# Citing and Referencing

## Why referencing

- Give the original author credit for their ideas

- Show what you have read

- Allow reader to locate the sources you refer to

- Strengthen your argument

- Demonstrate academic integrity and avoid plagiarism

You need references when you quote your source directly, when you paraphrase your source closely, and when you offer an idea or piece of information that is not commonly held, or common knowledge.

Proper referencing requires adequate research.

## Referencing styles

- The scholarly apparatus (footnotes, bibliography etc.) is an important part of your writing and it is important to leave time to edit carefully so that everything is accurate and professionally presented.

- Different sub-fields of Art History typically use different referencing styles, and these also often vary from country to country: thus medieval art historians in the UK are likely to use a different system to historians of contemporary art in the US.

- Your tutors will advise and guide you if a different referencing system is more appropriate for a particular course. **Whatever style guide you follow, it is important to be consistent throughout: all footnotes, captions and references must follow a standardised format**.

- You may wish to use bibliographic software, which will help you to record what you've read, organise your notes, and ensure consistency in referencing. There is a range of software packages, some are free or low cost such as Zotero, Mendeley, EndNote, et al. The Library can help you start on Zotero.

## Citation, general information

**Apostrophes and abbreviations:**

Should only be used with possessives (e.g. 'Hogarth's pug dog'). While apostrophes are used for abbreviations, abbreviations should not be used in your essays (that is, you should be writing 'do not', instead of 'don't'). Remember, the word 'it's' should never appear in an essay – the possessive of 'it' is 'its' ('it's' is just the abbreviation of "it is"). The same applies to dates, so do not use apostrophes with 'in the 1960s' (but use one for 'a 1980's classic').

Use trans., and intro. as abbreviations followed by name; ed. or eds. for editor or editors, edn for edition (useful if a book has been published in a number of different editions and you want to make it clear which version you are referring to).

Do not use: Op cit., idem, eadem, ibid.

**Bibliography:**

At the end of your essay you should include a bibliography of the works you have used during your essay. They should be cited:

- in alphabetical order, A-Z

- in the same format that you have used for your footnote references (see examples below), but with the surname before the first name(s) or initial(s).

- if you have made extensive use of 'primary' or unpublished sources, you might want to put them in a separate section from secondary sources.

- Bibliographic entries do not end in periods (full stops).

**Capitalisation:**

- Capitalise less rather than more. Whatever you decide, be consistent; especially with terms such as Cubist, Cubism, Surrealist, Surrealism and especially with Modernist.

**Captions:**

- Should be as full as possible, and should ideally include dimensions. There is no need to include photo credits: these are only necessary in the List of Illustrations. See also **Illustrations**.

**Dates:**

- The nineteenth century, not the 19th century; 9 May 1962; AD432 and 432BC (no full stops). If you're working on cross-cultural material with different dating systems it may be more appropriate to use CE (Common Era), i.e., 432CE

**Footnotes (avoid endnotes):**

- Use Arabic numerals (1,2,3 etc.) not roman numerals (i, ii, iii etc.). Try to position the footnote reference at the end of a sentence in the main text, with the footnote number after punctuation, as here.[1] Cluster multiple references in a single footnote, separated by semi-colons.

- Use footnotes to refer to the source of a fact or idea used in your essay. Do not be tempted to use your footnotes as a way of adding extra minor points to your essay. If the point is important enough, it should be in the main text; if it is not important enough then cut it out.

- The first reference to an article, book or chapter should be given in full – including the name of the author as it appears in the publication. If you refer to it again in subsequent notes, then you can use the surname only, together with an abbreviated version of the title (or in some cases the date of publication). Footnotes end in periods (full stops); multiple references in a single footnote should be separated by semi colons. See examples below.

**Foreign words:**

- Keep in roman as much as possible (œuvre, fin-de-siècle, repoussoir, trompe l'œil, Académie); italicise only if unfamiliar or in an inaccessible language. Do not italicise foreign words in quotations of text in a foreign language. In the main text, unless the foreign quotation is short and obvious, give an English translation in the text and the original (unitalicised) in a note.

- <u>French and Spanish Titles:</u>

- Typically only the first noun is capitalised (including the first noun after a hyphen): *La Couleur éloquente*, not *La Couleur Éloquente*. However, when and adjective precedes the first noun, it goes into capitals: *Petit Dictionnaire critique et anecdotique des enseignes de Paris*.

**Hyphenation:**

- Hyphenate compound adjectives: art-historical methodology, nineteenth-century France, middle-class values; do not hyphenate nouns: the nineteenth century, the middle class.

**Illustrations:**

- Should be referred to in the text this way: (Fig. 1). It is best to indicate the sources of all illustrations in the list of illustrations. See also **Captions**.

**Italics:**

- Use italics, not underlining, in your document. Book and journal titles are italicised. The titles of works of art (but not buildings) are italicised.

**Numbering:**

- For volume numbers, use arabic numerals, not roman (vol. 20, not vol. XX). Leave a space between p. / pp. and numbers, also after vol. and no.

**Punctuation:**

- Do not use full stops with contractions and acronyms (Dr, Mrs, St, RIBA, MOMA).

**Quotations and quotation marks:**

- Use single quotation marks '…' throughout; for quotations within quotations use double quotation marks "…". Quotations of over 50 words should appear as an indented block without quotation marks. Signal breaks in the text thus: … (where the set of three points [ellipsis] marks a break in the text, leave a space before and after); do not use an ellipsis at the beginning of quotations.

**Spelling:**

- Use British rather than North American spelling (colour not color). For names transliterated from non-latin alphabets (e.g., Greek, Russian, Chinese) ensure you are consistent (e.g. use Kazimir Malevich throughout, not Malievitch then Malewitsch, then Malewicz etc.)

**Subheadings:**

- Subheadings can be very useful in longer pieces of writing as a way of organising and structuring your argument. Use upper and lower case in the title of the subheading (e.g.. Narrative and Desire).

**Vocabulary:**

- Different areas of Art History will have their own technical language. But across the discipline there are also certain words that carry an especially heavy historiographical baggage, and you should use these with caution. This doesn't mean you should never use them, however: ask your teachers if you are unsure.

- Aesthetic(s): is not a synonym for formal/visual characteristics, as in 'the aesthetics of the gardens at Stowe'. It's safest to confine the words to their narrow meaning of referring to the philosophical study of beauty.

- Design: can refer to both an idea and that idea as manifested on paper. Be clear which you mean.

- Illustrate/illustration: this can be problematic if images are described/understood as simply 'illustrating' a text. They are rarely so subservient.

- Influence: this term can wrongly deny agency to patrons and artists, and often overlooks the motivations behind (selective) imitation/emulation and the mechanics of transmission. It can also encourage vagueness (e.g., 'the paintings shows Chinese influence').

- Naturalistic/naturalism and/or realistic/realism: use of these terms often presupposes that artists/patrons aspired to naturalism and/or overlooks art's artificiality: even when images (including photographs) look 'real', that reality is often staged.

- Pillar: this may refer to a vertical unit, but is rarely used in modern architectural history except metaphorically. 'Columns' and 'piers' are technically types of pillars, and are more precise terms. A column usually has a single round shaft, base and capital; piers usually have multiple shafts.

- Plan: has a particular meaning within architectural history; to avoid confusion, don't use the word as a synonym for 'project'.

- Reflect/reflection: art rarely offers a passive reflection of history/culture/psychology: in most cases it helps to shape it/them.

- Style: antique rhetorical theory established a theory of styles of speech (high, low, comic, tragic etc) that was (and is) quite legitimately applied to art and architecture. Stylistic labels such as 'gothic', 'baroque', 'minimalist' etc. can also be used as a convenient shorthand, but beware of their imprecision (what makes a painting 'gothic' or 'Renaissance', for example?), and be wary of their place in teleological histories that imply the inevitable march of styles (eg., Romanesque > Gothic > Renaissance > Baroque). Style labels should never be a substitute for your own visual analysis.

- Symbolic/symbolise: particularly problematic before the early modern period, because these terms can imply 'the dictionary fallacy'

- (dog = loyalty, snake = evil, for example). Images often work as metaphors, but they are rarely symbols.

## Layout of your assessed work

It is important that you submit your assessed work in the correct format. All assessed work should follow the general layouts below and you should check the VLE for more specific instructions.

**All Assessed Essays:**

- Cover sheet
- Essay with footnotes
- Bibliography
- List of Illustrations
- Illustrations

**MA Dissertations:**

- Cover sheet (as per the preferred format)
- Abstract
- Acknowledgements
- Table of Contents
- Main body of text with footnotes – page numbering starts here
- Appendices
- Bibliography
- List of Illustrations
- Illustrations

## Fonts and Format

- Don't get distracted by your computer's ability to use whimsical fonts and different colours. These inevitably infuriate your readers, including examiners.
- Keep a detailed note of all reading material as you research, and ensure you have all the publication details you need, as well as recording in your notes the page numbers where you have found useful information or ideas.
- Remember to back up everything on two separate storage devices of your choosing as you go along.
- Use A4 paper

- Use double spacing

- Don't justify right-hand margin

- Make sure to number the pages

- Use any clear, easy to read font, either serif e.g. Times New Roman, or sans serif e.g. Arial

- Font size – 12 point, black