

Paper Guidelines and Specifications

Method and Organization Everything you write should have an argument, which is **your** view of how the materials you used to assemble it fit together. That argument should structure the entire paper; it should not be rushed or tacked on in a quick paragraph at the end. Do not organize the paper around your personal reactions to the works at issue, whether texts or art (“I was surprised to notice . . .,” “I found the account of the massacres especially disturbing”); this tends to shut the reader out; why would s/he care? The central argument should be synthetic and analytic; it should reflect close reading of the work or works considered and the reference materials.

Style and Tone Strive for clarity and simplicity rather than elegance, which cannot be forced. Avoid run-on sentences, overly long paragraphs (more than a page), the passive voice, and excess verbiage. Do not say that something is “interesting”; what you say should be interesting without your having to say so. Expressions such as “I think”, “It seems to me,” or “I believe” are the rhetorical equivalent of throat-clearing: presumably what you write reflects what you think or believe, so you don’t need to say so. Given the time constraints, I do not expect highly polished prose, but, at a minimum, complete sentences and coherent paragraphs.

Although you are free to be critical of the authors you are discussing, you should always be civil, never *ad hominem* (calling an author stupid or boring, for example, does not make you look smart or interesting). Keep in mind the limits of your own knowledge, notably the fact that you read only fragments of each work, but do not belabor them. Assume that your reader is intelligent and has some basic historical knowledge.

A few pointers: do not begin sentences with the word “however.” Remember the difference between “which” and “that”: “that” introduces a restrictive clause, as in “the pen that is on the table belongs to me,” whereas “which” introduces a non-restrictive clause and is preceded by a comma: “the hurricane destroyed the house, which had survived for two hundred years.” Do not split infinitives: “to say directly” rather than “to directly say.” Use the verb “to be” sparingly: find active, descriptive verbs.

Citation Style (following the *Chicago Manual of Style*): **N** for notes, **B** for bibliography
DO NOT CONFUSE NOTE AND BIBLIOGRAPHY STYLE!

Books

N Nélia Dias, *Le musée d’ethnographie du Trocadéro (1878-1908): Anthropologie et muséologie en France* (Paris: Éditions du Centre National de la Recherche Scientifique, 1991); subsequent references can be abbreviated as Dias, *Le musée*

B Dias, Nélia. *Le musée d’ethnographie du Trocadéro (1878-1908): Anthropologie et muséologie en France*. Paris: Éditions du Centre National de la Recherche Scientifique, 1991.

N Andrew McClellan, ed., *Art and Its Publics: Museum Studies at the Millennium*, New Interventions in Art History (Malden, Mass. and Oxford, U.K.: Blackwell, 2003)

B McClellan, Andrew, editor. *Art and Its Publics: Museum Studies at the Millennium*. New Interventions in Art History. Malden, Mass. and Oxford, U.K.: Blackwell, 2003.

N Livy, *The Early History of Rome: Books I-V of The History of Rome from Its Foundations*, trans. Aubrey de Sélincourt, intro. by R.M. Ogilvie, preface and additional material by S.P. Oakley, Penguin Classics (London: Penguin, 2002)

B Livy (Titus Livius). *The Early History of Rome: Books I-V of The History of Rome from Its Foundations*. Translated by Aubrey de Sélincourt with an introduction by R.M. Ogilvie and preface and additional material by S.P. Oakley. Penguin Classics. London: Penguin, 2002.

Note that for well-known editions of classic texts, such as the Loeb Classical Library, it is sufficient to cite the edition alone (without the names of translators and editors).

N Richard R. Brettell and Joachim Pissarro, *The Impressionist and the City: Pissarro's Series Paintings* (Dallas: Dallas Museum of Art, 1992); subsequent references can be abbreviated as Brettell and Pissarro, *Impressionist and the City*

B Brettell, Richard R. and Pissarro, Joachim. *The Impressionist and the City: Pissarro's Series Paintings*. Catalogue of an Exhibition at the Dallas Museum of Art, the Philadelphia Museum of Art, and the Royal Academy of Arts, London. Dallas: Dallas Museum of Art, 1992.

Articles

N Alice L. Conklin, "Civil Society, Science, and Empire in Late Republican France: The Foundation of Paris's Museum of Man," *Osiris* 17 (2002): 255-90; subsequent reference: Conklin, "Civil Society"

B Conklin, Alice L. "Civil Society, Science, and Empire in Late Republican France: The Foundation of Paris's Museum of Man." *Osiris* 17 (2002): 255-90.

Book Chapters

N Christopher B. Steiner, "Travel Engravings and the Construction of the Primitive," in *Prehistories of the Future: The Primitivist Project and the Culture of Modernism*, ed. Elazar Barkan and Ronald Bush (Stanford: Stanford University Press, 1995), 202-25; subsequent reference: Steiner, "Travel Engravings"

B Steiner, Christopher B. "Travel Engravings and the Construction of the Primitive." In *Prehistories of the Future: The Primitivist Project and the Culture of Modernism*, edited by Elazar Barkan and Ronald Bush, 202-25. Stanford: Stanford University Press, 1995.

Web Sites

A URL alone is not sufficient; provide some indication of "author," for which the site host is the default, and content:

The British Museum, "On-Line Tour of Living and Dying [Exhibition],"

<http://www.thebritishmuseum.ac.uk/compass/ixbin/goto?id=ENC12178&tour=scl> (accessed 12 November 2005).