# TABLE OF CONTENTS

## 1 FORMAT OF WRITTEN WORK

### 1.1 General information

1.1.1 Introduction ................................................................. 1
1.1.2 Submission format ........................................................ 1
1.1.3 Contents of the study/report ......................................... 2
1.1.4 Title page ................................................................. 2
1.1.5 Table of Contents .......................................................... 3
1.1.6 Lists of Figures / Tables / Appendices .............................. 5
1.1.7 Main body of the study / report ....................................... 6
1.1.8 Sources Consulted ....................................................... 7
1.1.9 Appendices ................................................................. 7

### 1.2 Quotations

1.2.1 When to use direct quotations ......................................... 7
1.2.2 Format of quotations .................................................... 7
1.2.3 Quoting an author who has been quoted by someone else ....... 9
1.2.4 Quotes from a source other than an English one ............... 9
1.2.5 Single quotation marks ................................................ 9

### 1.3 Footnotes .................................................................... 9

### 1.4 Plagiarism

1.4.1 What is plagiarism? ..................................................... 10
1.4.2 How do I avoid plagiarism? .......................................... 10
1.4.3 Anti-plagiarism declaration ........................................... 10

### 1.5 Style, language and academic writing conventions

1.5.1 Referencing ............................................................... 11
1.5.2 Spelling and grammar .................................................. 11
1.5.3 Punctuation ............................................................... 11
1.5.4 Abbreviations ............................................................. 12
1.5.5 Apostrophes .............................................................. 12
1.5.6 A matter of time .......................................................... 12
1.5.7 Style and meaning ...................................................... 13
1.5.8 The person in question ................................................ 14
1.5.9 Numbers in the text ..................................................... 14
1.5.10 Pagination ............................................................... 14
1.5.11 Use of proper names .................................................. 15
1.5.12 Paragraphs ............................................................... 15
1.5.13 Captions ................................................................. 15
1.5.14 Language ................................................................. 15

## 2 REFERENCE TECHNIQUES

### 2.1 General guidelines ..................................................... 15

### 2.2 Books (including comics & graphic novels)

2.2.1 One author .............................................................. 16
2.2.2 Two authors ............................................................ 17
2.2.3 Three or more authors ............................................... 17
2.2.4 One or more editors ................................................... 18
2.2.5 Collective works (chapters in books by different authors) .... 18
2.2.6 Multiple works by the same author ............................... 19
2.2.7 Missing information regarding author, date, page of publication or publisher ......................................................... 19

### 2.3 Journal and popular magazine articles

2.3.1 One or more authors .................................................. 20
2.3.2 No author of a journal article ..................................... 20

### 2.4 Newspaper articles

2.4.1 One or more authors .................................................. 21
2.4.2 No author of a newspaper article .................................. 21

### 2.5 Internet sources

2.5.1 One or more authors .................................................. 21
2.5.2 No author of an internet article .................................... 22
2.5.3 Citing an article from Wikipedia™ .................................. 22
2.5.4 No author OR title of an internet article .......................... 22
2.5.5 Citing a source that is available both as hard copy and on internet ................................................................. 23
2.5.6 Internet article without date ............................................. 23
2.5.7 Twitter and blogs .......................................................... 23

2.6 Electronic sources (other than internet)
2.6.1 E-mail sources .................................................................... 24
2.6.2 CD-ROM and DVD-ROM source with author ...................... 24
2.6.3 CD-ROM and DVD-ROM source without author ................ 24

2.7 Non-print media
2.7.1 Cinema ............................................................................ 25
2.7.2 Video / DVD ...................................................................... 25
2.7.3 Television programmes .................................................... 25
2.7.4 Television commercials ................................................... 26

2.8 Print advertisements ................................................................ 26
2.9 Personal interviews ............................................................... 26
2.10 Conference papers ............................................................... 27
2.11 Dissertations and theses ...................................................... 27
2.12 Exhibition catalogues .......................................................... 28
2.13 Archival material ................................................................. 28
2.14 Government publications .................................................... 29
2.15 Dictionaries and encyclopaedias .......................................... 29
2.16 The Bible ............................................................................ 30

3 FORMAT OF THE LIST OF SOURCES CONSULTED ................................................. 31

4 UJ ANTI-PLAGIARISM DECLARATION FORM ........................................................ 35

5 EXAMPLE OF TITLE PAGE ........................................................................... 36

6 EXAMPLES OF CAPTIONS & CITATIONS FOR FIGURES
6.1 Responsible usage of images .................................................... 37
6.2 Images sourced on web pages
6.2.1 Images sourced from web pages where designer(s) are known 37
6.2.2 Images sourced from web pages where designer(s) are NOT known ................................................................. 38
6.2.3 Images sourced from web pages featuring an authored article ................................................................. 38
6.2.4 Images sourced through an internet search engine ............ 39
6.3 Images sourced from popular magazines and academic journals
6.3.1 Images sourced from magazine/journal articles where there is an author ................................................................. 39
6.3.2 Images sourced from magazine/journal articles where contributors are unknown ................................................................. 41
6.4 Images sourced from books ..................................................... 41
6.5 Screen shots from film or video ................................................ 42
6.6 Author's own photographs .................................................... 42
6.7 Using MS Word™ to format your Figures .................................. 44
1 FORMAT OF WRITTEN WORK

1.1 General information

1.1.1 Introduction

There are certain academic conventions that must be followed when you submit written work in a university context. Your study leader provides you with specific information regarding a particular assignment and it is critical that you respond to all instructions in an assignment brief. The following points are general rules applicable to written work submitted to the UJ Faculty of Art Design & Architecture. Unless your brief stipulates otherwise, you should adhere to the guidelines as set out in this document.¹

1.1.2 Submission format

As emphasised in 1.1.1, submissions must be presented in the format prescribed in the assignment brief given by your study leader. If your brief does not include any formatting guidelines, adhere to the following:

- Submissions must be neatly typed, collated and stapled/bound in a specific order (see 1.1.2). Individual pages should not be inserted into plastic sheets.
- Submissions must be typed on one side of the page only, unless specified otherwise.
- Use a standard font such as 11 pt (Verdana), 12 pt (Arial) or 12 pt (Times New Roman). Always use a standard font. Your text should be neither too big or too small. Use the same font throughout the submission.
- Leave margins of at least 25 mm on all sides of the page. Do not leave large sections of pages blank.
- Insert a space between paragraphs.
- Type the text with 1½ line spacing (in MS Word™, look under Home, Paragraph, Spacing, Line Spacing, 1.5 lines.). This makes it easier to read and mark your written work. The example below shows what 1½ spacing looks like and also shows the correct spacing between paragraphs:

Tourism imagery is therefore ideological because it naturalises and legitimates the values of the dominant system and both constructs and reflects a specific mode of envisioning racialised and gendered identities.

The mutually beneficial relationship between colonialism and tourism in the nineteenth century was aided by the invention of photography, which captured and retained images of the exotic and spectacularised Other. Postcards originated in the 1870s, and although pictures were only added in 1889, they were immediately taken up by colonialists (Enloe 1989:42).

- HOWEVER, you must type the Table of Contents, footnotes, long indented quotes, and the List of Sources Consulted in single spacing. Here is an example of single spacing:


¹ Please note: some of the references/sources used in this guide are purely fictional and have been used merely to illustrate a rule.
Do not number the title/cover page. All the preliminary pages before the start of the text (such as the Table of Contents and List of Figures) are numbered in Roman numerals (i, ii, iii).

Use Arabic numerals (1, 2, 3) for the page numbers from the introduction onwards straight through until the end of the study.

Each of the following starts on a new page: Title page, Table of Contents, List of Figures, List of Tables, List of Appendices, Introduction, Sources Consulted, and Appendices. In a short undergraduate assignment do not start each section on a new page; however, if you are compiling a Masters dissertation with chapters, start each chapter on a new page.

Use the following heading styles in your study to indicate the hierarchy of content or to indicate how topics are related to each other:

- First level, for example: 1. INTRODUCTION
- Second level, for example: 1.1 Background and aims of study
- Third level, for example: 1.2.1 Analysis of designs
- Fourth level, for example: ● Use of colour

Since it becomes rather awkward to number beyond a third level, use bullets for subsequent lists.

### 1.1.3 Contents of the study / report

A study should consist of the following, in the following order:

- Signed and dated UJ anti-plagiarism declaration (attached as a cover page)
- Title page
- Summary / Abstract (if any)
- Table of Contents
- List of Figures (if any)
- List of Tables (if any)
- List of Appendices (if any)
- The main text (consisting of an introduction, body and conclusion)
- List of Sources Consulted
- Appendices (if any)

### 1.1.4 Title page

The title page of the study / report must have the following information (NOTE: individual briefs may require less or more information):

- Specific title of the assignment in bold (e.g., The influence of the Werkbund on South African design: 1930-1950)
- Module name (e.g., Theory of Design III)
- Module code (e.g., TDH23-1)
- Student’s name and student number
- UJ Faculty of Art, Design & Architecture
- Name of Department (e.g., Department Visual Art)
- Assessor / study leader / supervisor name (e.g., Assessor: Lee Kennedy)
- Date submitted
- Word count
1.1.5 Table of Contents
The Table of Contents lists all the section headings and sub-headings into which your study / report is divided, and the pages on which the sections start. Ensure that all headings used in the text are the same as in the Table of Contents (and vice versa). Even in short assignments you must use numbered section headings and sub-headings. Never write one long piece of text, unless this is specified in the brief. Please note that the list of sources is not numbered.

For short assignments, you can use the Insert Table function in MS Word™ to organise your Table of Contents (NOTE: DO NOT SHOW THE GRIDLINES OF THE TABLE IN YOUR FINAL SUBMISSION). When formatting longer assignments, MS Word™ enables you to automatically generate a Table of Contents, but you need to set up your document using Styles. Ask your study leader to assist you in this regard.

<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>ii</td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2 THE WERKBUND</td>
<td></td>
</tr>
<tr>
<td>2.1 The founding years</td>
<td>3</td>
</tr>
<tr>
<td>2.2 Major figures at the Werkbund</td>
<td>3</td>
</tr>
<tr>
<td>2.3 The influence of the Werkbund</td>
<td>5</td>
</tr>
<tr>
<td>3 CONCLUSION</td>
<td>7</td>
</tr>
<tr>
<td>SOURCES CONSULTED</td>
<td>8</td>
</tr>
</tbody>
</table>

This is what the table must look like in your final submission:

<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>ii</td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2 THE WERKBUND</td>
<td></td>
</tr>
<tr>
<td>2.1 The founding years</td>
<td>3</td>
</tr>
<tr>
<td>2.2 Major figures at the Werkbund</td>
<td>3</td>
</tr>
<tr>
<td>2.3 The influence of the Werkbund</td>
<td>5</td>
</tr>
<tr>
<td>3 CONCLUSION</td>
<td>7</td>
</tr>
<tr>
<td>SOURCES CONSULTED</td>
<td>8</td>
</tr>
</tbody>
</table>

Overleaf is an example of a Table of Contents for a longer assignment:

---

2 In MS Word™ select the table. Click on Design tab in toolbar > Borders > drop down menu > Select No border.
TABLE OF CONTENTS

LIST OF FIGURES ................................................................. ii
LIST OF APPENDICES ........................................................... iii

1 INTRODUCTION ................................................................. 1

2 IDEOLOGY
  2.1 Definitions of ideology ................................................. 5
  2.2 Theorists of ideology .................................................. 7
  2.3 Critique of ideology ................................................... 7

3 IDEOLOGY IN VISUAL CULTURE
  3.1 Introduction to visual culture ....................................... 8
  3.2 The role of ideology in visual culture ............................ 8
  3.3 Decoding ideology
      3.3.1 Ideology in television ....................................... 9
      3.3.2 Ideology in advertising .................................... 9
  3.4 The post-colonial perspective ................................... 10

4 CONCLUSION ................................................................. 12

SOURCES CONSULTED ...................................................... 13

For post-graduate written work (e.g., Masters and PhD), you must divide your work into numbered chapters and sub-sections, as shown in the following example:

TABLE OF CONTENTS

ACKNOWLEDGEMENTS .......................................................... ii
LIST OF FIGURES ............................................................... iii
LIST OF APPENDICES ........................................................... iv

CHAPTER ONE: INTRODUCTION
  1.1 Background and aims of study ...................................... 2
  1.2 Literature review .................................................... 3
  1.3 Theoretical framework ............................................. 5
  1.4 Methodological framework ....................................... 7
  1.5 Overview of chapters ............................................. 7

CHAPTER TWO: IDEOLOGY
  2.1 Introduction to ideology ............................................. 8
  2.2 Definitions of ideology ............................................. 10
  2.3 Theorists of ideology
      2.3.1 Classical Marxist ideology .................................. 25
      2.3.2 Althusser, Gramsci and the Birmingham School ....... 36
  2.4 Postmodernist positions on ideology ............................ 55

CHAPTER THREE: IDEOLOGY IN VISUAL CULTURE
  3.1 Introduction to visual culture ..................................... 69
  3.2 The role of ideology in visual culture .......................... 85
  3.3 Decoding ideology
      3.3.1 Ideology in television ..................................... 96
      3.3.2 Ideology in advertising .................................. 107
  3.4 The post-colonial perspective .................................. 108

4 CONCLUSION ................................................................. 12

SOURCES CONSULTED ...................................................... 13
CHAPTER FOUR: CONCLUSION

4.1 Introduction ................................................................................................. 110
4.2 Summary of chapters .................................................................................. 111
4.3 Contribution of study .................................................................................. 112
4.4 Suggestions for further research ................................................................. 113

SOURCES CONSULTED ...................................................................................... 116

Do not insert ‘floating’ paragraphs without headings, for example after a main heading that contains three sub-headings. If you need to introduce a section, do this in a numbered introduction.

1.1.6 Lists of Figures / Tables / Appendices (see also Section 6).
The Lists of Figures / Appendices / Tables (if any) come directly after the Table of Contents and each list starts on a new page. Do not insert the actual Figures (images) here. The description of a Figure in the List of Figures must be identical to the caption accompanying the Figure in the text; however, the List of Figures does NOT indicate the source of the image – this is provided in the caption in the text (see Section 6). Include the name of the designer / photographer / artist, or (designer unknown) if the work is anonymous, and date of the work, or ‘undated’ if there is no date. Titles of artworks are given in italics; dimensions of artworks should be given. Here is an example of a List of Figures for an undergraduate report:

LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Sign Café (designers), home page MTN website, 2011</td>
<td>3</td>
</tr>
<tr>
<td>Figure 2</td>
<td>Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011</td>
<td>7</td>
</tr>
<tr>
<td>Figure 3</td>
<td>Max Ernst, The Virgin Mary spanking the Christ Child before three witnesses: André Breton, Paul Eluard, and the painter, 1926. Oil on canvas, 196 x 130cm</td>
<td>10</td>
</tr>
<tr>
<td>Figure 4</td>
<td>Lesego Dlamini, Sophiatown, undated. Digital print, 55 x 92cm</td>
<td>14</td>
</tr>
<tr>
<td>Figure 5</td>
<td>Façade of Voortrekker monument, Pretoria, 2010.</td>
<td>15</td>
</tr>
<tr>
<td>Figure 6</td>
<td>Ogilvy Johannesburg (advertising agency), Alexa Craner &amp; Jonathan Beggs (art directors), Natalie Shau (illustrator), print advertisement for Cadburys South Africa, 2010</td>
<td>19</td>
</tr>
<tr>
<td>Figure 7</td>
<td>Miles Robinson (photographer), Second plane crash at World Trade Center, New York, 2001</td>
<td>21</td>
</tr>
<tr>
<td>Figure 8</td>
<td>Designer unknown, trademark for Inovar, undated</td>
<td>22</td>
</tr>
<tr>
<td>Figure 9</td>
<td>Photographer and designer unknown, City Parks sign at Westdene Dam, 2011</td>
<td>25</td>
</tr>
<tr>
<td>Figure 10</td>
<td>Azaria Mbatha, David and Goliath, 1963. Linocut on paper, 25 x 30cm</td>
<td>26</td>
</tr>
</tbody>
</table>
In a dissertation (Masters), or thesis (PhD), where the submission is likely to consist of several chapters, number the Figures and Tables to indicate in which chapter they appear, for example:

**LIST OF FIGURES**

| Figure 1.1 | Sign Café (designers), home page MTN website, 2011 | 3 |
| Figure 1.2 | Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011 | 7 |
| Figure 2.1 | Max Ernst, *The Virgin Mary spanking the Christ Child before three witnesses: André Breton, Paul Eluard, and the painter*, 1926. Oil on canvas, 196 x 130cm | 21 |
| Figure 2.2 | Palesa Mokubung (designer), ruched silk dress over gingham pants, 2010. | 22 |

1.1.7 Main body of the study / report

The main body of your study / report starts on a new page after the lists of Figures /Tables/Appendices. In an undergraduate report, do **NOT** start each section on a new page. However, if you are compiling a Masters dissertation, start each chapter on a new page. Your brief and the assessment criteria for the assignment determine the structure and contents of your submission.

No matter what your topic, you are required to read around your theme and reflect your knowledge by referring to scholarly texts, which you have studied. In addition to referring to textual sources, you should use visual examples to enrich and support your argument. Visual material (called Figures) must be integrated into the body of the text – in other words, do not attach the Figures at the beginning or the end of the assignment but **in the text** close to where they are discussed. Refer to the Figures in the following way in your text: Montecasino (Fig. 3) was opened in 2000, or, Picasso’s *Les demoiselles d’Avignon* (Fig. 4) is a seminal work in the history of art, or, As is evident in Figure 5, Garth Walker draws on vernacular art-making in his design.

**Never** include an image without a caption, or a Figure that you do not refer to directly in your argument. Do not refer to an image as "the poster above", or the "example below"; write, "The poster depicted in Figure 1 ...", or "Baker’s architectural style (Fig.2) is easily identified". The caption next to the Figure (in the text) must be the same as the caption in the List of Figures, but the **in-text caption must also acknowledge the source of the image**. Captions of Figures depicting artworks should include medium, measurements and collection (where relevant/required). For more examples of the citation and captions of Figures, see Section 6.

---

3 You may use popular texts to obtain primary data (for example, opinions about vampires on an internet blog, or attitudes to marriage from *Huisgenoot*), but not to obtain historical facts/statistics, or define key concepts. Opinions vary on the use of Wikipedia™; follow instructions in your brief, and/or consult with your study leader. See also 2.5.3.
1.1.8 Sources consulted
The study / report ends with the Sources Consulted list (or List of Sources). It is advisable not to call this list a bibliography because the latter refers to a comprehensive list of everything that has been written about a topic (see Section 3 for more information on how to structure a list of sources).

1.1.9 Appendices
The study is followed by appendices (if any), starting on a new page, or provided separately. An appendix may be something like a brochure or questionnaire referred to in your study that cannot be included in the main text. Do not attach an appendix if you do not refer to its contents in your main text.

1.2 Quotations
1.2.1 When to use direct quotations
- Direct quotations are important because they support and strengthen your study, but they should be used purposively. In other words, you must use some direct quotations to indicate your knowledge of particular texts, but not as a substitute for your own interpretations / analysis / argument.
- Direct quotations should be used to emphasise an important point in an argument, for example: Namibia's tourism industry relies on persuasive rhetoric that promises the visitor “spectacular sand dunes and Africa’s oldest petroglyphs” (Salole 2007:207), OR: In Johanna Drucker’s (1995:1) seminal book, The century of artists’ books, she states that a “single definition of the term ‘an artist's book’ continues to be highly elusive”.
- Although you have to acknowledge the source of general information — such as the biographical details of an artist or designer — do not use direct quotations if you are conveying ordinary facts. The following is INCORRECT: “Johann Gutenberg apprenticed as a goldsmith” (Meggs & Purvis 2006:69). Only use a direct quote if a fact is disputed or remarkable in some way.
- Do not decorate your submission with impressive but unrelated direct quotations. Always integrate a quotation with your text so that it follows logically from your argument and it is clear that you understand the meaning and relevance of the quotation itself. Never start a sentence with a quotation, or present a direct quotation as a complete sentence: construct a context / introduction for the quotation (see 1.2.2).
- Although you should use some direct quotations, never use long quotations to do your work for you as this may be regarded as plagiarism (see 1.4.1 and 1.4.2): there is no academic merit in merely copying what someone else has created, even if you have cited your sources. You should always give a context for a quote and/or explain in your own words what it means or why it is relevant to your study. If your assignment consists of too many long quotations it is likely that it will be awarded a fail mark. Where it is critical to include a very long quotation (more than eight lines), explain why this is necessary.

1.2.2 Format of quotations
- Direct quotations are enclosed in double quotation marks/inverted commas: “ … ”. When a sentence/phrase ends with a direct quote, the full stop or comma falls outside of the quotation marks.
  Example: Maguire (1999:5) claims that his aim is to "stress the impact that sports have on the identities of people". OR: In her book, Ntsepe (2010:3) asks, “What is African art?”. All direct quotations from a
source should be in **double** quotation marks, even if it is just one word. Example: For Michael Heim (1990:42), cyberspace is essentially a broad electronic “net” in which virtual realities are the products of the imagination. Always check your quotations with the original source to make sure they are correct, and follow the author’s spelling and punctuation exactly.

- Sometimes the quote that you need to use already contains a word or phrase in quotation marks. Change the **double** quotation marks of this earlier quote to **single** quotation marks (note the use of quotation marks at the end of the quote): Example: Steiner Kvale (1995:18) asserts that there is “a growing public acknowledgement that ‘reality isn’t what it used to be’”.

- **Never start a sentence or paragraph directly with a quotation**; always introduce, explain or contextualise it like this: According to Fredric Jameson (1991:13), every position on postmodernism “is also at one and the same time a political stance on the nature of multinational capitalism”. **OR:** To clarify his statement, Fredric Jameson (1991:13) notes that the contemporary “position on postmodernism … is also at one and the same time a political stance on the nature of multinational capitalism”.

- If you leave a word or phrase out of a direct quote, insert three dots (an ellipsis) like this: Cynthia Enloe (1989:42) argues that “[c]olonial administrators … and tourists were looking for ways to send home images of the societies they were ruling … that … made it clear that these alien societies needed the civilizing government only whites could bestow”.

- If you change, or add, a word to a direct quote to clarify its meaning, insert the change in square brackets [ ] like this: The authors state that they “seek to construct [a theory] by analysing the methods used in the human sciences” (Brown & Van Zyl 1991:10). The word ‘it’ has been replaced by ‘a theory’ to make the meaning clear.

- If you add emphasis to a quotation by means of italics, indicate the emphasis like this: The author claims that “consumers **deliberately** seek out shopping experiences that evoke sensual pleasure” (Mdkane 2009:562, emphasis added). If the emphasis is in the original quote, indicate like this: Wood (1993:86, emphasis in original) argues that “it is only because it doesn’t show everything that the map has **any** claim on our attention”.

- If you use a quote that contains an error or questionable usage in the original, indicate the error as follows: The editor argues that the journal “develops the rethinking of pervious [sic] years” (Whiteley 1997:3). **OR:** Brown (1978:45) claims that “man [sic] invented writing 5000 years ago”. Sic = “thus” in Latin. Alternatively, you can paraphrase the quote.4

- A short quote is placed directly in the sentence, but longer quotes (4 lines or more) are indented from both the left and right hand margins and start on a new line, **without quotation marks**, and is typed in **single spacing**, for example:

> Lambourne (1980:2) makes a more balanced assessment of Morris’s legacy, indicating that his ideas still have universal relevance since interest has now been reawakened in the Arts and Crafts Movement. This reappraisal is in part related to our current concern with the ecological and environmental problems of the twentieth century, which makes us view the nineteenth-century preoccupations with the effects of industrialism with a new sympathy.

---

4 To **paraphrase** is to restate, in your own words, a text or passage thereby giving the meaning in another form.
1.2.3 Quoting an author who has been quoted by someone else

Refrain, wherever possible, from quoting a source if you have not read the original text. If used, indicate that you did not consult the original text by referencing the source where you found the quote, for example, Žižek (cited by Sugden & Tomlinson 2003:195) states that, “FIFA has kept footballing power in the hands of an elite”. Žižek does not appear in the source list, only Sugden & Tomlinson. See also 2.1.

You should also use this convention when quoting a person who has been interviewed, for example in a newspaper article: Tiger Woods (cited by Bradley 2006:13) says he expects to win every time, because “[i]t’s just a belief you have to have”. Tiger Woods is not referenced because Bradley wrote up the interview. If, however, you yourself are the interviewer, the transcribed interview is then a primary source of information and the person you interviewed should be referenced. See 2.9.

Never quote a quote within a quote within a quote.

1.2.4 Quotes from a source other than an English one

Direct quotations from a language other than English should be translated into English. If you have translated the quote yourself you should indicate this after the quote, for example: In his poem, the artist declares: “We are together in spirit” (Majola 2008:3, translation from Zulu by the author). You may put the original quote in a footnote, if you wish. If several pieces of text throughout the assignment have all been translated by yourself, you could state this in a footnote to the first translation and leave it at that.

1.2.5 Single quotation marks

You may use single quotation marks if you want to draw attention to something, for example: The idea of the ‘exotic’ is important in contemporary advertising. (You can also use italics for this purpose.) Single quotation marks are often used to indicate scepticism with regard to an idea or to indicate a ‘so-called’ concept, for example: Advertising offers ‘love’ as a consumer benefit; or, The idea of the ‘primitive’ is contested in contemporary discourse. See also 1.2.2 and 1.2.3.

1.3 Footnotes

You may not need to use footnotes in a short study, but they are useful if you want to add information that would normally interrupt the flow of your text, such as explaining or defining something, giving factual background information, or giving a translation of a foreign phrase. In MS Word™ go to References > Insert footnote. Each chapter in a Masters or Doctoral study starts its footnotes from 1.

Footnotes are numbered with superscript numbers directly after the punctuation, and appear at the bottom of the page. The footnote font should be at least one size smaller than the font of the main text. Make sure the font is the same as in your main text. The source of information provided in a footnote must be referenced. Where appropriate, write complete sentences in footnotes; use single spacing. MS Word™ automatically inserts a horizontal line between the text and the footnote.

5 Like this. Note that some publications specify endnotes instead of footnotes.
1.4 Plagiarism

1.4.1 What is plagiarism?
According to the UJ Plagiarism Policy (2008:13), "To plagiarise means to use the words or ideas of another to create the false impression that these words and ideas are your own". Plagiarism is a serious offence and you should familiarise yourself with the University of Johannesburg and FADA’s plagiarism policies and procedures. The following is a guide to help you avoid plagiarism; if you are unsure whether you are committing plagiarism, consult a lecturer before handing in your assignment.

1.4.2 How do I avoid plagiarism?

 Start working on your assignment in good time. The most common reason why students commit plagiarism is bad time management and lack of confidence in basic writing skills.

 Even if you are desperate, do not give in to the temptation to download an assignment (or part of it) from the internet and try and pass it off as your own work. If you battle with academic writing, get help from the UJ Writing Centre.

 No matter how dark the night, don’t even consider copying another student’s assignment or part thereof. Note that if you make your work available to be copied, you are equally guilty of academic fraud.

 Do not copy large sections of any text verbatim (i.e., word for word) and submit this as your ‘own’ writing. No matter how relevant this information may be, unless you paraphrase the original text, contextualise the information and acknowledge your source, you will be guilty of plagiarism because you have not constructed your own sentences and developed your own argument.⁶

 It is not enough just to have a source list; you should indicate sources throughout your text. You may not have the intention to deceive, but if you do not regularly refer to your sources — for whatever reason — it may appear as if you are committing plagiarism. If you use the exact words of an author, these words must be put in quotation marks. Even if you paraphrase a text, you are using someone else’s intellectual property and it must be clear at all times what the source of your information is.

 Acknowledge your source immediately, as you start using it, so that the reader is aware of the context of the information. Do not cite a source for the first time at the end of a long paragraph; this is like telling someone to turn right at an intersection five kilometres after they have passed the intersection – of no use to anyone. See Section 2 for correct citation techniques.

 Keep track of where you found your information. Inventing a source is academic fraud.

 Do not disguise your use of Wikipedia™ (or class notes) by inserting fictitious citations.

 Do not insert an image into an assignment without acknowledging its source (see Section 6).

 Where appropriate, use Turnitin™ to monitor your use of sources.

1.4.3 Anti-plagiarism declaration
You must submit a signed and dated anti-plagiarism declaration (see Section 4 of this document) with every written assignment (unless instructed otherwise by your study leader).

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⁶ Retyping the content of an internet article is NOT ‘constructing’ your own sentences. To paraphrase is to restate, in your own words, a text or passage thereby giving the meaning in another form.
1.5 Style, language and academic writing conventions

1.5.1 Referencing

Make sure that each source you used in your text appears in your list of sources consulted, and vice versa (see Section 2).

1.5.2 Spelling and grammar

- Use South African spelling (e.g., colour, specialise), not American (e.g., color, specialize). Do NOT use upper case for ordinary words, for example: The identity of the Male figure has become important in film, OR: Marketers rely on Graphic Designers to design persuasive packaging. For a word to start with an upper case letter it must be a person’s name (Thabo Mbeki; Madonna) or the name of a place, a branded product, a publication, artwork, movement, film, company or service (Gauteng; Omo; Men’s Health; Malevich’s Black Square; Cubism; The Lord of the Rings; University of Johannesburg; Lever Brothers; Nike; Telkom). Members of a profession (e.g., architects, engineers) do not qualify for upper case initials, neither does the profession itself (unless it appears in the title of a professional body, for example, Engineering Council of South Africa). If you are referring to universities in general, use a lower case ‘u’.

- You must write in complete sentences; a sentence has a subject and a main verb and must convey a complete and coherent thought. Avoid fragments such as, As seen in her earlier paintings. OR: Having completed the designs, which were all influenced by Morris.

- Challenge yourself never to place a preposition (for example: in, on, under, with, to) at the end of a sentence. Instead of “Baskerville manufactured the paper that his publications were printed on”, rather write “Baskerville manufactured the paper on which his publications were printed”.

- Read your work through carefully before submitting it to avoid grammatical and spelling errors: you are expected to demonstrate competence in English language skills.

1.5.3 Punctuation

- A common error is the incorrect use of a comma to end a sentence. Commas should be used to separate the main part of a sentence from its adjectival or adverbial clauses/phrases, for example: The chair, which was designed in the 1920s, is a good example of Breuer’s early style. The following is INCORRECT: The chair was designed in the 1920s, it is a good example of Breuer’s early style.

- The use of the semi-colon is subtle; it is not the same as a comma, but rather a ‘softer’ version of a full stop, e.g., Postmodernism is a slippery concept; the vagueness of the term has given rise to debates as to the very existence of the condition (Kadiaka 2005:14). OR: The chair was designed in the 1920s; it is a good example of Breuer’s early style.

- Do not use the hyphen key for a dash, unless you are actually hyphenating a word (for example, project-related). In MS Word™ use Insert Symbol to select the ‘em dash’. Type a space on either side of the dash, for example: Postmodernism — a vague concept at best — has been appropriated by various movements (Kellermann 2003:4). NOTE: No space is inserted between page numbers and the dash when referencing a source, for example: Graphis 20(1):78—92.

- If you pose a question, end the sentence with a question mark.

- See 1.2.2 for use of quotation marks.
1.5.4 Abbreviations

- Do not use contractions/abbreviations such as 20th, e.g., can't, won't, hasn't, ads, photos – write these words out in full (twentieth century, for example, cannot, has not, advertisements, photographs). Abbreviations such as e.g., i.e., or cf. may be used in brackets (e.g., this is the correct use of the abbreviation).

- Note that the abbreviation cf. (from the Latin confer = bring together) means ‘compare’, NOT ‘see’. Use cf. to refer the reader to an opposite situation, for example: Hohlwein’s 1930s posters use illustration to communicate Hitler’s ideology (cf. Tschichold’s designs of the same period).

- Avoid the term etcetera in academic writing, whether abbreviated or not: it suggests that you could not be bothered to think of additional examples. Either name all the options, or place “for example” before the items that form part of the list. Never use both ‘for example’ AND ‘etc.’ in same context.

- Names of countries (USA; UK) or institutions (SABC; ANC; SAB) or things (AMPS; HIV/AIDS) must be written out in full when mentioned for the first time and the abbreviation indicated in rounded brackets afterwards: the African National Congress (ANC) was founded in 1912. In subsequent references use the abbreviation.

1.5.5 Apostrophes

- An apostrophe indicates possession, not the plural form; for example: "The dog’s collar broke". This is the shortened version of "The collar of the dog broke". More than one dog = dogs, not dog’s. Similarly, the plural of DVD is not DVD’s, but DVDs. If you are referring to a decade you should not use an apostrophe, for example: The Bauhaus closed down in the 1930s.

- There is a confusing exception to this rule: the contraction it’s = it is, so the possessive form of it loses the apostrophe, for example, The dog lost its collar.

- Note the following as well: the theory of Roland Barthes = Roland Barthes’s theory; the collars of twenty dogs = twenty dogs’ collars.

1.5.6 A matter of time

- It is good practice to use the present tense throughout in an academic study. Do not, therefore, make statements like the following: This study will examine the influence of the Bauhaus (rather, This study examines the influence of the Bauhaus). The examination of the Bauhaus is complete when you submit your study. You should also avoid prophecies when writing up a conclusion: express your expectation of future conditions in the present, for example: Advertisers and marketers need to apply stricter moral codes (as opposed to, Advertisers and marketers will have to apply stricter moral codes).

- Although Karl Marx is dead, his beliefs are alive, so refer to his (and other well-known authors’) writings in the present tense: Marx (1993:211) states that all property is theft, OR Jonathan Culler (2001:38) argues that all human activities can be regarded as “the operation of texts”.

- Avoid words and phrases such as “now” or “today”, “in our time”, and “in today’s world”; these expressions are problematic because today becomes yesterday every 24 hours. Consider the following example: Today advertising functions as an instrument of late capitalist objectification (Jameson 1991:115). Contextualise quotes that use the word “today” and preferably use exact dates in your own writing (e.g., in South Africa in 2013, or, in the second decade of the twenty-first century).
1.5.7 Style and meaning

- Write clearly and concisely. Do not write in an informal or chatty style. You must use a register that adheres to accepted academic conventions. Your language must be precise and you must use correct grammar. Do not use popular expressions such as *amazing*, *cool*, *movies*, *kids*, *way back in*, *kicks in*, *yeah right*, or *a lot of*. Distance yourself emotionally from your writing – you must deal with issues in an objective manner, and not just give your own opinion. Refer to sources to substantiate and explain your arguments, or (if in dire straits, but certainly not throughout your study) use terms like “arguably”, “indicates” and “suggests” to *imply* your point of view rather than stating it as an incontrovertible fact. Always avoid unsupported value judgments or generalisations such as the following:
  - Everyone knows the Love Life campaign was a failure.
  - Andrew Naudé is a fantastic designer.
  - Advertising agencies lie to the public.
  - The planet is dying.
  - It is easy for anyone to turn on a computer.

- Do not use words such as ‘successful’, ‘significant’ or ‘effective’ to describe an object or an action unless you have defined what you mean by these terms, or they are in a quote. Remember that ‘unique’ means that something is one of a kind (not merely unusual). Avoid reference to ‘the truth’ (unless it’s in a quote); what is ‘true’ for one person is not necessarily ‘true’ for another. The same applies to the use of the word ‘real/reality’. Avoid references to ‘progress’ or ‘development’; rather refer to ‘change’. Do not use outdated terms such as ‘mankind’, or ‘the origins of man’. Ensure that you use the word ‘modern’ correctly, and not as a synonym for ‘contemporary’.

- Beware of claiming that your study / report enables anyone to ‘understand’ anything: consider more thoroughly what it is that your study sets out to do (for example, provide information about something).

- Be sceptical of, and do not always take as fact, the content of your source if the source is also a promotional site for a person, brand, or corporation. Make it clear that you understand that the information is persuasive rather than factual, for example: According to a spokesperson for Nando’s, the company “enriches the lives of their fellow man by acting as a guiding light in ensuring that all Africans can live together as one” (Gibb 2008:11). Engage critically with your sources and ask yourself what is stated and for what purpose.

- In academic writing it is important to define certain terms, even if you yourself take the meaning for granted. It’s not always easy to decide when this is necessary, or to work the definition into the text, so you might have to use a footnote. Consult your study leader in this regard.

- Don’t claim that something is “more masculine / more shocking / more colourful” without stating to what you are comparing the thing. For example: In recent years, Tag Heuer has been opting for more masculine figures ... *than what, or whom?*
1.5.8 The person in question

- The point of academic writing is to present a neutral argument. Consequently, wherever possible, use indirect speech and avoid the use of "I", for example: "This study examines product design", not "I look at product design". An exception is if you are writing about your own creative output.
- In everyday speech the words "you" and "we" are often used to indicate general truisms, for example, You never know when the next hi-jacking will take place; You can see that the Bauhaus had an important influence; In South Africa, human rights are important to us; As we all know, cartoons are humorous drawings. In these examples, the use of "you" is problematic and should be replaced with "one", for example: One never knows when the next hi-jacking will take place, OR, It is clear that the Bauhaus had an important influence. Never use "we" and "us" (not everyone in South Africa values human rights or understands what a cartoon is).
- If you are an industrial designer, do not assume that your reader is as well.
- Many other words act as neutral signifiers in everyday speech, but become loaded in an academic text. For example, use "society", "people", "viewers", "the man in the street", "housewife" or "children" without considering very carefully to whom you are referring and making sure that your reader knows what your frame of reference is.
- Do not address the reader directly, for example: To convey a positive identity for your company, you need to build a strong brand. Restructure the sentence: In order to convey a positive identity, a company needs to build a strong brand.
- In order to avoid having to make a choice between 'he' or 'she' in your text (or refer to both genders), it is advisable to use the plural form wherever possible; instead of writing "a person must decide what he/she wants", try writing "individuals must decide what they want". Take care, however, not to switch in mid-sentence, for example: "The designer can set up semiotic games with the audience because they are literate". The sentence should read "... because it is literate" (there is only one audience).
- Avoid the use of "this" and "it", "he" "she" and "they" to link sentences, since it may be unclear to whom or what you are referring, as can be seen in the following example: Buchanan (2000:78) argues against Pevsner’s theory. He demonstrates that history can shape the way humans make decisions. (It is not clear whether ‘he’ refers to Buchanan or Pevsner.)

1.5.9 Numbers in the text

Numbers from one to ten should be typed out (e.g., one poster, two proposals); thereafter numerals (e.g., 11 posters, 12 proposals) may be used.

1.5.10 Pagination

Make sure your pages are numbered (see 1.1.1) and that the numbers are the same as in the Table of Contents.

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7 There is some debate on this convention; follow the directives of your study leader.
1.5.11 Use of proper names
Always provide the full names of people you refer to in your text the first time that you refer to them, for example: Fredric Jameson, Susan Sontag, Neville Brody, Sigmund Freud, Michel Foucault. Never refer to anyone by his/her first name only (e.g., it is incorrect to state, Neville graduated from art college in 1979).

1.5.12 Paragraphs
Do not write paragraphs that consist of only one or two sentences OR that are a page long – a paragraph should consist of about four or five related sentences and is a unit of thought. Sentences should vary between 12 and 20 words in length. All paragraphs are separated by one blank line (see example on page 1 of this guide).

1.5.13 Captions
Remember to add captions to all your Figures or Tables, otherwise they are meaningless. Your caption must contain an acknowledgement of the source of the Figure. See 1.1.6, and Section 6.

1.5.14 Language
Your assignments must be written in English. Foreign words should be typed in italics (e.g. et al, oeuvre, per se, vice versa, a priori, sic). If you are quoting from an Afrikaans / Sotho / French source, you must use an English translation in your text (see 1.2.4).

2 REFERENCE TECHNIQUES

2.1 General guidelines
- When writing for academic purposes, you must give credit to or acknowledge the sources you have used in your text; not only does this indicate where you found your ideas, it also shows lecturers how reliable your sources are and how thorough your research is. So, for example, it is generally unacceptable to just use sources from the internet (depending on the assignment). Most of the sources you use in your first three years are so-called secondary sources: these are sources that interpret, evaluate or explain primary sources (for example, a secondary source is a book that explains Sigmund Freud’s theories, or describes examples of twentieth century furniture design). As you progress with your studies, you will be encouraged to deal directly with so-called primary sources (for example, Freud’s original texts or the personal papers – in an archive – of a seminal furniture designer) in addition to secondary sources.
- If you refer in your text to an author who is quoted by or referred to by someone else, indicate this as follows: Roland Barthes (quoted in Jameson 1991:18) OR Roland Barthes (cited by Jameson 1991:18) OR Roland Barthes (in Jameson 1991:18). In the source list, this source must be entered under Jameson and not Barthes (because you did not actually consult Barthes, you consulted the secondary source, namely Jameson). See also 1.2.3.
- Lecturers will usually indicate approximately how many sources they expect you to consult for an assignment. Beware of relying too much on one or two sources (source dependence), and be sure to vary the ones to which you refer. Never just sum up a source in your assignment (unless this is called for); you must engage critically with the source and contextualise the content.
You may not use lecture notes as a source for your assignment, unless specified to do so by your lecturer. If you want to refer to a personal belief held by a lecturer, you should cite an article or book that the person has written, or interview the person and cite the interview as a primary source.

You must indicate which sources you consulted in two places: in the text itself in brackets after each idea/fact/opinion you have taken from a source, for example: According to Hassan (1998:59) ..., and in your list of sources consulted at the end of your study (e.g., Hassan, I. 1998. Queries for Postcolonial Studies. Third Text 43, Summer:59-68.). Make sure that all the sources you used are given in the list of sources, and vice versa.

Use the Harvard reference system (i.e., Brown 2008:34 = author date: page) in your text; note that you must not use unnecessary initials, commas, spaces or full stops in this system (see 2.2 to 2.14 below for details).

If you cite more than one source, separate the citations with a semicolon: Postmodernism draws heavily on nostalgia (Jameson 1991:15; Mirzoeff 1998:16), and, Many authors deny the existence of postmodernism (see Malanghu 2009; Franken 2002; Smith 1991).

If you refer to two or more pages in one citation, separate the page numbers with a comma: (Jameson 1991:15,34), or a dash to indicate a continuous passage (Jameson 1991:15-18).

Mention the first names of all authors when first referring to them in the text (a citation in brackets does not count, neither does a mention in a footnote). Subsequent references should only refer to surnames.

The following are examples of referencing conventions:

2.2 Books (including comics & graphic novels)

2.2.1 One author

IN THE TEXT:

Note the position of the full stop after the bracket – the citation is part of the sentence:

Johann Gutenberg apprenticed as a goldsmith (Meggs & Purvis 2006:69).

OR

Cynthia Enloe (1989:42) maintains that colonial postcards quickly adopted conventionalised subject matter.

OR

Individuals “feel and believe in the primordiality of nations — their naturalness, longevity and power” (Smith 2003:54).

OR

The impulse for utopia often springs from history (Knight 1997:13).

OR

William J Thomas Mitchell (1998:15-19) argues that “dinosaurs are ‘deep’ cultural symbols, with complex meanings”.

OR

In his graphic novel, Maus (2011), Art Spiegelman (2011:13) establishes that the main character’s mother has committed suicide.
IN THE SOURCE LIST:

Titles of books are typed in *italics*. Do not use capital letters for all the words in the title, only proper nouns. Note that the place of publication is the city, not the country, state or province.9


2.2.2 Two authors

IN THE TEXT:

Note the use of ‘and’ in the text but ‘&’ in a bracketed citation, as well as in the list of sources:

Cumming and Kaplan (1991:19) maintain that William Morris was seminal in founding the Arts and Crafts movement.

BUT ...

William Morris was seminal in founding the Arts and Crafts movement (Cumming & Kaplan 1991:19).

IN THE SOURCE LIST:


2.2.3 Three or more authors

IN THE TEXT:

Mention all the authors by full name the first time, thereafter you may use the abbreviation *et al* (meaning 'and the rest'):

Bill Ashcroft, Gareth Griffiths and Helen Tiffin (1989:14) believe that the critique of colonialism informs most academic discourses; Ashcroft *et al* (1989:15) therefore argue that colonialism influenced the contemporary world in a profound manner.

IN THE SOURCE LIST:


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9 Not everyone is an expert geographer, but it is easy to check on internet whether ‘Berkeley’ is a city, or not.
2.2.4 One or more editors

IN THE TEXT:
Only cite an editor /editors in the text if a) no author’s name is indicated for a contribution to an edited volume, or b) you are referring to an edited publication as a whole. Note that an introduction written by the editor(s) of a collected volume must be referenced separately, as for an author (see also 2.2.5).

Where no authors, only a general editor, is indicated for a source, for example a dictionary or encyclopaedia (see also 2.15):
The sublime can be defined as that which is astoundingly beautiful, extreme or exalted (Allen 2000:1402).

Where an edited volume is referred to as a whole:
Bale and Cronin (2003) demonstrate a direct link between the body, sport and post-colonial enquiry.

Where the editor(s) are also the authors of a section in the edited volume:
Joan Bale and Mike Cronin (2003:4) argue that sport has been seen as a form of resistance by colonies or “post-/neo-colonies”.

IN THE SOURCE LIST:

2.2.5 Collective works (chapters in a book by different authors)

IN THE TEXT:
When you refer to a chapter by an author in a book that has been edited by someone else or that consists of chapters by many authors, you must cite the author of the relevant chapter AND the editor respectively (see 2.2.4):

The critique of shopping malls is important (Crawford 1992:23).

IN THE SOURCE LIST:
In the source list you must refer to the contributing author (Crawford), AND the editor of the book (Sorkin). The title of the chapter is not typed in italics but the title of the book is. Note how the editor is referred to in the first example; you must also indicate the page numbers of the chapter:


Note that there is no full stop after the abbreviation in brackets: (ed) or (eds).
2.2.6 Multiple works by the same author

**IN THE TEXT:**
When the same author has published more than one text but in different years, arrange these chronologically starting with the most recent publication (2008; 1996; 1994) in your list of sources. When the same author has more than one text in the same year, you must use the letters a, b, c to distinguish between them and arrange the titles alphabetically:

The archaeologist Martin Hall (1995;1994a; 1994b) has repeatedly argued for more funding.

**IN THE SOURCE LIST:**


2.2.7 Missing information regarding author, date, page, place of publication or publisher.

If you have checked and are sure no author, or editor, is indicated, refer to the book by its title:

**IN THE TEXT:**
The Arts and Crafts movement was instigated by William Morris (Design history 2001:142).

If the title of the book is very long, provide only the first two or three words of the title, followed by three dots (ellipsis), thereafter the date and page:

William Morris was inspired by the writings of John Ruskin (*Treasures of the ...* 1988:28).

**IN THE SOURCE LIST:**


Sometimes dates, pages, places and publishers are omitted from a publication. Acknowledge these omissions in the text but do not use the abbreviations just because you are too lazy to look for the information – if in doubt, you can consult the online UJ library catalogue, or online book dealers. Note that the case changes from the text [sa] to the list of sources [Sa].

**IN THE TEXT:**
No date = sa (*sine anno* = without year): According to Smith ([sa]:16) ...

NOTE: Do not use [sa] in the List of Figures – write ‘undated’ (see 1.1.5).

No page number= sp (*sino pagina* = without page): According to Smith (2002:[sp]) ...
2.3 Journal and popular magazine articles (see also 2.8 Print advertisements)

2.3.1 One or more authors

IN THE TEXT:
The same guidelines are used to refer to authors of books or chapters and articles in journals and magazines:

The Disney Company needs to be investigated critically (Willis 1993:1). OR... Sharon Willis (1993:1) maintains that "the Disney Company deserves to be investigated". OR... In the sub-culture of biking, a link is often made between motorcycle insignia and encounters with God (for example, Hough-Coetzee 2010:20).

IN THE SOURCE LIST:
The title of a journal/magazine article is not typed in italics, but the name of the journal is and each important word uses a capital letter. You must add the volume and issue of the journal (where available) and the page numbers of the article (see below). In the example below, 92 indicates the volume number, 1 indicates the issue and 1-6 refers to the page numbers. Not all journals/magazines have volume and issue numbers and some may use a month or season. Note the use of punctuation in these versions:


2.3.2 No author of a journal article

IN THE TEXT:
If no author’s name is mentioned, you must refer to the title of the article. You do not need to give the full title in the text, only the first two or three words, followed by three dots (ellipses), thereafter the date and page:

The free flow of information in important (Developing media ... 1978:8).
IN THE SOURCE LIST:

2.4 Newspaper articles
2.4.1 One or more authors
IN THE TEXT:
The same guidelines that are used to refer to authors of books, chapters and articles in journals are used to indicate author/s of newspaper articles.

Kerzner has been questioned by casino chiefs in the USA (Crotty 1997:13).

IN THE SOURCE LIST:
Specific dates must be given for newspapers, as well as the page number/s of the article:


2.4.2 No author of a newspaper article
IN THE TEXT:
If no author, you must refer to the title of the newspaper article. You do not need to give the full title in the text, only the first two or three words, followed by three dots (ellipsis), thereafter the date and page:

Sun International has had to retrench many workers (900 workers … 2010:4).

IN THE SOURCE LIST:

2.5 Internet sources
It is recommended that material sourced from internet sites (with the exception of texts available on UJ Library electronic databases) is printed and kept on file.

2.5.1 One or more authors
IN THE TEXT:
For one or more author/s of internet sources, follow the guidelines set out under points 2.1.1 and 2.1.2 above. Never place the URL in your text, only in the list of sources.

There is a difference in how simulacra manifest in various media (Baudrillard 1999:1).

IN THE SOURCE LIST:
You must indicate that the source is available online by means of [O], as well as when you accessed the website. Start a new line for the URL (use MS Word™ Shift/Enter). Do not underline the URL (right click on URL to remove the hyperlink) and do not add a full stop after html:

Note that the title of an *authored* internet article is in *italics*.  

### 2.5.2 No author of an internet article

**IN THE TEXT:**

If no author’s name is mentioned, you must refer to the title of the internet article. Many internet articles will not have page numbers (you may add [sp] to your citation):

Kerzner’s latest project continues the theme of ruins (*Atlantis Paradise Island* 1999). OR: Kerzner’s latest project continues the theme of ruins (*Atlantis Paradise Island* 1999:[sp]).

**IN THE SOURCE LIST:**

If there is no author for an internet article, do not type the title of the article in italics:


### 2.5.3 Citing an article from Wikipedia™

There is a growing acceptance of Wikipedia as a creditable source of background information; however, adhere to your lecturer’s, and/or Departmental, rules in this regard. Remember that Wikipedia is the publisher, not the author, of the text you are citing. Follow the rule for un-authored articles on the internet (see 2.5.2). Do NOT write, According to Wikipedia, or, Wikipedia says .... Always keep the citation in brackets, as follows:

**IN THE TEXT:**

The Victorian era lasted from 1837 to 1901 and saw numerous changes in fashion (*Victorian fashion* 2012); after 1905, a new, “columnar silhouette” (*1900s in fashion* 2012) signaled the end of the corset.

**IN THE SOURCE LIST:**


### 2.5.4 No author OR title of an internet article

**IN THE TEXT:**

If no author’s name or title appears, you must refer to the first few words of the article:

Kerzner’s latest project continues the theme of ruins (*Ruins have always been ...* 1999).
IN THE SOURCE LIST:

2.5.5 Citing a source that is available both as hard copy and on internet
If you have consulted a digital version of a hard copy book or journal article, reference the hard copy version only (if you have all the necessary publication details). If you wish, or are required to, you can reference the internet source as well, for example:


2.5.6 Internet article without date
IN THE TEXT:
If no date is given for an internet article, you must add the letters [sa] (without year) in your text:

Postmodernism is a reaction to scientific efforts to explain reality (Postmodernism [sa]).

IN THE SOURCE LIST:

2.5.7 Twitter and blogs
Follow the general guidelines for internet articles.

IN THE TEXT:
Typographer Erik Spiekermann (2012) tweeted that "some guy in Romania ... is using my photo as his avatar on Facebook", to which Tina Bernstein (2012) replied, "Never trust the Romanians; they love stealing", and Carlos R (2012) retorted, “so what. Do you Pay license to leica? [sic]”.

Janet Kinghorn (2011), of The Brand Union, points out that there were very few South African entries at the 2011 Cannes Lions Awards.

IN THE SOURCE LIST:

2.6  Electronic sources (other than the internet)

2.6.1  E-mail sources

IN THE TEXT:
You must give the specific date of an e-mail message.

Mark Khumalo (1999/04/15) believes that The Lost City has been a success.

IN THE SOURCE LIST:
The subject of the e-mail message is typed in italics and the complete e-mail addresses of both parties must be provided. Bear in mind that e-mail correspondence may amount to an ‘interview’ that requires ethical clearance (see 2.9).

Khumalo, M. (khumalo@suninternational.com). 1999/04/15. The Lost City. E-mail to J van Eeden (jeanne.vaneeden@up.ac.za).
Accessed 1999/04/15

2.6.2  CD-ROM and DVD-ROM source with author

IN THE TEXT:
The entertainment economy became prevalent in the 1990s (Wolf 1999).

IN THE SOURCE LIST:

2.6.3  CD-ROM and DVD source without author

IN THE TEXT:
When referring to an electronic encyclopaedia, use the letters ‘sv’ (sub verbo = under the word) to indicate where an entry is located.

The entertainment economy became prevalent in the 1990s (Microsoft Encarta 2008 ... sv ‘theme parks’).
IN THE SOURCE LIST:

2.7 Non-print media

2.7.1 Cinema

IN THE TEXT:
Films are referred to by the director (and producer, if known) and the title of the film is typed in italics:

In Gladiator (Scott 1999), special effects were used to convey the idea of ancient Rome. OR: Psycho (Hitchcock & Smith 1960) has become a classic film.

IN THE SOURCE LIST:
The abbreviation ‘dir’ refers to the director and ‘prod’ refers to the producer:


2.7.2 Video/DVD

IN THE TEXT:
Videos and DVDs are also referred to by the director, if known. If the name of the director is not known, refer to the video by its title.


IN THE SOURCE LIST:

2.7.3 Television programmes

IN THE TEXT:
Television programmes are usually referred to by their titles, in italics, or the name of the producer. The name of a specific episode may also be mentioned. The name of the producer, production company and copyright date, as well as the time, date and television channel on which it was broadcast, must be given.

Ally McBeal (2001) has elicited varying responses from critics. OR: Ally McBeal (Kelley 2001) has elicited varying responses from critics.

IN THE SOURCE LIST:
OR

2.7.4 **Television commercials**

**IN THE TEXT:**
Television commercials should be referred to by the name of the product or service advertised. The date and specific name of the commercial should be given where possible, as well as the name of the agency that created it (if known). The date, and television channel on which it was broadcast, must be given.

In the *Venda* commercial for Liberty Life (Liberty Life 2000), social concerns are important.

**IN THE SOURCE LIST:**

2.8 **Print advertisements**

**IN THE TEXT:**
Print advertisements in magazines, journals and newspapers are referred to by the name of the product or service advertised and the magazine, journal or newspaper in which they are located.

The Land Rover advertisement (Land Rover 2002:12) romanticises the notion of nature.

**OR ...**
In advertising, celebrities are often presented as the ideal citizen (see, for example, TAGHeuer 2011:10).

**IN THE SOURCE LIST:**

See also 2.3 and 2.4.

2.9 **Personal interviews**

There are ethical issues surrounding the use of humans as a research resource. You should obtain a letter of informed consent from the person(s) before they are interviewed; this permission is compulsory at postgraduate level, but may be required at undergraduate levels as well. Consult with your study leader with regard to UJ ethics policies (see also 2.6, 6.1 & 6.5).

**IN THE TEXT:**
The person with whom an interview was held must be mentioned, as well as their position (if known), the date and place of the interview, and whether the interview was recorded electronically [Recorded] or in written format [Transcript]:

Martin Hall (1999) believes that the Legend of The Lost City influences visitor behaviour.
IN THE SOURCE LIST:

2.10 Conference papers
The title of the conference paper and the conference where it was delivered must be mentioned. Papers are often unpublished, so there may not be a publisher or an editor. The title of an unpublished conference paper is not italicised; if the paper is published in conference proceedings, the title of the conference proceedings (not the paper) is italicised.

IN THE TEXT:
Jillian Carman (1995:15) discusses the history of seventeenth-century Dutch painting and how many of these paintings have been acquired by South African museums.
OR
Brenden Gray (2009:15) argues that exemplars of good practice provide opportunities to reflect critically on the social functions of design disciplines.

IN THE SOURCE LIST:

2.11 Dissertations and theses
IN THE TEXT:
Dissertations and theses follow the same conventions as for the author/s of books with the exception that the title of the dissertation or thesis, if unpublished, is not typed in italics.

Maggie Laubser produced a large number of works in her juvenile years that need to be examined more closely (Botha 1964:123).

IN THE SOURCE LIST:
2.12 Exhibition catalogues

IN THE TEXT:

If the catalogue has an author, deal with it in the same way as books. If there is no author, use the title of the catalogue. Titles of catalogues are italicised like titles of journals. Note that the editor of the catalogue (Enwezor, below) must also be cited separately.

The effect of globalisation on cities in Africa deserves further investigation (Sassen 1997:17). Irma Stern’s works have gathered a large international following (Irma Stern and … 2006:3).

IN THE SOURCE LIST:


2.13 Archival material

IN THE TEXT:

Archival material generally comprises unpublished sources that are housed in an official place such as the National Archives of South Africa and may include all manner of documents, letters, wills, and government documents. Most archival documents have been allocated a folder and/or document number. Not all the possibilities can be mentioned here but always think logically what information you need to give in order for someone else to be able to locate the same source. If the reference is very long, you may prefer to use a footnote. Consult the following website for some useful information: http://www.archives.gov.on.ca/english/guides/csg_107_citing.htm

In his will, Martin du Toit left a number of paintings by Maggie Laubser to his brother, AE du Toit, then the Rector of the University of Pretoria (National Archives of South Africa Vol 3537/38).

The correspondence between Jack Simons and Mishake Muyongo, Acting Vice-President of SWAPO, has important information that academics are now starting to uncover.10

IN THE SOURCE LIST:

It is important to mention the following in the source list: the name of the archive (e.g., National Archives of South Africa), the reference number of the folder or file (e.g., Vol. 3537/38), and any other information that can be used to identify the specific source used.


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10 See University of Cape Town Manuscripts and Archives Department. 1972. BC 1081 X. The Jack and Ray Simons collection—Namibia Box #1. Correspondence between Jack Simons and Mishake Muyongo, Acting Vice-President of SWAPO.
2.14 Government publications

IN THE TEXT:

Government publications are government gazettes, Acts and Laws and Green or White Papers and the authors are usually anonymous. As a rule, if there are no authors, follow the convention for books, journals and web articles and cite the title of the section/paper/publication rather than the government department itself. If documents do not have page numbers you may refer to the relevant section of the Act or Paper.

There is consensus that “climate change represents the most urgent and far-reaching challenge of our time” (National climate change response white paper 2011:49).

According to the Broadcasting Act (South Africa 1999:sec 36.10), the national broadcaster must offer unbiased television news programmes.

Censorship of printed material has a long history in South Africa with milestone legislation such as the Publications Act, no 42 of 1974 (Film and Publication Board [sa:sp]).

The South African Constitution determines that the upper horizontal band of the South African flag “is chilli red” (Schedule 1 – national flag 2009).

IN THE SOURCE LIST:


2.15 Dictionaries and encyclopaedias

Although they may appear to be objective repositories of knowledge, dictionaries and encyclopaedias, are often a reflection of the context in which they are published; they should be used with caution. Avoid writing, ‘According the Encyclopaedia Britannica ...’, unless you want to make the point that a particular definition is from the Encyclopaedia Britannica. If you are referencing a mundane fact that is not a matter of controversy, place the citation in brackets.
IN THE TEXT:

**Where there is an author and editor** (cite author and editor separately in list of sources)
For the Egyptians, art was associated with the creative process of the universe (Taylor 1997:22).

**Where there is an editor only** (if the list of editors is long, cite the chief editor)
Asbestos fibre did not achieve commercial importance until the nineteenth century (Goetz 1990: 613).

**Where there is no author or editor** (reference the section heading)
Absolute time is the length of time that an audio disc has been playing (absolute time 2006:1).

IN THE SOURCE LIST:


If you are citing the same editor in the same edition but in different volumes, use the letters a, b, c to distinguish between volumes and arrange the titles alphabetically, according to the section headings. This is a guideline – be logical, and consistent.

IN THE TEXT:

According to the *Encyclopaedia Britannica* (1990), ‘art’ is the use of “skill and imagination” (Goetz 1990a:594), whereas ‘design’ is the process of “developing plans of action” (Goetz 1990b:33).

AND

The *Standard Encyclopaedia of South Africa* (1970) reinforced the idea that an ‘Afrikaner’ was a “White inhabitant of South Africa” (Potgieter 1970:184).

IN THE SOURCE LIST:


2.16 The Bible

IN THE TEXT:

If the edition of the Bible that you are referencing has been edited, or translated, cite the editor(s) or translator(s). If there is no editor or translator, refer to the chapter heading:

This theme has its origins in the Biblical Eden where the first humans attempt to hide their disobedience from God (The Bible Society, translators 1972:3).
Popular visual representations of the Biblical Garden of Eden suppress the element of rivalry inherent in the original text where Adam is instructed by God to “fill the earth and subdue it” (Genesis 1972:2).

3 FORMAT OF THE LIST OF SOURCES CONSULTED

- All sources cited in your assignment are referenced in ONE list; do not make separate lists for books, Figures and internet articles.
- You must be precise in your list of sources – there are stylistic conventions that have to be followed that will enable your lecturer or another reader to verify your usage.
- You must give an alphabetical list of all the sources you consulted, arranged according to the author (or sometimes the name of the article or title of a publication if there is no author).
- The source list is not numbered or bulleted.
- Use single line spacing (MS Word™ Shift/Enter) for the reference with one line open between references; if the source continues on a next line, this is usually indented (use Control T in MS Word™).
- Note very carefully the use of italics for the titles of books, journals and newspapers. Titles of dissertations and theses are not italicised (see Botha below). The titles of articles in journals and newspaper articles are not written in italics. Do not use quotation marks for titles of articles or chapters.
- Titles of internet articles where the author is cited are italicised.
- Note the use of the colon with one space after it between city and publisher (e.g., London: Routledge), but there is no space after the colon between the date or volume and page numbers of a journal or newspaper article (e.g., Art History 93(2):45-59).
- Do not use ‘p’ to indicate page.
- Use the minimum number of words to indicate the publisher, for example Penguin, not Penguin Books Ltd, Routledge not Routledge & Kegan Paul, Van Schaik not Van Schaik & Sons Ltd. The exceptions are University Presses (e.g., Oxford University Press). Always use the ampersand (&) in names of publishers: Thames & Hudson.
- If you use a contribution from a book edited by someone other than the author of the contribution, both the author and the editor(s) must be referenced (see 2.2.6 and Crawford/Sorkin below).
- Do not use capital letters for the titles of books (only the first word and proper nouns).
- Do not write the author’s name in capital letters; if an author has two initials, do not put full stops or spaces between them (Barnes, T.J.). NOTE; Although you should not write out authors’ first names in full in the source list, ensure that you record these names somewhere.
- If you use a book that has been translated, you must indicate who translated it (see Barthes below).
- If you use a book that has several editions, you must indicate which one you used (see Williams & Chrisman below).
You may add the date in which a source was published for the first time in your list of sources in the following way: Freud, S. 2000 [1901]. The interpretation of dreams. Oxford: Routledge. (Some publications require the original publication dates, so record these dates as a matter of course.)

If you are citing an author who has published more than one text in a particular year, and you are using these texts, you must differentiate between the publications as follows, both in the text and in the list of sources: Crotty 1997a; Crotty 1997b.

Finally, make sure that you have indicated all the sources that you used in your text in the source list (and vice versa).

Below is an example of a list of sources consulted.

**SOURCES CONSULTED / LIST OF SOURCES**


Hall, M, archaeologist, University of Cape Town. 1999. Interview by author. 15 February. Cape Town.


Khumalo, M. (khumalo@suninternational.com). 1999/04/15. *The Lost City*. E-mail to J van Eeden (jeanne.vaneeden@up.ac.za).


Smith, A. [Sa]. How to write an excellent assignment. [Sl]: Credo.


Smith, EJ. [Sa]. How to write an even better assignment. Brakpan: [sn].


Assignment Title: ..............................................................................................................................

Full name: ....................................................................................................................................
Student number ............................................................................................................................
Course: ........................................................................................................................................
Lecturer: .......................................................................................................................................... 
Due date: ........................................................................................................................................

1. Plagiarism is to present someone else’s ideas as my own.

2. Where material written by other people has been used (either from a printed source or from the internet), this has been carefully acknowledged and referenced. I have used the Harvard Reference System for citation and referencing. Every contribution to and quotation from the work of other people in this assignment has been acknowledged through citation and reference.

3. I know that plagiarism is wrong.
   3.1 I understand what plagiarism is and am aware of the University’s policy in this regard.
   3.2 I know that I would plagiarise if I do not give credit to my sources, or if I copy sentences or paragraphs from a book, article or internet source without proper citation.
   3.3 I know that even if I only change the wording slightly, I still plagiarise when using someone else’s words without proper citation.
   3.4 I declare that I have written my own sentences and paragraphs throughout my essay and I have credited all ideas I have gained from other people’s work.

4. I declare that this assignment is my own original work.

5. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

SIGNATURE ........................................ DATE .........................................................

The format of this declaration is taken from the University of Johannesburg’s Policy: Plagiarism, Appendix B (2008:14).
**Academic superheroes: constructing post-colonial identities for the University of Johannesburg and the University of the Witwatersrand**

Module name: Theory of Design III  
Module code: THD331  
Student name: Lesley Nkosi  
Student number: 201208401  
UJ Faculty of Art Design & Architecture  
Department Graphic Design  
Study leader: Lee Kennedy  
Date submitted: 31 October 2013  
Word count: 4372
6 EXAMPLES OF CAPTIONS & CITATIONS FOR FIGURES

6.1 Responsible use of images
There are ethical and legal issues that pertain to the taking of photographs of people and things, as well as the usage of existing images. Clarify appropriate usage with your study leader to ensure that you adhere to ethical procedures (see 6.6).

The following examples are not exhaustive, nor carved in stone, but they provide an indication of the general rules for acknowledging the source of, and writing captions for, images used in Figures. Captions are typed in single line spacing. See 6.7 for tips on formatting captions in MS Word™.

Please note that the sources of ALL images must be acknowledged in the captions of Figures. If you do not acknowledge the source of an image in the caption, you are committing plagiarism.

6.2 Images sourced on web pages
If there is an author of the item featured on a web page, the page is cited under the author’s name (e.g. Natalie Boruvka – see below). If no author, the web page must be cited under the main heading of the page displayed in the Figure (e.g., ‘Let your Ayoba shine’ – see below); if no heading, then the first few lines of the text on the page. The on-line [O] symbol must be inserted in the source list. Contributors (if they are known) are identified, e.g., (designer), (stylist), (architect), (photographer), (art director).

6.2.1 Images sourced from web pages where designer(s) are known

Figure 1 Sign Café (designers), home page, MTN website, 2011 (Let your Ayoba shine 2011).

In the source list:

In the List of Figures:
Figure 1 Sign Café (designers), home page MTN website, 2011.
6.2.2 Images sourced from web pages where designer(s) are NOT known

In the source list:

In the List of Figures:
Figure 2 Designer unknown, home page MTN website, 2011 (Let your Ayoba shine 2011).

6.2.3 Images sourced from web pages featuring an authored article

Figure 3 Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011 (Boruvka 2011).

Lorem ipsum dolor sit amet, wisi adolescens mediocritatem te has, sit te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquando constituto ad mea. Iriure abhorreant vim ne. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico mandamus no eos.


In the source list:

In the List of Figures:
Figure 3 Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011.
6.2.4 **Images sourced through an internet search engine**

Search engines such as Google™ are not sources of images in themselves; the engine redirects the user to the source. This original source, not Google™, should be cited.

Lorem ipsum dolor sit amet, wisi adolescens mediocritatem te has, sit te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquandoconstituto ad mea. Iriureabhorreant vim ne. Et cum velit alterum interpretaris. Error eloquentiam efficiantur an eos. Taugue sanctus mea ipsum dolor sit amet.

**Figure 4** Photographer unknown, Nelson Mandela leaving Victor Verster prison in 1990 (Nelson Mandela 2010).

In the source list:

In the List of Figures:
**Figure 4** Photographer unknown, Nelson Mandela leaving Victor Verster prison in 1990.

6.3 **Images sourced from popular magazines and academic journals**

6.3.1 **Images sourced from magazine/journal articles where there is an author**

Note the difference between citing an on-line magazine and its hard copy counterpart.

**Figure 5** Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011 (Boruvka 2011:32).

Lorem ipsum dolor sit amet, wisi adolesgterim solcens mediocritatem te has, situate uncial te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquando constituto ad mea. Iriure abhorreant vim ne. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico mandamus no vim ne. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico admodum necessitatibus ad nam, choro aliquando constituto ad mea. Iriure

In the source list:

In the List of Figures:
**Figure 5** Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011.
**Figure 6**  Photographer unknown, man in typical leather biker's jacket, undated. (Hough-Coetzee 2010:21).  

In the source list:  

In the List of Figures:  
**Figure 6**  Photographer unknown, man in typical leather biker's jacket, undated.

**OR ...**

**Figure 7**  Johann Schmit (architect), entrance to Haus Garze, 1965 (Raubenheimer 2008:67).  

In the source list:  

In the List of Figures:  
**Figure 7**  Johann Schmit (architect), entrance to Haus Garze, 1965.
6.3.2 Images sourced from magazine/journal articles where the contributors are unknown.

Lorem ipsum dolor sit amet, wisi adolesgterim solcens mediocritatem te has, situate ucial te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquando constitueto ad mea. Iriure abhorreant vimalis utarene. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico mandamus no vim ne. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico admodum necessitatibus ad

In the source list:

In the List of Figures:
Figure 8 Photogapher and designer unknown, courtyard terrace of Cape homestead, 2011 (Embracing eternal 2011:32).

6.4 Images sourced from books

Lorem ipsum dolor sit amet, wisi adolesgterim solcens mediocritatem te has, situate ucial te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquando constitueto ad mea. Iriure abhorreant vimalis utarene. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico mandamus no vim ne. Et cum velit alterum interpretaris sonet.

Ipsum dolor sit amet, wisi adolesgterim solcens mediocritatem te has, situate ucial te audiam eleifend mandamus. Quo ne molestie definiebas, admodum dotumnecessitatibus ad nam.

In the source list:

In the List of Figures:
Figure 8 Max Ernst, The Virgin Mary spanking the Christ Child before three witnesses: André Breton, Paul Eluard, and the painter, 1926. Oil on canvas, 196 x 130cm. Museum Ludwig, Cologne, Germany (Muir 2009: 236).
6.5 Screen shots from film or video

If you take a film still from a hard copy article or book, follow the guidelines in 6.3 and 6.4; if you copy a film still from an internet article on the film, follow guidelines for 6.2.

If you have taken your own screen shots, cite the source as follows. Note that screen shots are not referenced separately in the list of sources, but fall under the entry for the film (see 2.7.1 & 2.7.2).

Lorem ipsum dolor sit amet, wisi adolesgterim solcens mediocratatem te has, situate uncial te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquando constituto ad mea. Iriure abhorreant vim ne. Et cum velit alterum interpretaris. Lorem ipsum dolor sit amet, wisi adolesgterim solcens mediocratatem te has, situate uncial te audiam eleifend mandamus.

**Figure 1** Deckard is detained by Gaff. Ridley Scott (director), *Blade Runner*, 1982 (screen shot by author).

In the source list:

In the List of Figures:
**Figure 1** Deckard is detained by Gaff. Ridley Scott (director), *Blade Runner*, 1982.

If you take a screen shot from YouTube / Google Video / Vimeo, do not reference these platforms, just reference the original film or music video, unless the version you consulted differs from original film.

6.6 Author’s own photographs

State in caption that photograph has been taken by author. If there is more than one author, the caption should indicate which author(s) took the photographs. **Photographs taken by author are NOT referenced in the list of sources.**

Lorem ipsum dolor sit amet, wisi adolesgterim solcens mediocratatem te has, situate uncial te audiam eleifend mandamus. Quo ne molestie definiebas, admodum necessitatibus ad nam, choro aliquando constituto ad mea. Iriure abhorreant vimalis utarene. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico mandamus no vim ne. Et cum velit alterum interpretaris. Sonet semper ullamcorper qui at, reque iudico admodum necessitatibus ad.

**Figure 5** Façade of Voortrekker monument, Pretoria, 2010 (photograph by author).
In the List of Figures:
Figure 5  Façade of Voortrekker monument, Pretoria, 2010.

If the author is has photographed her/his own work:

Figure 13 Lee de Wet (designer), woollen jacket with silver embroidery, 2012 (photograph by author).

In the List of Figures:
Figure 13 Lee de Wet (designer), woollen jacket with silver embroidery, 2012.

If the author is has photographed someone else’s work:

Figure 2.2 Palesa Mokubung (designer), ruched silk dress over gingham pants, 2010 (photograph by author, used with permission).

In the List of Figures:
Figure 2.2 Palesa Mokubung (designer), ruched silk dress over gingham pants, 2010.

NOTE: taking a photograph of an object does not automatically give the photographer the right to reproduce the image of the object – even if the object is in the possession of the photographer. If the object itself is subject to copyright, or displays elements that are copyrighted, written permission must be obtained to reproduce the images if the text is published.

If the author is has photographed people:

Figure 22 Man with leopard tattoo, Benoni Northern Sports Grounds, November 2012 (photograph by author, used with permission).

In the List of Figures:
Figure 22 Man with leopard tattoo, Benoni Northern Sports Grounds, November 2012.

NOTE: you should obtain a letter of informed consent from the person(s) being photographed; this permission is compulsory at postgraduate level, but may be required at undergraduate levels as well.
If the photograph by the author is the creative output of the author:

**Figure 10** Brenden Gray (photographer), *Scion*, 2012.

**In the List of Figures:**
**Figure 10** Brenden Gray (photographer), *Scion*, 2012.

### 6.6 Using MS Word™ to format Figures

MS Word™ enables you to **control the placement of an image on a page** – use the In line with text, and/or Wrap text functions. To **automatically insert a caption** under or above an image, right click on the image and select Insert caption (you then add to or edit the caption as necessary).

To **automatically generate a List of Figures** from the captions: go to the Reference tab, and select Insert table of figures. All captions are captured and automatically grouped in a list. If you change the number of the caption, the number automatically changes in the list. However, remember that you must delete your citations from the final List of Figures.

MS Word™ also enables you to **automatically generate a Table of Contents**. In order to do this, you need to set up your document using Styles. This is useful when writing up a long assignment with many sections and sub-sections: ask a lecturer to assist you with this task.