

History Essay Guide

<http://history.lakeheadu.ca>

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Introduction

The purpose of this guide is to provide you with general information about the Department of History's guidelines for undergraduate history essays.

On the left side of this page, you will find a "Table of Contents" indicating where information can be found throughout this guide.

Please note that some instructors may require variations to the information provided in this guide. When in doubt about how your essays should be formatted in a particular course, consult your syllabus first and, if you are still unsure, contact the instructor.

As is mentioned a number of times in this guide, all students enrolled in history courses are **strongly** encouraged to purchase a copy of the latest edition of Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (available in the University Bookstore). The reason for this is simple: while most basic formatting issues are dealt with in this guide, not all have been. As you proceed into the 3rd and 4th Years of your program, the Turabian book will be invaluable.

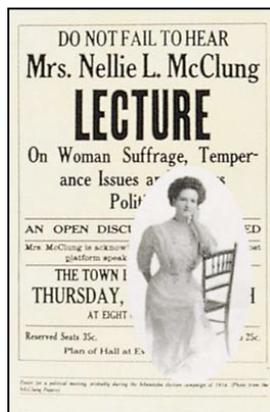
General Formatting Information

Unless otherwise indicated by your course instructor, all essays written for history courses at Lakehead University must be:

- Typewritten in 12pt Times-New Roman font;
- Double-spaced;
- Paginated;
- Use 1" margins on all sides;
- Be provided with footnotes (or endnotes) and bibliography composed in accordance with Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Note: The examples provided in this guide are based on the 7th edition.

Please note that APA and MLA methods are not used by historians and are not acceptable in papers submitted to members of the History Department.

Serious students of History should also become acquainted with Jacques Barzun and Henry F. Graff, *The Modern Researcher* (the latest edition of which is also available in the Lakehead University Alumni Bookstore).



Suffrage Poster
circa 1916

"In written work, sloppy English indicates sloppy thinking."



Lake Tambyln Bridge

Originality in Undergraduate Essays

Most undergraduate students, lacking access to large collections of unexploited manuscripts and documents, will not produce original pieces of historical writing in the sense that they will unearth new evidence or create completely new solutions for long-standing historical problems.

Each piece of writing is original, however, if it clearly bears the impress of the writer's own thinking (even though it contains evidence, ideas, and arguments drawn from the work of others, with appropriate acknowledgement in footnotes).

It is perfectly possible, and highly commendable, to use the insights of others in such a way as to arrive at new insights of your own. The scope for originality lies in the way in which the question is tackled -- in the effort and ingenuity used in tracking down available sources of information, and in the organisation, convincingness, and intelligibility of the resulting piece of writing. It is by these criteria that essays will be judged:

Sources of Information

Do not depend upon general history surveys, encyclopædias and textbooks; seek more specialised books, articles, and documents whenever possible.

Organisation

An essay should have three parts:

i) An introductory section, of not more than one or two paragraphs, indicating how you intend to approach the question and what you do and do not intend to deal with;

ii) A body, comprising most of the paper, where you present your arguments and evidence in a logical manner, taking each aspect of the subject in turn and dealing with it fully before moving to the next; and

iii) A conclusion, of not more than one or two paragraphs, summing up your answer. Be sure to provide a clearly-stated conclusion.

Your thoughts (and hence your essay) should be organised in such a way that both of you and the reader know exactly what each sentence and paragraph contributes to the paper, and how each part relates to the whole. With organisation, your thoughts will flow logically from one aspect of the subject to the next, and the reader will follow your lead. Experimenting with various alternative outlines before you start writing is one of the best means of achieving a well-organised essay.

Focus and Analysis

The most common fault in undergraduate essays (and, indeed, in examinations) is that of failing to answer the question which was asked and instead answering some related, but different, question. The solution is to read the question very carefully and be sure that you understand precisely what is required.

This seems self-evident, but in fact requires practice. Learn to recognise and concentrate on the key words and phrases in any question. Ten minutes of concentrated thought before you open a book can save you ten hours of fruitless, because irrelevant, reading in the library. A simple recital of facts will earn, at best, a grade of "C" or "D". A good piece of writing requires that the author **apply** the facts (the evidence) in such a way as to produce a reasoned argument.

As in any argument, you will probably favour and stress one position more than another, but in doing so you should at least indicate your awareness of, and reasons for rejecting or de-emphasising, the other points of view.

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Intelligibility

The language that you should use should be easily understandable and should communicate precisely what you want to say. It is for this reason, and not because they are vitally important in themselves, that grammar, spelling, and punctuation require close attention. Choose your words carefully and be sure you know what they mean before using them. A good dictionary is an indispensable tool for any writer, whether novice or a Nobel laureate. Other invaluable aids to the achievement of intelligibility are Roget's Thesaurus of English Words and Phrases and H.W. Fowler's Modern English

Usage. If the question you are trying to answer contains terms that may be interpreted in various ways (e.g. "a revolutionary development"), explain in your introduction the range of meaning you intend to apply to them in the course of your paper.

In written work, sloppy English indicates sloppy thinking.



Chancellor Paterson Library

How to use footnotes/endnotes

1. Where do I place them?

They may be placed EITHER at the bottom of the page (when they are known as footnotes) OR at the end of the paper before the bibliography (when they are known as endnotes).

2. When do I provide a footnote or endnote?

a) When you copy more than two or three consecutive words from a book, article, or any other source, **YOU MUST PLACE** these words in quotation marks and provide a footnote/endnote. Such direct quotations should:

- i) consist of the exact words of the source;
- ii) fit grammatically;
- iii) be used sparingly. If more than one-fifth of your paper consists of direct quotations, concentrate more on using your own words.

b) When you are borrowing an idea or information from a book, etc. but

expressing it in your own words (which you should try to do as much as possible) no quotation marks are necessary, but a footnote/endnote should be provided.

Footnotes/endnotes are simply form of intellectual honesty and should be regarded as such. It is better to err in the side of too many, rather than too few footnotes/endnotes per page, though this will vary considerably with the nature of the topic, the sources being used, and your particular approach to the topic of question.

PLAGIARISM IS TO BE AVOIDED AT ALL COSTS, AND WILL BE VERY SEVERELY DEALT WITH SHOULD IT OCCUR.

See page 8 for more information on Plagiarism.

See the next page for Footnote/Endnote Formatting.

Remember: It is better to over-footnote than under-footnote. Err on the side of caution.

Footnotes are useful for the following purposes:

To identify quotations;

To acknowledge indebtedness for words or ideas borrowed;

To indicate where additional evidence or comment may be found in printed books and other authoritative sources;

To furnish additional material or discussion which is pertinent (otherwise it should not be mentioned at all) but which would disturb the proportions of the text if included there;

To refer to other parts of the treatise itself;

Footnote/Endnote Formatting

1. These may be placed at the bottom of the page or at the end of the paper before the bibliography as endnotes.

2. In terms of number, err on the side of caution, that is, over-footnote rather than under-footnote.

3. Number footnotes consecutively, i.e. 1, 2, 3, 4, 5, 6 . . .

4. Do not collapse footnotes -- e.g. Smith, . . . 50-60 -- instead write out a new footnote every time you change pages. You can save time and space when you cite different pages from the same source consecutively by using *Ibid.* For example,

Smith, . . ., 50.
Ibid., 52.
Ibid., 56.
Ibid., 60.

Each book must be footnoted in its full citation only once. Thereafter, you can use the author's name, comma, page number. e.g. Smith, 50.

If one author has written more than one book, you must also include the name of the book.

Place the footnote reference whenever you refer to or use material from a source. The reader will assume that all the information in the sentence up to the sentence ending in the next footnote is either from the same page of the same source or your own original work.

Footnote/Endnote Examples

References to Books and Pamphlets

The complete form of a footnote reference to a printed book includes the following details in this order and with the punctuation indicated:

- a. the author's name (given name or initials first), followed by a comma;
- b. the title of the book, underlined, followed by a comma;
- c. the name of the editor or translator (if any), preceded by the abbreviation "ed." or "trans.", and followed by a comma;
- d. the number of the edition used (if not the first), followed by a semicolon;
- e. the name of the place of publication, followed by a colon;
- f. the name of the publisher, followed by a comma;
- g. the year of publication, followed by a comma;
- h. the volume number in capital Roman numerals (if the edition used consists of more than one volume), followed by a comma;
- i. the number(s) of the page(s) to which particular reference is made -- unless the work has more than one volume -- and followed by a period.

The abbreviation "Vol." is not normally used in a footnote reference, and it is standard practice to omit "p." and "pp." in reference to works of more than one volume. Thus "II, 171-182" means "Volume II, pages 171 to 182". Many scholars prefer to enclose items (d), (e), (f), and (g) within parentheses, omitting the comma after (c).

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A footnote containing most of these items looks like this:

2. G.E. Lessing, *The Education of the Human Race*, trans. F.W. Robertson (4th ed.; London: Kegan Paul, Trench, 1883), 47.

Reference to Periodicals and Newspapers

The complete form of a footnote reference to an article in a periodical includes the following details in this order and with the punctuation indicated:

- a. The author's name (given name or initials first) followed by a comma;
- b. The title of the article in double quotation marks, followed by a comma;
- c. The title of the periodical underlined, followed by a comma;
- d. The volume number in capital Roman numerals;
- e. The date of the issue or volume to which reference is made, enclosed in parentheses and followed by a colon;
- f. The number of the page or pages to which particular reference is made, followed by a period.

A footnote containing all these items should appear in this form:

7. W.C.D Pacey, "Balzac and Thackeray," *Modern Language Review*, XXXVI (1941): 213-224.

Reference to Journal Articles Online or in Electronic Databases such as JSTOR

The complete form of a footnote reference should include:

Note Number. Author's First Name and Last Names, "Title of Article: Subtitle of Article," Title of Journal Volume Number (Date of Publication): Source: URL (accessed date of access).

A footnote containing all these items should appear in this form:

6. Daniel A. McFarland, "Resistance as a Social Drama: A Study of Change Orientated Encounters," *American Journal of Sociology* 109, no. 6 (May 2004): 213.
<http://www.journals.uchicago.edu/AJS/journal/issues/v109n6/050199/050199.html>
 (accessed May 3, 2006).

Common Types of References

NOTE: See pages 160-215 of Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th Ed. (Chicago: University of Chicago Press, 2007) for a comprehensive list of how to cite material.

Book by one author:

1. Gilbert Norwood, *Platus and Terence* (New York: Longmans, Green, 1932), 53.

Book by three authors:

2. H.R. Plomer, G.H. Bushnell, and E.R. McC. Dix. *A Dictionary of the Printers and Booksellers Who Were at Work in England, Scotland and Ireland from 1726 to 1775* (Oxford: Oxford University Press, 1932), 206.



First World War Recruiting Poster

"Clarity. Clarity. Clarity. When you become hopelessly mired in a sentence, it is best to start fresh."

From Strunk and White's *The Elements of Style*

“Writing is long periods of thinking and short periods of writing.”

- Ernest Hemingway



Cover of *Canadian Aviation Magazine*, circa 1941-1945.

Featured is the Fort William produced “Hurricane Bomber”

Book by more than three authors:

3. W.H. Auden et al., *The Internet of the Critic* (Princeton: Princeton University Press, 1941), 27.

Work in several volumes, each with separate subtitle:

4. Reuben Gold Thwaites, ed., *The Jesuit Relations and Allied Documents*, Vol. XLV: Lower Canada, Acadia, Iroquois, Ottawas: 1659-1660 (Cleveland: Burrows, 1899), 20-25.

Journal Article in Print:

5. Pramod K. Nayar, “Marvelous Excesses: English Travel Writing and India, 1680-1727,” *Journal of British Studies* 44, no. 2 (April 2005): 213.

Journal Article Online (Electronic):

6. Daniel A. McFarland, “Resistance as a Social Drama: A Study of Change Orientated Encounters,” *American Journal of Sociology* 109, no. 6 (May 2004): 213.
<http://www.journals.uchicago.edu/AJS/journal/issues/v109n6/050199/050199.html>
 (accessed May 3, 2006).

Pamphlet (one of series not issued at regular intervals):

7. A.E. Stamp, *Methods of Chronology*, Historical Association Leaflet, No. 92 (London: Bell, 1933), 5.

Recent edition of early printed work:

8. Lewes Lavater, *Of Ghosts and Spirites Walking by Nyght* (1572) ed. J. Dover Wilson and May Yardley (Oxford: University Press, for the Shakespeare Association, 1929), 88-97.

Early manuscript document printed in a collection:

9. Cotton, Mather. "A Brand Pluck'd out of the Burning" (1693), in George Lincoln Burr, ed., *Narratives of the Witchcraft Cases 1684-1706* (New York: Charles Scribner's Sons, [1914]), 259-287.

Published diaries and letters:

10. Henry Kelsey, *The Kelsey Papers*, intro. Arthur G. Doughty and Chester Martin (Ottawa: The Public Archives of Canada and The Public Record Office of Northern Ireland, 1929), 19-25.

11. *Diary of the First Earl of Egmont*, Hist. MSS. Comm. (London: H.M. Stationery Office, 1923), II, 161.

Collection of readings:

12. William Smith Clark II, ed., *Chief Patterns of World Drama* (Boston: Houghton Mifflin, [1946]), 406.

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Work in foreign language:

13. Henri Bresson, *La Religion des classiques 1660-1685* (Paris: Presses Universitaires de France, 1948), 47-52.
14. Karl Kerényi, *Romandichtung und Mythologie* (Zurich: Reinverlag, 1945), 19.
15. Benedetto Croce, *Nuovi saggi di estetica* (Bari: Laterza, 1920), 34-41.

Translation:

16. Kuno Fischer, *A Critique of Kant*, trans. W.S. Hough (London: Swan Sonnenschein, Lowery, 1888), 37-40.

Article in periodical or annual volume:

17. "Some Account of the Harleian Collection of Manuscripts," *Annual Register*, VI (1763), 140-155.
18. William M. Clyde, "Parliament and the Press," *Library*, ser. 4, XIII (1933), 395-424.
19. Watson Kirkconnell, "Six Sixteenth-Century Forerunners of Milton's *Samson Agonistes*," *Trans. Roy. Soc. Can.*, ser. 3, XLIII (June 1949), Section II, 73-85.

Unsigned newspaper article:

20. "U.S. Statement and Shipkov Affidavit on Bulgaria," *New York Times*, March 5, 1950, sec. 1, 46-47.

Essay in a collection by one author:

21. Irving Babbitt, "Humanist and Specialist," in *Spanish Character and Other Essays*, ed. Irving Babbitt (Boston: Houghton Mifflin, 1940), 183-197.

Contribution to single-volume miscellany by various authors:

22. Herbert Davis, "The Manuscript of Swift's Sermon on Brotherly Love," in *Pope and His Contemporaries*, eds. James L. Clifford and Louis A. Landa, (Oxford: Clarendon Press, 1949), 147-158.

Article in encyclopaedia or similar compilation:

23. F.E. S[kone] J[ames], "Copyright", *Encyclopaedia Britannica*, 14th ed. (1929), V, 413-418. [Or abbreviate title "Ency. Brit.]

Parliamentary records:

24. *House of Lords Debates*, 5th ser., 138 (1945-46), 692-695.
25. Canada, Parliament, House of Commons, *Official Report of Debates* (June 3, 2000), p. 7904. [Mrs. Lalonde, MP]
26. *Congressional Record*, 79th Cong., 1st sess., 91:5 (June 15, 1945), 6087.
25. Testimony of William Johnson, *Parliamentary History of England* (London, 1803), XVII, cols. 1078-1110.

A Note on Internet Sources

Many instructors do not allow the use of Internet sources. However, if allowed the following information must be provided:

- Author's name;
- Title of document, in quotation marks;
- Title of complete work (if relevant), in italics or underlined;
- Date of publication or last revision;
- URL, in angle brackets;
- Date of access, in parentheses;

Do not use a site that cannot provide all of the above information. Also, you must exercise the same judgment in evaluating an Internet site as you would any other source. The onus is on the researcher to make sure the information, and those providing it, can be trusted.

If in doubt, contact your instructor.

See examples in this document.

“Plagiarism” shall be deemed to include:

“1. Plagiarism of ideas as where an idea of an author or speaker is incorporated into the body of an assignment as though it were the writer’s idea, i.e. no credit is given the person through referencing or footnoting or endnoting.

2. Plagiarism of words occurs when phrases, sentences, tables or illustrations of an author or speaker are incorporated into the body of a writer’s own, i.e. no quotations or indentations (depending on the format followed) are present but referencing or footnoting or endnoting is given.

3. Plagiarism of ideas and words as where words and an idea(s) of an author or speaker are incorporated into the body of a written assignment as though they were the writer’s own words and ideas, i.e. no quotations or indentations (depending on format followed) are present and no referencing or footnoting or endnoting is given.”

Source:

<http://mycoursecalendar.lakeheadu.ca/pg39.html>

Statute:

26. 12 George II, c. 36, s. 4. [Or, 12 George II, c. 36. s. 4.]

Law report:

27. *Gyles v. Wilcox* (1740), 2 Atk. 141, Barn. C. 368.

Unpublished manuscript:

Bibliographies

This should consist of an alphabetical listing, by author's surname, of all sources cited in your footnotes/endnotes, **and only of these sources**. See pages 160-215 of Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th Ed. (Chicago: University of Chicago Press, 2007) for a comprehensive list of how to cite material.

University Regulations on Academic Misconduct*

“The University takes a most serious view of offences against academic honesty such as plagiarism, cheating and impersonation. Penalties for dealing with such offences will be strictly enforced.

A copy of the "Code of Student Behaviour and Disciplinary Procedures" including sections on plagiarism and other forms of misconduct may be obtained from the Office of the Registrar.

The following rules shall govern the treatment of candidates who have been found guilty of attempting to obtain academic credit dishonestly.

(a) The minimum penalty for a candidate found guilty of plagiarism, or of cheating on any part of a course will be a zero for the work concerned.

(b) A candidate found guilty of cheating on a formal examination or a test, or of serious or repeated plagiarism, or of unofficially obtaining a copy of an examination paper before the examination is scheduled to be written, will receive zero for the course and may be expelled from the University.

Students disciplined under the Code of Student Behaviour and Disciplinary Procedures may appeal their case through the Judicial Panel.”

* From the Lakehead University Calendar available online at <http://mycoursecalendar.lakeheadu.ca/pg39.html>

For more information, consult:

Faculty of Social Sciences and Humanities Guidelines on Academic Dishonesty – http://facssh.lakeheadu.ca/uploads/Academic_Dishonesty.doc

Senate Policy Regarding Academic Appeals - <http://mycoursecalendar.lakeheadu.ca/draft/pg36.html>

Useful Internet Links

Lakehead University Writing Centre
<http://writingcentre.lakeheadu.ca/>

Lakehead University Learning Assistance Centre
<http://learningassistance.lakeheadu.ca/>