

ONTARIO  
COLLEGE  
OF ART &  
DESIGN

# **Style Guide**

**for**

**OCAD Students**

Faculty of Liberal Studies

January 2007

Version 1.2

# Style Guide

Academic writing is based upon a dialogue between the writer's ideas and the ideas of thinkers and writers in a larger field of study. The writer uses a specific set of conventions to distinguish their own ideas from those of their sources. The following set of guidelines is designed to assist faculty and students with the mechanics of formatting essays and documenting sources within the conventions of academic writing.

In the Faculty of Liberal Studies, System A refers to parenthetical (in-text) citations. Parenthetical citations are used in the body of the text to acknowledge the source of information, ideas, or quotations, e.g., (Smith 221). The parenthetical (in-text) citation has a corresponding entry in a list of works cited at the end of the paper. This system is typically used in English and the Humanities, as well as in the Social Sciences. Examples of System A format begin on page 3. You will find a sample list of works cited on page 7.

System B refers to citations contained in footnotes. A number is inserted after the sentence, clause, or phrase to acknowledge information, ideas, or quotations that have been borrowed from another source. Footnotes appear at the bottom of pages. This system is typically used in the fields of art and design history. Examples of System B format begin on page 4.

## Formatting Essays

All papers should

- Be written in 12 point font.
- Be double-spaced.
- Have one-inch margins on the left, right, top and bottom.
- Have numbered pages.

Sample first page:

Dedalus 1

Stephen Dedalus

Professor Kundera

English 1B03

3 January 2006

### An Unbearable Comparison between Munch and Kinkade

The artists Munch and Kinkade couldn't be more different in terms of quality, imagery and style.

In fact, some would argue that to compare the two is an exercise in unbearable futility. Etc. etc. etc...

## Citations

These refer to all materials (books, journal articles, essays, web pages, etc.) used in the preparation of an essay, paper, or other form of academic writing. If a piece of information is not common knowledge, you need to cite the source.

- **Direct Quotations:** If you use an author's specific words, including whole sentences or phrases, you must place those words within quotation marks and cite the source.
- **Paraphrasing an Idea:** Paraphrasing is putting an author's ideas into your own words. An author's ideas may include not only points made and conclusions drawn, but, for instance, a specific method or theory, the arrangement of material, or factual information. If a source provided any of these, you need to acknowledge the source. Although no quotation marks are needed when paraphrasing, the material you have paraphrased must still have a reference.

## List of Works Cited and Bibliography

System A requires a list of works cited. This is a list of books, articles, and any other sources that are directly cited in the body of an essay, paper, or other form of academic writing, arranged alphabetically by the author's last name.

In System B, because all of the bibliographic information is contained within the footnote, a bibliography may or may not be required. (Check your instructor's preference.) A bibliography is a working list of all relevant sources compiled while researching, drafting, and finalizing an essay. Unlike a list of works cited, which contains only sources cited in the essay, a bibliography may also contain sources that you have used in your research but not cited directly in the essay. When in doubt, check your instructor's preference.

### System A: Parenthetical References

Parenthetical references are used in the body of the text to acknowledge the source of information, ideas, or quotations. The in-text citation corresponds to an entry in a list of works cited.

#### Examples of Parenthetical References

##### **Basic form: (author page #).**

The principles of democracy were postponed as Spanish America “groped blindly through authoritarianism and imitation of foreign models of progress” (Fuentes 143).

- The parenthetical reference appears at the end of the sentence followed by a period.

##### **Author's Name in the Text: (page #).**

Lipsitz concludes that by borrowing ideas, actions, and experiences from the past, we have the potential to inform “a radical critique of the present” (68).

- If you have mentioned the author's name in the body of the text, it is not necessary to repeat it in the parenthetical reference.

Lipsitz demonstrates that popular culture as reflected through television does not develop organically, but is instead directed by conscious marketing decisions in both the private and public sectors (39).

- When putting the author's idea into your own words (paraphrasing), the page number appears in brackets at the end of the sentence.

**Two or More Authors with the Same Last Name: (author first and last name page #).**

Canadian films are engineered to reflect “evolving national policies” and thus are “representative of a “desired cultural ideal” (Kass Banning 292).

- When there are 2 articles/books by authors with the last name Banning, provide the full name for each author.

**Two or More Authors: (author 1, author 2 and author three page #).**

The narrator, in “erasing the distance between his enemy and himself,” questions his own identity, thereby supporting an existential critique (Bougon, Smith and Marson 147).

**More Than Three Authors: (author 1 et al. page #).**

(Gilman et al. 14).

**More Than One Book by an Author: (author, title of work page #).**

Latin America faces the breakdown of “formerly homogeneous spheres of political, military, and religious power through the movement of the urban dispossessed” (Fuentes, Buried 346).

- The original title, Buried Mirror: Reflections on Spain in the New World, is abbreviated in the in-text citation but given in full in the list of Works Cited.

**Indirect Quotations from a Secondary Source: (qtd. in author page #).**

As Bakhtin has argued, “both speech and narrative come from a social matrix” (qtd. in Lipsitz 68).

- “qtd.” stands for “quoted.”
- A quotation by one author is taken from a secondary source (written by another author) when the original cannot be located.

**Web Sites**

Each in-text reference to a source must point clearly to a specific entry in the list of works cited. The essential elements of an in-text citation are the author’s name or, if no author is identified, the title of the document. Longer titles should be abbreviated.

E.g., in response to Victor Brombert's 1990 MLA presidential address on the "politics of critical language," one correspondent suggests that "some literary scholars envy the scientists their wonderful jargon with its certainty and precision and thus wish to emulate it by creating formidably technical-sounding words of their own" (Mitchell).

Here is the works cited entry for this source (see p.7 for further information):

Mitchell, Jason P. "PMLA Letter." Home page. 1 Nov. 1999. 31 March 2005.  
<<http://sunset.backbone.olemiss.edu/~jmitchel/pmla.htm>>.

**Other Non-Print Sources (e.g. films, paintings, sculptures, graphics, design objects, performances, sound recordings, photographs)**

When you cite non-print sources with no pagination like films or music you cite the entire work. In these cases, it is better to refer to the non-print source in the text rather than in a parenthetical reference.

- Kurosawa’s Rashomon was one of the first Japanese films to attract a Western audience.

The reference in the text should, where possible, include the title of the non-print work and the name of the creator. For most non-print sources the identity of the creator is obvious. There are less obvious cases. For example, the creator in a film is the director. The creator for a sound recording is the composer.

**Class Lectures**

Bishop refers to the work of the Guerilla Girls as “subversive social play that resists normative conceptions of the feminine” (“Activist Art in the US: 1980s”)

- The name of the lecturer (Bishop) and the title of the lecture (“Activist Art...”) are the two pieces of information the reader needs to find the full citation in the works cited list.

**System B: Documentation Notes (Footnotes)**

Use your computer’s ‘Insert Footnote’ function to number notes consecutively, starting from 1, throughout your paper. Place a note number at the end of the sentence, clause, or phrase containing the material quoted or referred to. E.g., Frye defines the ‘alazon’ as a “self-deceiving or self-deceived character in fiction.”<sup>1</sup>

Footnotes appear at the bottom of pages (see bottom of this page for Frye citation). Single space footnotes, but leave two spaces between each note. Do not use endnotes.

**Examples of Note Form**

**Book: Single Author**

<sup>2</sup>Francis Fukuyama, Our Posthuman Future: Consequences of the Biotechnology Revolution (New York: Farrar, 2002) 98-99.

**Book: Two or More Authors**

<sup>3</sup>James W. Marquart, Sheldon Ekland Olson, and Jonathan R. Sorenson, The Rope, The Chair and the Needle: Capital Punishment in Texas, 1923-1990 (Austin: U of Texas P, 1994) 52-57.

**An Anthology or Compilation**

<sup>4</sup> Susan Ostrov Weisser, ed., Women and Romance: A Reader (New York: New York UP, 2001).

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<sup>1</sup> Northrop Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1957) 365.

### **A Chapter in an Anthology or Compilation**

<sup>5</sup> Isabel Allende, "Toad's Mouth," trans. Margaret Sayers Peden, *A Hammock Beneath the Mangoes: Stories from Latin America*, ed. Thomas Colchie (New York: Plume, 1992) 83-90.

### **An Article in a Scholarly (Academic) Journal**

<sup>6</sup> Frederick Barthelme, "Architecture," *Kansas Quarterly* 13.3-4 (1981): 77-78.

### **Subsequent References**

After fully documenting a work, use a shortened form in subsequent notes including the author's last name, a shortened title of the work, and relevant page numbers.

<sup>7</sup> Francis Fukuyama, *Our Posthuman Future: Consequences of the Biotechnology Revolution* (New York: Farrar, 2002) 25.

<sup>8</sup> Fukuyama, *Our Posthuman Future* 35-36.

### **Web Site**

<sup>9</sup> Semir Zeki, "Artistic Creativity and the Brain," *Science* 6 July 2001: 51-52, *Science Magazine*, 2002, American Association for the Advancement of Science, 24 Sept. 2003  
<http://www.sciencemag.org/cgi/content/full/293/5527/51>.

- The author's name is listed, followed by the title of the work, the name and date of the print publication including page numbers (if applicable), the name and date of the Internet site, the sponsoring organization, the date the site was accessed and the URL.

### **Web Site: No Author Listed**

<sup>10</sup> "Fresco Painting," *Encyclopedia Britannica Online*, 2002, Encyclopedia Britannica. 8 May 2003  
<http://search.eb.com/>.

- When no author's name is available, the title of the document is placed in quotations, followed by the name of the Web site (underlined), the date of publication, the name of the institution or organization that sponsors the Web site, date accessed and URL.

### **Web Site: No Title Given**

<sup>11</sup> Ian Lancashire, *Home page*, 1 May 1997, 15 Feb. 2005  
<http://www.chass.utoronto.ca:8080/~ian/index.html>.

### **Other Non-Print Sources: Paintings, Photographs, Sculptures, Design Objects**

<sup>12</sup> Rebrandt van Rijn, *Aristotle Contemplating the Bust of Homer*, Metropolitan Museum of Art, New York.

If you use a photograph of the non-print source, give information about the owner of the work as well as the complete publication information for the source of the photograph.

<sup>13</sup> Mary Cassatt, Mother and Child, Wichita Art Museum, American Painting: 1560-1913, by John Pearce (New York: McGraw, 1964) slide 22.

<sup>14</sup> Walker Evans, Penny Picture Display, 1936, Museum of Modern Art, New York, 30 May 2002 <<http://www.moma.org/collection/photography/pages/evans.penny.html>>.

#### **Other Non-Print Sources: Films**

<sup>15</sup> Frida, dir. Julie Taymor, Miramax, 2002.

#### **Other Non-Print Sources: Performances**

<sup>16</sup> Raquel de Loyala, perf., Subsisting Sustenance (Mebuyan Series), Xpace, Toronto, 27 Oct. 2006.

#### **Other Non-Print Sources: Sound Recordings**

<sup>17</sup> Billie Holiday, “God Bless the Child,” rec. 9 May 1941, The Essence of Billie Holiday, Columbia, 1991.

#### **Other Non-Print Sources: Graphics and Advertisements**

<sup>18</sup> Benjamin Franklin, “Join or Die,” Illustration, The Pennsylvania Gazette 9 May 1754, Prints and Photographs Online Catalog, 02 Dec. 2005, American Memory, Lib. of Congress, 31 Jan 2006 <<http://memory.loc.gov/pp/pphome.html>>.

<sup>19</sup> Air Canada, Advertisement, CNN. 15 May 1998.

#### **Class Lectures**

<sup>20</sup> Josie Bishop, “Feminism and Art in the US: 1980s.” LBST 4B16 Art and Activism. Ontario College of Art & Design. Toronto, 16 October 2006.

## **Using Quotations Over 4 Lines Long: System A and System B**

When you are using a quotation that is longer than four lines of text, you need to set off the quotation from the body of your essay, as follows. The format applies whether you are following System A or System B.

E.g., Benjamin, in What is Abstraction?, interprets non-figurative painting:

Abstraction is the negation of representation. It is the form taken by painting once the concern of painting is self-definition. The force of this description of modernist painting as in ‘its latest phase’ only reinforces this point. Abstraction arises only once the field of representation no longer pertains.

- All quoted material is indented by 5 spaces on the left margin.
- Do not use quotation marks.
- The quotation is single spaced.
- Use a sentence with a colon to set up the quotation.
- System A: place parenthetical citation after the final period:  
... no longer pertains. (168)

- System B: place footnote after final period:  
... no longer pertains.<sup>2</sup>

## **Examples of Formats for a List of Works Cited or Bibliography**

The list of works cited and the bibliography follow the same format and appear at the end of your paper. If you are working in System A, you need a list of the works you have cited in the body of your paper. If you are working in System B, you will likely need a bibliography, which references both the sources you have used in your paper and any additional sources that you used to conduct your research. Check with your instructor to see whether or not a bibliography is required.

### **Books: One Author**

Du Vernet, Christopher. Photography and the Law: Copyright, Obscenity, Liability, Invasion of Privacy. Vancouver: International Self-Counsel Press, 1991.

### **Books: Author with Editor**

Leacock, Stephen Butler. The Bodley Head Leacock. Ed. John Boynton Priestly. London: Bodley Head, 1957.

### **An Anthology or Compilation**

Colchie, Thomas ed. A Hammock Beneath the Mangoes: Stories from Latin America. Trans. Margaret Sayers Peden. New York: Plume 1992.

### **A Chapter in an Anthology or Compilation**

Allende, Isabele. "Toad's Mouth." Trans. Margaret Sayers Peden. A Hammock Beneath the Mangoes: Stories from Latin America. Ed. Thomas Colchie. New York: Plume 1992. 83-88.

### **Journal Articles**

Morgan, Robert C. "The 'Globalized' Artist in the New Millennium." Sculpture 19.8 (2000): 32-7.

- The title of the article is placed in quotes, followed by the name of the journal (underlined), the Volume (19) and number of the journal (8), the publication date, and the page numbers of the article.

### **Electronic and Internet Sources**

Internet sites, such as information databases, scholarly projects, professional Web sites, and online periodicals, vary significantly in the publication information they provide. Electronic publication information typically includes the title of the site (underlined), the date of the electronic publication or the latest update, and the name of any institution or organization that sponsors the site. If an editor's name or a version number is stated, that information directly follows the title of the site. The date of the electronic publication is required in addition to a date of print publication because the Internet version of the document may well differ from the print version. The name of the sponsoring institution or organization normally appears at the bottom of the site's home page. Always include the date you accessed the site and the complete URL.

#### **Web Site: Author Listed**

Soriano, Sally. People for Fair Trade. 12 August 2003 <http://www.peopleforfairtrade.org/>.

- The author's name is listed, followed by the title of the site (underlined), followed by the date when the site was accessed and the URL (no period between access date and URL).

#### **Web Site: No Author Listed**

Portuguese Language Page. U of Chicago May 1997. 18 March 2005  
<http://humanities.uchicago.edu/romance/port/>.

- The title of the site is underlined, followed by the publisher, the date the site was created (if available), the date when site was accessed and URL.

#### **Web Site: No Title Given**

Lancashire, Ian. Home page. 18 March 2005 <http://www.chass.utoronto.ca:8080/~ian/index.html>.

- Use a generic name for the site.

#### **Article in an Electronic Journal**

Joyce, Michael. "On the Birthday of the Stranger (in Memory of John Hawkes)." Evergreen Review 5 Mar. 1999. 15 October 2004 <<http://www.evergreenreview.com/102/evexcite/joyce/nojoyce.html>>.

#### **Other Non-Print Sources: Paintings, Photographs, Sculptures, Design Objects**

Rebrandt van Rijn. Aristotle Contemplating the Bust of Homer. Metropolitan Museum of Art, New York.

Cassatt, Mary. Mother and Child. Wichita Art Museum. American Painting: 1560-1913. By John Pearce. New York: McGraw, 1964. Slide 22.

Evans, Walker. Penny Picture Display. 1936. Museum of Modern Art, New York.

#### **Other Non-Print Sources: Films**

Frida. Dir. Julie Taymor. Miramax, 2002.

#### **Other Non-Print Sources: Performances**

de Loyala, Raquel, perf., Subsisting Sustenance (Mebuyan Series). Xpace, Toronto. 27 Oct. 2006.

#### **Other Non-Print Sources: Sound Recordings**

Holiday, Billie. The Essence of Billie Holiday. Columbia, 1991.

#### **Other Non-Print Sources: Graphics and Advertisements**

Franklin, Benjamin. "Join or Die." Illustration. The Pennsylvania Gazette 9 May 1754. Prints and Photographs Online Catalog. 02 Dec. 2005. American Memory. Lib. of Congress. 31 Jan 2006 <<http://memory.loc.gov/pp/pphome.html>>.

Air Canada. Advertisement. CNN. 15 May 1998.

### **Class Lectures**

Josie Bishop, "Feminism and Art in the US: 1980s." LBST 4B16 Art and Activism. Ontario College of Art & Design. Toronto, 16 October 2006.

### **Sample List of Works Cited**

(Format of Bibliography is identical.)

#### Works Cited

Allende, Isabele. "Toad's Mouth." Trans. Margaret Sayers Peden. *A Hammock Beneath the Mangoes: Stories from Latin America*. Ed. Thomas Colchie. New York: Plume 1992. 83-88.

Colchie, Thomas ed. *A Hammock Beneath the Mangoes: Stories from Latin America*. Trans. Margaret Sayers Peden. New York: Plume 1992.

Du Vernet, Christopher. *Photography and the Law: Copyright, Obscenity, Liability, Invasion of Privacy*. Vancouver: International Self-Counsel Press, 1991.

Joyce, Michael. "On the Birthday of the Stranger (in Memory of John Hawkes)." *Evergreen Review* 5 March 1999. 15 October 2004 <<http://www.evergreenreview.com/102/evexcite/joyce/nojoyce.html>>.

Leacock, Stephen Butler. *The Bodley Head Leacock*. Ed. John Boynton Priestly. London: Bodley Head, 1957.

Morgan, Robert C. "The 'Globalized' Artist in the New Millennium." *Sculpture* 19.8 (2000): 32-7.

### **Guidelines for Students on How to Use Sources in Order to Avoid Plagiarism**

Plagiarism is using another person's words, ideas or images without giving proper credit. This includes taking ideas that you have translated into English from a source in another language.

If you use someone else's words, put quotation marks around them. The general rule is that quotation marks are placed around any quotation of three or more words. If you summarize or paraphrase someone else's ideas, you still have to give credit.

To mark the beginning of the author's ideas, begin with a phrase such as, "According to Marya Mannes...". Then give the page reference in parentheses or by using a footnote number at the end of the sentence. If the paraphrase contains words taken directly from the source, put those words inside quotation marks, e.g., Marya Mannes asks whether it is possible, when evaluating art, to have a "standard of craftsmanship" that applies to all times (340).

When in doubt, cite your sources. Using sources appropriately also involves learning practices of critical reading, research and interpretation. Help is available from the Writing & Learning Centre, Room 1501, Level 5, 113 McCaul St. On the main OCAD Web site, click on "Current Students" and then on "Writing and Learning." The Web site contains useful handouts on critical reading, effective note-taking, paraphrasing, and framing quotations.

For more information and detailed examples of documentation formats (including documentation of films, DVDs, art works, exhibits, and catalogues) please see the MLA Handbook for Writers of Research Papers (Sixth Edition) or <http://www.snow.ocad.on.ca/library/examples.html>.

Adapted by Karyn Sandlos (WLC) from *The MLA Handbook for Writers of Research Papers* (6<sup>th</sup> edition), for use in the Faculty of Liberal Studies, OCAD, September 2005.

With additions by: Christina Halliday (WLC) from *The MLA Handbook for Writers of Research Papers* (6<sup>th</sup> edition) and the website of the Library of Congress (<http://memory.loc.gov/ammem/ndlpedu/start/cite/index.html>) and John Goodmundson (Liberal Studies), January 2007.