

LAYOUT FOR DISSERTATIONS

- 1. Title Page:** give title, your examination number, word count and year of graduation as shown in the sample below.
- 2. Table of contents:** dissertations should include a formal contents list as in a book (see example below). It's up to you whether or not you subdivide your chapters into sub-sections (the example given does).
- 3. List of abbreviations (if relevant):** if you use any abbreviations in the text and/or in the footnotes, list them here (see example below). Put abbreviations in alphabetical order and, opposite, the full version which you are abbreviating. Keep the abbreviations sensible, and where there seems to be a generally accepted form, use it.
- 4. List of Illustrations:** see the example list given below, which compiles a range of different kinds of objects. For artwork captions, aim to include (where known/relevant) maker, title, date; materials, dimensions; current location; and finally the source of the image, whether taken from the internet, scanned from a book, downloaded from a database, or taken by yourself. If the photo is your own, include in your caption 'Photo: author'. Different kinds of objects/illustrations often demand different kinds of information, so there may be cases where you should look for examples in publications within your field and use your judgment. Consistency and attention to detail is the most important factor.
- 6. Text of the Essay/Dissertation:** 12-point font, double-spaced; format and footnote references according to the Chicago Manual of Style, 16th edition. See the online guide at <http://www.chicagomanualofstyle.org/16/contents.html>, which you should access via the York library catalogue to see the full contents.
- 7. Appendices (if relevant):** use these to give additional information or evidence (such as a catalogue or an extended transcription from a primary source) which is too bulky for footnotes and inappropriate in the text. Most undergraduate dissertations do not include appendices, but if you feel one is relevant to your topic, talk to your supervisor to obtain permission. Appendices should only be used for factual information that is absolutely necessary to the text of your essay/dissertation.

8. **Bibliography:** formatted according to Chicago Manual of Style, 16th edition. As far as possible, you should cite each of the items listed in your bibliography somewhere in your footnotes: if it's important enough to appear in your bibliography, it should be important enough to be cited somewhere in your text. Make sure that all works cited in the footnotes appear in the bibliography.

9. **Illustrations:** these should be numbered (Figure 1, Figure 2, etc.), captioned and clearly reproduced (sharp quality, not too small). Colour is not absolutely essential, unless it is essential to your argument. The illustrations should be placed in a group at the end of the dissertation rather than interspersed throughout. See the 'List of Illustrations' for caption format, although in the image captions you do not need to include the source of the photo.

Example Title Page: BA Dissertation

BA DISSERTATION

TITLE

examination number

Department of History of Art
University of York

wordcount
year of graduation

Example Contents Page

TABLE OF CONTENTS

List of Illustrations.....	2
List of abbreviations.....	5
Introduction.....	6
Chapter 1. The Storm in the Night: 'Aggressive times give way to aggressive Arts'	9
I. No Smoke Without Fire: Agitated porcelain for propaganda.....	13
II. Things in our Hands: Constructivism and the New Social Object	19
Chapter 2. 660: Art and Exchange at the State Porcelain Factory.....	25
I. NEP: A Brief Encounter with the Commodity	26
II. Red Shift and White Giants: The Suprematist Frontier.....	30
Chapter 3. Smashing plates: Reconstructions of an idea.....	36
I. Necker Cubes revisited.....	36
Conclusion.....	40
Bibliography.....	42
Illustrations.....	45

Example Abbreviations List

LIST OF ABBREVIATIONS

<i>Corpus</i>	Rembrandt Research Project. <i>A Corpus of Rembrandt Paintings</i> . 6 vols. Boston: M. Nijhoff Publishers, 1982-2015.
GAA	Gemeentearchief, Amsterdam (Municipal Archives, Amsterdam).
JJC	John Johnson Collection, Oxford.
<i>Sotheby's</i>	Sotheby's. <i>Old Master Paintings. Part One. 2002 July 10</i> . London: Sotheby's, 2002.
V&A	Victoria & Albert Museum, London.

Example Illustrations List

LIST OF ILLUSTRATIONS

1. Johann Rudolf Feyerabend, detail from *Basel Dance of Death*, 1806. Watercolour, dimensions unknown. Basel, Historisches Museum. Photo:
<http://commons.wikimedia.org/wiki/File:Historisches.Museum.Basel.Totentanz25102013D.jpg>.
2. Hans Holbein the Younger, *The Knight* from *Pictures of Death*, 1538. Woodcut, 64mm x 49mm. London, British Museum. Photo: British Museum online collection, 1895,0122.814.
3. Johann Weichard Valvasor after Hans Holbein the Younger, *The Beggar*, published in *Theatrum Mortis Humanae Tripartitum* (Salzburg, 1682), woodcut, dimensions unknown. Photo: <https://archive.org/details/theatrummortishuOOvalv>.
4. Andy Warhol, *Time Capsule 10*, 1967-69. Cardboard box, various contents. Pittsburgh, Andy Warhol Museum Archives. Photo: <http://www.npr.org/2013/11/02/242174661/dead-bees-nail-clippings-and-priceless-art-in-warhols-time-capsules>.
5. *Ticket of Anthony and Mary Warde*, 1684. Letterpress, 15.8cm x 10.1cm (whole sheet), 9.6cm x 5.1cm (printed area). Oxford, JJC. Photo: courtesy of JJC.
6. *Engraved Souvenir Tankard*, 1684. Glass with silver mount. London, V&A. Photo: V&A online collection, C.156-1997.
7. Map of Gandhara in Asia, Gandhara from the mid-1st century CE to mid-5th century CE. Image: <http://sites.asiasociety.org/gandharalwp-content/uploads/2011103/Map-2.jpg>.
8. Coin of the Indo-Greek king Menander: bilingual with Greek (left) and local Kharoshthi script (right), Bactria, 160-130 BCE. Current location and dimensions

- unknown. Photo:
http://www.columbia.edulitc/mealac/pritchett/OOroutesdatalbce_199_100/menandercoins/menandercoins.html.
9. Bracket in the form of a winged devi, Dharmarajika, early first century AD. Quartz schist, length 13.5 in. Taxila Museum. Photo: Marshall, 2008: plate 21.
 10. Sainte-Chapelle, Paris, exterior view of the facade and right flank, c. 1239-1238. Photo: <http://library.artstor.org/library/secure/ViewImages?id=XggdVJ5eiM%3D&userId=gjdEfDkj&zoomparams>.
 11. Sainte-Chapelle, Paris, Upper Chapel interior, c. 1239-1248. Photo: <http://library.artstor.org/library/secure/ViewImages?id=8DIKaFsnKTczLS.D&userId=gjdEfDkj&zoomparams>.
 12. Diagram including *Vision of Benedict and Paul*, in *Omne Bonum*, 1360-1375, South-East England. Illumination on parchment, 335mm x 193mm. London, British Library, Royal 6 E VI, fol. 16r. Photo: <http://catl.bl.uk/IIIImages/NOF/big/OliROY000006E06UOOO16000.jpg>.
 13. *Corporeal versus Spiritual vision*, in *Saint Louis Psalter*, c. 1270-74, France (probably Paris). Illumination on parchment, 210mm x 145mm. Paris, Bibliotheque nationale de France, MSS Latin 10525, f. 184. Photo: <http://gallica.bnf.fr/ark:/12148/btv1b8447877n/f184.image>.
 14. *St Louis and Robert d'Artois carry the relics to Sens*, Panel A-98, Window A, c. 1239-1248. Stained glass, 65cm x 50cm. Paris, Sainte-Chapelle. Photo: <http://www.therosewindow.com/pilot/StChapelleimages/A-98-IMG9186.JPG>.
 15. Font, c. 440CE, stone. Rome, Lateran Baptistery. Photo: author.
 16. Ground plan and section of Basilica SS. Pietro and Marcellino, Rome. Image: <http://library.artstor.org/library/welcome.html/searchIII/mausoleum/helenaIMultiple.C>

ollection.Searchtype3D3126kw3Dmausoleum.ot.helena26id3Dall26name3DA11.Coll
ections.

17. San Giovanni in Fonte Baptistery, Naples, c. 315CE. Photo: courtesy of Dr Jane Hawkes.
18. Claude Cahun, *Self Portrait*, 1928. Gelatin silver print, 13.9cm x 9cm. Nantes, Musée des Beaux-Arts. Photo: Musée des Beaux-Arts online collection, Inv.: 993.1.1.Ph.
19. William Torel, *Effigy of Eleanor of Castile* (detail), 1291-93. Gilt bronze. London, Westminster Abbey. Photo: Binski, 1995, fig. 148.