

Essay Writing and Style Guide

Department of History
Vancouver Island University
2008

The Department of History requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style.

For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. The specific type of Chicago documentation style you are to follow is called the "Documentary-Note" (or "Humanities") Style, not the "Author-Date System."

Links to internet sites that provide guidance about the *Chicago Style* are found at the Department of History Home Page: <http://www.viu.ca/history/resource/GUIDES.asp>

Hard copies of *The Chicago Manual of Style* are available in the VIU Library, Reference Section: Z 253 U69 2003.

The VIU Library provides access to *Refworks*, a tool for generating bibliographies and notes. The *Chicago Style* is an option in *Refworks*. See:
<http://www.viu.ca/library/services/refworks.asp>

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I. STARTING OUT: WHAT IS THE ASSIGNMENT?

History essays are designed to assist students in the **development of specific skills**: critical analysis, weighing of evidence, synthesis, organization, argument, and clear, literate writing. Essays almost invariably **ask why rather than what**; that is, they require you to **analyze rather than describe** or give a simple narration of fact and events. You are expected to have a **major theme or thesis** for your essay, which you introduce in your introduction, provide evidence for in the body of your paper, and summarize in your conclusion.

- read the assignment description carefully.
- follow the assignment's instructions carefully and fully, paying close attention to detail.
- if uncertainty about the nature and limits of the topic persists, **consult your professor**.

It is the policy of VIU's Department of History that no student may submit the same essay for credit in more than one course without the written permission of both course professors.

II. SELECTING A TOPIC

If it is your responsibility to select a topic (whether choosing from a list of given topics or constructing your own), there are a number of factors to consider:

- the **availability** of appropriate material.

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- the **analytical level** expected.
- that very general topics do not lend themselves to creating good essays.
- the need to **consult your professor** when requiring assistance.

III. RESEARCHING YOUR TOPIC

1. Types of Research Material

For research assignments, it is important to accumulate a **variety of source materials**.

- **Primary sources** are those containing raw, undigested materials. Examples are manuscripts, letters, newspapers, and government documents.
- **Secondary sources** are those written by later commentators—historians—usually based on primary sources. Examples are books, journal articles, and conference papers.

Generally, a research essay should be based on the following:

- scholarly books and journal articles **directly on the topic**.
- more **general period studies** to provide context and an overview (see below: "Of Special Note...").

Essays might also use:

- **primary materials** such as letters, diaries, or

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newspapers.

- **visual materials** including films, photographs, cartoons etc.

2. Finding Research Material

There is **no single method** of conducting effective research.

- when using electronic catalogues and periodical indexes, experiment with a **variety of key words** and subject categories.
- once you find a few sources, **consult their bibliographies and notes for further titles.**
- remember that many **periodical indexes** only list titles in recent years. For earlier titles, it is necessary to consult other finding aids.
- **browse the library shelves** in a relevant section to see available monographs and collected editions.
- **indexes to individual periodicals** are found on the shelves with the periodicals.
- **bibliographical guides** to historical sources--such as *Writings in British History*, vols. 1-5--are found in the Library's Reference section.
- **databases** can be accessed through the library on-line catalogue. They provide both references and fulltext articles. There are many good article databases,

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including *JSTOR*, *CBCA Complete*, and *America: History and Life*, among others.

3. Of Special Note: CIHM, General Sources, the Internet, and Interviews

CIHM:

VIU's on-line library catalogue includes the Canadian Institute for Historical Microreproductions' collection. A wide variety of **nineteenth century materials**, including minutes, posters, speeches, books, and journals, are available on microfiche. Some CIHM is also available with a full text search at <<http://www.canadiana.org>>

General Sources:

It may be helpful, especially if the subject is entirely new to you, to read briefly one or two general accounts to receive an **introduction to your topic**. These general sources, whether survey texts, encyclopedias (printed or electronic), or professors' lectures are **not appropriate major sources** for your papers.

Internet Materials:

While there is **much good material** available from on-line sources, there is also **much of no value**. It is the **responsibility of each student** to ascertain the **authenticity and legitimacy** of material before using it. Check the credibility of the source, the **author and the institution or organizations** associated with it, the **point of view or bias**, the **documentation and use of evidence**, the academic or grade level, and the applicability to your project. For documents, the name and the location of the original, primary sources must be cited in the internet material. **Use only**

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substantive sources. They must be equal in quality to the published sources in your bibliography. If the materials you locate do not meet these criteria, **do not use them**.

Interviews or Questionnaires:

Vancouver Island University policy requires that all interviews, surveys, and questionnaires used by researchers be **approved in advance** of the research. Please check with your professor during the planning stage.

4. Reading and Notetaking

- **record all the information about your sources.** You will later require this information for your notes and bibliography.
- your essay must be **analytical**. Pay attention to both facts and interpretations.
- take notes only on **one side** of cards or paper. Longer sheets of paper may later be cut into sections to facilitate organization.
- try to **organize your material** chronologically and/or topically while researching.
- except for direct quotations, **take notes in your own words**. This will avoid letting the author's words creep into your essay (a form of **plagiarism**).

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- on every separate sheet or sub-section, **note the author, title, and page**. Without this, it will be impossible to document your sources.
- work from the **general to the specific**, narrowing the focus of your research as you proceed. This avoids drowning in a sea of information as well as recording irrelevant material.
- **think** about the material. **Ask questions** as you research. In short, read critically and interrelate the various sources.
- be constantly **thinking** about your approach and major theme.
- **begin organizing your essay as you research.**

5. Organizing Your Notes

- **review** your topic and the material collected in order to finalize your approach and **thesis**.
- complete the chronological and thematic organization of your material.
- construct a brief **outline** of the essay, noting thesis, major themes, and conclusion.

IV. THE WRITING PROCESS

Plan to spend as much time writing as you do researching.

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First drafts are seldom sufficiently polished for submission. Allow yourself time to improve your essay in second and even third drafts.

- every paper requires an **Introduction**, which introduces your subject and thesis, a **Body** which expands on the theme and provides supporting evidence, and a **Conclusion**, which summarizes. Conclusions should not introduce new material or ideas. They should remind the reader of the paper's main point, state the significance of the thesis, and summarize briefly the manner in which it was substantiated.
- use a variety of sentence structures.
- strive for **coherence and clarity**.
- all **generalizations** should flow naturally from the evidence provided.
- you may give your **own opinions** but these are not a substitute for research or the logical progression of thought and analysis. Your interpretations **must** follow from the **evidence** which precedes them.
- description is normally an important part of a paper, but it is used in the service of analysis. The paper should **not be a simple narrative** or description of events and people but a carefully constructed analysis around a central question or theme.

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- the best method of avoiding a form of **plagiarism** whereby the words of your sources find their way into your text, is to familiarize yourself with the material for your next section of writing, then **turn your research notes face down**, and write.

It is vital when working with computers to frequently save to hard drive and to disk.

Computer malfunctions are not an acceptable excuse for submitting an imperfect or a late paper.

V. GRAMMAR, SPELLING AND OTHER TECHNICAL ASPECTS OF THE ESSAY

1. Spelling, Capitalization, Underlining

- do not depend on an electronic **spellchecker**. It cannot distinguish between "their" and "there", "sight", "cite" or "site".
- consult a **dictionary** and use consistently American or Canadian/British spelling.
- **capitalize** all proper nouns such as the names of people, ships, movies, books, cities, political parties, institutions, religious denominations, legislation, organizations, historical periods, and language adjectives (e.g. French class, French Canadian).

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- **Underline or italicize** titles of books, journals, newspapers, magazines, ships, movies, and art works.
- article titles should be enclosed in “double quotation marks.”

2. Numbers and Dates

- for **numbers 1 through 100**, except for days of the month, write as three, ninety-nine etc. For other numbers, numerals are used, such as in dates (4 April 1911) and percentages (25 percent).
- **decades have no apostrophes**: 1820s; 1890s; 1900s; 1980s etc.

3. Possessives

- learn proper use of the possessive case. “it’s” is not possessive, but a contraction, which means “it is”.

4. Language and Tense

- the **tone** of your essay should be formal, but not stilted.
- avoid **slang**, colloquialisms, clichés, and flowery, hackneyed, and pretentious language. “No chance” is not a sentence. Do not “nail the lid on the coffin” or “get into the meat of the essay.”
- avoid **value-laden words**, such as “civilized,” “backwards,” or “barbaric.”

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- avoid the **passive voice**.
- Learn the difference between **affect** and **effect**.
- avoid the use of the first person "I"
- generally in history assignments, it is best to use the **past tense** in discussing the past. However, use of the **present tense** is appropriate when discussing the content of works that still exist in the present, such as literature, films, paintings, artefacts, or documents.

5. Sentence and Paragraph Structure

- avoid **sentence fragments**. Each sentence must have a noun and a verb.
- avoid **dangling modifiers**.
- avoid misuse of the **comma, semicolon and colon**.
- A **paragraph** explores a single idea; if **paragraphs** are entire pages, they have likely violated this rule.
- **paragraph structure** is a barometer of organization. Short, choppy paragraphs, sometimes one-sentence long, are an indication of a poorly organized and constructed essay.

6. Quotations

- use **direct quotations sparingly**. Confine quotations to unique expressions of an idea. Essays which are

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constructed from a series of quotations are referred to as “scissors and paste” papers.

- quotations longer than three lines should be single spaced and double indented with an extra space before and after the quote.
- use double quotation marks “ ” for everything, including quotations, with the exception of quotes within quotes, for which you use single quotation marks ‘ ’.
- quotations may be introduced with either a colon or no punctuation, depending on the circumstance. Your aim is to integrate the quote smoothly into your text. Example:
D.W. Brogan wrote: “in certain parts of the administration, it was rare to find a practicing Catholic in a position of power.” Or
D.W. Brogan argues that “in certain parts of the administration, it was rare to find a practicing Catholic in a position of power.”
- generally, punctuation is inserted within quotation marks. Example: “...at the time of the struggles.”
- ellipsis dots indicate text omitted from the quotation. When the omission is within a sentence, use **three dots**. When the omission is at the end of a quoted sentence or extends over more than one sentence, use **three dots and a period**. Example:

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"To the Lighthouse ... is an important work of the modern period"

7. Illustrations, Charts and Graphs

Each illustration, chart and graph is accompanied by a title above; below, the word "Source(s):" is followed by a description of the source.

VI. PROOFREADING

Carefully proofread the final copy of your paper. Read the paper aloud, carefully emphasizing each word. **Another reader**, such as a classmate, might notice errors you do not.

VII. THE FINAL ESSAY: PAGE SETUP AND FONTS

- use standard unlined 8½ x 11 white paper.
- do not enclose the essay in a plastic, cardboard or any type of cover. Simply use a staple in the upper left-hand corner.
- type or write on **one side** of the page only.
- use **double line spacing** for the essay's body, Footnotes/Endnotes, and Bibliography.
- set margins at 1" (2.5 cm.) to 1½" (3.75 cm.) on all sides.
- **number** all pages except the title page.

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- provide a separate, unnumbered **title page** which includes essay title, your name, course and section, professor, and date submitted.
- your **title page** is not paginated; either create your title page in a separate file or take other steps to make the first page of text, page one.
- **do not subdivide** the essay into sections separated by I, II, III etc. Construct sentences that effectively bridge your ideas.
- **indent paragraphs five spaces.**
- leave **no extra spaces** between **paragraphs.**
- use the **footnoting** or **endnoting** function provided in your wordprocessing program.
- **endnotes** begin on a new page following the last page of the essay's main text.
- if using endnotes the **Bibliography** begins on a new page following the endnotes page(s).
- if using footnotes the **Bibliography** begins on a new page following the last page of the essay's main text.
- use **12 characters per inch font size** for all of the essay, including quotations, footnotes/endnotes, and bibliography.

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- use **standard fonts** such as Courier, Arial, or Times New Roman for all of the essay, including quotations, footnotes or endnotes, and Bibliography.
- **do not italicize** the entire paper or use block or all capital letters.

VIII. PLAGIARISM

Plagiarism, which is **passing off someone else's work as your own**, is regarded as the most serious form of academic misconduct. The most reprehensible type of plagiarism involves deception and concealment. But whether **deliberate, accidental, or done out of ignorance**, plagiarism is a form of dishonesty for which there is no excuse, and which carries harsh penalties.

All papers must be a student's own work. Without proper acknowledgement, anything else--whether borrowed, purchased, downloaded, or ghostwritten--is plagiarism and can result in a mark of zero, failure in the course, and the filing of an official academic misconduct.

- if you use another person's words, you **must indicate** you are doing so by either using quotation marks, or double indenting and single spacing the quotation if it is longer than three lines in length. In both instances, you must document with a footnote or an endnote.
- **paraphrasing** means putting your source's ideas and information into "your own words." Paraphrasing does

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not, however, mean simply substituting synonyms for key terms. Using the text of full sentences, syntax, or even clauses that are not direct quotes, constitutes plagiarism even if you cite that source.

- proper paraphrasing first requires thorough **comprehension** of the material; only then will you be able to convey the passage's meaning **in your own words**.
- paraphrasing and quoting must be true to the spirit of the original.
- The most effective way of avoiding **unconscious plagiarism** is to turn the notes from your sources face down while writing and forcing yourself to compose the script.
- to avoid charges of plagiarism, **refrain** from continual and extensive paraphrasing of very few sources.
- all sources used in the preparation of the papers must be **acknowledged** in notes and bibliography.
- information, analysis, and conclusions gleaned from other works must be acknowledged in **footnotes** or **endnotes** even when the student assumes the professor is aware of the information. Note that this does not apply to factual material regarded as **common knowledge**. Such information requires no documentation.

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- to protect yourself in the event of a charge of plagiarism, retain all your notes until you receive a final grade for the course.

IX. DOCUMENTATION: FOOTNOTES/ENDNOTES AND BIBLIOGRAPHY

1. What are Footnotes/Endnotes? What is a Bibliography?

Vancouver Island University's Department of History requires that you use **Footnotes (or Endnotes)** for citing the sources of any information or ideas that are not your own. These notes may either be placed at the bottom of the page or at the end of the essay in a consecutive list (thus the terms "Footnotes" and "Endnotes").

A **Bibliography** lists, in alphabetical order by the authors' last names, **all material consulted**. It is not a list of "works cited" in your essay. If using endnotes the Bibliography begins on a new page following the endnotes page(s). If using footnotes the Bibliography begins on a new page following the last page of the essay's main text.

The Chicago Manual of Style's "Documentary-Note" (also known as "Humanities") Style (not the "Author-Date System") is the required format for your Footnotes/Endnotes and Bibliography. Do not use "in-line" or "parenthetical" citation (such as that of the MLA or APA styles).

2. When to use Footnotes/Endnotes

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- to show the exact source of every **direct quotation**.
- to provide the source for **paraphrased material** not directly quoted.
- to **acknowledge indebtedness** to others for interpretations, opinions or ideas.
- when you ascribe **thoughts, feelings** etc. to an individual or other entity.
- for all **statistics**.
- to provide **additional information**.
- facts regarded as **common knowledge** require no documentation.

3. Formatting Footnotes/Endnotes

- notes appear in the text as a **superscript number**.¹
- number the notes **consecutively** throughout the essay 1,2,3,4,5 etc.
- the **initial citation** of a source must include **full details** including author name, title, place of publication, publisher, and page(s). **Place of publication** is usually indicated by the city--not country only; major cities need not be identified with their country.

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- for **subsequent citation** from the same source, **do not** use *Ibid.*, *Op. Cit.*, or *Loc. Cit.* Use **only the author's last name, a shortened title, and page number.**
- **underline or italicize** titles of books, journals, newspapers, and other published material.
- use " " for **article and chapter titles**, with no underlining or italicization.
- use the same **font size** for your notes as in the text of the paper.
- the first line of all footnotes/endnotes commences with an **indentation** of five spaces from the left margin.
- use **double line spacing** format.
- if a paragraph of the essay has **several references to the same author**, you may use one number after the last quotation or paraphrase. This will indicate the source for all of the material used in that paragraph.
- your footnotes/endnotes are evidence of the number of sources used and the manner in which you used them. **A series of citations from the same source** indicates an unhealthy dependence on one source.

4. Formatting the Bibliography

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- unless required by the professor, it is not necessary to divide the bibliography into separate sections of books, articles, etc.
- when there are two or more works by the same author, you can avoid repeating the name by substituting an unbroken line seven spaces in length, ending with a period.
- pages are only cited in the case of articles found in a book or a journal.
- use double line spacing format.
- the first line of each bibliographic entry is not indented; subsequent lines are indented 5 spaces. This is known as a "Hanging Indent."

5. Examples: Footnote/Endnote and Bibliographic Documentation

N=Footnote/Endnote B=Bibliography

BOOK BY A SINGLE AUTHOR

N Initial entry:

¹Lynn Marks, *Revivals and Roller Rinks: Religion, Leisure, and Identity in Late-Nineteenth-Century Small-Town Ontario* (Toronto: University of Toronto Press, 1996): 89.

All subsequent entries:

²Marks, *Revivals*, 105.

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

- B Marks, Lynne. *Revivals and Roller Rinks: Religion, Leisure, and Identity in Late-Nineteenth-Century Small-Town Ontario*. Toronto: University of Toronto Press, 1996.

BOOK BY TWO OR THREE AUTHORS

N Initial entry:

³John Herd Thompson and Stephen J. Randall, *Canada and the United States: Ambivalent Allies* (Athens, GA: University of Georgia Press, 1991), 129-30.

All subsequent entries:

⁴Thompson and Randall, *Canada and the United States*, 249.

- B Thompson, John Herd and Stephen J. Randall. *Canada and the United States: Ambivalent Allies*. Athens, GA: University of Georgia Press, 1991.

BOOK BY FOUR OR MORE AUTHORS

N Initial entry:

⁵Richard Goff and others, *The Twentieth Century: A Brief Global History* (New York: McGraw-Hill, 1983), 35.

or

⁵Richard Goff et al., *The Twentieth Century: A Brief Global History* (New York: McGraw-Hill, 1983), 35.

All subsequent entries:

⁶Goff and others, *Twentieth Century*, 59.

or

⁶Goff et al., *Twentieth Century*, 59.

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

- B Goff, Richard, Walter G. Moss, Janice Terry, and Jiu-Hwa Upshur. *The Twentieth Century: A Brief Global History*. New York: McGraw-Hill, 1983.

TRANSLATED WORK

- N Initial entry:
⁷Adolf Hitler, *Mein Kampf*, trans. Ralph Manheim (Boston: Houghton Mifflin, 1943): 74.
- All subsequent entries:
⁸Hitler, *Mein Kampf*, 91.
- B Hitler, Adolf. *Mein Kampf*. Trans. Ralph Manheim. Boston: Houghton Mifflin, 1943.

CHAPTER OR ARTICLE IN AN EDITED BOOK

- N Initial entries:
⁹Karen Halttunen, "From Parlor to Living Room: Domestic Space, Interior Design, and the Culture of Personality," in *Consuming Visions: Accumulation and Display of Goods in America, 1880-1920*, ed. Simon J. Bronner (New York: W.W. Norton, 1989): 108.
- All subsequent entries:
¹⁰Halttunen, "From Parlor to Living Room," 92.
- B Halttunen, Karen. "From Parlor to Living Room: Domestic Space, Interior Design, and the Culture of Personality." In *Consuming Visions: Accumulation and Display of Goods in America, 1880-1920*, edited by Simon J. Bronner, 90-157. New York: W.W. Norton, 1989.

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EDITED BOOK

N Initial entry:

¹¹William Bradford, *Of Plymouth Plantation, 1620-1647*, ed. Samuel E. Morrison (New York: Alfred A. Knopf, 1952): 91.

All subsequent entries:

¹²Bradford, *Of Plymouth Plantation*, 33.

- B Bradford, William. *Of Plymouth Plantation, 1620-1647*. Edited by Samuel E. Morrison. New York: Alfred A. Knopf, 1952.

ARTICLE IN A JOURNAL

N Initial entry:

¹³Veronica Strong-Boag, "Independent Women, Problematic Men: First-and Second-Wave Anti-Feminism in Canada from Goldwin Smith to Betty Steele," *Histoire sociale/Social History*, 57 (May 1996): 18.

All subsequent entries:

¹⁴Strong-Boag, "Independent Women, Problematic Men," 20.

- B Naylor, C. David. "Canada's First Doctors' Strike: Medical Relief in Winnipeg, 1932-4." *Canadian Historical Review*, 67, 2 (June 1986): 70-77.

SECOND OR SUBSEQUENT EDITION OR REVISED EDITION

N Initial entry:

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

¹⁵Jean Barman, *The West Beyond the West: A History of British Columbia*, 2nd edition (Toronto: University of Toronto Press, 1997): 134.

All subsequent entries:

¹⁶Barman, *West Beyond the West*, 288.

- B Barman, Jean. *The West Beyond the West: A History of British Columbia*. 2nd edition. Toronto: University of Toronto Press, 1997.

PRIMARY DOCUMENT FROM A PUBLISHED SOURCE

N Initial entry:

¹⁷Mohandas K. Gandhi, "Indian Home Rule," in *The Human Record: Sources of Global History*, eds. Alfred J. Andrea and James H. Overfield (Boston: Houghton Mifflin, 1994): 431.

All subsequent entries:

¹⁸Gandhi, "Indian Home Rule," 124.

- B Gandhi, Mohandas K. "Indian Home Rule." In *The Human Record: Sources of Global History*, edited by Alfred J. Andrea and James H. Overfield, 430-435. Boston: Houghton Mifflin, 1994.

ARTICLE IN AN ONLINE JOURNAL or ACCESSED THROUGH ELECTRONIC DATABASE

N Initial entry:

¹⁹R. Keith Aufhauser, "Slavery and Technological Change," *The Journal of Economic History* 34, 1 (March 1974): 49, <http://links.jstor.org/sici?sici=0022->

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

0507%28197403%2934%3A1%3C36%3ASATC%3E2.0.CO%3B2-9 (17 May 2007).

All subsequent entries:

²⁰Aufhauser, "Slavery," 52.

- B Aufhauser, R. Keith. "Slavery and Technological Change." *The Journal of Economic History* 34, 1 (March 1974): 36-50.
<http://links.jstor.org/sici?sici=0022-0507%28197403%2934%3A1%3C36%3ASATC%3E2.0.CO%3B2-9> (17 May 2007).

BOOK REVIEW

N Initial entry:

²¹Lesle E. Meyer, review of *King Leopold's Ghost*, by Adam Hochschild, *International Journal of African Historical Studies* 31, 1(January 1998): 118.

All subsequent entries:

²²Meyer, review of *King Leopold's Ghost*, 119.

- B Meyer, Lesle E. Review of *King Leopold's Ghost* by Adam Hochschild. *International Journal of African Historical Studies* 31, 1(January 1998): 118-120.

DIRECT QUOTE FROM INDIRECT SOURCE

N Initial entry:

²³Richard Bessel quoted in Robert Gellately, *Backing Hitler: Consent and Coercion in Nazi Germany* (Oxford: Oxford University Press, 2001), 5.

or

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

²⁴*The Kingston Gazette*, 28 Jan. 1812 quoted in Jane Errington, *The Lion, the Eagle, and Upper Canada: A Developing Colonial Ideology* (Montreal: McGill-Queen's University Press, 1987), 72.

All subsequent entries:

²⁵Bessel quoted in Gellately, *Backing Hitler*, 15.

- B Gellately, Robert. *Backing Hitler: Consent and Coercion in Nazi Germany*. Oxford: Oxford University Press, 2001.

MASTERS THESIS OR PhD DISSERTATION

N Initial entry:

²⁶Margaret Little, "No Car, No Radio, No Liquor Permit: The Moral Regulation of Single Mothers in Ontario, 1920-1933," (PhD diss., York University, 1996), 156.

All subsequent entries:

²⁷Little, "No Car, No Radio," 185.

- B Little, Margaret. "No Car, No Radio, No Liquor Permit: The Moral Regulation of Single Mothers in Ontario, 1920-1933." PhD diss., York University, 1996.

NEWSPAPER OR MAGAZINE

For magazines with **distinct volume numbers**, include the volume number in the citation.

Signed newspaper and magazine articles:

N Initial entry:

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

²⁸Davis Smith, "Pol Pot at the Crossroads," *Christian Science Monitor*, sec. A, 9 March 1988: 22.

All subsequent entries:

²⁹Smith, "Pol Pot," 23.

- B Smith, Davis. "Pol Pot at the Crossroads." *Christian Science Monitor*, 9 March 1988, sec. A, 22-23.

Unsigned newspaper and magazine articles:

N Initial entry:

³⁰*The Vancouver Sun*, sec. B, 3 July 1922: 14.

- B *The Vancouver Sun*. July 1922, sec. B., 14.

PUBLISHED GOVERNMENT DOCUMENT

N Initial entry:

³¹Canada, Department of Labour, *Collective Bargaining Survey 1968* (Ottawa: Information Canada, 1969), 21: 7.

All subsequent entries:

³²Canada, *Collective Bargaining Survey*, 10.

- B Canada, Department of Labour. *Collective Bargaining Survey, 1968*. Volume 21. Ottawa: Information Canada, 1969.

**UNPUBLISHED MANUSCRIPT,
PRIMARY DOCUMENT or GOVERNMENT DOCUMENT**

N Initial entry:

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

³³ Library and Archives Canada, Robert J.C. Stead Papers, MG30 D74, 1, 2 Earl Grey to Robert Stead, 6 March 1911.

All subsequent entries:

³⁴Stead Papers, 3, 2, "Untitled Speech."

B Robert J.C. Stead Papers. Library and Archives Canada.

CIHM

N Initial entry:

³⁵Edward Hartley, *Report on the coals and iron ores of Pictou County, Nova Scotia [microform]* (Montreal: Dawson Bros., 1870), 40 [CIHM No. 63817].

All subsequent entries:

³⁶Hartley, *Report on the coals*, 45.

B Hartley, Edward. *Report on the coals and iron ores of Pictou County, Nova Scotia [microform]*. Montreal: Dawson Bros., 1870. CIHM No. 63817.

INTERVIEW

N Initial entry:

³⁷Paul Martin, interview by author, Ottawa, 27 August 2004.

All subsequent entries:

³⁸Paul Martin, interview by author.

B Martin, Paul. Interview by author. Ottawa, 27 August 2004.

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

ART SOURCE (PAINTING, SCULPTURE, PHOTOGRAPH)**N Initial entry:**

³⁹Auguste Rodin, *The Thinker*, 1880-81, Cleveland Museum of Art, reproduced from Ruth Butler, *Rodin: the Shape of Genius* (New Haven: Yale University Press, 1993): 4.

All subsequent entries:

⁴⁰Auguste Rodin, *The Thinker*.

- B** Rodin, Auguste. *The Thinker*, 1880-81. Cleveland Museum of Art. Reproduced from Ruth Butler, *Rodin: the Shape of Genius*. New Haven: Yale University Press, 1993: 4.

FILM, VIDEO OR DVD RECORDING**N Initial entry:**

⁴¹*The Petticoat Expeditions*, Film, directed by Pepita Ferrari (Toronto, ON: National Film Board, 1997).

⁴²*Siberiade*, DVD, directed by Andrei Konchalovsky (1979; New York, NY: Kino on Video, 2004).

All subsequent entries:

⁴³*The Petticoat Expeditions*.

- B** *Siberiade*. Directed by Andrei Konchalovsky. 1979; New York, NY: Kino on Video, 2004. DVD.

DVD COMMENTARY OR SPECIAL FEATURE

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

- N ⁴⁴Andrei Konchalovsky commentary, *Siberiade* DVD, directed by Andrei Konchalovsky (1979; New York, NY: Kino on Video, 2004).
- B Konchalovsky, Andrei. "Commentary." *Siberiade*. Directed by Andrei Konchalovsky. 1979; New York, NY: Kino on Video, 2004. DVD.

INTERNET SITE

See "Internet Materials" on page 4 of this *Style Guide* for a description of acceptable sites.

Documentation of a web site includes the following data: author's name (if known), "full title of web chapter or article," *name of web site in italics or underlined*, URL (date of access in parentheses).

N Initial entry:

⁴⁵Lauren P. Burka, "A Hypertext History of Multi-User Dimensions," *MUD History*, 1993, <http://www.ccs.neu.edu/home/1pb/mud-history.html> (5 Dec. 1994).

All subsequent entries:

⁴⁶Burka, "Hypertext History."

- B Burka, Laura P. "A Hypertext History of Multi-User Dimensions." *MUD History*. 1993.

VIU's History Department requires student essays to follow *The Chicago Manual of Style*. This booklet introduces you to that style. For further detail about technical aspects of your essay, consult *The Chicago Manual of Style*. Electronic links are found at <http://www.viu.ca/history/resource/GUIDES.asp>. Hard copies of *The Chicago Manual* are available in the VIU Library, Reference Section: Z 253 U69 2003. *The Chicago Style* is an option in *Refworks*, a bibliographic management tool available from the VIU Library. See: <http://www.viu.ca/library/services/refworks.asp>.

<http://www.ccs.neu.edu/home/1pb/mud-history.html> (5 Dec. 1994).

X. HISTORY SCHOLARSHIPS

A comprehensive list of VIU awards is available at:
www.viu.ca/calendar/GeneralInformation/FinancialAid/awards.asp

BYGONE BOOKS AWARD FOR HISTORY

1 award of \$500 available to continuing students enrolled in History courses, based on academic achievement and financial need. Apply to Financial Aid & Awards office by April 30. Funds awarded as a tuition credit for the Fall term.

CHUCK HEE WONG MEMORIAL AWARD

1 award of \$300 available to a first or second year History student returning to Vancouver Island University in the Fall. Based on achievement in a second year History course. No application necessary. Awarded as a fall term tuition credit.

WILLIAM BARRACLOUGH HISTORY SCHOLARSHIP

1 award of \$250 available to students entering second year for the highest GPA in History 111 and 112. No application necessary. Funds awarded as a tuition credit for the fall term.

DR. GREGORY HEIDE SCHOLARSHIP

1 award of \$750 available to first or second year students, based on achievement in a second year History course and recommendation of the department. No application necessary. Funds issued in March.

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KARR HISTORY SCHOLARSHIP

The Karr History Scholarship is the gift of benefactors Dr. Clarence and Mrs. Kathryn Karr, and is awarded annually to a returning student majoring in History who has completed achieved the highest GPA in their third year of study.

NANAIMO HISTORICAL SOCIETY'S ETHEL BARRACLOUGH MEMORIAL HISTORY AWARD

1 award of \$250 for continuing students registered in a "300" or "400" level History course who have written an original research essay on local Vancouver Island, or British Columbia history. Essays adjudicated by the History department. A copy of the prize-winning essay to be sent to the Nanaimo Historical Society. No application necessary. Funds awarded as a tuition credit for the fall term.

MARGARET ORMSBY ESSAY PRIZE

One award of \$300 available to students for the best original essay of first class standing on any aspect of British Columbia history (including, but not limited to, history of aboriginal peoples, immigrants, women, art history, historical geography, historical sociology, and the history of education). Essays will be adjudicated by the History department and must be submitted by 1 May. Funds awarded as a tuition credit for the fall term.

EFFIE GALENA KILPATRICK SCHOLARSHIP

1 award of \$700 available to students who are enrolled in their final year of study in a Bachelor of Arts program and have completed History 480 or 481. Preference to applicants

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who are intending to pursue further studies in a Heritage-related field. Apply to Financial Aid & Awards by April 30.

BRITISH COLUMBIA HISTORICAL ASSOCIATION SCHOLARSHIP

\$600.00 awarded to a student entering fourth year in a Majors program in History with a specialization in British Columbia. A formal application, including a research paper, is necessary.

BURNABY HISTORICAL SOCIETY SCHOLARSHIP

Approximately \$1,000 to a student enrolled in a Majors program in Canadian History; preference given to the history of British Columbia. Requires a formal application, including a research paper, transcript, and two letters of reference.

ROBERT ROSS MEMORIAL SCHOLARSHIP

Awarded to the top academic student entering fourth year full-time studies in a B.A. program at VIU, minoring in Philosophy or majoring in English, History or Liberal Studies. No application necessary.

WARSH LAW CORP UNDERGRADUATE RESEARCH AWARD

1 award of \$1,000 available for outstanding research in any of the following, intended for students who intend to pursue post-graduate studies: independent research supervised by a faculty member; an independent project undertaken for credit, e.g. under the 491 code; research undertaken as a Work-opportunity student; financially supported or pro bono research as part of the faculty member's project; or any other similar project. Contact the Research & Scholarly Activity office for application details.

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