GUIDANCE ON THE PRESENTATION AND FORMAT OF THESES

THESE GUIDELINES DOUBLE FOR THE USE OF STUDENTS WRITING THE EXTENDED ESSAY FOR PAPER II OF THE SPECIAL SUBJECT, AND SHOULD BE ADHERED TO IN ALL RESPECTS FOR BOTH PIECES OF SUBMITTED WORK

1. A 12,000-word thesis typed double-spaced on A4 size paper will normally take up 36 pages if printed in 12-point print; a 6,000 word extended essay will take up 18 pages on the same basis.

2. **Pagination**

   Pagination should run through consecutively from beginning to end and include any appendices, bibliography etc. Cross-references should include page numbers.

3. **Order of contents**

   After the title-page should normally follow in sequence, all these elements:

   (a) ‘Table of Contents’. This should show in sequence, with page numbers, the subdivisions of the thesis. The titles of any chapters and appendices should be given. Such a table may well be unnecessary in an extended essay.

   (b) List of abbreviations (if any: use only for frequently-cited sources).

   (c) Preface or Introduction. This should be used to call the examiners’ attention to the aims and broad argument(s) of the work, along with any relevant points about sources, historiographical context, and obligations to other historians’ work. This too may not be needed in an extended essay.

   (d) The thesis or extended essay, divided into chapters, if applicable. Each chapter should have a clear descriptive title.

   (e) Conclusion. A few hundred words summarising the conclusions and their implications.

   (f) Bibliography. This is essential, and should be sensibly selective. It should include everything cited in the thesis or extended essay, and omit nothing which has been important in producing it. But it should not necessarily include everything which may have been read or consulted.

   (g) List of illustrations. This should be the same as the captions for any illustrations included. See below for information on formatting the list of illustrations.
(h) Illustrations. Illustrations should be numbered sequentially. See below for information on formatting captions.

4. **Quotations**

Quotations from verse, if of more than one line, should be indented and in single spacing; quotations from prose should run on in the text if they do not exceed two or three lines, otherwise they too should be indented and in single spacing. Inverted commas are not necessary when the quotation is indented. Otherwise use single inverted commas except for quotations within quotations, which are distinguished by double inverted commas.

Quotations should keep the spelling used in the original documents and not be modernized. When quotations include contracted forms, the contractions should normally be extended and the extension indicated by square brackets. Normally, quotations from a foreign language source should be presented in the body of the text in the original. The tutor’s advice should be followed in case of doubt as to whether to provide translations. When translations are given in addition to the quotation in the original language, the translations do not count towards the word limit.

5. **Underlining/Italics**

Underlining or italics should be used:

(a) For the titles of books, plays and periodicals.

(b) For technical terms or phrases in languages other than English (but not for quotations or complete sentences).

(c) For the following abbreviations, if used (there is much to be said for avoiding or anglicizing many of them): a. (anno), cap., c. (circa), e.g., ibid., idem, infra, passim, post, supra, versus, v. (vide), viz.

6. **Capitals**

Capitals should be used as sparingly as possible. They should be used for institutions and corporate bodies when the name is the official title or part of the official title; but for titles and dignities of individuals only when those are followed by the person’s name: thus ‘Duke William of Normandy’, but ‘William, duke of Normandy’, ‘the duke’.
7. Dates

Dates should be given in the form: 13 October 1966; and unless the contrary is indicated it is to be assumed that the date refers to the year beginning on 1 January. Double dates in Old and New Style should be given in the form: 11/22 July 1705. In footnotes, names of months may be abbreviated: Jan., Feb., Mar., Apr., May., June, July, Aug., Sept., Oct., Nov., Dec., but they should not be abbreviated in the text itself.

8. Footnote references

The purpose of a reference is to enable the reader to turn up the evidence for any quotation or statement, and to identify which ideas and arguments in the thesis/essay are the student’s and which have been taken from other sources. But judgement must be used in deciding whether a reference needs to be given or not. A reference need not be given for a familiar quotation used for purely literary purposes, nor for a statement of fact which no reader would question. Any reference given must be precise.

Footnotes should be concise: they count towards the overall word-limit. The practice of putting into footnotes information which cannot be digested in the text should be avoided. Notes should be printed at the foot of the page in single spacing. Footnote numbers should begin a new series with each chapter.

Footnote numbers in the text should be superior and not bracketed.

9. Form of references

The style of references should be consistent throughout any piece of work. You should use the following conventions, giving the reference in the full form in the first footnote in which you cite it and abbreviating it thereafter.

**Book:**


**Multi-volume book:**


Thereafter: Stubbs, *Constitutional History*, ii, 15-18 [note the absence of pp.]
Edition:


Thereafter: _Estate Book of Henry de Bray_, p. 5.

Journal Article:

R.W.D. Boyce, ‘Imperial Dreams and National Realities: Britain, Canada and the Struggle for a Pacific Telegraph Cable, 1879-1902’, _English Historical Review_, 115 (2000), pp. 52-3 [or _EHR_, 115 (2000), pp. 52-3 if you have defined _EHR_ as _English Historical Review_ in your list of abbreviations].


Newspaper article:

Bashkow, ‘Relative Returns’, _Times Literary Supplement_, 5 April 2013, pp 3-5 [or _TLS_, 5 April 2013, pp 3-5 if you have defined _TLS_ as _Times Literary Supplement_ in your list of abbreviations]. Column citation by letter (eg. p. 4a for the first column) may be desirable in some cases, such as broadsheet newspapers.


Essay in an edited volume:


In citing books and articles you may refer to authors by first name and surname, rather than initials and surname, if this is the convention in the field of your thesis or extended essay. For example, Edmund S. Morgan, _American Slavery American Freedom_ (New York, 1975) not E.S. Morgan

Manuscripts:

‘Speculum virginum’, British Library, MS Arundel 44, fo. 3v. [or BL, MS Arundel 44, fo. 3v if you have defined BL as British Library in your list of abbreviations]
**Collections of papers:**

British Library, Add. MS 29132, fo. 434.

It may be helpful, or necessary to avoid confusion, to add brief descriptions at first mention to give the reader some indication of the nature of the sources referred to, thus:

British Library, Add. MS 29132 (Hastings Papers), fo. 434: Clive to Hastings, 1 Aug. 1771.

Thereafter contract to: BL, Add. MS 29132, fo. 434.

Other examples would be PRO, STAC 8/104/20 (Star Chamber Proceedings, James I, Cripple and wife v. Lambe et al., 1619).

Wiltshire Record Office, D1/39/1/26 (Bishop of Salisbury, Instance Act Book, 1596-8), fos 227v-8r.

In any case, such fuller definitions of archival classes or collections of papers used should be given in the bibliography.

**Ancient and medieval authors:**

Bede, *Historia Ecclesiastica*, iii. 25 (ed. Plummer, p. 181). [give details of which edition you have used in the bibliography]

*The Bible:*

Gen. xv. 24.

**Parliamentary papers and debates:**


*Hansard*, 3rd series, 1832, xi. 602.

**Unpublished theses and typescripts:**


**Visual evidence:**

Where no image is provided in the text:

**Gustave Courbet**, *The Banks of a Stream*, 1873, oil on canvas, 60 x 73 cm *(Ashmolean Museum, Oxford).*

Thereafter: Courbet, *Banks of a Stream.*
Where an image of the work is provided in the text:

**Titian, Vendramin Family, venerating a Relic of the True Cross, mid-1540s, oil on canvas, 206.1 x 288.5 cm (National Gallery, London), fig. 1.**

Thereafter: Titian, Vendramin Family (fig. 1).

Where reference is made to a work illustrated in another source:


Where reference is made to a work illustrated online:


**Film and television:**

*Orlando* (Screenplay Sally Potter, Dir. Sally Potter, 1992)

*Our Mutual Friend* (Screenplay Sandy Welsh, Dir. Julian Farino, 1998), Episode 1

**Websites:**

Give the title, URL and last date accessed: e.g. ‘Lincoln’s First Inaugural Address’ [http://www.loc.gov/exhibits/treasures/images/vc2.6p1.jpg] (29 July, 2004).

**Interviews:**

Interview with Marina Warner, 2 May 1997[, p. 3 if transcribed].

*Ibid.* should be used instead of the author and short title when (but only when) the reference repeats the last or the only reference in the previous note. Care is necessary here, because when adding or moving references it is easy for *Ibid.* to become separated from the source to which it is intended to refer.

*Op. Cit.* should not be used.

10. **Bibliography**
The bibliography should be divided into (A) Manuscript Sources, (B) Printed Sources, (C) any other sources (websites, interviews etc) and the printed sources should be divided into (1) Primary Sources, (2) Secondary Sources. Manuscript sources should be listed according to the places in which they are found. Printed sources should be listed alphabetically, by surname of author. Anonymous printed sources should be listed alphabetically by the first word of the title (excluding the articles ‘The’, ‘A’, ‘An’ or their foreign equivalents).

11. Illustrations (only for use by candidates including large numbers of illustrations)

Illustrations may be gathered in one place at the end of the thesis, or, if you prefer, incorporated with the text. The latter arrangement is more complex to achieve, and only recommended if you feel it will enhance your argument.

The ‘List of Illustrations’ should be the same as the captions provided for any illustrations included. As relevant and/or known, these should include the following information, in the recommended order:

• artist/architect
• title of work/name of building
• size
• medium
• date of production
• present location
• brief reference for the source of the illustration (e.g., your own photograph, a museum photograph, copied from a book or the internet).

You should illustrate your thesis carefully since good illustrations can be vital to supporting your arguments. You should use good quality photocopied or scanned illustrations of images, objects or buildings discussed at any length in the text. Illustrations can be in black and white; colour illustrations are only necessary if used to support a specifically ‘colour-related’ point in your argument or discussion. Illustrations should be numbered sequentially. Captions can be included below each illustration or they can simply be numbered Fig. 1, Fig. 2, etc., since the examiners will be able to refer to the ‘List of Illustrations’ for the full caption. Make sure you refer to your illustrations at appropriate points in your text and argument, with the relevant figure number in brackets, thus: (Fig. 10).
12. Guidelines for carrying out and using oral history interviews

Oral history refers both to a method of recording and preserving oral testimony and to the product of that process. It begins with an audio or video recording of a first person account made by an interviewer with an interviewee (also referred to as interviewee), both of whom have the conscious intention of creating a permanent record to contribute to an understanding of the past. A verbal document, the oral history, results from this process and is preserved and made available in different forms to other users, researchers, and the public. A critical approach to the oral testimony and interpretations are necessary in the use of oral history. An oral history practitioner has commitments to the interviewees as well as to standards of scholarship for history and related disciplines.

Pre-Interview


2. Students should consider whether they will retain a copy of the interview, recorded and/or transcribed, and whether they will make copies available to their interviewee. No further copies should be used without the interviewee’s consent.

3. To prepare to ask informed questions, interviewers should conduct background research on the person and/or topic and the larger context in both primary and secondary sources.

4. When ready to contact a possible interviewee, students should send via regular mail or email an introductory letter outlining the general focus and purpose of the interview. It is important that the interviewee receives written guidance as to what is expected of them, in terms of time commitments and the subject to be discussed, and is informed about how their interview will be used. The letter should set out the reasons for conducting the interview, the process that will be involved, and the need for informed consent and permission forms. The interviewer should make sure that the interviewee understands that his or her recording(s) will remain confidential until he or she has given permission via a signed permission form. The interviewee should be informed about what will happen to their recorded and transcribed interview after the student’s project has come to an end. The interviewee should be given the option of anonymity in any use of their interview.

5. Students should use the best recording equipment (preferably digital) within their means to reproduce the interviewee’s voice accurately. Before the
interview, interviewers should become familiar with the equipment and be knowledgeable about its function.

6. Interviewers should prepare an outline of interview topics and questions to use as a guide to the recorded dialogue.

**During the interview**

7. Throughout the interview show sensitivity towards your interviewee: probe them, but try not to provoke anger or upset.

8. The interviewer should secure a release form, by which the interviewee transfers his or her rights to the interview to the repository or designated body, signed after each recording session or at the end of the last interview with the interviewee.

**After the interview**

9. It is strongly advised that you transcribe your interview. This is time-consuming but aids analysis and can provide a memento and token of gratitude for your interviewee.

10. Consider offering your interviewee a copy of your thesis to show your appreciation of their time and contribution to your research.

**Use of oral history interviews in written work**

11. All signed permission letters should be included as an appendix in your submission of your thesis/extended essay. You may include transcriptions as an appendix if you wish, and obtain permission from the Chair of Examiners.

12. All quotations from or allusions to an oral history interview in your essay/thesis should be referenced in a footnote. The correct form for a first footnote is: ‘Interview with [name of interviewee, or pseudonym if they wish to remain anonymous], conducted by [interviewer’s name] on [date].’ Subsequent footnotes may simply state ‘Interview with [X]’.