

## ART\_HIST 101-8 First-Year Writing Seminar: Medieval Sports and Art

### **Introduction to Reading:**

Reading university texts requires a more strategic approach than reading for pleasure (such as graphic novels, sci-fi, or classics).

When you read for university, you need to know *why you are reading something* and *how to actively extract information*.

You may notice that your course requires a significant amount of reading. If you are short on time, like many students, it helps to read quickly and efficiently.

Here are some tips to help you read and understand information more effectively:

- **Taking notes while you read:** It helps you remember what you learn. Before you begin, take a moment to plan how you will approach your reading so you can use your time well.
- **Space for reading:** It helps to choose a quiet, comfortable place to read where you will not be interrupted.
- **Focus time:** Most people can focus for only 15 to 20 minutes at a time. Try reading in short sessions and switch to other study tasks in between.
- **Take your time:** Take time to check your understanding as you read. If something is unclear, pause and review those sections before moving on.
- **Ask and discuss:** If you are unsure about something, try discussing it with your friends or classmates, study groups, or on the discussion posts on Canvas.

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### What is Active Reading?

Active reading means approaching a text with the intention to understand and assess its relevance to your specific objectives.

- Just reading something over and over usually does not help you learn it well. If you engage with the material and think about it as you progress, you will actually save time.
- Engaging actively and critically with the content enhances learning efficiency.

The following techniques can help you engage in active reading:

- As you read, underline or highlight key words and phrases. This makes it easier to identify important ideas when reviewing later. Try not to highlight too much. Focusing on the main points is more useful.
- Try not to highlight too much—focusing on just the main points is more helpful.
- Jot down notes in the margins to sum up ideas, ask questions, or add examples. You can do this in printed books or e-books. It takes more effort than highlighting, so you're likely to remember it better. You can use sticky notes or colored pens. You can also try sketching or doodling.
- Watch for 'signposts' in the text, such as 'most importantly', 'in contrast', or 'on the other hand'. These phrases help you follow the main ideas.

Read critically by asking questions of the text:

- Who wrote it? When? Who is the intended audience? Does it link with other material you've studied in the module? Why do you think it was written? Is it an excerpt from a longer piece of text?

After reading for about half an hour, put the text aside and write down the main points you remember. Then check the text to see what you missed.

**Tips:** Explain what you have read to someone else. Record yourself reading the module material or your notes, and listen to the recording while you're travelling or doing household chores.

### Reading for Comprehension:

These strategies are included in the SQ3R method, which helps you review and learn new material. SQ3R is made up of five **main** steps.

- **Skim** through the text quickly to get an overall impression.
- **Question:** If you have a specific purpose, such as completing an assignment, consider how the text supports your goal. Ask questions like Who, What, Where, When, and How.
- **Read** the text with focus and at a steady pace.
- **Remember:** Test your recall, but do not be concerned if you cannot remember everything.
- **Review:** Read the text in detail and take notes in your own words.



**Looking:**

1. Let's look at the statue that you see on the slide for one minute. (Just look at it for a minute without turning your head or looking away. Without looking at it for a minute, don't move on to the next step).
2. Then, list what you have noticed immediately without interpretation (e.g., shapes, colors, position, clothing, material, and so on).

**Seeing:**

**Composition:** What stands out first? How are the elements arranged?

**Color and Light:** What color palette is used? Are there areas of high contrast?

**Texture:** Can you imagine how the surfaces would feel? How is texture depicted?

**Material:** What material do you think was used?

**Perspective:** Where is the viewer positioned? How is a sense of depth achieved?

**Emotion and Function:** What mood does the object convey? What might its purpose have been?

**Sketching:** Can you sketch the object? Has your sketching changed your point of view or perspective?

## ART\_HIST 101-8: First-Year Writing Seminar – Medieval Sports and Art

### Visual (Formal) Analysis

**Instructions:** Go to File or Module and make a copy of this file, then save it to your computer or OneDrive. Printed copies are also available if you prefer to use a pen or pencil instead of a computer or tablet.

#### **What is a learning activity?**

A learning activity document is intended to help you organize your thoughts and develop a research game plan. Consider it a “living document” that you will continue to revisit and add to as you work on the early stages of your paper.

**Always remember:** There is no right or wrong format. Writing is an ongoing, dynamic, and organic process. We write, edit, and rewrite to develop our research papers. You should overcome the idea of “getting it right the first time.”

**What is a visual analysis?** An art historian’s most important skill is to practice close looking at art and architecture. A visual (formal) analysis requires you to examine observable features before considering their possible meanings. The objective is to develop skills in careful observation, precise description, and evidence-based reasoning.

**Avoid beginning with conclusions,** interpretations, or assumptions regarding symbolism, meaning, or historical context.

**When writing a visual analysis,** approach the task as if you are describing the object or monument to someone who has never encountered it.

**Upon completing your analysis,** readers should be able to form a comprehensive mental image of the work and its visual characteristics.

### **Prioritizing Observation Over Interpretation**

#### **Start with Description Rather Than Interpretation:**

Describe the object as if the reader has no visual access to it, focusing exclusively on observable features. Avoid claims about intention, meaning, or function unless these are directly evident. Emphasize what is indisputably present.

#### **Rely on Visual Evidence:**

Support each claim with direct visual evidence, including color, line, texture, scale, material, spatial organization, light, or pattern. Avoid inferring emotions, messages, or narratives unless specific visual elements substantiate these interpretations.

#### **Refrain from Drawing Early Conclusions:**

Do not begin analysis with statements such as “This artwork represents...,” “The artist is saying...,” or “This symbolizes...” If interpretation is necessary, it should follow thorough description and remain tentative, always supported by visual evidence.

#### **Articulate Observations in Your Own Words:**

Use clear and direct language. Avoid reliance on memorized phrases or external sources. The goal is to demonstrate an individual approach to observation and description.

*Prior to composing a visual analysis,  
complete the following pre-writing activity to organize your observations.*

**Begin with Close Looking**

1. Describe only what is visible by listing observable facts:

Without using any terms, concepts or interpretation, list and describe at least five visual features of the statue group. Consider: material, size, pose, expressions, movement, surface details, condition, and setting/display.

2. List at least five adjectives that describe the horses

3. From your list of adjectives, select the one that you think best describes the statue group. Write one to two sentences explaining *why* this adjective is appropriate, referencing specific visual evidence.



**Meaning and Argument:**

1. Conclude the visual analysis with a persuasive interpretation that synthesizes description, analysis, and contextual understanding. Consider the message or purpose the statue group communicates to the viewer.

**Practice:** Now that you have observed the statue group, can you start composing your visual (formal) analysis?

## **ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art**

### **Analyze an Argument**

Instructions: Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your computer or tablet.

#### **Why is it important to “Analyze and Argument”?**

Analyzing an argument is crucial while reading an academic source because it helps you critically evaluate a source to engage with it. You can decide about a source by investigating how arguments are constructed. You can challenge ideas, question the content, and form your opinions rather than passively accepting the information presented in a reading. You can learn to articulate your thoughts more clearly and construct convincing arguments. This skill is essential for writing, debating, and presenting ideas effectively. Analyzing arguments allows you to write more assertive and persuasive essays, create presentations, and join discussions.

#### **How to “Analyze an Argument”?**

Analyzing an argument involves critically examining its structure, content, and effectiveness in reading. You should identify the thesis (claim) of the author(s) by determining the central idea or position the author(s) is trying to discuss and prove. After determining the central idea and identifying the thesis, you should look for evidence: how the author(s) present their examples to support their thesis.

#### **Thesis Statement:**

- 1) Find the author’s thesis statement and write it here.
  - a) Where did it appear in the article? (Count the paragraphs.)

- b) Most likely, the thesis statement was found in the **Introduction**. In this particular article, what appears directly after the thesis statement? For example, does a new section of the paper begin, or does the **Introduction** continue? How does the author's choice here serve the overall structure of the article?

**Structure:**

- 2) Scan the entire article. How has the author organized his/her/their writing?
- a) Is the article broken down into separate sections or subsections? How do you know?
- b) Has the author used subheadings? If so, write them down here.
- c) Look at the subheadings you just wrote down. Do they connect to create an argument themselves? Do you think they accurately represent the author's thesis? Taken together, do they tell a story?

3) If the author has not divided his/her/their paper into subsections with titles, your job as a reader has become more challenging.

a) Scan the entire article again, reviewing the paragraphs for their content.

b) See if you can identify at least THREE subsections yourself. These will be the “building blocks” of the author’s argument.

c) Write your own subheadings for these three subsections. Choose subheadings that clarify the author’s argument and advance the thesis.

**Finding evidence:**

4) Now look closer at the content of **Body** of this article. What types of evidence has the author provided to support his/her/their argument? See if you can find any of the following:

a) Literature review (identifying other important research on the topic)



### **Conclusion:**

- 5) Examine the author's conclusion. How many paragraphs are in the conclusion? About what percentage of the total paper is this?
  
- 6) What does the author do in the conclusion? How does he/she/they close the article and reinforce the thesis? See if you can find any of the following:
  - a) A restatement or reformulation of the thesis (Has this developed since the **Introduction**, i.e. has the thesis statement adapted as the author built up the argument with evidence?)
  
  - b) A new perspective on the argument that does not introduce new information, but does allow the reader to see it from a more nuanced angle
  
  - c) A "thinking ahead" point that connects the argument/material to a larger idea

### **Post-game Analysis:**

- 7) Evaluate the effectiveness of this article.



## **ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art**

### **Finding Evidence and How to Use Evidence Activity**

**Instructions:** Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your computer or tablet.

#### **Finding Evidence:**

University research and scholarship rely on evidence, a standard that also applies to academic writing.

To effectively persuade readers regarding a given topic, it is insufficient to merely state an opinion. Strong evidence must be provided to support claims, demonstrate the reasoning behind conclusions, and establish a concrete foundation for the argument.

Although everybody is entitled to their own perspectives, academic ideas, claims, or main points must be supported by evidence that directly relates to the statements presented. This requirement is frequently reflected in assignment guidelines, grading criteria, and constructive feedback, which emphasize the need to “use evidence,” “support your argument,” and “back up your point.”

#### **What Counts as Evidence?**

In academic writing, evidence refers to the information used to support claims, arguments, main points, and conclusions. Strong evidence strengthens your position. It demonstrates that your academic work is based on credible sources and logical reasoning.

What counts as evidence varies depending on your subject or topic. In the arts and humanities, evidence often involves argumentation and interpretation. Social sciences may utilize both qualitative and quantitative data, while physical and medical sciences primarily rely on empirical data.

#### **Respond to the following questions and engage in discussion with your classmates:**

1. What is evidence? How does it help to support your arguments or main points?



## **Evaluate Your Evidence Checklist**

### Ask yourself:

Is this relevant? Does it support my claim?

Is this academic? Is it credible? Is this source reliable? Is it peer-reviewed scholarly work?

Is it sufficient? Does it provide me with enough evidence for my argument or claims?

Is it recent? Is it up-to-date?

## **Have I Supported My Point(s) in My Paper?**

Supporting your point requires strong, relevant, and well-integrated evidence.

**Academic Sources:** Your evidence should come from reliable, authoritative sources such as peer-reviewed academic articles, books, and documents.

**Use the Source:** To find evidence, read your source and consider how it relates to your point.

**Explain the Evidence:** Simply presenting evidence is not enough for your main point. You should also show how it supports your argument or claims. After introducing an idea, example, or evidence, continue with your interpretation, analysis, and connection.

What does this evidence mean in relation to my point?

Why is this evidence significant, and how does it strengthen my point?

How does this evidence relate to my main argument and points?

## **Evidence: How do I know that?**

- **I read it.** Then, show the reader where you read it, with a reference
- **I worked it out based on something I read.** Then, reference the data or opinion you based it on and explain how you built on that evidence with your reasoning.
- **I worked it all out myself.** Then, show your reasoning in full.
- **I saw it in my own research.** Then, show the reader your own supporting sources that you have collected with your analysis
- **I don't know – I just know! Don't we all know that?** Then, this might be general knowledge (if you're sure we all know that!)

## **What is a weak use of citation?**

**For example:**

Weak use and explanation of evidence:

*According to Robert (2013), “climate change and global warming are progressing at an increasing rate.”*

**Question:** Why is this a weak use of evidence?

## **What is a strong use of evidence and citation?**

**For example:**

Strong use and explanation of evidence:

*Robert points out that climate change and global warming are accelerating (Robert, 5). This suggests that the rate of global warming increase is not just continuing but worsening, so it is crucial to take action.*

**Question:** Why is this a strong use of evidence?

## **What to Do When You Cannot Find Evidence:**

Sometimes, you might not be able to find the evidence you need to support your claims, points or argument. In that case, what you can do is:

- You need to broaden your search strategy; look for different keywords or connecting ideas. Think bigger; try to see the bigger picture for your topic.
- Perhaps what you think to be true is not quite right (in which case, you might need to do more reading and thinking.)
- Perhaps no one else has claimed or demonstrated this evidence yet (which might be an opportunity to do some original thinking if you can support it and have time to research it).

## **ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art**

### **Bibliography and Academic Sources**

Instructions: Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your laptop or tablet.

#### **What is a bibliography activity?**

This activity is intended to guide you in effectively engaging with primary and secondary sources during academic writing. It aims to develop skills in research, source evaluation, scholarly citation, and academic formatting. You will gain knowledge of proper academic sources, formatting, and the creation of bibliographies for academic papers.

#### **What is a citation?**

A citation refers to a source referenced within an academic paper. These sources may include books, book chapters, journal articles, or newspapers, and can be either printed or electronic. A citation provides essential details about the source, such as the author's name, title, publisher, place of publication, and publication date. Identifying this information is necessary to ensure proper citation and to compile an accurate bibliography.

#### **Citation Styles:**

Several citation styles exist, including APA, MLA, Chicago, and Turabian. APA (American Psychological Association) is commonly used in education, psychology, and the sciences. MLA (Modern Language Association) is typically applied in the humanities, while Chicago or Turabian styles are generally preferred in business, history, and the fine arts. Sometimes, you may choose the citation style; in other instances, your publisher or instructor will specify the required format.

I strongly encourage you to become familiar with Turabian Style for this course. A reference document outlining Turabian bibliography and citation guidelines is available in the Course Resources on Canvas.





## **What information is necessary to create a proper citation?**

### Identify the information:

Types of academic sources (book, book chapter, journal article, etc.)

#### **Book:**

Author's name and last name

Title of the book

Publisher

Publication date (year)

#### **Book Chapter:**

Author's name and last name

Title of the chapter

Page range of the chapter

Editor's name and last name (there can be two or more editors)

Title of the book

Publisher

Publication date (year)

#### **Journal Article:**

Author's name and last name

Title of the article

Page range of the article

Title of the journal

Volume

Issue

## How can you tell if a source will be useful for your paper?

### What Is an Annotated Bibliography?

An annotated bibliography is a list of academic sources, such as books, articles, and documents. After each source, there is a short paragraph called an annotation. The annotation helps you choose and organize which sources are helpful for your paper and argument.

This way, you will start building your working list of sources for a strong outline of your paper.

### Annotated Bibliography:

- 1) Open your (writing prompt) article: Review the citations and bibliography. Then, write down keywords related to your topic.
  
- 2) Find a source: search for academic source(s) in the library's database.
  
- 3) Create a bibliography: write a proper bibliography for each source.
  
- 4) Create an Annotation: skim the text to understand the overall topic before delving into it. Highlight key ideas, arguments, concepts and/or points.

- a. Marginal notes: summarize the main argument; add your thoughts and ideas.
  
- b. Vocabulary: mark new terms or words.
  
- c. Think critically: ask questions:

**Annotations vs. Abstracts:** Abstracts are short summaries that just describe what is in a journal article or magazine listing. Annotations not only describe but also judge the source. They might talk about what the author thinks, how much the author knows, or how clearly the author writes.

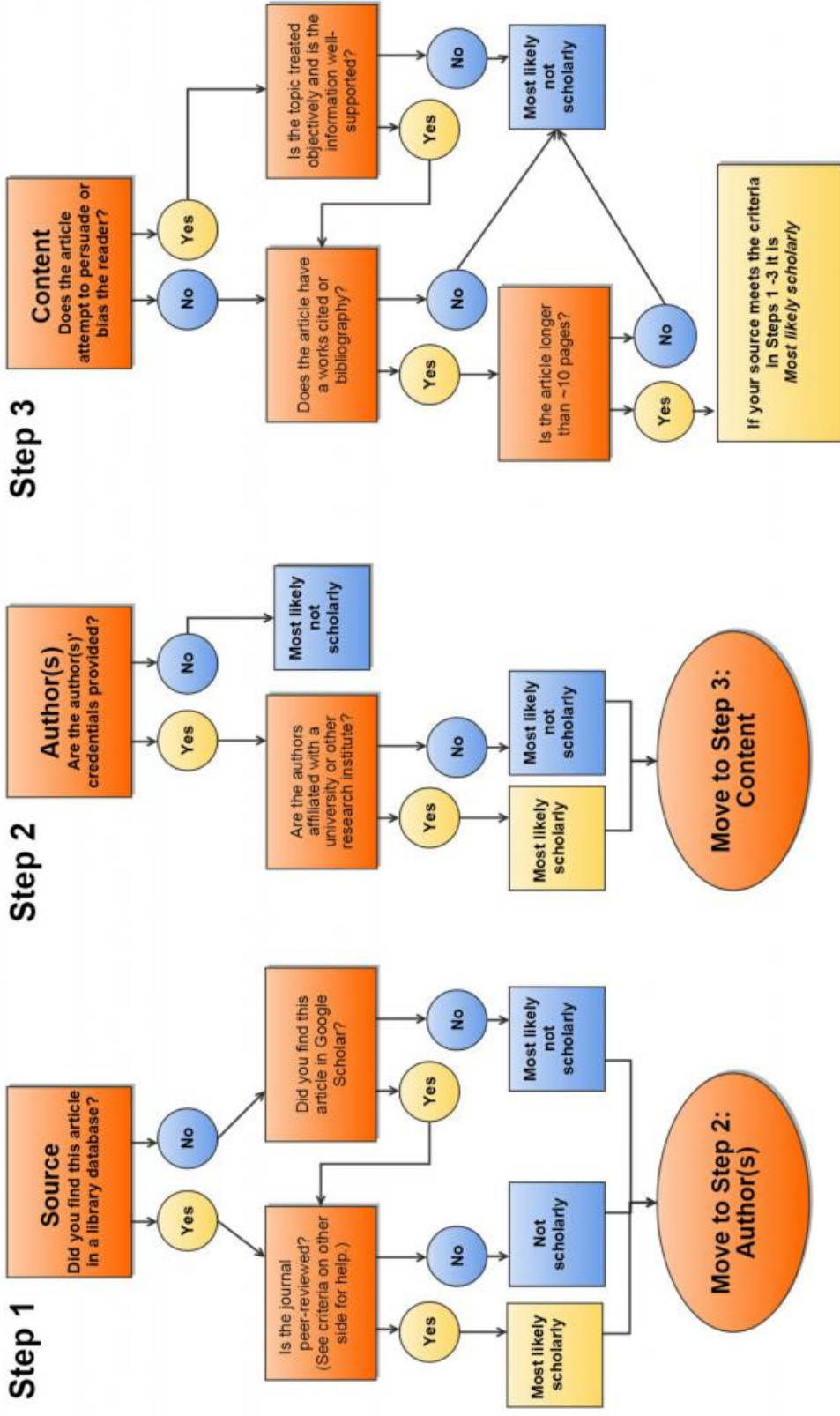
**The Process:** To make an annotated bibliography, think carefully about your academic sources and research effectively in the library. First, locate and record citations to books, periodicals, and documents that may contain useful information on your topic. Briefly examine the items. Then choose sources that provide a variety of perspectives on your topic.

**Cite the book, article, or document using the appropriate style:** Write a short annotation that explains the main idea and what the book or article covers. Add one or more sentences that:

(a) judge the author's knowledge or background, (b) say who the book or article is for, (c) compare this source to another you listed, or (d) explain how this source helps you understand your topic.

# Is my source scholarly\*?

\*academic, peer-reviewed, refereed



More questions? Talk to your instructor or Ask a Librarian\*!



## Turabian and Chicago Styles Citations

This guide provides examples and the basic guidelines for citing sources following the University of Chicago Press's *Chicago Manual of Style* and Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*, commonly referred to as Chicago Style or Turabian Style. Kate Turabian, the dissertation secretary at the University of Chicago for over 30 years, developed her guide for students and researchers writing papers, theses, and dissertations. Her manual is based on the University of Chicago Press's *Manual of Style* and departs from it in few places. "Turabian," as her guide is called, synthesizes the rules most important for students' papers and other scholarly research not intended for publication, and omits some of the publishing details and options that "Chicago" provides. For web-based and electronic resources, this guide followed examples and rules from Chicago Style, because Turabian has not been revised recently enough to include this information.

### Choose Between Two Citation Systems

Both Chicago and Turabian styles allow you to choose between two systems of providing references:

1. **Notes and bibliography:** numbered footnotes or endnotes in your text, with Bibliography or Works Cited list at the end of the paper, listing alphabetically the sources in your notes.
2. **In-text author-date citations and reference list:** in your text, brief parenthetical references consisting of the author's last name, publication year, and page(s) referred to, with an alphabetized Reference List at the end of your paper providing complete entries for works cited in parenthetical references.

Ask your instructor which he or she prefers you to use. The principle differences between the systems are the placement of references in the text, the placement of dates in your references, and capitalization of titles. Whichever system you choose, be consistent in applying it throughout the paper.

### Notes and Bibliography Citation System

**Note numbers** are superscript in Turabian style, but regular numbers followed by a period and space are preferred in Chicago. See first example below. In all other examples we will use Turabian superscript style.

BOOKS	
Footnote or Endnote Reference	Corresponding Bibliography Entry
<b>Single author:</b>	
<b>Turabian superscript note numbers:</b> <sup>1</sup> Mariah Burton Nelson, <i>The Stronger Women Get, the More Men Love Football: Sexism and the American Culture of Sports</i> (New York: Harcourt Brace, 1994), 54. <b>Chicago note numbers:</b> 1. Mariah Burton Nelson, <i>The Stronger Women Get, the More Men Love Football: Sexism and the American Culture of Sports</i> (New York: Harcourt Brace, 1994), 54.	Nelson, Mariah Burton. <i>The Stronger Women Get, the More Men Love Football: Sexism and the American Culture of Sports</i> . New York: Harcourt Brace, 1994.
<b>Single author of translated work:</b>	
<sup>2</sup> Louis Verneuil, <i>The Fabulous Life of Sarah Bernhardt</i> , trans. Ernest Boyd (Westport, CT: Greenwood Press, 1972), 72-73.	Verneuil, Louis. <i>The Fabulous Life of Sarah Bernhardt</i> . Translated by Ernest Boyd. Westport, CT: Greenwood Press, 1972.
<b>Two to three authors:</b>	
<sup>3</sup> Ruhi Saith and Barbara Harriss-White, <i>Gender Sensitivity of Well-being Indicators</i> (Geneva: United Nations Research Institute for Social Development, 1998), 199-200.	Saith, Ruhi and Barbara Harriss-White. <i>Gender Sensitivity of Well-being Indicators</i> . Geneva: United Nations Research Institute for Social Development, 1998.
<b>More than three authors or editors; editor(s) in lieu of author(s):</b>	
<sup>4</sup> Barbara Fawcett and others, eds. <i>Practice and Research in Social Work: Postmodern Feminist Perspectives</i> , (London: Routledge, 2000), 65-66.	Fawcett, Barbara and others, eds. <i>Practice and Research in Social Work: Postmodern Feminist Perspectives</i> . London: Routledge, 2000.
<b>Corporate author within a larger organization; compilers' names also provided:</b>	
<sup>6</sup> College Library Information Packet Committee, College Libraries Section, Association of College and Research Libraries, <i>Assessment in College Library Instruction Programs</i> , Lawrie H. Merz and Beth L. Mark, compilers (Chicago: American Library Association, 2002).	College Library Information Packet Committee, College Libraries Section, Association of College and Research Libraries. <i>Assessment in College Library Instruction Programs</i> . Lawrie H. Merz and Beth L. Mark, compilers. Chicago: American Library Association, 2002.

BOOKS	
Footnote or Endnote Reference	Corresponding Bibliography Entry
<b>Undated work also lacking publisher information; and single corporate author:</b>	
<sup>7</sup> Black Panther Party. <i>Rules</i> (Oakland, California, n.d.).	Black Panther Party. <i>Rules</i> . Oakland, California, n.d.

ARTICLES IN PERIODICALS (Journals, Magazines, Newspapers, Book Reviews)	
Footnote or Endnote Reference	Corresponding Bibliography Entry
<b>Treat authors, multiple authors, editors, translators, and corporate authors the same as books (above).</b>	
<b>Journal with pages numbered consecutively throughout a volume or year:</b>	
<sup>8</sup> Holly J. McCammon, "'Out of the Parlors and on to the Streets': The Changing Tactical Repertoire of the U.S. Women's Suffrage Movements." <i>Social Forces</i> 81 (2003): 787-818.	McCammon, Holly J. "'Out of the Parlors and on to the Streets': The Changing Tactical Repertoire of the U.S. Women's Suffrage Movements." <i>Social Forces</i> 81 (2003): 787-818.
<b>Pagination restarts with each issue within a volume:</b>	
<sup>9</sup> Don Mitchell, "Iconography and Locational Conflict from the Underside: Free Speech, People's Park, and the Politics of Homelessness in Berkeley," <i>Political Geography</i> 11, no. 2 (1992): 152-169.	Mitchell, Don. "Iconography and Locational Conflict from the Underside: Free Speech, People's Park, and the Politics of Homelessness in Berkeley." <i>Political Geography</i> 11, no. 2 (1992): 152-169.
<sup>10</sup> Laurie Moses Hines, "When Parallel Paths Cross: Competition and the Elimination of Sex Segregation in the Education Fraternities, 1969-1974," <i>History of Education Quarterly</i> 43 (Summer 2003): 199-200.	Hines, Laurie Moses. "When Parallel Paths Cross: Competition and the Elimination of Sex Segregation in the Education Fraternities, 1969-1974." <i>History of Education Quarterly</i> 43 (Summer 2003): 196-223.
<b>Magazines of general interest (issue date used in lieu of volume/issue numbers):</b>	
<sup>11</sup> T. Nakashima, "Concentration Camp: U.S. Style," <i>New Republic</i> , 15 June 1942, 822.	Nakashima, T. "Concentration Camp: U.S. Style," <i>New Republic</i> , 15 June 1942, 822-23.
<b>Daily Newspaper articles:</b>	
<sup>12</sup> Q&A: Amanda E. Lewis: Stanford Fellow Investigates 'The Fourth R'," <i>San Francisco Chronicle</i> , 5 March 2004, E3.	News items from <i>daily newspapers</i> are rarely listed in a bibliography or reference list, unless the newspaper is referred to several times and constitutes a substantial part of the documentation.
<b>Non-daily Newspaper and Newsletter articles:</b>	
<sup>13</sup> Liz McMillen, "Gender-bending Hyenas," <i>Chronicle of Higher Education</i> , 3 May 1996, A13.	McMillen, Liz. "Gender-bending Hyenas." <i>Chronicle of Higher Education</i> , 3 May 1996, A12-A13.
<b>Book Review article:</b>	
<sup>14</sup> Francille M. Firebaugh, review of <i>The Academic Kitchen: A Social History of Gender Stratification at the University of California, Berkeley</i> , by Maresi Nerad, <i>Isis</i> 92 (March 2001): 237.	Firebaugh, Francille M. Review of <i>The Academic Kitchen: A Social History of Gender Stratification at the University of California, Berkeley</i> , by Maresi Nerad. <i>Isis</i> 92 (March 2001): 236-37.

CHAPTERS IN BOOKS	
Footnote or Endnote Reference	Corresponding Bibliography Entry
<b>Treat authors, multiple authors, editors, translators, and corporate authors of chapters the same as authors of books (above).</b>	
<b>Editors of the collection of chapters are listed after the book title, with "edited by" abbreviated to: ed.</b>	
<sup>15</sup> Emily Zakin, "Beyond the Sexual Contract: Traversing the Fantasy of Fraternal Alliance," in <i>Between the Psyche and the Social: Psychoanalytic Social Theory</i> , ed. Oliver Kelley and Steve Edwin (Lanham, MD: Rowman and Littlefield, 2002), 161.	Zakin, Emily. "Beyond the Sexual Contract: Traversing the Fantasy of Fraternal Alliance." In <i>Between the Psyche and the Social: Psychoanalytic Social Theory</i> , ed. Oliver Kelley and Steve Edwin, 159-83. Lanham, MD: Rowman and Littlefield, 2002.

<b>ONLINE ARTICLES (Journals, Magazines, Newspapers, Book Reviews)</b>	
<b>Footnote or Endnote Reference</b>	<b>Corresponding Bibliography Entry</b>
<b>As much as possible, try to identify and provide elements equivalent to those used for print publications, above.</b>	
<b>Journal article - online version identical to print (provide page numbers if available; omit if not):</b>	
<sup>14</sup> Kira, Sanbonmatsu, "Gender Stereotypes and Vote Choice," <i>American Journal of Political Science</i> 46 (2002), 21-22, <a href="http://www.jstor.org/view/00925853/sp030001/03x0054b/0#&amp;origin=sfx%3Asfx">http://www.jstor.org/view/00925853/sp030001/03x0054b/0#&amp;origin=sfx%3Asfx</a> (accessed March 22, 2004).	Sanbonmatsu, Kira. "Gender Stereotypes and Vote Choice." <i>American Journal of Political Science</i> 46 (2002): 20-34, <a href="http://www.jstor.org/view/00925853/sp030001/03x0054b/0#&amp;origin=sfx%3Asfx">http://www.jstor.org/view/00925853/sp030001/03x0054b/0#&amp;origin=sfx%3Asfx</a> (accessed March 22, 2004).
<b>Journal article - different from print version or only online publication - without page numbers:</b>	
<sup>15</sup> Edna Erez, "Domestic Violence and the Criminal Justice System: An Overview," <i>Online Journal of Issues in Nursing</i> 7, no. 1 (January 2002), <a href="http://www.nursingworld.org/ojin/topic17/tpc17_3.htm">http://www.nursingworld.org/ojin/topic17/tpc17_3.htm</a> (accessed March 22, 2004).	Erez, Edna. "Domestic Violence and the Criminal Justice System: An Overview." <i>Online Journal of Issues in Nursing</i> 7, no. 1 (January 2002), <a href="http://www.nursingworld.org/ojin/topic17/tpc17_3.htm">http://www.nursingworld.org/ojin/topic17/tpc17_3.htm</a> (accessed March 22, 2004).
<b>Online magazine article:</b>	
<sup>16</sup> Eric Boehlert, "Watch Your Mouth," <i>Salon</i> , March 19, 2004, <a href="http://www.salon.com/news/feature/2004/03/19/fcc/">http://www.salon.com/news/feature/2004/03/19/fcc/</a> (accessed March 22, 2004).	Boehlert, Eric. "Watch Your Mouth." <i>Salon</i> , March 19, 2004, <a href="http://www.salon.com/news/feature/2004/03/19/fcc/">http://www.salon.com/news/feature/2004/03/19/fcc/</a> (accessed March 22, 2004).
<b>Newspaper article online:</b>	
<sup>17</sup> Tanya Schevitz, "Berkeley Parents Reinvent School: Charter Program to Focus on Ability Rather Than Age," <i>San Francisco Examiner</i> , January 18, 1995, Wednesday; fourth edition, <a href="http://web.lexis-nexis.com/universe/document?_m=5b81f9bb972aef2e8ed34751f6d3002f&amp;_docnum=16&amp;wchp=dGLbVlb-zSkVA&amp;_md5=a7ced40274280aa4a3ac6bed4cd2a53a">http://web.lexis-nexis.com/universe/document?_m=5b81f9bb972aef2e8ed34751f6d3002f&amp;_docnum=16&amp;wchp=dGLbVlb-zSkVA&amp;_md5=a7ced40274280aa4a3ac6bed4cd2a53a</a> (accessed March 22, 2004).	News items from <i>daily newspapers</i> are rarely listed in a bibliography or reference list, unless the newspaper is referred to several times and constitutes a substantial part of the documentation.
<b>Online Book Review article - online without print equivalent:</b>	
<sup>18</sup> Jay MacDonald, "Fantastic Voyage: Jasper Fforde Takes Readers on a Witty, Wild Ride," review of <i>The Well of Lost Plots</i> , by Jasper Fforde, <i>BookPage: America's Book Review</i> (2004), <a href="http://www.bookpage.com/0403bp/jasper_fforde.html">http://www.bookpage.com/0403bp/jasper_fforde.html</a> (accessed March 22, 2004).	MacDonald, Jay. "Fantastic Voyage: Jasper Fforde Takes Readers on a Witty, Wild Ride." Review of <i>The Well of Lost Plots</i> , by Jasper Fforde. <i>BookPage: America's Book Review</i> (2004), <a href="http://www.bookpage.com/0403bp/jasper_fforde.html">http://www.bookpage.com/0403bp/jasper_fforde.html</a> (accessed March 22, 2004).
<b>Online Book Review article - print equivalent, found in another online resource:</b>	
<sup>19</sup> Jayne Anne Phillips, "Crowding Out Death," review of <i>White Noise</i> , by Don DeLillo, <i>New York Times Book Review</i> (January 13, 1985), <a href="http://galenet.galegroup.com/servlet/LitRC?locID=ucberkeley&amp;frmhyp=1&amp;srchtp=athr&amp;c=2&amp;PN=CLC0218DOC02205&amp;ai=23406&amp;svdste=6&amp;docNum=H1102180000&amp;ST=don+delillo&amp;bConts=16303&amp;vrsn=3&amp;OP=contains&amp;ca=1&amp;ste=120&amp;tab=1&amp;tbst=arp&amp;n=10">http://galenet.galegroup.com/servlet/LitRC?locID=ucberkeley&amp;frmhyp=1&amp;srchtp=athr&amp;c=2&amp;PN=CLC0218DOC02205&amp;ai=23406&amp;svdste=6&amp;docNum=H1102180000&amp;ST=don+delillo&amp;bConts=16303&amp;vrsn=3&amp;OP=contains&amp;ca=1&amp;ste=120&amp;tab=1&amp;tbst=arp&amp;n=10</a> (accessed March 22, 2004).	Phillips, Jayne Anne. "Crowding Out Death." Review of <i>White Noise</i> , by Don DeLillo. <i>New York Times Book Review</i> , January 13, 1985. <a href="http://galenet.galegroup.com/servlet/LitRC?locID=ucberkeley&amp;frmhyp=1&amp;srchtp=athr&amp;c=2&amp;PN=CLC0218DOC02205&amp;ai=23406&amp;svdste=6&amp;docNum=H1102180000&amp;ST=don+delillo&amp;bConts=16303&amp;vrsn=3&amp;OP=contains&amp;ca=1&amp;ste=120&amp;tab=1&amp;tbst=arp&amp;n=10">http://galenet.galegroup.com/servlet/LitRC?locID=ucberkeley&amp;frmhyp=1&amp;srchtp=athr&amp;c=2&amp;PN=CLC0218DOC02205&amp;ai=23406&amp;svdste=6&amp;docNum=H1102180000&amp;ST=don+delillo&amp;bConts=16303&amp;vrsn=3&amp;OP=contains&amp;ca=1&amp;ste=120&amp;tab=1&amp;tbst=arp&amp;n=10</a> (accessed March 22, 2004).

<b>ONLINE BOOK</b>	
<b>Footnote or Endnote Reference</b>	<b>Corresponding Bibliography Entry</b>
<b>As much as possible, try to identify and provide elements equivalent to those used for print publications, above.</b>	
<b>Online reproduction of previously published book:</b>	
<sup>20</sup> Emma Hardinge Britten, <i>Modern American Spiritualism: A Twenty Years' Record of the Communion Between Earth and the World of Spirits</i> (New York: The Author, 1870): 57, Making of America Collection, <a href="http://www.hti.umich.edu/cgi/t/text/text-idx?c=moa;idno=ACM3377">http://www.hti.umich.edu/cgi/t/text/text-idx?c=moa;idno=ACM3377</a> (accessed March 22, 2004).	Britten, Emma Hardinge. <i>Modern American Spiritualism: A Twenty Years' Record of the Communion Between Earth and the World of Spirits</i> . New York: The Author, 1870. Making of America Collection, <a href="http://www.hti.umich.edu/cgi/t/text/text-idx?c=moa;idno=ACM3377">http://www.hti.umich.edu/cgi/t/text/text-idx?c=moa;idno=ACM3377</a> (accessed March 22, 2004).

WEBSITES and WEB PAGES	
Footnote or Endnote Reference	Corresponding Bibliography Entry
<b>Insofar as possible, apply the rules and conventions for print materials to web pages and websites. When in doubt supply information that will help readers locate the website and the passage you refer to. For note brevity, some details may appear only in the bibliography.</b>	
<b>Website with authors, title, series, publisher, and date (no page numbers):</b>	
<sup>8</sup> Eleanor Roosevelt, "To Undo a Mistake Is Always Harder Than Not to Create One Originally," chapter 2 ("Essay") in <i>Confinement and Ethnicity: An Overview of World War II Japanese American Relocation Sites</i> (U.S. Department of the Interior, National Parks Service, Western Archeological and Conservation Center, 1999, revised 2000), <a href="http://www.cr.nps.gov/history/online_books/anthropology74/ce2.htm">http://www.cr.nps.gov/history/online_books/anthropology74/ce2.htm</a> (accessed March 22, 2004).	Roosevelt, Eleanor. "To Undo a Mistake Is Always Harder Than Not to Create One Originally." Chapter 2 ("Essay") in <i>Confinement and Ethnicity: An Overview of World War II Japanese American Relocation Sites</i> , by J. Burton and others, Publications in Anthropology 74. U.S. Department of the Interior, National Parks Service, Western Archeological and Conservation Center, 1999, (revised 2000), <a href="http://www.cr.nps.gov/history/online_books/anthropology74/ce2.htm">http://www.cr.nps.gov/history/online_books/anthropology74/ce2.htm</a> (accessed March 22, 2004).
<b>Web page within a website; not dated:</b>	
<sup>9</sup> Free Speech Movement Archives, "Mario Savio's Speech Before the FSM Sit-in" [conclusion], (Berkeley: FSM-A, n.d.), <a href="http://www.fsm-a.org/stacks/mario/mario_speech.html">http://www.fsm-a.org/stacks/mario/mario_speech.html</a> (accessed March 22, 2004).	Free Speech Movement Archives. "Mario Savio's Speech Before the FSM Sit-in" [conclusion]. Berkeley: FSM-A, n.d. <a href="http://www.fsm-a.org/stacks/mario/mario_speech.html">http://www.fsm-a.org/stacks/mario/mario_speech.html</a> (accessed March 22, 2004).

## In-Text Author-Date Parenthetical Citations and Reference List System

Most of the rules and examples for notes and bibliographies also apply using this system. Instead of footnotes or endnotes, provide the page(s) quoted or referred to in brief parenthetical references based on the author's last name and date of publication. After the body of your paper, you must also provide an alphabetized reference list.

### Format of In-Text Author-Date Citations

The in-text citations are always enclosed in parentheses, and are composed of three elements:

1. The first element consists of last name(s) of one, two or three authors. Use "and others" for more than three authors, as for notes and bibliographies. If a work has no author, use the first words of the title in the parenthetical reference and as the initial element in the reference list.
2. Follow the first element by the year of publication, separated from the first element only by a space.
3. Follow the year by a comma, a space, and then the page or pages you are quoting or referring to. Omit for works lacking pagination.

### Format of Reference List Entries

Except as noted here, reference lists are organized following the same rules as bibliographies:

1. The beginning of each reference list entry must correspond to the first name or title word used in your in-text citations. This is to permit your reader to quickly find each matching complete reference in the list.
2. The year of publication follows the author(s) or title (only if no author), and must match the year used in parenthetical references. The year is not repeated later in the reference as part of the publication information. Other date elements (months, days) are left unchanged from the form used in bibliographies.
3. In titles and sub-titles of works, capitalize only the first letter and proper names (sentence case). In journal titles, capitalize all significant words (title case).

## EXAMPLES

In-Text Parenthetic Reference	Corresponding Reference List Entry
<b>Single author - book:</b>	
Your text here (Nelson 1994, 54).	Nelson, Mariah Burton. 1994. <i>The stronger women get, the more men love football: Sexism and the American culture of sports</i> . New York: Harcourt Brace.

EXAMPLES	
In-Text Parenthetic Reference	Corresponding Reference List Entry
<b>Two or three authors - book:</b>	
Your text with "A quoted passage" (Saith and Harriss-White 1998, 199-200).	Saith, Ruhi and Barbara Harriss-White. 1998. <i>Gender sensitivity of well-being indicators</i> . Geneva: United Nations Research Institute for Social Development.
<b>Periodical article:</b>	
Your text your want to refer to is here (Hines 2003, 199-200), and you continue the sentence.	Hines, Laurie Moses. 2003. "When parallel paths cross: Competition and the elimination of sex segregation in the education fraternities, 1969-1974." <i>History of Education Quarterly</i> 43 (Summer): 196-223.
<b>Online article, no page numbers:</b>	
Your text here (Boehlert 2004).	Boehlert, Eric. 2004. "Watch your mouth." <i>Salon</i> , March 19, <a href="http://www.salon.com/news/feature/2004/03/19/fcc/">http://www.salon.com/news/feature/2004/03/19/fcc/</a> (accessed March 22, 2004).
<b>Daily Newspaper articles:</b>	
Your text giving the "Title of the Article" here ( <i>San Francisco Chronicle</i> , 5 March 2004, E3).	News items from <i>daily newspapers</i> are rarely listed in a bibliography or reference list, unless the newspaper is referred to several times and constitutes a substantial part of the documentation. Therefore, provide in your text and parenthetic reference enough information to identify the source clearly.
<b>No author. Title used in lieu of author.</b>	
<b>Electronic resource, no date or page numbers:</b>	
Your text or "quoted passage" (Free Speech Movement Archives, n.d.).	Free Speech Movement Archives. N.d. "Mario Savio's Speech Before the FSM Sit-in" [conclusion]. Berkeley: FSM-A, <a href="http://www.fsm-a.org/stacks/mario/mario_speech.html">http://www.fsm-a.org/stacks/mario/mario_speech.html</a> (accessed March 22, 2004).

## Chicago and Turabian Style Rules Governing the Examples Above

The general Chicago and Turabian Style rules for the above are based are listed here:

- **General.** List the elements that clearly identify the work's author and title, its publisher, and date of publication.. For online publications, add elements stating where you retrieved the document and the date accessed, if required.
- **Punctuation.** Periods are generally used between elements in references in bibliographies and reference lists. A colon separates titles from subtitles, the place of publication from the publisher name, and volume information from page numbers for journal articles. Quotation marks are used around article and chapter titles.
- **Capitalization.** In bibliographies and notes, capitalize the first letter of all significant words in titles and subtitles of works and parts of works such as articles or chapters. In reference lists, capitalize the first letter of all significant words only in titles of periodicals, and capitalize only the first letter of the first word (and any proper nouns) of titles and subtitles of articles, books, and chapters, and corporate authors.
- **Font.** Italicize titles of periodicals and books.
- **Abbreviations.** Use **ed.** or **trans.** for "editor" or "edited by" or "translator" or "translated by." "University" may be abbreviated to **Univ.** Months may be abbreviated. Be consistent throughout your paper with whatever conventions you adopt.
- **Footnotes and endnotes.** Number notes consecutively throughout your paper, beginning with one. Format is the same for endnotes and footnotes. Endnotes should follow the body of the paper and precede any appendices and the bibliography. In Turabian style, use superscript <sup>1</sup> for endnote and footnote numbers in the text and at the beginning of each note. In Chicago style, the note number in the text is in parentheses ( 1 ) and is followed by a period and space in the note: 1 . Note content .
- **Authors' names.** In bibliographies and reference lists, only the first author's last name is inverted (last name first). First names should usually be provided when available. List all authors' names in a bibliography or reference list. In in-text parenthetical references, list the last names of one to three authors; if more than three, list the first followed by *et al.* Corporate names as authors are written out.
- **Publication place.** If more than one place is given, the first is generally sufficient. Do not abbreviate place names. Give the city and state or country if the city is not well known for publishing or is ambiguous.
- **Publisher.** Provide the exact publisher name. Common names may be shortened (e.g., Scribner , Macmillan).

- **Publication date.** In notes and bibliographies, the date of publication for books and most published works follows the publisher name. For articles, it is part of the volume and issue number statement (below). In reference lists, the year of publication immediately follows the name(s) of the author(s). For works with no author or editor, put the title first and follow it by the year of publication. If there is no date available, state: n . d .
- **Volume and Issue Numbers.** For periodicals with continuous pagination throughout a volume, provide only the volume number and year. If issue begins with page 1, follow the volume number with the issue number identified by "no." or its name: 38, no. 2 (1993): 12-17.
- **Electronic resources.** Follow rules that apply to equivalent parts of print resources as much as possible. When in doubt, avoid italics and quotation marks and give as much information as may be useful. Too much is better than too little.
  - **Authors of web pages.** If not readily apparent, try to find and provide the name(s) of authors or corporate author(s) responsible for the content. The objective is to attribute the content and to tell you reader who provided the information. It is better to explain web pages without apparent authorship than to provide insufficient information, leaving your reader wondering.
  - **URL.** Always provide the URL if web-based. Break URLs only after a /.
  - **Dates for electronic resources.** Include if required by your instructor. Otherwise, omit dates accessed except for sites frequently updated, sites where the content is known not to be permanent (most news and magazine sites), and time-sensitive data. Do not include the last date revised or updated. If an access date is required, include it parenthetically at the end: (accessed March 19, 2004).
  - **Pagination in electronic resources.** When citing an online publication with an equivalent print version, try to obtain and provide the page numbers used in the print version. In documents without page numbers, add a descriptive locator such as section heading or whatever is needed to allow your reader to find the resource.

## Need more help??

If you have questions or citations not covered by the examples in this guide, please consult one of the following official print guides. If you consult other, less official manuals or online style guides that purport to explain Turabian or Chicago styles, please be aware that these sometimes contain errors which conflict with these official guides:

- *The Chicago Manual of Style*. 15th ed. Chicago: University of Chicago Press, 2003.  
**Call number: Z253 .U69 2003 Ref** (Moffitt reference and other locations)
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th edition. Chicago: University of Chicago Press, 1996.  
**Call number: LB2369 T8 1996** (Doe & Moffitt reference & other locations)

## ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art

### Citation Activity

**Instructions:** Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your computer or tablet.

### **Citation & Bibliography:**

A citation refers to a source of work you use in your academic paper. This can be a book, a book chapter, a journal article, a newspaper, etc. Sources can be printed or electronic. A citation provides details about the source you use, such as the author's name and last name, title of the source, publisher, publication date, etc. You should identify the information of a source to make proper citations and create a bibliography in your paper.

### **When to Cite Exercise:**

Read the following statements and decide if you need a citation. If yes, explain why you need a citation:

1. You summarize a chapter from an academic book on the impact of the printing press.
2. You stated that water boils at 100°C / 212°F.
3. You summarize a historical event from general knowledge.
4. You paraphrase an argument from a scholarly article about climate change.
5. You write about your personal experience visiting a museum.
6. You include a famous quote from Homer's *Illiad*.
7. You use statistics from a recent government report on unemployment.
8. You use an image from a website in your presentation.

9. You include an image from an electronic article in an academic journal in your paper.

10. You paraphrase a theory from a physics textbook.

⇒ **Understanding Citation:**

Please read the following passage and the student’s attempt at citing it. Then, please answer the following questions and discuss them with your classmates.

**Original Passage:**

“The famous sixteenth-century painting of the park of Hesdin, which was based on a fifteenth-century tapestry of a wedding party that took place there in 1432, suggests that well into the later Middle Ages the princely owners of Hesdin and their guests continued to hunt with falcons in the marsh complex on the Ternoise River.”<sup>1</sup>

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<sup>1</sup> Sharon Farmer, “Aristocratic Power and the ‘Natural’ Landscape: The Garden Park at Hesdin, ca. 1291–1302,” *Speculum* 88, no. 3 (2013): 671.

**Student’s Attempt:**

The well-known sixteenth-century painting of Hesdin Park, which was inspired by a fifteenth-century tapestry depicting a wedding party held there in 1432, suggests that the princely owners of Hesdin and their guests still hunted with falcons in the marshes of the Ternoise River well into the later Middle Ages. (Farmer)

**Questions:**

1. Is this citation correct? Why or why not?

2. How should it be revised to be a proper citation?

3. Please suggest revised citation options:

a. Correct direct quote with in-text citation:

“The famous sixteenth-century painting of the park of Hesdin, which was based on a fifteenth-century tapestry of a wedding party that took place there in 1432, suggests that well into the later Middle Ages the princely owners of Hesdin and their guests continued to hunt with falcons in the marsh complex on the Ternoise River.”

b. Correct direct quote with footnote:

“The famous sixteenth-century painting of the park of Hesdin, which was based on a fifteenth-century tapestry of a wedding party that took place there in 1432, suggests that well into the later Middle Ages the princely owners of Hesdin and their guests continued to hunt with falcons in the marsh complex on the Ternoise River.”

**Another option is** paraphrasing. Now, let's learn why and how to paraphrase.

- c. Correct paraphrasing with in-text citation:
- d. Correct paraphrasing with footnote:

⇒ **Understanding Citation with Paraphrasing:**

**Practicing Paraphrasing:**

Please paraphrase the following passage without changing its meaning. Also, please make sure to use your own words and sentence structure.

**Original Passage:**

“The famous sixteenth-century painting of the park of Hesdin, which was based on a fifteenth-century tapestry of a wedding party that took place there in 1432, suggests that well into the later Middle Ages the princely owners of Hesdin and their guests continued to hunt with falcons in the marsh complex on the Ternoise River.”<sup>1</sup>

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<sup>1</sup> Sharon Farmer, “Aristocratic Power and the ‘Natural’ Landscape: The Garden Park at Hesdin, ca. 1291–1302,” *Speculum* 88, no. 3 (2013): 671.

**Write your paraphrase here:**

a. Write your in-text citation here:

b. Write your footnote here:

c. Now, create your bibliography:

**After paraphrasing a passage or an idea from a source, please check:**

1. Have you changed the structure of the sentence while keeping the meaning?
2. Did you avoid copying key phrases directly?
3. Did you include a proper citation (in-text or footnote)?

## ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art

### Paper Outline Activity

**Instructions:** Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your computer or tablet.

**Always remember:** There is no right or wrong format. Writing is an ongoing, dynamic, and organic process. We write, edit, and rewrite to develop our research papers. Overcome the idea of “getting it right the first time.”

### **What is an outline activity?**

This activity is designed to help you organize your sources and construct a flow for your research paper.

### **What is an essay outline?**

Creating an essay outline is a crucial step in the writing process. An essay outline serves as a guide for writing a clear and well-structured paper. It helps organize ideas, ensures a logical flow of arguments, and makes writing easier. Creating an essay outline can improve your writing efficiency and coherence. It helps you produce a more organized and convincing essay.

### **Working on an Outline:**

#### 1. Choose your topic:

The first step before outlining is to determine your essay topic and its purpose. Are you informing, persuading, or analyzing? A clear purpose will shape your outline structure.

Write down your topic and purpose here:

#### 2. Identify your thesis statement:

Your thesis statement is the main argument of your paper. It should be clear and help you develop the direction of your writing.

Ponder and draft your thesis statement here:

3. Think about your main points:

Your main points should support your thesis statement. You will discuss your main points in your body paragraphs. In your paper's body paragraphs, you should introduce and explain each main point, provide supporting discussions and concrete examples with citations, and wrap each body paragraph with a strong conclusion. You also should create coherence and structure for each body paragraph.

Write down the main points that support your thesis statement:

- a.
- b.
- c.
- d.

4. Think of some keywords for your topic, thesis and main points:

Keywords will help you to search academic sources (books, articles, edited volumes, catalogs, journals, etc.) at the library.

Write down your keywords here:

Visit the library: <https://www.library.northwestern.edu/visit/maps/>

Visit the library page: <https://www.library.northwestern.edu/>

Visit **Perry Nigro** at Kresge Café to learn about library resources and how to search for academic sources/bibliography via NU libraries (*also, ask Perry about his favorite reading and why*).

- **Perry Nigro** (Art Library Coordinator) [perry.nigro@northwestern.edu](mailto:perry.nigro@northwestern.edu).
- **Drop-in Office Hours at Kresge Cafe:** Mondays 1-2 pm.
- *This is also an opportunity to improve your in-class participation grade.*

## **Outline:**

A paper outline is a guide for creating a draft of your paragraphs. It helps you organize, structure, and plan your argument and ideas while developing an academic paper.

All academic essays usually follow this basic structure with some variations based on the number of paragraphs or other specific requirements.

This outline template can provide a starting point to help you organize your thoughts and brainstorm the flow of your academic paper in this writing seminar.

## **Sample Outline Template:**

### Tentative Paper Title

#### I. INTRODUCTION

##### a. Catchy Start/ Hook

- i. Provide a sentence that will catch the reader's interest
- ii. Try not to make a broad/generalized statement
- iii. Offer something concise and catchy.

##### b. Background information

- i. Provide context for your reader.
- ii. Offer some more specific background information (as needed).
- iii. Provide the title of the piece and the author's name if the paper is about a specific book/article/poem.

##### c. Thesis Statement

- i. Clearly state your main argument and position. Remember your thesis is about your claim and reasons.
- ii. Outline your main points and ideas.

#### II. BODY

##### a. Paragraph 1 (first main point)

- i. Topic Sentence: what is this paragraph about?
- ii. Supporting evidence and ideas
  1. Give reasons, facts, proof, statistics, short quote or paraphrase (with citations).
  2. Analyze your supporting evidence.
    - a. Why does your evidence matter? What does it mean?
    - b. Transition to the next point.
  3. Summarize and transition to your next main idea.

- b. Paragraph 2 (second main point)
  - i. Topic sentence: what is this paragraph about?
  - ii. Supporting evidence and ideas
    - 1. Give reasons, facts, proof, statistics, short quote or paraphrase (with citations).
    - 2. Analyze your supporting evidence.
      - a. Why does your evidence matter? What does it mean?
      - b. Transition to the next point.
    - 3. Summarize and transition to your next main idea.
  
- c. Paragraph 3 (third main point)
  - i. Topic sentence: what is this paragraph about?
  - ii. Supporting evidence and ideas
    - 1. Give reasons, facts, proof, statistics, short quote or paraphrase (with citations).
    - 2. Analyze your supporting evidence.
      - a. Why does your evidence matter? What does it mean?
      - b. Transition to the next point.
    - 3. Summarize and transition to your next main idea.
  
- d. Possible Paragraph 4 (fourth main point)
  - i. Topic sentence: what is this paragraph about?
  - ii. Supporting evidence and ideas
    - 1. Give reasons, facts, proof, statistics, short quote or paraphrase (with citations).
    - 2. Analyze your supporting evidence.
      - a. Why does your evidence matter? What does it mean?
      - b. Transition to the next point.
    - 3. Provide more reasons/facts/evidence/etc. (with citations).
    - 4. Analyze your supporting evidence.
      - a. Why does your evidence matter? What does it mean?
      - b. Transition to the concluding sentence.
    - 5. Summarize and transition to your conclusion.

**IMPORTANT NOTE:**

- Continue with as many body paragraphs as necessary to develop your thesis.
- Remember to include only one main point per paragraph.
- If you want to move to a new main point, you should create a new body paragraph to discuss your new main point.

### III. CONCLUSION

- a. Summarize key points and your paper's main idea.
  - i. Briefly mention or remind your reader your main points and thesis.
  - ii. Do not introduce new information or evidence.
  - iii. Do not repeat your writing from previous parts of your paper.
- b. Offer closing thoughts and give your reader an idea to think about.
  - i. Suggest your opinion.
  - ii. Provide a thought-provoking idea related to your topic.
  - iii. Zoom out and mic-drop ending.

### IV. BIBLIOGRAPHY

## **ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art**

### **Library Scavenger Hunt: Identifying Evidence**

This activity will guide you in identifying academic sources in the university library, searching with keywords, locating books, bibliographic details, constructing citations, and creating notes, in-text citations, and bibliographies. You will use library stacks and databases to find a book, a chapter from an edited volume, and a journal article.

Tips:

Please check the title page and copyright page of the books carefully. Journal information is often found at the top or bottom of article pages. Editors are not always the same as authors. Remember to pay attention to punctuation and formatting in citations. Use the library catalog to verify publication details with the printed source you found.

### **Part I: Source Identification**

**Instructions:** Work individually or in pairs. Use library stacks or online databases to locate each source type and record the necessary information.

#### **Identify the information:**

Types of academic sources (book, book chapter, journal article, etc.)

##### Book:

Author's name and last name

Title of the book

Publisher

Publication date (year)

##### Book Chapter:

Author's name and last name

Title of the chapter

Page range of the chapter

Editor's name and last name (there can be two or more editors)

Title of the book

Publisher

Publication date (year)

Journal Article:

Author's name and last name

Title of the article

Page range of the article

Title of the journal

Volume

Issue

## **Part II: Bibliography and Citation Creation**

Use the information you collected to create citations in the Chicago Manual of Style or another style you are using in your major or minor fields.

Bibliography and Citation Creation:

1) **Write a citation for a book:**

Note:

Duplicate Note:

Author-date style (in-text citation):

Bibliography:

2) Write a citation for a book chapter:

Note:

Duplicate Note:

Author-date style (in-text citation):

Bibliography:

3) Write a citation for a journal article:

Note:

Duplicate Note:

Author-date style (in-text citation):

Bibliography:

**4) Write a bibliography for all three citations above:**

**Part III: Reflection and Discussion**

1) What is challenging or confusing?

2) What strategies helped you stay organized while collecting information?

3) What information was easiest to find? What was hardest to find?

## ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art

### Research Paper Pre-Writing Activity

**Instructions:** Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your computer or tablet.

#### **What is a pre-writing activity?**

This document is designed to help you organize your thoughts and develop your research game plan. Think of it as a “living document” that you will continue to revisit and add to as you work on the early stages of your paper.

**Always remember:** There is no right or wrong format. Writing is an ongoing, dynamic, and organic process. We write, edit, and rewrite to develop our research papers. Overcome the idea of “getting it right the first time.”

#### **Topic and Thesis:**

What topic and thesis ideas do you have for your research paper? Do you know what you will write about already, or do you have several ideas?

Write them here:

- 

#### **Test out your topic and thesis:**

If you have more than one topic and thesis idea, choose one that seems the most interesting/promising. (You can try this out with several topics to help you decide, if you like.)

Topics and thesis to test out:

-

Now, brainstorm and answer these questions below:

- 1) What do I already know about this topic and thesis?
  
- 2) What are some objects/images/ideas/readings I have already encountered about this topic?
  
- 3) What questions do I have? What do I want to know more about?
  
- 4) Do I feel genuinely interested in this topic and thesis?
  
- 5) Can this thesis statement become a paper? (Don't worry if you are not 100% sure yet. You will likely adjust and refine your thesis as you begin researching. That's normal.)

**Explore your topic and thesis:**

After you find a topic that feels like a good fit based on the previous section (brainstorming), start to explore.

**Begin your research:**

- As you start to look up sources, keep track of your materials.
- Copy and paste any important links to:
  - Library materials
  - Website
  - Images

You can continue your bibliography (academic sources) in this document, or you can use this as a free-form space to gather a variety of notes and materials. You could use it for both.

**Share and reflect:**

- Now pair with another student in class.

Share what you learned through doing this activity:

- Did you nail down a topic and thesis? Read it to your classmate.
- What parts of researching this topic and thesis do you think will be easiest?
- Where do you think you will have challenges?

Brainstorm with your classmate through any questions you have:

- 

**Identifying your next steps:**

Continue your momentum by taking five minutes to answer these questions:

- 1) To move forward with my topic, the next thing I will do is:
- 2) What resource(s) do I need right now to keep going?

## ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art

### Introduction and Body Paragraphs Activity

**Instructions:** Go to File or Module > make a copy of this file and save it to your computer or OneDrive. I have printout copies if you want to use a pen(cil) instead of your computer or tablet.

**Always remember:** There is no right or wrong format. Writing is an ongoing, dynamic, and organic process. We write, edit, and rewrite to develop our research papers. Overcome the idea of “getting it right the first time.”

### How to Write a Clear Introduction with a Strong Argument/Thesis:

- Start with a hook to engage with your reader. For example, use a brief historical context, an interesting fact, or a thought-provoking question to catch your reader’s attention.
- Provide your reader with background information on the topic to help them understand the significance of your paper. Keep this information concise; include only what is essential to lay the foundation for your argument.
- Introduce your paper’s main argument. Avoid generalization and fillers by stating your topic and its significance clearly and straightforwardly.
- Craft a strong thesis statement. Express your main argument in one or two sentences by telling your reader what and why you will claim in your paper.
  - Avoid vague language and be clear and specific about what you will argue. Don’t write a generalization, such as “Venice was a powerful city in the Middle Ages,” or “Venice is one of the most powerful cities.”
  - Instead, be specific about what and why you will argue, such as: “Venice’s economic power, driven by its control of trade and commerce, was the foundation of its political and military success. This paper argues how Venice’s political and military dominance was crucial for its growth as a key middleman in the medieval Mediterranean.”
- Don’t overload your introduction with details that could belong in your paper’s body paragraphs.
- The last sentence of your introduction should also prepare your reader for the next body paragraphs in your paper.
- Read your introduction aloud to check awkward phrasing and repetitions.

### Exercise: Sample Introduction Paragraph

Throughout the Middle Ages, the city of Venice rose from a small lagoon settlement to a dominant maritime republic, shaping European and Mediterranean politics for centuries. Unlike feudal kingdoms that relied on land-based economies, Venice built its power through commerce, leveraging its strategic location to control key trade routes. By securing lucrative agreements with the Byzantine and Islamic worlds, the city accumulated immense wealth, which in turn financed its military expansion and diplomatic influence. More than just a trading hub, Venice used its economic strength to establish a powerful navy, acquire strategic territories, and maintain a stable political system that prioritized commercial interests. This essay argues that Venice's economic success, rooted in its control of Mediterranean trade, was the foundation of its political and military dominance, allowing it to shape regional affairs and sustain its power for centuries.

1. Does the first sentence grab your attention? Why?
2. Does the introduction provide enough background for someone unfamiliar with the topic?
3. Do the sentences flow logically from one to the next?
4. Identify the thesis statement. Is the thesis clear and specific? Why or why not?
5. How does the last sentence lead to the body paragraphs?
6. Based on the introduction, what do you expect the paper (and also the first body paragraph) to discuss?

### **How to Write Clear, Efficient, and Effective Body Paragraph(s):**

- Start with a topic sentence stating the body paragraph’s main point. Make sure it directly and clearly supports your paper’s thesis statement.
- Use evidence to support your main point by including examples from academic sources to strengthen your body paragraph discussion.
- Explain the significance of your evidence by interpreting or analyzing it. Demonstrate how your evidence connects to your main point and contributes to your paper’s thesis statement (overarching argument).
- Maintain flow by organizing your sentences coherently and clearly in order. Use transition words such as “therefore,” “hence,” “however,” “for example,” and “additionally” to guide your reader.
- Each body paragraph should discuss only one main point.
- Avoid unnecessary repetitions or filler sentences. Be direct and straightforward.
- End your body paragraph with a strong concluding sentence. You should summarize how this body paragraph, with a main point, contributes to your paper’s overall argument while providing a transition to the next body paragraph.
- Read your body paragraph aloud to check awkward phrasing and repetitions.

### **Exercise: Sample Body Paragraph**

Venice’s rise as a maritime power was largely driven by its control of key trade routes in the Mediterranean. Its strategic location allowed it to establish exclusive trade agreements with the Byzantine Empire and Islamic states, granting Venice access to luxury goods like silk, spices, and precious metals (Lastname, 142). This wealth enabled Venice to fund the construction of a powerful navy and maintain control over vital coastal territories, such as Crete and Cyprus. The Venetian government, an oligarchy composed of wealthy merchant families, used its economic resources not only to expand its commercial reach but also to protect and solidify its political influence. By securing trade privileges and military dominance, Venice built a strong foundation to maintain power throughout the Middle Ages. This economic strength ensured Venice could sustain its military dominance and influence in the Mediterranean.

1. How does the paragraph begin, and what idea does it introduce?

2. Does the paragraph focus on one main idea or shift between unrelated ideas?
  
3. Does the body paragraph explain how Venice's trade wealth contributed to its power?
  
4. How does this paragraph connect to the thesis statement introduced in the introduction?
  
5. Does this paragraph strengthen the argument in the thesis?

### **Notes for Writing Introduction and Body Paragraphs:**

#### Introduction Paragraph:

- The introduction paragraph introduces your topic and sets up your argument or thesis.
- Introductions are often described as an inverted triangle (start broad, then narrow down to thesis).
- Include your thesis, or what you think might be your thesis, here.
- Typically, outlining occurs in the prewriting stages of a paper, so you don't have to have your argument completely fleshed out already.
- A thesis develops (and often changes!) during the writing process.

#### Body Paragraph(s):

- Begin with a topic sentence
  - The first body paragraph should be about your first argument or the first part of your thesis.
  
- Include evidence that you will use to support your argument. Paraphrase it.
  - Sometimes, listing passages or noting important quotes relevant to your main argument or topic can help start brainstorming and later provide material for your paper.

- List other ideas or interesting points that might strengthen, deepen, or complicate your first argument.
- You don't have to integrate all these ideas into your final paper. Noting them down now might prove helpful later on when you're writing.
- Write your analysis of your evidence.
  - Explain to your reader how the evidence supports your argument instead of just paraphrasing and writing it down. Don't let your evidence hang in your body paragraph by itself.
- Maintain flow. Organize your sentences and use transition words to connect your sentences in your body paragraph.
- End your body paragraph with a strong concluding sentence that supports your main point, connects your body paragraph back to your paper's main argument, and provides a transition to the next body paragraph.

#### Subsequent Body Paragraphs:

- You can outline the rest of your body paragraphs in the same way in the above format for Body Paragraph 1.
  - Each following paragraph should include its own topic sentence.
  - Your body paragraphs should all be connected; the arguments presented in your body paragraphs should all build off one another.
- While outlining the order of your body paragraphs and arguments, remember that they are not set in stone.
  - An outline is simply a way to organize your thoughts. Don't let the structure of the outline constrain your creativity and ideas!

## ART\_HIST 101: First-Year Writing Seminar – Medieval Sports and Art

### In-Class Peer Review Activity

Good writers are good readers. Good writing comes from revision. In most professional jobs, you will need reading and writing skills to provide reviews, create applications, and prepare pitches. One of the most valuable skills you can have in any professional career is the ability to critically review your own writing and the writing of others.

- For this peer review, you will be working with a partner. Your peer will review your paper. You will need a copy of your partner's paper and this "Peer Review Feedback Form."
- Review your partner's paper by completing this form (including your name as the peer reviewer and your partner's name as the writer at the top).
- You can also comment on your partner's paper; however, your substantive comments should be written on this "Peer Review Feedback Form."
- **Always remember:** Be KIND to your peer/partner.

**Constructive feedback:** aims to provide someone with comments and suggestions that can be helpful for their work. Perspective. Good constructive feedback should focus on the work.

**Be Specific:** Instead of "This argument is weak," comment and explain, "This argument/sentence would be stronger if you provided more evidence from reading X on page Y." or "Have you searched this keyword?"

**Balance Praise with Critique:** "This thesis is clear and engaging. To make it even stronger, have you considered refining your topic sentences, so each paragraph directly supports it."

**Ask Questions:** "How does this point connect to your thesis statement?"; "Could you clarify the connection?"

**Be Objective, Not Personal:** Instead of "*You didn't explain this well,*" suggest, "This section could be clearer if this term were defined to the reader earlier in your paper."

**Offer Suggestions:** Instead of "*This paragraph is confusing,*" suggest, "Reordering these sentences might help clarify your main point."

**Reviewer:** \_\_\_\_\_

**Writer:** \_\_\_\_\_

**Timeline:** 60 minutes for paper review and 10 minutes for peer discussion.

### **Peer Review Feedback Form**

#### **Title of the Paper:**

1. Does the title of the paper catch your attention? Do you clearly understand the contents of where the paper is going from the title?

#### **Introduction:**

Read the introduction paragraph of your partner's paper and provide constructive feedback about the questions below:

1. Does the first sentence grab your attention? Why or why not?
2. Does the introduction provide enough background for someone unfamiliar with the topic?
3. Identify the thesis statement. Is the thesis clear and specific? Why or why not?
4. Based on the introduction, what do you expect the first body paragraph to discuss?

5. Does the introduction introduce the paper's topic and set a clear roadmap for the paper's argument?
6. Do you have other suggestions for this paragraph?

**Body Paragraph(s):**

Read the first body paragraph of your partner's paper and provide constructive feedback about the questions below:

1. How does the paragraph begin? Is there a topic sentence that clearly introduces the main idea of the paragraph?
2. Does the paragraph focus on one main idea or shift between unrelated ideas?
3. How does this paragraph connect to the thesis statement in the introduction? How does the paragraph contribute to the larger argument?
4. Does this paragraph include concrete evidence and examples from an academic source to support the topic sentence and advance the thesis statement?

5. Does it engage critically with them rather than simply summarizing?

6. Do you have other suggestions for this paragraph?

**Clarity, Style, and Voice:**

1. Do the sentences flow logically from one to the next? Are there any sections that seem redundant, underdeveloped, or misplaced?

2. Are there moments where word choice, sentence structure, or phrasing weaken the argument or introduce ambiguity?

3. Does the writer maintain an engaging academic voice?

4. Are there any awkward or unclear sentences that need revision?

5. What suggestions do you have for the structure of this paragraph?

**Citation:**

1. Does the paper adhere to the required formatting style (MLA, APA, Chicago, etc.), and are footnotes, endnotes, or bibliographies correctly handled?
2. Does the writer use block quotes or paraphrase ideas?

**Bibliography:**

1. Does the paper have a bibliography?
2. Does the paper rely on various credible academic sources?

**Style, Punctuation, and Spelling:**

1. Do you see any transition words?
2. Do you see any contractions? (don't, isn't, won't, etc.) Mark these issues on the paper.
3. Do you see any problems with punctuation? Mark these issues on the paper.
4. Do you see any problems with spelling? Mark these issues on the paper.

**Academic Paper Format:**

1. Have all aspects of academic paper formatting standards been properly followed?
2. Is the MLA header correctly included only on the first page, as required by formatting guidelines?
3. Are spacing, alignment, indentation, margins, page numbers, font size, and font style applied without inconsistency throughout the document?
4. Are the font size and style of footnotes, endnotes, and in-text citations consistent with formatting guidelines?

1. Think about a challenge or struggle that you have overcome on your own.  
Then, **write one motivational comment for this paper's writer.**