122-131.

c. Article/essay in collection:

Initial(s) and name(s) of author(s), 'Title. Subtitle', in: Initial(s) and name(s) of editor(s), *Title of book*. Place of Publication: Publisher, year of publication, page references.

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

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 in between brackets, after the year of publication.

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

c. multi-volume works

In case of a multi-volume work, the bibliographical entry should mention the number of volumes, following the title.

E.S. Eisenstein, *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. issue / number of journal

Most academic journals use a consecutive page numbering for each year. In case every issue has its own individual numbering (starting each issue with page 1), the issue number should be given after the volume number.

L. Lansink, 'Het Museumplein in Amsterdam. Een historisch overzicht', *Jong Holland. Tijdschrift voor kunst en vormgeving na 1850* 15-2 (1999), 6-13.

e. 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.

The list of websites is ordered alphabetically, and consists of URL (preferable fixed) or DOI.

Dates of access should be given between brackets.

<http://www.moma.org/learn/resources/archives/index> (20 October 2014).

V. ILLUSTRATIONS

1.

Illustrations may be included in the text, or all together in an appendix.

2.

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

3.

Illustrations should be accompanied by a brief caption. The full reference is given in the list of illustrations, and contain the following elements:

Name of artist, *Title of art work*, date, material/technique, dimensions, location, inventory number.

Fig. 4. Henry Moore, *King and Queen*, 1952-1953 (brief caption)

Henry Moore, *King and Queen*, 1952-1953, bronze, 165 x 150 x 95 cm, Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, D.C., no. 66.3635.

VI. PLAGIARISM

Any use of someone else's work without full reference is unethical and therefore unacceptable. In case plagiarism is discovered, the thesis will not be accepted.

For more information see:

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