

4. Essay Writing 3: quoting, paraphrasing, and citing works of art

Using Quotations

Quoting your sources verbatim can be a valuable way of introducing vital evidence into your essay, or of kick-starting a discussion of a particular issue. Quotations should, however, be chosen carefully and used sparingly. Quotation is particularly useful if you are quoting from a *primary* source, i.e. a document which is from the period of, and directly related to, the material you are studying (e.g. a contract for a work of art, or a letter written by an artist, or a contemporaneous review of an exhibition). Quotations from such sources can be especially revealing. Quotations from *secondary* sources, i.e. from art historical books or articles written *about* the material you are studying, are often less revealing and should be used much more sparingly. All too often undergraduate essays become clogged with unnecessary quotations from secondary sources. This impedes the flow of your essay and may even reduce the mark you get for it; we can only give you credit for what *you* say, not for repeating what someone else has said. Make sure you write your own essay, rather than letting quotations from other historians do the work for you. In principle, you should only quote from a secondary source if:

- the author has said something in a particularly striking or interesting way.
- the author has said something which you wish to comment on or disagree with.

If neither of these cases apply then you are better off *paraphrasing* the remarks of the author (for which see below).

If you do use a quotation, remember in all cases to:

- a) say something about the quotation so your reader can see why you are using it and why it is relevant to the point which you are making; all too often quotations are left to stand alone as if they are self-explanatory (they rarely are).
- b) make it absolutely clear that these are the words of someone else, rather than your own words. To this end you should either:
 - put the quotation in quotation marks (normal British practice is to use single quotation marks, 'like this', not "like this").
 - or, if it is a long quotation, set it off (for which see below under 'Some technical stuff')You do *not* need to put your quotation in italics or in any other different sort of type.
- c) use a footnote at the end of the quotation to give a precise page reference to the source of the quotation (for more on footnoting see section 6, below).

It may be helpful to bear in mind that in the opinion of staff most undergraduate essays have too many quotations and too few footnotes!

Some technical stuff about quotations:

- a) Long quotes: if your quote is 50 words or more long you should not use quotation marks, but instead *set off* the quotation in the following way:

Break off your own text with a colon, start the quotation on a new line and then after the quotation finishes resume your own text on another new line. Do not use quotation marks. Indent the entire quotation slightly from the left and right margins, and single space it (the rest of your essay should be double spaced).

Do not set your quotation off if it is shorter than 50 words – simply use quotation marks as usual.
- b) Omissions: when you want to omit some words from a quotation, use an *ellipsis* (three full stops within square brackets, like this: [...]) to replace the missing words. E.g.:

'Albury, the country house in Surrey, was a source of special pleasure for Arundel.'

might become:

'Albury [...] was a source of special pleasure for Arundel.'
- c) If you need to change anything in a quote, such as altering a verb tense or adding a word for clarity, use square brackets around your addition, e.g.:

'He [i.e. Reynolds] returned from Italy in 1752.'

- d) Quotations within quotations: use single quotation marks around the entire citation, and double quotation marks around the internal quotation, e.g.:
‘Jackson Pollock’s motto is “I live to paint” ’.

One of the best ways to learn how, and where, to use quotations is to pay careful attention to how and where they are used in the art historical texts which you read.

Paraphrasing

This is when you rewrite the argument or opinion of another author, or the information given by that author, in your own words. In most cases it is better to use paraphrase to put across what you have learnt from another author than direct quotation, not least because it shows that you have absorbed and understood what they are saying and are able to re-tell it in your own words. You must, however:

- a) be careful that you really are rewriting the words of your author in your own words, rather than simply rearranging his/her words a little. If you are finding it difficult to escape the words and phrases used by your author you might try covering up the passage which you are trying to paraphrase and then putting the meaning of the passage in your own words. You should then check the original passage against what you have written to make sure that you have not inadvertently copied the passage too closely.
- b) if you find yourself unable to avoid using some of the phrases of your source then these must *always* be put in quotation marks.
- c) *always* use a footnote or endnote to refer the reader to the book and precise page number of the passage which you are paraphrasing.

For more on the care you need to take when paraphrasing see Section 7, Plagiarism and Collusion, below.

How to Cite Works of Art

1. The titles of works of art should be given in italics, or underlined if your computer cannot manage italics. They should not be surrounded by inverted commas, unless you want to indicate that the title is a conventional one which differs from a more correct title, e.g.:
Turner’s *Ulysses Deriding Polyphemus*.
Constable’s *Landscape, Noon* (*‘The Haywain’*)
The only exception to this rule is the names of buildings, which are not italicised.
2. When *first* mentioning a work of art in an essay you should *always* make sure that the work is clearly identifiable by giving its current location, e.g.:
Turner’s *Ulysses Deriding Polyphemus* (National Gallery, London).
This is necessary because many paintings often have similar or identical titles, or exist in multiple copies. You do not have to mention the location subsequently unless you are talking about two different works with the same title and you need to continue to distinguish between them. The only case in which you do not have to give the location when first mentioning a work of art is if that work is in a reproductive medium (e.g. prints or photographs) and thus exists in multiple copies.
3. If you are *illustrating* a work of art you should specify, either in a caption or a list of illustrations, its date, medium, support, size (height then width) and location, e.g.:
Jan Vermeer, *The Milkmaid*, c. 1660, oil on canvas, 46 x 41 cm, Rijksmuseum, Amsterdam.
For buildings you need just give the name of the building, its location and its date.

5. Bibliography

NB: This section should be read in conjunction with the following sections on Footnotes and on Plagiarism and Collusion

The following guide is based on the Chicago Manual of Style (notes and bibliography system). You can find further details of it on their website:

http://www.chicagomanualofstyle.org/tools_citationguide.html

In academic writing bibliographies and footnotes are used to identify the sources upon which the author has drawn. **A bibliography is required in all History of Art coursework essays and dissertations, unless you are specifically informed to the contrary.** Failure to provide a bibliography will result in an automatic fail for the piece of work in question. An inadequate bibliography, or substantial departures from the advice on citing your sources given below, may result in a reduction of marks. Please therefore read the following instructions very carefully.

Specific conventions are used to cite works in academic writing. These conventions ensure that works are cited with precision and avoid any ambiguity for the reader in understanding exactly what the reference is, and how to find it easily and quickly. There are a number of such conventions in use and you will encounter a variety of different approaches, whether in works that you read, in Library hand-outs, or in modules in other subjects. All of these different approaches are viable so long as they are clear and are consistently applied, but to avoid confusion and ambiguity **we require you to use the system laid out below for all work submitted for History of Art modules** (if you are doing an interdisciplinary dissertation please consult your supervisors to see which system you should follow).

Your bibliography should include every source that you have consulted in writing a particular piece of work. It should not include anything that you have not consulted directly, so do not include sources referred to in another book if you have not yourself seen them. For advice on how to cite sources referred to in another book in your footnotes see below under *Footnotes*.

Your bibliography should be arranged according to the alphabetical order of the surnames of authors and the titles of exhibition catalogues. Do *not* divide the bibliography of printed sources into separate sections (e.g. books and articles) as this can be confusing. If you have used manuscript material, this should be listed separately from your other sources. You should also have a separate section for websites.

Do note that punctuation is important – whether you use a comma or a full stop, which parts of the reference are italicised – these are all a part of correct referencing.

If there are more than three authors for a particular book or article list the first-named author and then write *et al.*

1. How to cite a book.

The following information is required: Author's Surname, First name or initials, *Title of Book* (nb this may be either italicised, as here, or underlined), place of publication, publisher, date of publication.

e.g. Welch, Evelyn. *Art and Society in Italy 1350-1500*. Oxford: Oxford University Press, 1997.

2. How to cite a journal article.

The following information is required: Author Surname, First name or initials, "Title of article", *Title of Journal* (either italicised or underlined), volume and part number, date of publication, page numbers. Nb: it is the title of the *journal* that is italicised or underlined, not that of the specific

article. The article title is put inside “inverted commas”. These rules still apply if you find the article through JStor.

e.g. Brown, Patricia Fortini. “Painting and History in Renaissance Venice”, *Art History* 7:3 (1984): 263-95.

3. How to cite an edited collection of essays.

The following information is required: Editor surname, First name or initials, ed. or eds., *Title* (either italicised or underlined), place of publication, publisher, date of publication.

e.g. Lees, Clare A., ed., *Medieval Masculinities: Regarding Men in the Middle Ages*. Minneapolis: University of Minnesota Press, 1994.

4. How to cite an essay by one author in a collection edited by someone else.

The following information is required: Author Surname, First name or initials, ‘Title of chapter’, in, *Title of Book* (either italicised or underlined), edited by, Name of editor(s), page numbers, place of publication, publisher, date of publication.

e.g. Bullough, Vern L. “On Being a Man in the Middle Ages.” In *Medieval Masculinities*, edited by Clare A. Lees, 31-46. Minneapolis: University of Minnesota Press, 1994.

5. How to cite a web site or web page.

As far as possible, provide the same information you would provide for a print reference (author, title, date the document was written, if these are stated). Also provide the exact address from which you retrieved the page and the date on which you retrieved it, as the Web changes constantly.

e.g. McGann, Jerome. “Rossetti Archive Manuscripts”, <http://www.rossettiarchive.org/> accessed on 25th January 2013

6. How to cite an article in a purely electronic journal.

Scholarly articles accessed through the electronic library can be referenced in the same way as print articles. The following information is required: Author Surname, First name or initials, “Title of article”, *Title of Journal* (either italicised or underlined), volume and part number, date of publication, page numbers. Nb: it is the title of the *journal* that is italicised or underlined, not that of the specific article. The article title is put inside “inverted commas”.

If the article only exists online, you will need to give the URL and date of access.

e.g. Briggs, Jo. “‘The Old Feelings of Men in a New Garment’: John Everett Millais’s *A Huguenot* and Masculine Audiences in the Mid-Nineteenth Century”. *Nineteenth-Century Art Worldwide* 11:3 (2012) <http://www.19thc-artworldwide.org/>, accessed on 13 February 2013

6. Footnotes

Footnotes (or endnotes) are required in all History of Art coursework essays and dissertations, unless you are specifically informed to the contrary. Failure to provide footnotes will result in an automatic fail for the piece of work in question. Poor footnoting, or substantial departures from the advice on citing your sources given below, may result in a reduction of marks. Please therefore read the following instructions very carefully.

1. Purpose

Footnotes have two main uses:

1. To give specific page references for any quotations you use from other authors. In the text of your essay you must also differentiate the quotation clearly from your own words, either through the use of single quotation marks at either end of the quotation or, if it is longer than c.50 words, by setting off and indenting the quotation (for which see section 4 above).
2. To give reference to a text whose argument you are summarising or paraphrasing, **even if you do not quote from it directly**, or to give reference to a particular source of information you are discussing.

The main functions of footnotes are thus:

- a) to support your argument.
- b) to acknowledge the works of other authors you have used.
- c) to allow a reader to find the same source for themselves.

Accuracy and honesty are essential. Whenever you derive an idea or a piece of information (other than the most basic facts) from another author you must acknowledge this through the use of a footnote. As you do your own reading try to become aware of *when* authors use footnotes to help you see where you might need to use them.

More rarely, footnotes may be used to elaborate a point or add extra information of a sort that would muddle your argument if you put it in the main body of the text. This use of footnotes is, however, discouraged in coursework essays (if something doesn't fit into your essay it's probably better to jettison it altogether) and should be used very sparingly in dissertations.

2. Layout

The existence of a footnote is indicated by a number (ideally a small superscript number) placed at the end of the sentence in which the reference is made, like this.¹ Use arabic numerals (1,2,3...), not letters or roman numerals, and number the notes consecutively (in dissertations you should begin again with note 1 at the start of each chapter). The notes themselves can be placed *either* at the bottom of the page on which they appear, *or* they can all be collected together at the end of the essay or dissertation chapter (in which case they are called endnotes).

The first time you cite a text in a note you should give the full citation as it appears in the bibliography, with the differences that the initial or first name comes before the surname, and the specific page reference is given. Also, the publication details are given in brackets, and there is a comma, rather than a full stop, after the name of the author. There is no full stop after the title of the book.

- e.g.
1. Evelyn Welch, *Art and Society in Italy 1350-1500* (Oxford: Oxford University Press, 1997), 18.
 2. Patricia Fortini Brown, "Painting and History in Renaissance Venice," *Art History* 7: 3 (1984): 264-7.
 3. Clare A. Lees (ed.), *Medieval Masculinities: Regarding Men in the Middle Ages* (Minneapolis: University of Minnesota Press, 1994), 35.

4. Vern L. Bullough, "On Being a Man in the Middle Ages" in *Medieval Masculinities*, ed. Clare A. Lees (Minneapolis: University of Minnesota Press, 1994), 44.
5. Jo Briggs, "'The Old Feelings of Men in a New Garment': John Everett Millais's *A Huguenot* and Masculine Audiences in the Mid-Nineteenth Century," *Nineteenth-Century Art Worldwide* 11:3 (2012) <http://www.19thc-artworldwide.org/>, accessed on 13 February 2013

If you refer to the same text again later in the notes you may simply use the author's surname and a shortened version of the title of the book, article or chapter:

- e.g.
1. Welch, *Art and Society*, 67.
 2. Brown, "Painting and History," 266-7.
 3. Lees, "Medieval Masculinities," 35.
 4. Bullough, "On Being a Man", 40.
 5. Briggs, "The Old Feelings."

If you are citing the same text in the **immediately** following note you may use the Latin abbreviation *ibid.* (meaning 'the same'). Please do not use any other Latin abbreviations (*op. cit.*, etc); they may look scholarly but they are not actually very helpful and may be confusing.

- e.g. 6. *Ibid.* 8-9.

3. How to cite a source cited by another author.

You may find a particularly useful quote from one writer quoted in a book or article by another writer. Normally you should go and find the book or other source from which the original quote comes, which will enable you to establish the context in which the passage in question occurs. Sometimes, however, this may not be possible; you may not be able to find the book in a convenient library, or perhaps the original quote is in a language which you do not read, or in a manuscript source to which you have no access. Fear not! You may still use the quote, but in doing so your footnote must refer both to the original source from which the quotation is drawn *and* the source in which you found it. You must *not* give the impression that you have read any source which you have not read, whether in your footnotes or your bibliography.

The formula is as follows: details of original source (these can be shortened to just author, title and date), quoted in, *full* details of the source in which you found the quote.

- e.g. William Hogarth, *The Analysis of Beauty* (1753), quoted in David Bindman, *Hogarth* (London: Thames and Hudson, 1981), 151.

Footnotes or endnotes?

Either are acceptable, but not both at once! For each piece of work you produce you should choose *either* footnotes or endnotes. Most word-processing systems have a footnote/endnote facility which will manage your notes for you, place them in the correct position and automatically number them in correct sequence. If this is not the case you will have to put them in yourself and you may find it easier to use endnotes rather than footnotes.

7. Plagiarism and Collusion, and how to avoid them

NB: this section should be read in conjunction with sections 1, 4, 5 and 6 above.

It is very important to cite your sources honestly and thoroughly. A failure to do so may amount to plagiarism. Plagiarism in a piece of assessed work is a serious offence which is covered by the University's Regulations on Cheating:

plagiarism - *taking or using another person's thoughts, writings or inventions as your own. To avoid plagiarism you must make sure that quotations from whatever source must be clearly identified and attributed at the point where they occur in the text of your work by using one of the standard conventions for referencing. The Library has a leaflet about how to reference your work correctly and your tutor can also help you. It is not enough just to list sources in a bibliography at the end of your essay or dissertation if you do not acknowledge the actual quotations in the text. Neither is it acceptable to change some of the words or the order of sentences if, by failing to acknowledge the source properly, you give the impression that it is your own.*

Everything we write is, of course, to some extent dependent on other scholars and the use of both a bibliography and of footnotes/endnotes is the normal way to acknowledge this fact. Plagiarism is the unacknowledged repetition of an author's argument, opinion or actual words so that they *falsely* appear to be your own. When this is detected it renders your essay unacceptable. BE WARNED.

If a member of staff suspects plagiarism in your essay the case will be referred to the Academic Conduct Officer of the Faculty of Humanities and Social Sciences, who will carry out an investigation. If s/he concludes that you are guilty of plagiarism then you will be asked to attend a Disciplinary Interview, at which a disciplinary penalty (for example a reduction of marks or a zero mark for the piece of work in question) may be imposed. You might fail a module as a result of a single act of plagiarism, and that might have consequences for your degree result. Needless to say, none of this is a pleasant business for anyone concerned. It's a waste of your time and ours - don't do it.

Further advice on plagiarism will be given in module U68004, Making and Meaning in Western Art.

How to avoid plagiarising

1. Direct quotation

If you wish to quote someone else's words directly, make it very clear that this is what you are doing. Quotations *must* be separated from your own words, either by quotation marks or by being set off (see section 4, above, for more on how to distinguish quotations). At the end of the quote use a footnote to give a precise page reference to the source of the quotation. Unacknowledged direct quotation, i.e. presenting the actual words of another author as your own, is both the most obvious and most heinous form of plagiarism.

2. Paraphrasing

This is when you rewrite the argument or opinion of another author, or the information given by that author, in your own words. When you are paraphrasing you *must* be every bit as careful to acknowledge your source as when you are quoting directly. If you are paraphrasing someone's argument or opinion you should acknowledge this by writing, for example, 'as Bell points out...', or 'Gombrich argues...', etc. Whether you are paraphrasing information or an argument you should *always* use a footnote or endnote to refer the reader to the book and precise page number of the passage which you are paraphrasing. Only in the case of the most basic factual

information (e.g. 'Rembrandt was born in 1606') do you not need to make a reference to the source of your information.

Paraphrasing must be done with care. It is *not* acceptable to take a passage from another author and simply re-arrange the words a little, or change one or two of the words here and there, and then present the results as your own work. This is, at the very least, poor academic practice, and if practised extensively may amount to plagiarism. Remember that paraphrasing is a rewriting of the opinions of someone else in your own words. If in doing so you feel that you have to borrow some of the actual phrases used by that author (and there may be times when this is unavoidable) then you must be careful to place these phrases in quotation marks and treat them as direct quotations.

3. Note-taking

Plagiarism among students can be an unintended sin stemming from sloppy note-taking while you are reading. Please read the advice on note-taking given above in section 1 very carefully. You will save a lot of time and aggravation, and maybe a zero mark, if you follow this advice.

Collusion

Collusion is subject to the same sanctions as plagiarism. It happens when students copy each other's essays or when they co-operate in writing essays jointly, claiming them to be individual work. See the University's Regulations on Cheating:

collusion - except where written instructions specify that work for assessment may be produced jointly and submitted as the work of more than one student, you must not collude with others to produce a piece of work jointly, copy or share another student's work or lend your work to another student in the reasonable knowledge that some or all of it will be copied.

Like plagiarism, collusion is regarded as cheating, and it is subject to the same disciplinary procedure and penalties. There will be occasions when you are asked to work in groups in the production of assessed work. On such occasions the module leader will give clear instructions on how the essay should be presented. On all other occasions your work must be entirely your own.

Turnitin

'Turnitin' is a web-based tool which makes it possible to check matches between work you submit and other sources (including other student essays). You will be asked to submit your work to Turnitin on at least three modules during your degree course. We mainly use Turnitin to help improve your technique in citing your sources in an academically responsible way. If however, you are cheating by plagiarising or colluding in the ways described above it will also catch that, and in such cases further action will be taken.