

ACADEMIC HONESTY/CITING YOUR SOURCES: CHICAGO MANUAL OF STYLE

Visual arts and art history publications tend to be uniform in their use of the citation styles found in *The Chicago Manual of Style*. What follows is a brief introduction to the basics of how it should be applied in your paper writing. **PLEASE NOTE: ALL STUDENTS ARE EXPECTED TO ANNOTATE THEIR PAPERS ACCORDING TO CHICAGO STYLE: FAILURE TO DO SO WILL RESULT IN 10 POINTS TAKEN AUTOMATICALLY FROM THE TOP OF ONE'S PAPER GRADE.** (See our "research paper" rubric on Blackboard for grading details.)

A QUICK WORD ABOUT ACADEMIC DISHONESTY AND PLAGIARISM

Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated in my classes. Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is before embarking upon any research project in my courses. According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own."

In other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. To steer students away from any danger of plagiarism in their art-historical writing, students are required to learn the arts-standard, *Chicago Manual of Style* guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects. For some handy references on academic dishonesty, plagiarism, and citation please see the [UCD Writing Center's excellent how-to guides](#) (including [their own Chicago Style page](#)) and this [student-focused handout on plagiarism](#) from the University of California, Davis Office of Student Judicial Affairs.

NOTES: ENDNOTES OR FOOTNOTES

Notes are absolutely necessary not only when directly quoting a source consulted in your research, but even when you borrow a fact, statistic, or idea from another source and restate it in your own words. To not cite your sources is plagiarism.

Annotating your quotes/sources involves [sequentially numbering](#) the last sentence of each quoted (or even slightly "reworked") passage in which you have consulted someone else's work. You then place a correspondingly- numbered source citation either at the end of the paper (endnotes), or at the bottom of the page on which the quote has been used (footnotes). **Most computer programs have an endnote/footnote option in the "insert" or "references" toolbar, which will ask you to select a footnote or endnote style when you are ready to begin annotating, then automatically insert, number, and organize your notes as you write.** With each note, you will then organize the source's material as follows:

EXAMPLE: ANNOTATING SOURCES IN YOUR WRITING

According to literary scholar Marianna Torgovnick, the primitive has, in art historical scholarship as in general Western knowledge, been defined as that pertaining to an "original or ancestor." It has also referred to the "social formations within relatively isolated areas of Africa, Oceania, South America and other areas of the world" where cultures are marked by the absence of technology found in Western culture (thus associated with a simple, developing, "original" state of humanity).¹ As art historian Gill Perry notes in *Primitivism, Cubism, Abstraction*, this definition of primitivism has less to do with geographical location than a value judgment based on a Western notion of civilization, presupposing not only an undifferentiated racial category but evoking a "Eurocentric construct of the uncivilized tribe, the opposite, or 'other' to Western society."² Providing what Perry articulates as a "fertile soil" (and the gendered, colonialist themes that the term implies), exotic non-Western locales served as sites in which the artist could escape, deviate from, and perhaps transcend the mores of Western civilization in the name of avant-garde artistic innovation. For many artists of the late nineteenth century, this meant a literal journey—or "going away"—to these (generally colonized) locations to immerse themselves in the cultures and customs of the peoples whose way of life represented an uncivilized or antiquated alternative to European society. This immersion—as best typified in the Oceanic journeys of Gauguin—was to then provide a foundation for artworks imbued with a sense of the style and spirit of the cultures that inspired them.³

¹ Marianna Torgovnick, *Gone Primitive: Savage Intellectuals, Modern Lives* (Chicago and London: University of Chicago Press, 1990), 18 and 23.

² Gill Perry, "Primitivism and the 'Modern,'" in *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, ed. Charles Harrison, Francis Frascina and Gill Perry (New Haven and London: Yale University Press, 1993), 5.

³ See Perry's discussion of this phenomenon in "Primitivism and the 'Modern,'" 3-34.

REVIEWING THE EXAMPLE:

- Please make note of the sequential numbering of sources in text and footnotes in the passage above—including repeat references to the same source. **Annotation does not mean numbering your sources once in a list at the back or bottom of your paper, and just repeatedly referring to the corresponding number over and over again in your text.** It means that each time you cite a source—no matter how many times you cite it—you must add a new note number and cite the same source again under that new number.
- When you are referencing, but not directly quoting a large portion of a source, notice that you may direct the reader to "see" this large section in the accompanying note. This is because—even though you are not quoting that source directly—you are responsible for giving credit to the fact/s, statistic/s, and/or idea/s you derived from that source, even if you are summarizing an entire passage, chapter, or book in your own words.
- Note as well that you may SHORTEN your citation of a source after the first, full reference to include simply the last name of the author/s, main title of the piece, and page/s referenced.
- [Here are a couple examples](#) of papers online written in Chicago Style (one with footnotes, the other with endnotes). Please pay close attention to the way that the notes are numbered and organized—you may choose footnotes or endnotes, so long as they are organized correctly.

A QUICK HOW-TO GUIDE FOR CITING YOUR SOURCES AS EITHER ENDNOTES OR FOOTNOTES:

One benefit to the *Chicago* style is that it is simple and fairly flexible. Indeed, if you consult the guide itself, you will see various options for citing sources. However, what follows (here and in [The Chicago Manual of Style Online "quick guide"](#)) is a basic guide for correctly annotating your sources in this way.

BOOKS: SINGLE AUTHOR

(...as you see in the example passage above, the note organization of the single-author book source is:)

Note number. Author's name first-name-first, *Title of the book italicized* (City: Press, year in parentheses), page number/s of quoted/consulted material.

BOOKS: ANTHOLOGIES

Note number. Chapter/section author's first name first, "Title of the chapter/section in quotation marks," *Name of the anthology italicized*, name/s of editor/s first-name-first (City: Press name, year in parentheses), page numbers of quoted/consulted material.

(...as in the example passage above, applied to a chapter from an anthology, the system works like this:)

3. Paul Hammond, "Lost and Found: Buñuel, *L'Age d'Or* and Surrealism," in *Luis Buñuel: New Readings*, ed. Peter William Evans and Isabel Santaolalla (London: British Film Institute Publishing, 2004), 15.

PERIODICALS:

Note number. Author's first name first, "Title of the article in quotation marks," *Title of the journal italicized*, volume, number (date in parentheses): page number/s of quoted/consulted material.

(...applied to a journal article, the system works like this:)

6. Peter Buse, "The Stage Remains: Theatre Criticism and the Photographic Archive," *Journal of Dramatic Theory and Criticism* 12, no.1 (Fall 1997): 77-96.

GALLERY AND AUDIO/VISUAL MATERIALS:

Many people cite unusual sources like gallery labels and audio/visual materials in different ways, but remember that **you have to cite them** when you take information from any source, including those "published" in ways beyond the printed page. Here's an acceptable way of doing it:

Note number. Source/type of work/commentator/information if known, *Name of artwork/ label heading italicized*, name of director/author if stated, running length if a/v, institution/production company, year made if known, medium/source type.

(...this is how a gallery label citation might look in your paper)

1. Grafton Tyler Brown's *Mount Rainier*, Los Angeles County Museum of Art, gallery label.

(...this is how DVD commentary might look in your paper)

12. Jim Jarmusch commentary, *Down By Law*, directed by Jim Jarmusch, 107 minutes, Island Pictures, 1986, DVD.

WEBSITES:

The Chicago Manual demonstrates several ways to annotate websites, depending on whether the source is an electronic journal or a straight-up website. But (as with its bibliographic form) have generally settled on the following structure:

Note number. If stated author's first name first, "Title of page/article in quotation marks," *Name of the primary source/site italicized*. Issue and/or date of the publication or last date revised, if given, or accessed by user. Full URL, or site address (Date accessed by student in parentheses).

(...this is how a website would then be annotated:)

3. Hal Cohen, "Losing Their Faculties: At NYU, Angry Professors Talk of Unionizing," *Village Voice Online*, (September 12-18, 2001) <http://www.villagevoice.com/issues/0137/cohen.php> (accessed August 4, 2012).

A NOTE ON WEBSITES: While there is much fantastic scholarship out on the World Wide Web (indeed, many academic journals are "going electronic" as a cost-cutting measure), I am troubled by how many students indiscriminately (and exclusively) use the Web as THE source of their research—almost always using poorly-written and –researched, often factually-incorrect websites written by amateurs rather than scholars. The fact is: **IT IS ABSOLUTELY IMPOSSIBLE TO WRITE A CREDIBLE ART HISTORY PAPER USING SOLELY WEB SOURCES.** I always tell my students, the Web is an inch-deep ocean—which means that if you rely solely on the Web for papers in which *depth* is the primary criterion, you are guaranteed a poor grade.

Students will find at the [Auraria Library website](#) research resources ranging from the Auraria campus collection, to [Prospector's](#) searching the entire CU system, to full-text search engines for finding scholarly articles through the [library's databases](#)—all of which will lead students to published books, journals, and newspapers (often times, accessible on the Web!) that have been juried, fact-checked, and edited in a manner expected of thorough, responsible scholarship. Students with additional questions about Web sources are encouraged to confer with me to learn strategies for determining the veracity and quality of research on the Web—there's great stuff out there, but it takes work (and not just Google) to find it.

BIBLIOGRAPHIES:

If you have correctly/thoroughly cited all your sources in Chicago-Style notes, you do not need a "works cited" or bibliography page, as the notes make this redundant. However—especially if you don't feel that your notes reflect the full extent of your research—it is optional for you to also include a bibliography with your paper. *The Chicago Manual* organizes bibliographic sources slightly differently than notes. The sources are organized alphabetically (by the last name of the author or editor, or by title if there is no author cited) on an individual sheet at the end of the paper, with every line after the first of each new source indented at least 5 spaces from the left margin. Here are some examples of how bibliographic sources should be organized according to the bibliographic format:

EXAMPLE: THE FIRST FEW SOURCES [AUTHORS A THROUGH B] FROM AN IDEAL BIBLIOGRAPHY...

Anderson, Laurie. *Stories from the Nerve Bible*. New York: Harper Collins, 1994.

Battcock, Gregory. *The Art of Performance: A Critical Anthology*. New York: Dutton, 1984.

Bolton, Richard, ed. *The Contest of Meaning: Critical Histories of Photography*. Cambridge and London: The MIT Press, 1992.

BOOKS: SINGLE AUTHOR AND ANTHOLOGIES

Author/editor, last name first. *Title italicized*. Additional editors if any. Volume or edition if any.
City of publication: Name of press, year of publication.

(...with this structure applied to a book, a bibliography entry would look like this:)

Frueh, Joanna. *Erotic Faculties*. Berkeley and Los Angeles: University of California Press, 1996.

(...with this structure applied to an anthology, a bibliography entry would look like this:)

Gibson, Pamela Church and Roma Gibson, eds. *Dirty Looks: Women, Pornography, Power*. London: British Film Institute, 1993.

PERIODICALS:

Author's last name first. "Title in quotation marks." *Name of journal italicized*
Volume, number (Date in parentheses): page number/s.

(...with this structure applied to a recent article, a bibliography entry would look like this:)

Eileraas, Karina. "Witches, Bitches and Fluids: Girl Bands Performing Ugliness as Resistance."
The Drama Review: The Journal of Performance Studies 41, no.3 (Fall 1997):122-139.

[OVER]

GALLERY AND AUDIO/VISUAL MATERIALS:

Artist/director if known last-name-first. *Name of artwork/ label heading italicized*. Running length if a/v.
Institution/production company, year made if known. Medium/source type.

(...this is how a DVD might look in your paper)

Lang, Fritz. *Metropolis*. 124 minutes. Universum Film A.G (UFA), 1927. DVD.

WEBSITES:

If stated, author's last name first. "Title in quotation marks." *Name of the primary source/site italicized*. Issue and/or date of the publication or last date revised, if given, or accessed by user.
Full URL, or site address (Date accessed in parentheses).

(...with this structure applied to an online article, its bibliography entry would look like this:)

Buszek, Maria Elena. "Oh! Dogma (Up Yours!): Surfing the Third Wave." *Thirdspace* 1, no. 1
(July 2001): <http://www.thirdspace.ca/articles/buszek.htm> (accessed June 13, 2011).

For more information on Chicago Style in art and art history, see:

The Chicago Manual of Style. 16th edition. Chicago and London: University of Chicago Press, 2010.

The Chicago Manual of Style online. <http://www.chicagomanualofstyle.org/home.html>

CHICAGO STYLE GUIDE

Style Guide for Bibliographies and Footnotes



Based on *The Chicago Manual of Style, 15th ed.* [Z253.U69 2003].

This guide lists common citation examples. If you need more information, copies of the *Chicago Manual of Style* are available in the reference section at the following libraries: Bothell/CCC, Foster Business, Health Sciences, Suzzallo, and Tacoma. For answers to other questions, see an online FAQ at <http://www.chicagomanualofstyle.org/cmosfaq.html>.

Type of Entry

Bibliography

Footnote / Endnote

Book—1 Author

Thomas, Lynn M. *Politics of the Womb: Women, Reproduction, and the State in Kenya*. Berkeley: University of California Press, 2003.

1. Lynn M. Thomas, *Politics of the Womb: Women, Reproduction, and the State in Kenya* (Berkeley: University of California Press, 2003), 167–168.

Book—2 Authors

Frey, Charles H. and John W. Griffith. *The Literary Heritage of Childhood: An Appraisal of Children's Classics in the Western Tradition*. New York: Greenwood Press, 1987.

2. Charles H. Frey and John W. Griffith, *The Literary Heritage of Childhood: An Appraisal of Children's Classics in the Western Tradition* (New York: Greenwood Press, 1987).

Edited Book

Hevly, Bruce and John M. Findlay, eds. *The Atomic West*. Seattle: University of Washington Press, 1998.

3. Bruce Hevly and John M. Findlay, eds., *The Atomic West* (Seattle: University of Washington Press, 1998).

Chapter from Book

Jonas, Raymond A. "Sacred Tourism and Secular Pilgrimage: Montmartre and the Basilica of Sacré-Coeur." In *Montmartre and the Making of Mass Culture*, edited by Gabriel P. Weisberg, 94–119. New Brunswick: Rutgers University Press, 2001.

4. Raymond A. Jonas, "Sacred Tourism and Secular Pilgrimage: Montmartre and the Basilica of Sacré-Coeur," in *Montmartre and the Making of Mass Culture*, ed. Gabriel P. Weisberg. (New Brunswick: Rutgers University Press, 2001), 94–119.

Dissertation

Harmon, Alexandra. "A Different Kind of Indians: Negotiating the Meanings of 'Indian' and 'Tribe' in the Puget Sound Region, 1820s-1970s." PhD diss., University of Washington, 1995.

5. Alexandra Harmon, "A Different Kind of Indians: Negotiating the Meanings of 'Indian' and 'Tribe' in the Puget Sound Region, 1820s-1970s" (PhD diss., University of Washington, 1995), 145–52.

Style Guide for Bibliographies and Footnotes

Type of Entry

Bibliography

Footnote / Endnote

Government Document

U.S. Congress. Senate. Committee on Foreign Relations. *Famine in Africa: Hearing before the Committee on Foreign Relations*. 99th Cong., 1st sess., January 17, 1985.

6. Senate Committee on Foreign Relations, *Famine in Africa: Hearing before the Committee on Foreign Relations*, 99th Cong., 1st sess., 1985.

Journal Article

Camp, Stephanie M. H. "The Pleasures of Resistance: Enslaved Women and Body Politics in the Plantation South, 1830-1861." *Journal of Southern History* 68, no. 3 (2002): 533-72.

7. Stephanie M. H. Camp, "The Pleasures of Resistance: Enslaved Women and Body Politics in the Plantation South, 1830-1861," *Journal of Southern History* 68, no. 3 (2002): 534.

Electronic Journal Article

Behlmer, George K. "Grave Doubts: Victorian Medicine, Moral Panic, and the Signs of Death." *Journal of British Studies* 42, no. 2 (April 2003): 206-35. <http://www.journals.uchicago.edu/JBS/journal/issues/v42n2/420203/420203.web.pdf>.

8. George K. Behlmer, "Grave Doubts: Victorian Medicine, Moral Panic, and the Signs of Death," *Journal of British Studies* 42, no. 2 (April 2003): 210. <http://www.journals.uchicago.edu/JBS/journal/issues/v42n2/420203/420203.web.pdf>.

Newspaper Article

Thomas, Jo. "Digitized Artifacts Are Making Knowledge Available to All, on Line." *New York Times*, Nov. 29, 1998, final edition, sec. 1.

9. Jo Thomas, "Digitized Artifacts Are Making Knowledge Available to All, on Line," *New York Times*, sec. 1, Nov. 29, 1998, final edition.

Website

University of Washington Libraries. "Bainbridge Island." *Camp Harmony Exhibit*. <http://www.lib.washington.edu/exhibits/harmony/Exhibit/bainbridge.html> (accessed Dec. 31, 2003).

10. University of Washington Libraries, "Bainbridge Island," *Camp Harmony Exhibit*, <http://www.lib.washington.edu/exhibits/harmony/Exhibit/bainbridge.html> (accessed Dec. 31, 2003).

Form for Additional Footnote / Endnote References

Use this form for all references (after the first complete reference) to a particular source, if only one work by this author has been used:

11. Thomas, 83.

Use this form for all added reference to a particular source, only where more than one work by this author has been used:

12. Phibbs, "Herrlisheim," 125.