

**UNIVERSITY OF JOHANNESBURG**

**FACULTY OF ART, DESIGN & ARCHITECTURE**

# **THE FADA GUIDE**

**FORMATS, STYLES AND CITATION  
FOR ACADEMIC WRITING**

**2019**

Originally published as **FORMAT AND REFERENCE TECHNIQUES FOR WRITTEN WORK** by the Faculty of Art, Design & Architecture, University of Johannesburg, in collaboration with Prof J van Eeden, Department of Visual Arts, University of Pretoria. Revised and collated by Lizè Groenewald.

Acknowledgement is gratefully given to *Reference techniques*, compiled by David Wigston, © 2002, Department of Communication Science, UNISA, and *Reference techniques* by Marlene Burger, © 1992, UNISA, which were consulted for this reference technique manual.

Additional material with regard to the writing of captions for screen shots from film and video used with permission of Prof Jeanne van Eeden, UP. The on-line citation guide for Leeds University Library, © 2014, the Modern Language Association (MLA) website © 2014, as well as the *MLA handbook for writers of research papers* by Joseph Gibaldi, © 2003, MLA, were helpful starting points for the formatting of citation guidelines for on-line and digital sources. Feedback and suggestions from colleagues in FADA were invaluable.

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## 1. ABOUT THE FADA GUIDE

### 1.1 Introduction

A WhatsApp™ message to a friend differs from the speech you would make at your grandfather's funeral. In the same way, certain conventions are followed when an author submits written work in a university context. The FADA Guide offers general rules applicable to written work submitted to the UJ Faculty of Art Design & Architecture (FADA).<sup>1</sup> These guidelines fall into three categories:

- *formatting* of the text (what the assignment *looks like*),
- *style* of writing (the *tone of voice* with which the author address the reader), and
- *referencing of the sources* that the author has used to write up an assignment.

### 1.2 The practice of referencing sources in academic writing

Of the three aspects of academic writing identified in 1.1, the referencing of sources is perhaps the most challenging for students. In academic writing, authors are required to state where they sourced their information and images; this may seem to be an unnecessary and mind-numbing exercise, but, by declaring your sources ...

- you provide evidence that you have gathered knowledge about your topic; your opinion can therefore be respected and your arguments taken seriously;
- you acknowledge that your ideas are supported by other texts, but that you are *adding* to this body of published material;
- you are safeguarded against plagiarism — that is, stealing someone else's intellectual property and using it as if it were your own.

The method of referencing followed in The FADA Guide is the **Harvard Style**; in other words, **references are given within the main body of text**, as opposed to the Chicago Style where footnotes are inserted at the bottom of the page. If you are submitting written work as part of an academic programme offered at FADA, you are required to use the Harvard Style.

However, there are many variations of the Harvard Style; the method as presented in this FADA Guide is taken from the University of South Africa (UNISA) standard that seeks the most economical format. On the UJ library website you can find another version of the Harvard Style compiled by Ronél Smit for the UJ Faculty of Law. MS Word™ REFERENCES offers yet another, digital version of the Harvard Style.

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<sup>1</sup> Many of the references/sources used in this guide are purely fictional and have only been used to illustrate a rule.

The MS Word™ Harvard Style is more elaborate than the UNISA Standard (see Section 1.3), but the *underlying principle* is the same as that set out in The FADA Guide. The MS Word™ function has the advantage of automatically generating a list of sources. In Section 1.3 an introduction is provided to the MS Word™ REFERENCES application.<sup>2</sup>

**However, please note that, with the exception of Section 1.3, examples provided in Sections 2, 3, 4 and 5 of this guide do NOT follow the MS Word™ Harvard Style format.**

You should always adhere to the method prescribed by your brief, study leader and/or Department.

If you choose to use MS Word™ REFERENCES, you may be required to *adapt* the MS Word™ formatting to the style used in the FADA Guide (2019), or another, related style. At postgraduate level, you may be able to choose which citation format works best for you, but **the golden rule is to be consistent.**

### 1.3 Using MS Word™ REFERENCES Harvard Style

The Harvard method, which is used in both the UNISA and MS Word™ systems, requires you to provide information about the following *in your text*:

- the name of the author,
- the date of the publication and
- the page number on which the information can be found.<sup>3</sup>

In addition to this in-text reference, you must provide more detailed information about the source *in an alphabetical list of sources* inserted at the end of your essay, report or dissertation. In other words, you **always refer to your source twice: once in the text, and again in your list of sources.**

This process of referencing is called a *citation*. If either the in-text reference or the entry in the source list is missing, the citation is incomplete. The MS Word™ REFERENCES function ensures that this dual referencing is constructed automatically. When you need to create a citation in your text, click on REFERENCES on the MS Word™ toolbar. A drop down menu appears that allows you to choose a citation Style (see screen shot overleaf).

Once you have identified a particular Style in MS Word™ REFERENCES — in this case 'Harvard Anglia' — select Insert citation, then select Add new source. A window opens in which you have to **manually insert all the details of your source** (see screen shot overleaf).

Click OK, and MS Word™ automatically inserts a citation in your text and, at the same time, starts constructing (or adds to) a master list of sources. Each time you want to cite an existing source from your master list, click the source reference in this list and MS Word™ automatically inserts the citation at the point indicated in your text. MS Word™ stores a record of all your sources so that if you are

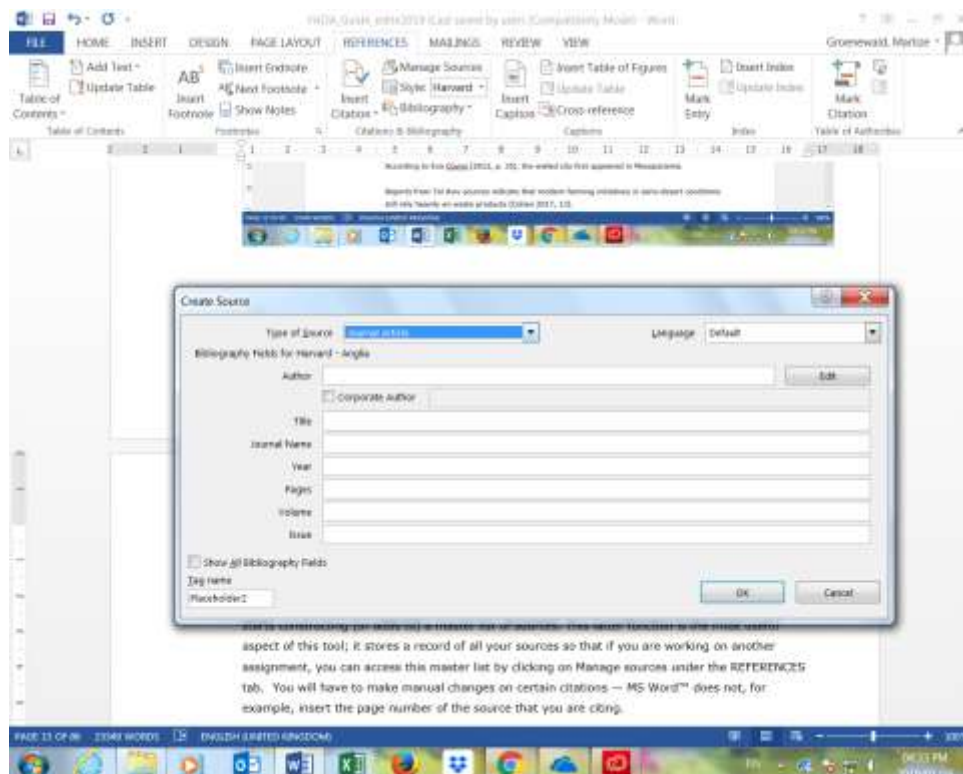
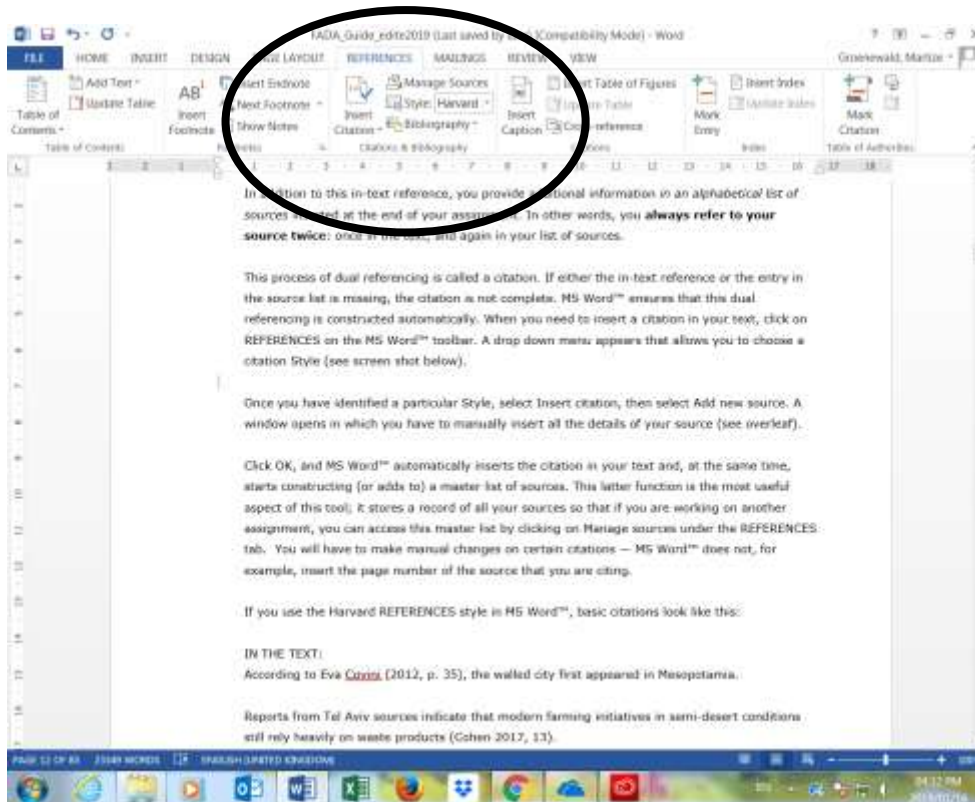
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<sup>2</sup> If you apply the MS Word™ Harvard Style, you may have to augment the citation applications by referring to additional examples in the FADA Guide. You are then required to adapt the formatting of the UNISA system to that used in MS Word™ Harvard style. **You may not mix the two styles.**

<sup>3</sup> This is a basic example of a citation; some citations require more (or less) information.



working on another assignment, you can access this master list by clicking on Manage sources under the REFERENCES tab.



However, although MS Word™ automatically inserts citations, you have to make manual changes on certain references. MS Word™ does not, for example, insert page numbers; you have to do this yourself in the Edit Citation function.<sup>4</sup> MS Word™ always inserts the surname of the author in the bracketed citation and you therefore have to 'suppress' the author's surname to avoid duplication in certain cases (see example of Covini, below).

A detailed explanation, with examples, of the UNISA Harvard style is provided in Sections 3, 4 and 5 of this guide. Below and overleaf is a quick comparison of the UNISA Harvard style and the MS Word™ Harvard style. Note the additional punctuation in the MS Word™ version. Citations for journal articles, anonymous web articles, edited volumes, images and films, may differ in more complicated ways:

MS Word™ Harvard style (digital)	UNISA Harvard style (manual) THIS IS THE STYLE FOLLOWED IN SECTIONS 2, 3, 4 & 5 OF THIS GUIDE
CITATION IN THE TEXT	CITATION IN THE TEXT
<p><i>Automatic citation inserted by MS Word™:</i></p> <p>According to Eva Covini (Covini, 2012), walled cities first appeared in Mesopotamia.</p> <p><i>This citation must be manually <b>edited</b> so that the author's name is not duplicated:</i></p> <p>According to Eva Covini (2012, p.13), walled cities first appeared in Mesopotamia.</p>	<p>According to Eva Covini (2012:35), walled cities first appeared in Mesopotamia.</p>
<p>Reports from Tel Aviv sources indicate that modern farming initiatives in semi-desert conditions still rely heavily on waste products (Cohen, 2017, p.13).</p> <p><i>This citation has been manually <b>edited</b> to include the page number.</i></p>	<p>Reports from Tel Aviv sources indicate that modern farming initiatives in semi-desert conditions still rely heavily on waste products (Cohen 2017:13).</p>
<p>Universities need to evaluate their teaching styles (Zimane, 2016, p. 23).</p> <p><i>This citation has been manually <b>edited</b> to include the page number.</i></p>	<p>Universities need to evaluate their teaching styles (Zimane 2016:23).</p>

The corresponding citations in a List of Sources are compared overleaf:

---

<sup>4</sup> Right click on the citation; a drop down menu appears. This function may disappear permanently once you convert the hyperlink to static text in order to make changes to citations in your document.

<b>MS Word™ Harvard style (digital)</b>	<b>UNISA Harvard style (manual)</b> <b>THIS IS THE STYLE FOLLOWED IN SECTIONS 2, 3, 4 &amp; 5 OF THIS GUIDE</b>
<b>CITATION IN THE SOURCE LIST</b> <b>(created automatically by MS Word™)</b>	<b>CITATION IN THE SOURCE LIST</b> <b>(constructed manually)</b>
Cohen, D., 2017. Wonderful waste. <i>Israeli Times</i> , 14 September, p. 13.	Cohen, D. 2017. Wonderful waste. <i>Israeli Times</i> , 14 September:13.
Covini, E., 2012. <i>The agricultural evolution</i> . New York: Bantam.	Covini, E. 2012. <i>The agricultural evolution</i> . New York: Bantam.
Zimane, K., 2016. <i>Beyond the colony</i> . Johannesburg: Allegro.	Zimane, K. 2016. <i>Beyond the colony</i> . Johannesburg: Allegro.

NOTE: Editing citations (or making other changes) in the MS Word™ function may cause it to convert to static text and you will no longer be able to make edits using the REFERENCES tool. You will still be able to edit the citations manually, but the formatting will not be automatic.

#### **1.4 How to use the FADA Guide**

It is advisable to read through Section 2 before you start working on an assignment. In this way, you will be made aware of potential pitfalls in terms of formatting and style. Other sections can be used as the need for a particular citation or template arises, but it is nevertheless a good idea to scan the entire document so that you have an idea what information is available and what is required of you.

## **2. FORMATS AND STYLE OF WRITTEN ASSIGNMENTS**

### **2.1 Formatting of a written assignment**

#### **2.1.1 Formatting of the text**

Submissions must be presented in the format prescribed in the assignment brief. Increasingly, students are required to upload assignments on digital platforms such as Blackboard™ and you should bear this in mind when designing your assignment. If your brief does not include any formatting guidelines, adhere to the following:

- Hard copy and electronic submissions must be neatly typed, with due care to layout and presentation
- Hard copy submissions must be collated and stapled/bound in a specific order (see 2.1.2). Individual pages should not be inserted into plastic sheets.

- Hard copy submissions must be typed on one side of the page only, unless specified otherwise in a brief, or by a lecturer.
- Use a standard font such as 11pt Verdana, 11pt Calibri, 12pt Arial or 12pt Times New Roman. Use the same font throughout the submission.
- Your text should be neither too big nor too small. Leave margins of at least 25 mm on all sides of the page. Do not leave large sections of pages blank. You can use MS Word™ STYLES to automatically format your text. See Section 6.
- Insert a space between paragraphs OR indent the first line of the new paragraph. You can use MS Word™ STYLES to automatically format paragraphs. See Section 6.
- 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. An exception is the formatting of long quotes that require single line spacing. You can use MS Word™ STYLES to automatically format different text elements. See Section 6.
- The example below shows what 1½ line spacing looks like and also shows the 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 entries in the Table of Contents, footnotes, long indented quotes, and entries in List of Sources Consulted in **single line spacing**.<sup>5</sup> You can use MS Word™ STYLES to automatically format your source list entries. See Section 6.

Overleaf is an example of single line spacing in a list of sources:

---

<sup>5</sup> Only the *entries* are typed in single spacing; you should insert a space after each individual entry in the List of Sources (see example of source list on p. 57).

Wenger, F. 2013. Presentation at University of Johannesburg colloquium *Engineering for sustained growth*: session 1. 12 December. [O]. Available: <http://www.ustream.tv/recorded/41700012>  
Accessed 12 December 2013.

- Owing to its length, and depending on your margins, the URL usually moves automatically to the next line after the 'Available' indicator; this does not mean that you should actually type it on the next line. However, you must separate the 'Accessed' date from the URL: hold down the SHIFT key when pressing ENTER after inserting the URL.
- 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 until the end of the study. In order to insert a new number formatting in MS Word™, click on PAGE LAYOUT > Breaks > Section breaks > Next page. You can then reformat the page numbers in the new section.
- 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:

#### **1.1.1 Analysis of designs**

Fourth level, for example:

- Use of colour

***Since it becomes awkward to number beyond a third level, use bullets for subsequent lists. Whatever styles you choose for your headings, it is important to differentiate between the levels of the headings.***

### **2.1.2 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)

### **2.1.3 Title page**

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

- Descriptive title of the assignment in bold (e.g., **The influence of the Werkbund on South African design: 1930-1950**)
- Module name (e.g., Design Theory 3)
- Module code (e.g., TDH33-1)
- Student's name and student number
- UJ Faculty of Art, Design & Architecture
- Name of Department (e.g., Department of Architecture)
- Assessor / study leader / supervisor name (e.g., Assessor: Dr Lee Kennedy)
- Date submitted
- Word count

Use the same font and type size used for the rest of submission. See p. 81 for an example of a title page.

### **2.1.4 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 identical in the Table of Contents (and *vice versa*). Even in short assignments you should use numbered section headings and sub-headings. Never write one long piece of text unless this is specified in the brief. Note that the **List of Sources Consulted is not numbered**. You must differentiate, in terms of the formatting of your text, between the *levels* of headings.

For short assignments, you can use the Insert Table function in MS Word™ to organise your Table of Contents (see below), but **HIDE THE GRIDLINES OF THE TABLE IN YOUR FINAL SUBMISSION.**<sup>6</sup> When formatting longer assignments, MS Word™ enables you to automatically generate a Table of Contents, but you need to set up your document using MS Word STYLES (see Section 6.2).

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

Note that section headings (e.g., THE WERKBUND) are not given a page number if the heading is followed by subsections. **HIDE THE GRIDLINES OF THE TABLE IN YOUR FINAL SUBMISSION.**

The example below ↓ is **what the table must look like in your final submission.**

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

---

<sup>6</sup> In MS Word™ select the table. Click on Design tab in toolbar > Borders > drop down menu > Select No border.

The example below ↓ is a Table of Contents for a longer assignment:

<b>TABLE OF CONTENTS</b>		Page
	<b>LIST OF FIGURES.....</b>	ii
	<b>LIST OF APPENDICES .....</b>	iii
<b>1</b>	<b>INTRODUCTION.....</b>	1
<b>2</b>	<b>IDEOLOGY: A BACKGROUND</b>	
2.1	Definitions of ideology .....	5
2.2	Theorists of ideology .....	7
2.3	Critique of ideology .....	7
<b>3</b>	<b>IDEOLOGY IN VISUAL CULTURE</b>	
3.1	Introduction to visual culture .....	8
3.2	The role of ideology in visual culture .....	8
3.3	Decoding ideology	
	<i>3.3.1 Ideology in television</i> .....	9
	<i>3.3.2 Ideology in advertising</i> .....	9
3.4	The post-colonial perspective .....	10
<b>4</b>	<b>CONCLUSION.....</b>	12
	<b>SOURCES CONSULTED .....</b>	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**

<b>ACKNOWLEDGEMENTS</b> .....	ii
<b>LIST OF FIGURES</b> .....	iii
<b>LIST OF APPENDICES</b> .....	iv
 <b>CHAPTER ONE: INTRODUCTION</b>	
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
 <b>CHAPTER TWO: IDEOLOGY</b>	
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
 <b>CHAPTER THREE: IDEOLOGY IN VISUAL CULTURE</b>	
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
 <b>CHAPTER FOUR: CONCLUSION</b>	
4.1 Introduction .....	110
4.2 Summary of chapters.....	111
4.3 Contribution of study .....	112
4.4 Suggestions for further research.....	113
 <b>SOURCES CONSULTED</b> .....	 116

Strictly speaking, the headings in your Table of Contents and the headings in your text should be identical in their formatting as well their content. However, an entire page of bold text is not always appealing to the eye. Most professional publications insert bold sub-headings in the text, but un-bold sub-headings in the Table of Contents. Both approaches are shown in this guide; follow the directives of your study leader in this regard.

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

### 2.1.5 Lists of Figures / Tables / Appendices

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) or Appendices 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** – the source reference is inserted in the caption in the text (see Section 5). Include the name of the artist / 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:

<b>LIST OF FIGURES</b>		Page
<b>Figure 1</b>	Sign Café (designers), home page MTN website, 2011 .....	3
<b>Figure 2</b>	Mervin Pike (designer), Supplied and Gunther Grater (photographers), courtyard terrace of Cape homestead, 2011 .....	7
<b>Figure 3</b>	Max Ernst, <i>The Virgin Mary spanking the Christ Child before three witnesses:</i> <i>André Breton, Paul Eluard, and the painter</i> , 1926. Oil on canvas, 196 x 130cm	10
<b>Figure 4</b>	Lesego Dlamini, <i>Sophiatown</i> , undated. Digital print, 55 x 92cm .....	14
<b>Figure 5</b>	Facade of Voortrekker monument, Pretoria, 2010 .....	15
<b>Figure 6</b>	Ogilvy Johannesburg (advertising agency), Alexa Craner & Jonathan Beggs (art directors), Natalie Shau (illustrator), print advertisement for Cadburys South Africa, 2010 .....	19
<b>Figure 7</b>	Miles Robinson (photographer), Second plane crash at World Trade Center, New York, 2001 .....	21
<b>Figure 8</b>	Designer unknown, trademark for Inovar, undated .....	22
<b>Figure 9</b>	Photographer and designer unknown, City Parks sign at Westdene Dam, 2011	25
<b>Figure 10</b>	Azaria Mbatha, <i>David and Goliath</i> , 1963. Linocut on paper, 25 x 30cm .....	26
		12

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

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

A List of Appendices does not contain page numbers. The Appendices are separate documents attached to the back of, and in addition to, your report. Each document should be clearly labelled Appendix A, Appendix B, and so on.

### LIST OF APPENDICES

<b>Appendix A</b>	Letter of Informed Consent
<b>Appendix B</b>	Completed questionnaires
<b>Appendix C</b>	Volkscas Bank Annual Report 1978

#### 2.1.6 Glossary

A glossary is a lengthy list of explanations of technical or discipline-specific terms used in your written submission. Present the glossary in alphabetical order. If you only have one or two terms that need explaining, add the explanations in a footnote (see 2.3), not in a glossary. The glossary is usually inserted after the Table of Contents (and, if included, after any other lists, such as the List of Figures, or List of Abbreviations), but you can also place it at the end of your study, after the List of Sources, as part of the 'back matter'. Do not explain abbreviations or acronyms (e.g., ANC) in a glossary; provide separate lists, if necessary.

#### 2.1.7 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,<sup>7</sup> 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**, or **Tables**) must be integrated into the body of the text – in other words, do **not** attach the Figures/Tables at the beginning or the end of the assignment but **in the text** close to where they are discussed. Refer to the Figures/Tables 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, or, The results of the survey are presented in Table 1.

**Never** include an image without a caption, or a Figure that you do not refer to 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 5.

### 2.1.8 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 4).

### 2.1.9 Appendices

The study is followed by appendices (if any), provided as separate document(s) attached to the main report. An appendix may be a letter of informed consent, a transcribed interview, a voice/video recording (presented on a CD), a brochure or questionnaire referred to in your study. Do not attach an appendix if you do not refer to its contents in your main text (see also 1.1.6).

## 2.2 Quotations

### 2.2.1 When to paraphrase

When you use information from another source in your assignment, you may not simply cut and paste long sections of texts *exactly* from this source into your own text; this is plagiarism (see Section 2.4). You are required to *paraphrase* the original author's text, that is, acknowledge the source but re-construct the sentences so that the text becomes your own. However, paraphrasing does not mean that you should replace *each and every word* with a synonym; excessive

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<sup>7</sup> You may use popular and/or social media 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 3.5.3.

paraphrasing can change the meaning of the original. Paraphrasing also does not *exclude* the use of short, direct quotations, where appropriate (see Section 2.2.2). When paraphrasing texts that engage with ideas, you should make use of some direct quotations to emphasise an author's key thoughts. Use of a thesaurus is recommended, but avoid using alternative words if you are not sure of their meaning — the results can be disastrous.

### 2.2.2 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 descriptions, interpretations and arguments.
- Direct quotations are used to emphasise an important point, important idea or theory, for example: Benedict Anderson (2006: ix) argues that nations are "imagined communities".<sup>8</sup> 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", OR 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), OR Postmodernism remains a "difficult, slippery and infuriating topic" (Poynor 2003:8).
- 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 use of a direct quote is **INCORRECT**: "Johann Gutenberg apprenticed as a goldsmith" (Meggs & Purvis 2006:69); OR "The museum is situated in Braamfontein" (About us 2016). Simply write, The museum is situated in Braamfontein (About us 2016). Only use a direct quote if a fact is disputed or remarkable in some way.
- Do not decorate your submission with impressive-looking but unrelated or unexplained 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 or introduction for the quotation (see 2.2.3).
- Although **you must use some direct quotations**, never use long quotations to do your work for you as this may be regarded as plagiarism. There is no academic merit in merely copying what someone else has written, even if you have cited your sources and placed the copied text in quotation marks. You should always give a context for a quote and/or explain its relevance to your study. If your assignment consists of too many long

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<sup>8</sup> It would be inappropriate to paraphrase Anderson's famous phrase to 'fabricated settlements', or

quotations it is likely that it will be awarded a fail mark. Where it is critical to include a very long quotation (more than three lines), explain why this is necessary (and format it appropriately — see an example in 2.2.3).

### 2.2.3 *Format of quotations*

- Direct quotations are enclosed in double quotation marks: " ... ". 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 a few words. Example: For Michael Heim (1990:42), cyberspace is essentially an "electronic net". Always check your quotations with the original source to make sure they are correctly cited, and follow the author's spelling and punctuation exactly.
- Always place the citation immediately after the author's name (see above, and below). **Never separate the date and page of a source from the name/title of the source**; a date on its own is meaningless, for example (2016:34).
- 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 following 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 the quote, for example: According to Fredric Jameson (1991:13) "every position on postmodernism is 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 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 societies needed ... civilizing government".
- 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. However, you may not add a long string of words that change or influence the meaning of the quote.

- 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” (Mdakane 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 (see 1.2.1). A short quote is placed directly in the sentence, but **longer quotes (three 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 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 (Lambourne 1980:3).

#### **2.2.4 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 (in 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.

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 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*. See also, 3.1 Reference techniques: General guidelines, and 3.13 Class notes and lectures.

#### **2.2.5 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.

### **2.2.6 Single quotation marks**

You may use single quotation marks (sometimes called 'scare quotes') 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 of a 'so-called' concept, for example: Advertising offers 'love' as a consumer benefit; or, The idea of the 'primitive' is contested in contemporary discourse. Do not use double quotation marks for this purpose — it will appear as if you are quoting someone, which you are not. See also 1.2.3.

## **2.3 Footnotes**

You may not need to use footnotes in a short study, but they are useful if you want to add information that interrupts 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.

Footnotes are numbered with superscript numbers **after** punctuation,<sup>9</sup> 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. Usually the font is the same as 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 footnote.

If you are required to start footnote numbering from scratch in each new section or chapter, use the PAGE LAYOUT > Breaks > Section Break function in MS Word™ to separate sections/chapters, and then go to the footnote drop down menu to change the footnote numbering from *Continuous* to *Restart each section*.<sup>10</sup>

## **2.4 Plagiarism & academic dishonesty**

### **2.4.1 What is plagiarism?**

Plagiarism is a serious offence and you should familiarise yourself with the University of Johannesburg and FADA's plagiarism policies and procedures. According to the UJ Plagiarism Policy (2013:06) "Plagiarism is the act of representing the ideas, writings, works or inventions of others as the fruits of one's own original intellectual endeavours without adequately acknowledging the author or source". The UJ Student guide to avoiding plagiarism (2014) expands upon this

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<sup>9</sup> Like this. Note that some publications specify endnotes instead of footnotes.

<sup>10</sup> For help, see <https://blogs.msdn.microsoft.com/chaun/2014/02/26/footnote-numbering-trick-for-word-2013/>



definition; you can obtain a copy from your study leader, or find it online. If you are unsure whether you are committing plagiarism, consult a lecturer **before** handing in your assignment.

#### 2.4.2 *How do I avoid plagiarism?*

- **Start working on your assignment in good time and consult regularly.** The most common reasons why students commit plagiarism is bad time management and lack of confidence with regard to academic 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, or are struggling with other aspects of the programme, ask for help.
- Don't even consider copying another student's assignment or part thereof. If you make your work available to be copied, you are equally guilty of academic dishonesty.
- 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 may be guilty of plagiarism because you have not constructed your own sentences and developed your own argument.<sup>11</sup>
- 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 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 the source of your information **must be clear at all times**.
- Acknowledge your source **immediately**, as you start using it, so that the reader is aware of the source and 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. See Section 2 for correct citation techniques.
- **Keep track of where you found your information.** Inventing a source is academic dishonesty.
- **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.**

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<sup>11</sup> Retyping the content of an internet article is NOT 'constructing' your own sentences.

- Where appropriate, use Turnitin™ or SafeAssign™ to monitor your use of sources.

### 2.4.3 **Anti-plagiarism declaration**

You must submit an original, signed and dated anti-plagiarism declaration (see Section 8) with every assignment (unless instructed otherwise by your study leader). Masters and Doctoral candidates must have the declaration authenticated by a Commissioner of Oaths.

## 2.5 **Writing style, language and academic writing conventions**

### 2.5.1 **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, for example, 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.

### 2.5.2 **Punctuation**

- A very common error is the incorrect use of a **comma** to end a sentence. **DO NOT USE COMMAS 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, where the second part of the sentence follows from the first part, for example, 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. 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 1.2.3 for use of quotation marks.

### 2.5.3 Abbreviations

- Do not use contractions/abbreviations such as 20<sup>th</sup>, 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., Fig., 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 a *contrasting* situation, for example: Hohlwein's 1930s posters use realistic illustration (cf. Tschichold's stylised 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 (or there actually aren't any). 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 sentence.
- 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 only.

### 2.5.4 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 (NOT 1930's).

- 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.

### **2.5.5 The 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). Also avoid predictions and 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 [1855]:211) states that all property is theft.
- 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 2017, or, at the time of writing).

### **2.5.6 Style and meaning**

- Write clearly and concisely. Use plain English, but 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, even if you are writing about your own emotions. You should 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 a fact. Always avoid unsupported value judgments or generalisations such as the following:
  - Everyone knows the Love Life campaign was a failure.
  - Phillemon Hlungwani is an amazing artist.
  - 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. The fact that an artefact appeals to you or your friends, does not make it 'successful', and an action cannot be judged 'effective' unless it has been methodically assessed according to specific criteria.
  - 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' or 'modernist' correctly, and not merely as a synonym for 'trendy' or 'up to date'.
  - Avoid 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, 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). Always place this type of marketing-speak in quotation marks and never present it as fact: Nando's *cannot* ensure that all Africans live together as one. Engage critically with your sources and ask yourself who is speaking, 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. In postgraduate writing, you can address definitions in your Literature Review. 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?*

### 2.5.7 *The person in question*

- The aim of most scholarly writing is to present a neutral argument, free from personal bias. Consequently, the general rule is to use indirect speech and avoid the use of “I”. For example, The study explores product design in the 1960s (instead of, I explore product design in the 1960s), **OR** The aim of the research is to identify an alternative model (instead of, My aim is to identify an alternative model). However, more recently it has become acceptable for the researcher’s voice to be heard, and if one is writing about one’s own creative output, it is, in fact, necessary to use direct speech.
- Nevertheless, there are some good reasons to avoid the first person singular. For example, writing “I think Picasso’s painting is bad”, is unlikely to persuade your reader that this is the case. You can offer your own thoughts on Picasso, but, unless you are a famous expert on modern art, you need to find a quote from a respectable source that supports your own view, for example: Although Picasso enjoys legendary status as one of the greatest artists of the twentieth century, art writer Russel Smith (2012) concludes that Picasso was an “unslick and undynamic Cubist”.
- 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; In South Africa, human rights are important to us; As we all know, cartoons are humorous drawings. In a scholarly text, 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. **Never use “we” and “us”** (not everyone in South Africa values human rights or understands what a cartoon is), unless it is in a direct quote.
- If you are an industrial / fashion / graphic / jewellery / interior designer, do not assume that your reader is as well.
- Many words act as neutral signifiers in everyday speech, but become loaded in an academic text. Do not, for example, use “society”, “people”, “viewers”, “the man in the street”, “housewife” or “children” without considering carefully to whom or what 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” (the reader does not necessarily own a company). 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 artist can set up games with the audience because **they** are literate”, or “The viewer may construct any interpretation **they** want”. These sentences should read “... because **it** is literate” (there is only one audience), or, “ ... any interpretation **he /she** wants”. If you want to avoid the he/she problem, use the plural, e.g., “Viewers may construct any interpretation they want”.

- Similarly, an organisation is ONE entity and requires a singular pronoun, e.g., ABSA updated **its** logo (NOT ‘their’ logo); The ANC convened in Cape Town where **it is** reviewing new ANC policies. However, Members of the ANC **are** discussing the party’s policies.
- Avoid the use of “this” and “it”, “he” “she” and “they” to link sentences or paragraphs, since it may be unclear to whom or what you are referring, for 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.)

#### **2.5.8 Numbers in the text**

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

#### **2.5.9 Pagination**

Make sure your pages are numbered (see 1.1.2 for guidance on numbering different sections) and that the numbers are the same as in the Table of Contents.

#### **2.5.10 Use of proper names**

Always provide the full names of people you refer to in your text (but not in brackets — see overleaf) the first time that you refer to them, for example, Neville Brody (1995:10) believed that “communication exists on many levels”. Thereafter use the surname only. Never refer to anyone by his/her first name only (e.g., it is incorrect to state, Neville graduated from art college in 1979).

If the first mention of a source is in brackets, you do NOT add the person’s first name, for example, Communication exists on many levels (Brody 1995:10). **Never place an author’s first name in a bracketed citation**, unless it’s part of a title (see 2.2.1 and 2.5.2).

#### **2.5.11 Paragraphs**

Do not write paragraphs that consist of only one sentence 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. Paragraphs are separated by one blank line (see example on page 1 of this guide).

### 2.5.12 Captions

Remember to add captions to all your Figures /Tables, and **refer to your Figures / Tables in the text** itself, otherwise the images are meaningless. Your caption must contain an acknowledgement of the source of the Figure. See 1.1.6, and Section 6.

### 2.5.13 Language

Your assignments must be written in English. Foreign words should be typed in italics (e.g., *et al*, *oeuvre*, *per se*, *a priori*, *sic*). If you are quoting from an Afrikaans / Sotho / French source, you must use an English translation in your text (see 2.2.5). However, note that many foreign terms have become naturalised in English and are no longer written in italics, or with the letterforms of the foreign language, for example, vice versa, machismo, emigre and facade (but, to some degree, this is a matter of taste and style – MS Word™ still autocorrects to émigré and façade).

## 3 REFERENCE TECHNIQUES

### 3.1 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 thorough your research is. Most of the sources you use in your first three years are **secondary** 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 are encouraged to deal directly with **primary** sources (for example, Freud's original texts or the personal correspondence of a 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 2.2.4.
- Lecturers usually indicate approximately how many sources they expect you to consult for an assignment. Do not rely too much on one source (source dependence), and vary the sources to which you refer. Never just sum up a source in your assignment (unless this is called for); you must contextualise the content (i.e., clarify the relevance to your own study).
- As a general rule, you **should not use lecture notes as a source for a written assignment**, unless specified or allowed by the brief / assessor. If you do cite class notes



as a source, do this correctly or you may find yourself facing a plagiarism charge. See Section 3:13 for guidelines on referencing class notes. A class test may require you to memorise and repeat class notes, without citation.

- 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. Make sure that all the sources you used in your assignment are cited in the list of sources, and *vice versa*.
- Use the Harvard method (i.e., author date: page number) in your text. See Section 1 for guidelines on using the MS Word <sup>TM</sup> REFERENCES function.
- If you cite more than one source, separate the citations with a semicolon: Postmodernism draws heavily on nostalgia (Mirzoeff 1998:16; Jameson 1991:15), and, Many authors deny the existence of postmodernism (Malanghu 2009; Franken 2002; Smith 1991). Place the most recent date *first*.
- 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).

**The following are examples of referencing conventions using the Harvard method:**

### **3.2 Books (including comics & graphic novels)**

#### **3.2.1 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 1998:69).

**OR**

The town of East London was given its name in 1848 (Tankard 2013:215).

**OR**

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

**OR**

Individuals feel and believe in the primordality of nations (Smith 2003:54).

**OR**

According Anthony Smith (2003:54), “individuals feel and believe in the primordality of nations — their naturalness, longevity and power”.

**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.

**PLEASE NOTE THESE COMMON ERRORS:**

- The first time you refer to an author **in the main text (NOT in brackets)** provide both her/his **first name** and **surname** (NOTE: **NOT FIRST USE IN BRACKETS, or in a footnote**); thereafter use the surname only. **First names of authors are NEVER inserted in brackets** unless they happen to form part of the title of an un-authored web article (see 3.5.2).
- **An editor is NOT an author.** See 3.2.4 and 3.2.5.

**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.<sup>12</sup>

Enloe, C.1989. Bananas, beaches and bases. Making feminist sense of international politics. Berkeley: University of California Press.

Knight, D. 1997. Barthes and utopia: space, travel, writing. Oxford: Clarendon.

Meggs, PB. 1998. A history of graphic design. Hoboken, NJ: John Wiley.

Mitchell, WJT. 1998. The last dinosaur book: the life and times of a cultural icon. Chicago: University of Chicago Press.

Smith, AD. 2003. Nationalism: theory, ideology, history. Cambridge: Polity.

Spiegelman, A. 2011. *Maus*. New York: Pantheon.

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<sup>12</sup> Not everyone is an expert geographer, but it is easy to check on internet whether ‘Berkeley’ is a city, or not. Clearly, the USA, England, Canada and Switzerland are NOT cities. See 2.2.7 if no name of city is provided.

Tankard, K. 2013. A history of the Eastern Cape. Cape Town: Struik.

### **3.2.2 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:**

Cumming, E & Kaplan, W. 1991. The Arts and Crafts movement. London: Thames & Hudson.

### **3.2.3 Three or more authors**

#### **IN THE TEXT:**

Mention all the authors by full name the first time you refer to them in the text, thereafter you may use the abbreviation *et al* (meaning 'and the rest'). Note that 'first time' refers to use *in the text*, NOT first use in brackets (or in a footnote).

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:**

Ashcroft, B, Griffiths, G & Tiffin, H. 1989. The empire writes back. Theory and practice in post-colonial literatures. London: Routledge.

### **3.2.4 One or more editors**

There two important things you need to know about citing editor(s):

- An editor is a person that collects works from several authors, and then collates, proofreads and generally oversees the final publication. An editor is NOT an author.

**If the editor(s) have written an Introduction, or a chapter, in an edited volume, they must be cited separately as authors (see 3.2.5).**

- Do NOT cite the name(s) of editor(s) **in your text** if you are referencing a chapter from an edited volume of collected articles by authors other than the editors. You do, however, have to reference the editors in the List of Sources.

The following are examples where you would cite editor(s) **in the text**:

#### **IN THE TEXT:**

Only cite editor(s) 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*.

Where no authors, only a general editor, is indicated for a source, for example a dictionary or encyclopaedia (see also 2.15):

The sublime is defined as that which is astoundingly beautiful, extreme or exalted (Allen 2000:1402).

Where an edited volume is referred to as a whole:

In Bale and Cronin's edited volume, *Sport and postcolonialism* (2003), several contributors demonstrate a direct link between the body, sport and post-colonial enquiry.

#### **IN THE SOURCE LIST:**

Allen, R (ed). 2000. *The new Penguin dictionary*. London: Penguin.

Bale, J & Cronin, M (eds). 2003. *Sport and postcolonialism*. Oxford: Berg.

### **3.2.5 Collected works (edited volumes containing chapters by different authors)**

#### **IN THE TEXT:**

Referencing material from collected works often causes confusion because two references must be made, namely to the author of the chapter from which you are quoting and the editor of the volume as a whole. To complicate matters, the editor and the author is sometimes the same person if the editor has also contributed a chapter to the collected volume (in which case, the editor becomes an *author*).

The name(s) of the editor(s) are displayed on the cover and the title page of the publication. The names of authors appear inside the publication, on the Contents page and at the start of each chapter. If you have referred to material from a chapter in a volume of collected works, DO NOT CITE THE EDITOR in your text reference, even though his/her name appears on the cover of the book. If you are quoting the words of the author of a chapter, you must **cite this author** in your

text and in the source list. In the source list, you indicate that the chapter appears in an edited volume (see examples overleaf).

However, the editor(s) of the collected volume should also be cited — separately — in the source list, along with full details of the edited volume. In some instances (see Bale and Cronin overleaf) the authors and editors are the same, but they must still be cited separately in the source list. If editors have written an Introduction to a volume, this qualifies as a chapter, and the persons must be cited 1) as authors and again 2) as editors. An edited volume is therefore cited more than once in the list of sources (although, at undergraduate level, if you manage to only cite the author of a chapter correctly, you have done well):

Where the author of the chapter and the editor are *not* the same person:

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

Stephen Vassallo (2014:36) concludes that, although the parent field of psychology has made strides in integrating critical perspectives, educational psychology is lagging behind

Note that there is no reference to the editor of the book.

Where the author(s) of the chapter and the editor(s) are the same person(s):

Joan Bale and Mike Cronin (2003:4) argue that sport has been seen as a form of resistance by colonies.

### **IN THE SOURCE LIST:**

In the source list you must refer to the contributing author(s) (Crawford; Bale & Cronin; Vassallo), AND the editor(s) of the book (Sorkin; Bale & Cronin; Goodman). **The title of a chapter in a book is not typed in italics but the title of the book is.** You must also indicate the page numbers of the chapter when citing the author's contribution. Ensure that you capture all this information correctly when consulting the source.

Note that there is **no full stop** after the abbreviation in brackets: (ed) or (eds).

Bale, J & Cronin, M (eds). 2003. *Sport and postcolonialism*. Oxford: Berg.

Bale, J & Cronin, M. 2003. Introduction, in *Sport and postcolonialism*, edited by J Bale & M Cronin. Oxford: Berg:1-13.

Crawford, M. 1992. The world in a shopping mall, in *Variations on a theme park. The new American city and the end of public space*, edited by M Sorkin. New York: Noonday:3-30.

Goodman, GS (ed). 2015. *Educational psychology reader: the art and science of how people learn*. New York: Peter Lang.

Sorkin, M (ed). 1992. *Variations on a theme park. The new American city and the end of public space*. New York: Noonday.

Vassallo, S. 2014. Critical educational psychology, in *Educational psychology reader: the art and science of how people learn*, edited by GS Goodman. New York: Peter Lang:22-36.

If you only cite the editor, and not the author of a chapter in a book, you have not adequately acknowledged your source.

### **3.2.6 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:**

Hall, M. 1995. The legend of the Lost City; or, the man with golden balls. *Journal of Southern African Studies* 21(2), June:179-199.

Hall, M. 1994a. Lost City and Lydenburg Heads – some archaeological images. Paper delivered at Johannesburg Art Gallery, 7 May, Johannesburg.

Hall, M. 1994b. Mischief and megalomania: an archaeologist excavates the Lost City. *The Art Ventilator* 1:34-43.

### **3.2.7 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 (which is *not* italicised, because there is no author):

#### **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 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:**

Design history. 2001. New York: Studio Vista.

Treasures of the American Arts and Crafts movement 1890-1920. 1988. London:  
Thames & Hudson.

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 (*sine pagina* = without page): According to Smith (2002:[sp]) ...

#### **IN THE SOURCE LIST:**

Smith, J. [Sa]. *How to write an assignment*. Pretoria: University of Pretoria Press.

Smith, J. [Sa]. How to write a very short assignment. *Journal of Assignment Writing* 23(5):[Sp].

No city of publication = sl (*sine loco* = without place):

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

No publisher = sn (*sine nomine* = without a name):

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

### **3.3 Journal and popular magazine articles (see also 3.8 Print advertisements)**

#### **3.3.1 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 (see, for example, 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. In the Willis 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:

Coetzee, J. 2010. He died smiling. *YOU* (178), 6 May:20-21.

Willis, S. 1993. Critical vantage points on Disney's world. *The South Atlantic Quarterly* 92(1):1-6.

Willis, S. 1993. Critical vantage points on Disney's world. *The South Atlantic Quarterly* 92(1), July:1-6.

Willis, S. 1993. Critical vantage points on Disney's world. *The South Atlantic Quarterly* 92(1), Summer:1-6.

### **3.3.2 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 (ellipsis), thereafter the date and page:

The free flow of information in important (Developing media ... 1978:8).

#### **IN THE SOURCE LIST:**

Developing media in developing countries: a historical review of policies. 1978. *Gazette* 24(1):2-10.

### **3.4 Newspaper articles**

#### **3.4.1 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:

Crotty, A. 1997. Kerzner grilled by US casino chiefs. *Cape Times Business Report* 26 September:13.

#### **3.4.2 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:**

900 workers told to go. 2010. *Pretoria News* 1 August:4.

### **3.5 Internet sources**

It is recommended that, where possible, material sourced from the internet (with the exception of texts available on UJ Library electronic databases) is archived for reference purposes. Always remove the hyperlink from the list of sources citation.

#### **3.5.1 One or more authors**

##### **IN THE TEXT:**

For one or more author/s of internet sources, follow the guidelines set out under points 3.2.2 and 3.2.3. Never place the URL in your text; the URL is inserted 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:

Baudrillard, J. 1999. *Disneyworld Company*. [O]. Available: [http://www.ctheory.com/e25-disneyworld\\_comp.html](http://www.ctheory.com/e25-disneyworld_comp.html)  
Accessed 29 September 1999.  
**OR** Accessed on 1999.09.29.

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

### **3.5.2 No author and/or page numbers 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 do not have page numbers (you may add [sp] to your citation, if you wish):

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]).

Jacques Derrida was born on July 15, 1930 in El-Biar, Algeria (Jacques Derrida 2014).

#### **IN THE SOURCE LIST:**

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

Atlantis Paradise Island. 1999. [O]. Available: <http://www.absolutely-travel.com/atlantis.html>  
Accessed 27 February 1999.

Jacques Derrida. 2014. [O]. Available: <http://www.imdb.com/name/nm1104986/>  
Accessed 10 January 2014.

### **3.5.3 Wikipedia™ or other on-line encyclopaedias**

There is a growing acceptance of Wikipedia™ as a creditable source of information; however, adhere to your lecturer's and/or Departmental rules in this regard. Guidelines for Wikipedia™ are applicable to all on-line encyclopaedias and dictionaries. For citing hard copy encyclopaedias and dictionaries, see 3.16.

If you use Wikipedia™ as a source, it is important to cite these articles correctly. ALWAYS CITE THE TITLE OF THE ARTICLE, not Wikipedia™ or the URL. Do NOT write, According to Wikipedia, or, Wikipedia says ... Wikipedia is the online publisher, **not the author**, of the article you are citing, so follow the rule for anonymous articles on the internet (see 2.5.2). The term Wikipedia™ should never appear in your text, unless you are discussing the online encyclopedia itself; it will be evident from the URL in the source list that your source is Wikipedia™. Because Wikipedia articles are anonymous, 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" (Edwardian fashion 2012) signaled the end of the corset.

#### **IN THE SOURCE LIST:**

Edwardian fashion. 2012. [O]. Available: [http://en.wikipedia.org/wiki/Edwardian\\_fashion](http://en.wikipedia.org/wiki/Edwardian_fashion)  
Accessed 3 December 2012.

Victorian fashion. 2012. [O]. Available: [http://en.wikipedia.org/wiki/Victorian\\_fashion](http://en.wikipedia.org/wiki/Victorian_fashion)  
Accessed 23 July 2012.

#### **3.5.4 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:**

Ruins have always been a major tourist attraction. 1999. [O]. Available:  
<http://www.absolutely-travel.com/atlantis.html>  
Accessed 27 February 1999.

#### **3.5.5 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:

Johnson, P. 2006. Unravelling Foucault's 'different spaces'. *History of the Human Sciences* 19(4):75-90. [O]. Available: <http://hhs.sagepub.com/content/19/4/75>  
Accessed 22 April 2011.

#### **3.5.6 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. Note the use of capital 'S' in source list:

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

##### **IN THE SOURCE LIST:**

Postmodernism. [Sa]. [O]. Available: <http://www.pbs.org/faithandreason/gengloss/postm-body.html>  
Accessed 23 November 2012.

### **3.5.7 ebooks on-line (e.g., ebrary on UJ library electronic database)**

These are ebooks available to UJ students and staff on the UJ electronic database (or from other databases); these texts are downloadable for a limited period of time onto an ordinary computer and do not require an ebook reader such as Kindle.<sup>13</sup> Follow the general guidelines for internet sources, but indicate place of publication and publisher:

#### **IN THE TEXT:**

Designers need to take cognisance of global trends (Hollensen 2004:3).

#### **IN THE SOURCE LIST:**

Hollensen, S. 2004. *Global marketing: a decision oriented approach*. [O]. New York: Prentice Hall. Available: <http://www.myilibrary.com/Browse/open.asp?ID=60094>  
Accessed 10 June 2013.

For ebook reader format see 2.6.2.

### **3.5.8 twitter™, blogs and facebook™**

Follow the general guidelines for internet sources. The title of the page/blog is inserted and italicised, and the date of the tweet /post is inserted in the source list. Where there is no 'author', follow the guidelines for un-authored 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".

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

Louw (2013) stated that it was the first time she used white wire writing against a black background.

Jones (2013) regards Louw's artwork as "awesome".

The FNB eBucks Rewards Program is free (ebucks costs you Zero ... 2014).

On 16 January Len Bukoz (2014) posted about his FNB experience: "Luvn th bank it does me gud".

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<sup>13</sup> Ask your librarian to assist you with this function.

#### IN THE SOURCE LIST:

- Bernstein, T. 2012. *Eric Spiekermann*. 5 December. [O]. Available: <https://twitter.com/espiekermann/status/276266887829127168>  
Accessed 5 December 2012.
- Bukoz, L. 2014. *FNB*. 16 January. [O]. Available: [https://www.facebook.com/FNBSA#\\_=\\_](https://www.facebook.com/FNBSA#_=_)  
Accessed 16 January 2014.
- ebucks costs you Zero, Nadda, Nothing! 2014. *FNB*. 16 January. [O]. Available: [https://www.facebook.com/FNBSA#\\_=\\_](https://www.facebook.com/FNBSA#_=_)  
Accessed 16 January 2014.
- Jones, J. 2013. *Paula Louw: Artworks*. 23 February. [O]. Available: <https://www.facebook.com/pages/Paula-Louw-Artworks/150673588319995>  
Accessed 16 January 2014.
- Kinghorn, J. 2011. *Where to start – the entries, the work, or the place?* 23 June. [O]. Available: <http://www.bizcommunity.com/Blog/CannesLionsJudges/2011/6/23/-Cannes-Lions-judges-Where-to-start-the-entries-the-work-or-the-place>  
Accessed 23 November 2011.
- Louw, P. 2013. *Paula Louw: Artworks*. 10 December. [O]. Available: <https://www.facebook.com/pages/Paula-Louw-Artworks/150673588319995>  
Accessed 16 January 2014.
- Spiekermann, E. 2012. *Eric Spiekermann*. 5 December. [O]. Available: <https://twitter.com/espiekermann/status/276266887829127168>  
Accessed 5 December 2012.

#### 3.5.9 YouTube™

YouTube is an online platform for different audio /visual media so use your common sense and follow the guidelines for citing television commercials (see 2.7.4), film (see 2.7.1) and internet sources in general:

#### IN THE TEXT:

Television advertisements such as Land Rover's 'gay' commercial (Land Rover 2013) may cause offense.

*Tame Impala's* video depicts a cheerleader who embarks upon a relationship with the team's gorilla mascot (*Tame Impala ...* 2015).

**OR**, if the director of the music video is known ...

*Tame Impala's* video, *The less I know the better* (CANADA 2015), centres around a high school love triangle.

If you wish to refer to a particular scene, or frame, in a YouTube video, you can add the elapsed time to the citation, for example:

In the next sequence, the cheerleader jumps into the arms of Trevor, the gorilla mascot (Tame Impala ... 2015\_1:57/5:42).

**IN THE SOURCE LIST:**

CANADA (dirs). 2015. *The less I know the better*. [Music video]. [O]. Available: [https://www.youtube.com/watch?v=sBzrzS1Ag\\_g](https://www.youtube.com/watch?v=sBzrzS1Ag_g)  
Accessed 19 January 2018.

Land Rover. 2013. *Land Rover commercial (banned from TV)*. [O]. Available: <http://www.youtube.com/watch?v=IkqI86M5cOI>  
Accessed 16 January 2014.

Tame Impala — The less I know the better. [Music video]. 2015. [O]. Available: [https://www.youtube.com/watch?v=sBzrzS1Ag\\_g](https://www.youtube.com/watch?v=sBzrzS1Ag_g)  
Accessed 19 January 2018.

**3.5.10 Streaming and on-line conferencing**

To cite a synchronous communication posted on a platform such as livestream™ or Ustream™

give the name of the speaker, and/or a description of the event, and date of the event. Whenever feasible, cite an archival version of the live communication (e.g., on You Tube™), so that readers can more readily consult your source.

**IN THE TEXT:**

Fritz Wenger (2013) warned conference delegates about environmental collapse.

A critical element of film narration is the use of the grotesque (Van den Oever 2014).

**IN THE SOURCE LIST:**

Van den Over, A. 2014. Foundational questions for a film and media programme. Inaugural lecture of Prof Annie van den Oever, University of the Free State, Faculty of the Humanities. 5 February. [O]. Available: <http://www.ufs.ac.za/ufslivestreaming/>  
Accessed 5 February 2014.

Wenger, F. 2013. Presentation at University of Johannesburg colloquium *Engineering for sustained growth*: session 1. 12 December. [O]. Available: <http://www.ustream.tv/recorded/41700012>  
Accessed 12 December 2013.

### 3.6 Electronic sources (other than the internet)

#### 3.6.1 Email sources

An email is categorised as a personal communication (also see Section 3.9).<sup>14</sup> If the email is an official response from an organisation, the email address exists in the public domain *and* the information provided is purely factual, it is probably not necessary to obtain permission to cite the contents. However, discuss the context with your study leader. If the sender is responding in a personal capacity and/or expressing an opinion, or if you are using images attached to the email, it is important to obtain permission. If emails are used to conduct interviews, the researcher is required to obtain a letter of informed consent from the respondent *before* the email interview gets underway.

Recommended citation formats for emails vary in their complexity. Although some guidelines indicate that the email address of the sender should be included, written permission to do so must be obtained (unless the address is in the public domain). If you are referencing a printed copy of an email correspondence, you should indicate this format. In the source list, the subject line is written in italics. The following are options that can be followed to suit specific research contexts and levels of study, but be consistent throughout the study:

#### IN THE TEXT:

In 2015, the Post Office Museum was closed for renovations (Fourie 2015/07/23).

Naidoo (2016/03/10) expressed the opinion that the target audience of the magazine was “a bunch of rich, bored housewives”.

#### OR

In 2015, the Post Office Museum was closed for renovations (Fourie 2015).

Naidoo (2016) expressed the opinion that the target audience of the magazine was “a bunch rich, bored housewives”.

#### AND

Warren Clark (2017) recalls that he worked with Jordaan on the collateral for the inauguration of the *Taalmonument* in Paarl.

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<sup>14</sup> Many citation guides do not regard personal communications (including interviews) as verifiable sources and omit them from the List of Sources. However, this approach seems shortsighted since it is possible to provide hard copy evidence of these ‘conversations’. Email correspondence and text messages can be archived in a variety of formats; citations should be adjusted accordingly.

#### **IN THE SOURCE LIST:**

Fourie, T, Curator of the South African Post Office Museum. (talitaf@postoffice.co.za). 2015/07/23. *Query about Post Office archive*. Email to L Groenewald (lizeg@uj.ac.za). Accessed 03 January 2017.

**OR**

Fourie, T, Curator of the South African Post Office Museum. 2015. *Query about Post Office archive*. Email to the author, 23 July. Accessed 03 January 2017.

**OR**

Fourie, T, Curator of the South African Post Office Museum. 2015. *Query about Post Office archive*. Email to the author, 23 July.

**OR**

Fourie, T, Curator of the South African Post Office Museum. 2015. *Query about Post Office archive*. Email to the author. [Print copy]. 23 July.

**AND**

Clark, W, graphic designer. 2017. Email interview by author. [Transcript]. 05 January.

Naidoo, M, freelance editor. 2016. *Questions about design*. Email to the author, 10 March.

#### **3.6.2 WhatsApp or SMS**

Follow the guidelines for email citations. Provide as much detail you feel is useful or necessary, but be consistent in your formatting throughout the study (mobile numbers should not be cited without permission):

#### **IN THE TEXT:**

The designer confirmed that he had designed the logo for the 2016 Architecture Africa conference (Mohape 2017/01/09/08:34).

**OR**

The designer confirmed that he had designed the logo for the 2016 Architecture Africa conference (Mohape 2017/01/09).

**OR**

The designer confirmed that he had designed the logo for the 2016 Architecture Africa conference (Mohape 2017).

#### **IN THE SOURCE LIST:**

Mohape, ZJ. (080 7883456). 2017/01/09/08:34. WhatsApp message to A Gouws (070 7874444). Accessed 09 January 2017.



**OR**

Mohape, ZJ. (080 7883456). 2017/01/09. WhatsApp message to A Gouws (070 7874444). Accessed 09 January 2017.

**OR**

Mohape, ZJ. 2017/01/09. WhatsApp message to A Gouws. Accessed 09 January 2017.

**OR**

Mohape, ZJ. 2017. WhatsApp message to the author.

### **3.6.3 ebook reader format (e.g., Kindle)**

Electronic readers include a numbering system that indicates the reader's 'location' in the work. Do not cite this numbering in lieu of stable page numbers. When citing in the text, indicate the absence of stable page numbers with [sp] and cite the numbered sections, such as chapters, with a label identifying the nature of the number (e.g., ch. 3). If a section has a heading, but no number (e.g., Introduction, or Preface) use the title. You also need to indicate the medium of publication (e.g., Kindle DX ebook) in the source list. Note the format of the abbreviations ch., sect. and para.:

#### **IN THE TEXT:**

According to Theo Wunan (2010: [sp] ch.2) consumers no longer put any faith in corporations.

**OR** ... if the chapters are further divided into clearly defined sections:

According to Theo Wunan (2010: [sp] ch.2 sect.4) consumers no longer put any faith in corporations.

**OR**

According to Theo Wunan (2010: [sp] Introduction) consumers no longer put any faith in corporations.

If you wish, or are required to, you may add the paragraph number to the citation:

Theo Wunan (2010: [sp] Introduction, para.5) interrogates the collapse of information empires.

#### **IN THE SOURCE LIST:**

Wunan, T. 2010. The master switch: the rise and fall of information empires. [Kindle DX e-book]. London: Atlantic.

For ebooks on-line see 3.5.7.

### **3.6.4 CD-ROM and DVD-ROM source with author**

#### **IN THE TEXT:**

The entertainment economy become prevalent in the 1990s (Wolf 1999).

#### **IN THE SOURCE LIST:**

Wolf, E. 1999. Entertainment, in *Microsoft Encarta '99 for Windows; the complete interactive multimedia encyclopaedia*. [CD-ROM]. Fourth edition. Available: Microsoft Corporation, USA. Sv 'theme parks'.

### **3.6.5 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:**

Microsoft Encarta 2008 for Windows; the complete interactive multimedia encyclopaedia. 2008. [DVD]. Available: Microsoft Corporation, USA. Sv 'theme parks'.

## **3.7 Non-print media**

### **3.7.1 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:

Scott, R (dir). 1999. *Gladiator*. [Film]. Touchstone.

Hitchcock, A (dir) & Smith, J (prod). 1960. *Psycho*. [Film]. Paramount.

### 3.7.2 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. Depending on the context of the citation, you may add a reference to an archived version of the video (if available) so that your readers can consult your source. In certain instances, the only source of the video may be a video platform such as YouTube™; however, as with Wikipedia™, don't cite YouTube™ in your text.

Smith (2002) traces the influence of Andy Warhol in the 1960s.

The Maldives is presented as a paradise where the diversity of fish is "formidable" (Maldives ... 2013).

#### IN THE SOURCE LIST:

Browne, J (dir). 2002. *Andy Warhol*. [Video recording]. Los Angeles: Educational Videos.

#### OR

Browne, J (dir). 2002. *Andy Warhol*. [Video recording]. Los Angeles: Educational Videos. [O]. Available: <http://www.youtube.com/watch?v=oqoQFRLvx9X>  
Accessed 19 November 2013.

Maldives: diving paradise. 2013. [Documentary]. [O]. Available: <http://www.youtube.com/watch?v=oqoQGDMvx8E>  
Accessed 10 January 2014.

### 3.7.3 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) elicited varying responses from critics. OR: *Ally McBeal* (Kelley 2001) elicited varying responses from critics.

#### IN THE SOURCE LIST:

*Ally McBeal*. 2001. [Television programme]. Paramount. Broadcast: 20:30, 3 March 2002, SABC 3.

#### OR

Kelley, DE (prod) 2001. 'Baby dream'. *Ally McBeal*. [Television programme]. Paramount. Broadcast: 20:30, 3 March 2002, SABC 3.

#### **3.7.4 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). Ideally, the date, and television channel on which it was broadcast, must be given. Depending on the context of the citation, you may also reference an archived version of the commercial so that your readers can more readily consult your source, for example on YouTube™.<sup>15</sup>

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

The Nando's *Diversity* campaign (Nando's 2012) treats xenophobia with humorous irony.

##### **IN THE SOURCE LIST:**

Liberty Life. 2000. *Venda* [Television commercial]. Leo Burnett (prod). Broadcast: 10 March 2000, SABC 3.

**OR**

Liberty Life. 2000. *Venda* [Television commercial]. Leo Burnett (prod). Broadcast: 10 March 2000, SABC 3. [O]. Available: <http://www.youtube.com/watch?v=IbqI86H2cO4> Accessed 14 August 2011.

Nando's. 2012. *Nando's Diversity* [Television commercial]. Black River FC (prod). [O]. Available: [http://www.youtube.com/watch?v=\\_R7vu9SuxaQ](http://www.youtube.com/watch?v=_R7vu9SuxaQ) Accessed 16 January 2014.

#### **3.8 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 TAGHeuer 2011:10).

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<sup>15</sup> There may be more than one version of a television advertisement, film or video clip available. If you are discussing or analysing an artefact, the citation (and relevant Figure, if provided) must correspond to the artefact under discussion in your study.

#### **IN THE SOURCE LIST:**

Land Rover. 2002. *Getaway* 2(3):12.

TAGheuer. 2011. *Men's Health* April:10.

See also 3.3, 3.4 and 5.3.3.

### **3.9 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 3.6.1, 3.6.2, 5.1 & 5.6).

#### **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:**

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

### **3.10 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:**

Carman, J. 1995. Seventeenth century Dutch and Flemish painting in South Africa. Paper presented at the Tenth Annual Conference of the South African Association of Art Historians, 14-16 July, University of Stellenbosch.

Gray, B. 2009. Critical looking in advertising: Gerry Human's University of Johannesburg alumni exhibition *Humanism: the art of selling*. Paper presented at the national conference *Imaging Ourselves: Visual Identities in Representation*, 15 June, University of Johannesburg, in *Imaging ourselves: visual identities in representation*, edited by L Faber. Johannesburg: VIAD:13-32.

### **3.11 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:**

Botha, EJ. 1964. The life and work of Maggie Laubser. MA dissertation, University of South Africa, Pretoria.

### **3.12 Class or competition brief**

Briefs come in a variety of forms; follow the general rules for citation — in this case, the lecturer who wrote the brief is the author. Use your common sense, and be consistent. For greater clarity, you can also attach the brief as an Appendix. The following provide some guidelines:

#### **IN THE TEXT:**

The brief required that the packaging "clearly communicate[s] the nutritional attributes of the cheese" (Drakes 2014:2).

The aim of the FADA Green Week 2014 project was for students to "to innovatively solve an economic, environmental or social community-based problem" (Bolton, Cook, Els, Prinsloo, Mntambo, De Wet, Netshia, Hayes, Janse van Rensburg, Wright, Sidwala, Meyer-Adams 2014:1).

#### **OR**

The aim of the FADA Green Week 2014 project was for students to “to innovatively solve an economic, environmental or social community-based problem” (Green Week student brief 2014:1).

The International Society of Typographic Designers (ISTD) brief emphasises that entries need to use typography as the essential vehicle (Dowling 2015).

In line with the requirements from the advertising agency, the look and feel of my Metro FM campaign is “modern and contemporary” (Creative Brief Metro FM 2014: 1).

### IN THE SOURCE LIST:

Bolton, M, Cook, R, Els, C, Prinsloo, I, Mntambo, N, De Wet, L, Netshia, S, Hayes, R, Janse van Rensburg, L, Sidwala, S, & Meyer-Adams, E (assessors). 2014. Green Week student brief. UJ Faculty of Art, Design & Architecture.

Creative Brief Metro FM. 2014. King James II, advertising agency.

Dowling, JP. 2015. *2015 student briefs*. Available: <http://www.istd.org.uk/education/2015-student-briefs>. Accessed 07 January 2015.

Drakes, R, project facilitator, UJ Department Graphic Design. 2014. Creative brief in response to Goldpack Awards.

Green Week student brief. 2014. UJ Faculty of Art, Design & Architecture.

### 3.13 Class notes and lectures

You should not, as a rule, duplicate the content of your lecturers’ presentations to construct a written assignment, unless you have permission from the lecturer and/or you are instructed to do so in the assignment brief. The aim of academic writing is not to repeat what your teacher has presented to you, but to use class notes as the starting point for your own reading, observations and arguments.<sup>16</sup>

If you do use class notes **it is critical that you cite this source correctly**. If you use a quote from an author and you have taken this quote from class notes and *not* from the original text, you must acknowledge this ‘borrowed’ usage. If you pretend that you consulted the original source, you are committing both plagiarism (i.e., using the lecturer’s notes without acknowledging this usage) *and* academic fraud.

Therefore, the most important point to remember when citing class notes is that **you have to acknowledge the lecturer as the author of your source**. If you use a quote by Franz Fanon from a lecturer’s presentation, you are *not* citing Fanon; you are citing the lecturer’s copy of

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<sup>16</sup> This rule does not apply if you are writing a class test and are instructed to summarise or repeat information presented by the lecturer in class.

Fanon's quote. Unless you check the original source, you have no guarantee that the lecturer has quoted Fanon correctly, or used Fanon's quote in the proper context. You therefore need to follow the same guidelines for citing a quote within a quote (see Section 2.2.4).

When citing a lecturer, provide as much information as possible about the notes, visual presentation or verbal lecture. Identify page numbers, where available, or the number of a slide in a digital presentation. If the notes were uploaded to Blackboard™ (or another on-line platform), you can provide the URL in your source list as well.

#### **IN THE TEXT:**

According to Mapanza (2019:19), Frantz Fanon wrote in 1961 that, for a colonised people, "the most essential value, because the most concrete, is first and foremost the land".

**OR**

Franz Fanon (cited in Mapanza 2019: slide 28) wrote that, for a colonised people, "the most essential value, because the most concrete, is first and foremost the land".

**OR**

For a colonised people, "the most essential value, because the most concrete, is first and foremost the land" (Fanon, cited in Mapanza 2019: slide 28).

If you are citing the lecturer herself:

Greater consumption of handmade objects, products and technologies by small independent designers and creatives is on the rise (McQuire 2019:3).

**OR**

According to Lesley McQuire (2019), greater consumption of handmade objects, products and technologies by small independent designers and creatives is on the rise.

#### **IN THE SOURCE LIST:**

If there is a hard copy or digital version of the lecture:

Mapanza, A. 2019. Introduction to postcolonial thought. Class notes.

Mapanza, A. 2019. Introduction to postcolonial thought. PowerPoint presentation.

McQuire, L. 2019. Contemporary approaches to domestic architecture. Class notes. [O].  
Available: [https://uj.blackboard.com/ultra/courses/\\_16925\\_1/cl/contemporary](https://uj.blackboard.com/ultra/courses/_16925_1/cl/contemporary)  
Accessed 04 March 2019.



If you are referencing a verbal presentation:

McQuire, L. Associate Professor, University of the Witwatersrand, School of Architecture & Planning. 2019. Contemporary approaches to domestic architecture. Guest lecture presented to Third Year students in the Department of Architecture, University of Johannesburg, on 23 February.

In all cases, the title of the lecture is not italicised because the notes have not been published in the public domain.

NOTE: Even if you cite class notes correctly, you are unlikely to get a good mark if you use lecturer's notes extensively to compile a written assignment because you are submitting your lecturer's hard work, not your own.

### **3.13 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:**

Enwezor, O (ed). 1997. *Trade routes: history and geography*. Catalogue for the Second Johannesburg Biennale. Singapore: SNP.

*Irma Stern and exoticism*. 2006. Paris: Artists' Press.

Sassen, S. 1997. Whose city is it? Globalisation and the formation of new claims, in *Trade routes: history and geography*. Catalogue for the 2<sup>nd</sup> Johannesburg Biennale, edited by O Enwezor. Singapore: SNP Printing:16-24.

### **3.14 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 more useful information: [http://www.archives.gov.on.ca/english/guides/csg\\_107\\_citing.htm](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.<sup>17</sup>

### **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.

National Archives of South Africa, Transvaal Archives, Pretoria. 1938. Vol 3537/38. Estate of ML du Toit.

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.

## **3.15 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]).

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<sup>17</sup> 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.

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:**

Film and Publication Board. [Sa]. [O]. Available:  
[http://www.fpb.gov.za/docs\\_publications/publications/publications.asp](http://www.fpb.gov.za/docs_publications/publications/publications.asp)  
Accessed 23 November 2008.

National climate change response white paper. 2011. [O]. Available:  
<http://www.info.gov.za/view/DynamicAction?pageid=623&myID=315009>  
Accessed 02 January 2012

Schedule 1 – national flag. 2009. [O]. Available:  
<http://www.info.gov.za/documents/constitution/1996/96conssec1.htm>  
Accessed 13 June 2010.

South Africa. 1999. Broadcasting Act, no. 4, 1999. Pretoria: Government Printer.

### **3.16 Hard copy dictionaries and encyclopaedias**

Although they may appear to be objective repositories of knowledge, dictionaries and encyclopaedias are often a reflection of the political and social context in which they were published, and you should bear this context in mind when quoting from such a source. Avoid writing, ‘According to the Encyclopaedia Britannica ...’ , unless you are discussing the encyclopaedia itself, or emphasising the source for some reason. If you are referencing a mundane fact that is not a matter of controversy, always place the citation in brackets.<sup>18</sup>

#### **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).

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

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<sup>18</sup> For on-line encyclopaedias, see 2.5.3 *Citing an article from Wikipedia™ or other on-line encyclopaedias*.

**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:**

absolute time. 2006. *Dictionary of media studies*. London: A & C Black.

Goetz, PW (ed). 1990. *Encyclopaedia Britannica, Fifteenth Edition, Volume 1*. Chicago: Encyclopaedia Britannica.

Marceau, J (ed). *Dictionary of art history*. New York: Dorling Kindersley.

Potgieter, DJ (ed). 1970. *Standard Encyclopaedia of South Africa, Volume 1*. Elsie's River: Nasou.

Taylor, J. 1997. Egyptian art, in *Dictionary of art history*, edited by J Marceau. New York: Dorling Kindersley:22-27.

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).

**IN THE SOURCE LIST:**

Goetz, PW (ed). 1990a. art. *Encyclopaedia Britannica, Fifteenth Edition, Volume 1*. Chicago: Encyclopaedia Britannica.

Goetz, PW (ed). 1990b. design. *Encyclopaedia Britannica, Fifteenth Edition, Volume 4*. Chicago: Encyclopaedia Britannica.

### **3.17 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).

#### **IN THE SOURCE LIST:**

The Bible Society, translators. 1972. Genesis, in *The new English Bible*. Oxford: Oxford University Press:1—43.

Genesis. 1972. *The new English Bible*. Oxford: Oxford University Press:1—43.

## **4 LIST OF SOURCES CONSULTED**

### **4.1 Format of the List of Sources**

- All sources cited in your assignment are referenced in ONE list; do not make separate lists for books, Figures, Tables and internet articles unless instructed to do so.<sup>19</sup>
- You must be precise in your list of sources – there are stylistic conventions that have to be followed that 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 individual entries with one blank space 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, catalogues and newspapers. Titles of dissertations and theses are not italicised. 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).

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<sup>19</sup> Follow the instructions in your Departmental brief; in some disciplines, students may be required to construct a separate source list for images used in the study.

- Do not use 'p' to indicate page (unless you are following a citation style that indicates that you should)
- Use the minimum number of words to indicate the publisher, for example Penguin (not Penguin Books Ltd); Phaidon (not Phaidon Press), 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, TJ.). 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 should indicate who translated it (see Barthes below).
- If you use a book that has several editions, you may be required to indicate which edition 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*).

In the following section an example is presented of a List of Sources Consulted.

## 4.2 Example of a list of sources consulted

### LIST OF SOURCES CONSULTED

- 900 workers told to go. 1997. *Pretoria News* 1 August:4.
- 1900s in fashion. 2012. [O]. Available:  
[http://en.wikipedia.org/wiki/Edwardian\\_fashion](http://en.wikipedia.org/wiki/Edwardian_fashion)  
Accessed 3 December 2012.
- absolute time. 2006. *Dictionary of media studies*. London: A & C Black.
- Ally McBeal*. 2001. [Television programme]. Paramount. Broadcast: 20:30, 3 March 2002, SABC 3.
- Ashcroft, B, Griffiths, G & Tiffin, H. 1989. The empire writes back. Theory and practice in post-colonial literatures. London: Routledge.
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Accessed 27 February 1999.
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- Barnes, TJ & Duncan, JS (eds). 1992. Writing worlds. Discourse, text and metaphor in the representation of landscape. London: Routledge.
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Accessed 29 September 1999.
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- Cumming, E & Kaplan, W. 1991. *The Arts and Crafts movement*. London: Thames & Hudson.
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- Du Plooy, GM (ed). 1995. Introduction to communication: course book 2 – communication research. Cape Town: Juta.
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Accessed 23 February 2000.
- Enwezor, O (ed). 1997. *Trade routes: history and geography*. Catalogue for the Second Johannesburg Biennale. Singapore: SNP Printing.
- Film and Publication Board. [Sa]. [O]. Available:  
[http://www.fpb.gov.za/docs\\_publications/publications/publications.asp](http://www.fpb.gov.za/docs_publications/publications/publications.asp)  
Accessed 23 November 2008.
- Fourie, T. Curator of the South African Post Office Museum. 2015. *Query about Post Office archive*. Email to the author, 23 July.
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- Hall, M. 1994a. Lost City and Lydenburg Heads – some archaeological images. Paper delivered at Johannesburg Art Gallery, 7 May, Johannesburg.
- Hall, M. 1994b. Mischief and megalomania: an archaeologist excavates the Lost City. *The Art Ventilator* 1:34-43.
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Accessed 10 June 2013.
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Accessed 23 November 2011.
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Accessed 16 January 2014.
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Accessed 16 January 2014.
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Accessed 16 January 2014.
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- Potgieter, DJ (ed). 1970. *Standard Encyclopaedia of South Africa, Volume 1*. Elsie River: Nasou.

- Sassen, S. 1997. Whose city is it? Globalisation and the formation of new claims, in *Trade routes: history and geography*, edited by O Enwezor. Catalogue for the Second Johannesburg Biennale. Singapore: SNP Printing:16-24.
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- Smith, A. [Sa]. How to write an excellent assignment. [SI]: Credo.
- Smith, A, Jones, B & Van der Merwe, C (eds). 2002. *How to write an assignment*. Pretoria: University of Pretoria Press.
- Smith, AD. 2003. Nationalism: theory, ideology, history. Cambridge: Polity.
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- Smith, J (dir). 2002. *Andy Warhol*. [Video recording]. Los Angeles: Educational Videos.
- Sorkin, M (ed). 1992. Variations on a theme park. The new American city and the end of public space. New York: Noonday.
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<https://twitter.com/espiekermann/status/276266887829127168>  
 Accessed 5 December 2012.
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- Treasures of the American Arts and Crafts movement 1890-1920. 1988. London: Thames & Hudson.
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<http://www.ustream.tv/recorded/41700012>  
 Accessed 12 December 2013.
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## 5. EXAMPLES OF CAPTIONS & CITATIONS FOR FIGURES

### 5.1 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 6.4 for tips on inserting captions with MS Word™.

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.<sup>20</sup>

The date of the *source* of a photograph (or any other image) is not necessarily the same as the date *when the original image was created*. Depending on the context of the image, and the requirements of your lecturer / supervisor, it may not be necessary to indicate the original date.

### 5.2 Images sourced on web pages

#### 5.2.1 General guidelines for citing images sourced on-line

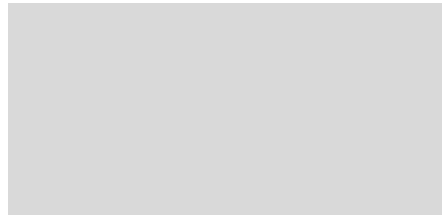
Do NOT insert the URL in the caption; the URL is inserted in the List of Sources. If there is an author of the contents featured on a web page, the image is cited under the author's name (e.g. Natalie Boruvka, or Johanna Leggat – see below). If no author, the image must be cited under the main heading of the page displayed in the Figure (e.g., Let your Ayoba shine, or Nelson Mandela – 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, for example artist, designer, stylist, architect, photographer, art director, and illustrator.

Note that ALL images captured from internet, whether they are photographs of furniture or polar bears, or reproductions of paintings, posters or architect's drawings, are cited following this guideline (which is also the guideline for citing internet sources in general). The examples overleaf offer a *general* method, but captions and citations should be adjusted to address the context of the image as it is used in your study.

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<sup>20</sup> At postgraduate levels, where your work could be published in the public domain, in addition to acknowledging the source of an image, you may also have to obtain permission to reproduce this image in your own text: most images in books, magazines and on the internet are copyrighted so take note of your ethical and legal responsibility in this regard.

### **5.2.2 Images sourced from web pages where designer/artists(s) are known**



**Figure 1** Sign Café (designers), MTN home page (About MTN 2017).

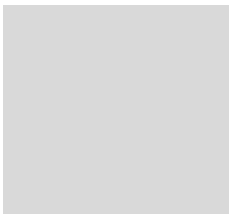
#### **In the List of Figures:**

**Figure 1** Sign Café (designers), MTN home page.

#### **In the source list:**

About MTN. 2017. [O]. Available: <https://www.mtn.co.za/Pages/About-MTN.aspx?section=1>  
Accessed 06 December 2017.

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**Figure 28** Paul Rand (designer), IBM logo (1956) (Paul Rand's greatest hits [sa]).

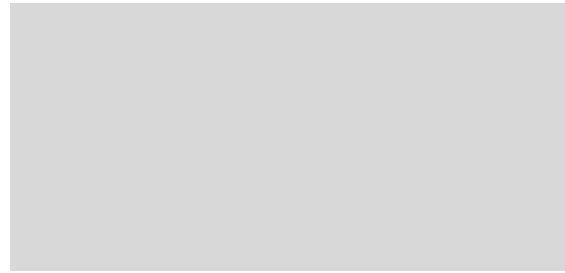
#### **In the List of Figures:**

**Figure 28** Paul Rand (designer), IBM logo (1956).

#### **In the source list:**

Paul Rand's greatest hits. [Sa]]. [O]. Available: <https://uk.phaidon.com/agenda/graphic-design/articles/2012/november/13/paul-rands-greatest-hits/>  
Accessed 15 January 2019.

**Figure 42** Stanley Spencer, *Sarah Tubb and the Heavenly Visitors*, 1933. Oil on canvas, 94 x 104.1 cm. Stanley Spencer Gallery, Cookham, Berkshire, United Kingdom (Sarah Tubb and ... 2013).



**In the source list:**

Sarah Tubb and the Heavenly Visitors, 1933 (oil on canvas). 2013. [O]. Available: <http://www.bridgemanart.com/en-GB/asset/135095/Spencer-Stanley-1891-1959/Sarah-Tubb-and-the-Heavenly-Visitors-1933> Accessed 05 November 2013.

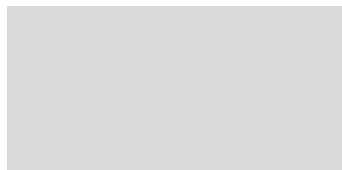
**In the List of Figures:**

**Figure 42** Stanley Spencer, *Sarah Tubb and the Heavenly Visitors*, 1933. Oil on canvas, 94 x104.1cm. Stanley Spencer Gallery, Cookham, Berkshire, United Kingdom.

If you are required by your brief / Department to cite your Figures in a separate List of Figures that includes the source of the Figure, add the citation to the entry, for example:

**Figure 42** Stanley Spencer, *Sarah Tubb and the Heavenly Visitors*, 1933. Oil on canvas, 94 x104.1cm. Stanley Spencer Gallery, Cookham, Berkshire, United Kingdom. Source: Sarah Tubb and the Heavenly Visitors, 1933 (oil on canvas). 2013. [O]. Available: <http://www.bridgemanart.com/en-GB/asset/135095/Spencer-Stanley-1891-1959/Sarah-Tubb-and-the-Heavenly-Visitors-1933> Accessed 05 November 2013.

**5.2.3 Images sourced from web pages where designer/ artist(s) are NOT known**



**Figure 1** Designer unknown, MTN home page (About MTN 2017).

**In the List of Figures:**

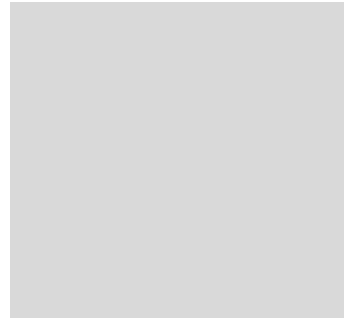
**Figure 1** Designer unknown, MTN home page.

**In the source list:**

About MTN. 2017. [O]. Available: <https://www.mtn.co.za/Pages/About-MTN.aspx?section=1> Accessed 06 December 2017.

**Figure 42**

The Venus of Willendorf, 30000-25000 BCE.  
Discovered in 1908 by archaeologist Josef Szombathy at a paleolithic site near Willendorf, Austria, this is one of the earliest known depictions of the human figure (The Venus of Willendorf ... 2014).



**In the source list:**

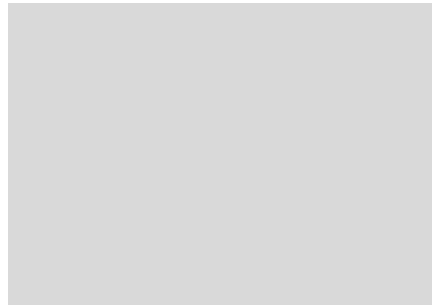
The Venus of Willendorf, Fertility Symbol, Pre-Historic sculpture, 30000-25000 BC (front view). 2014. [O]. Available: <http://www.bridgemanart.com/en-GB/asset/54146//the-venus-of-willendorf-fertility-symbol-pre-historic-sculpture-30000-25000-bc-front-view?> Accessed 08 January 2014.

**In the List of Figures:**

**Figure 42** The Venus of Willendorf, 30000-25000 BCE.

**5.2.4 Images sourced from an authored article on a web page**

**Figure 3** Mervin Pike (designer),  
Gunther Grater (photographer),  
courtyard terrace of Cape homestead,  
2011 (Boruvka 2011).



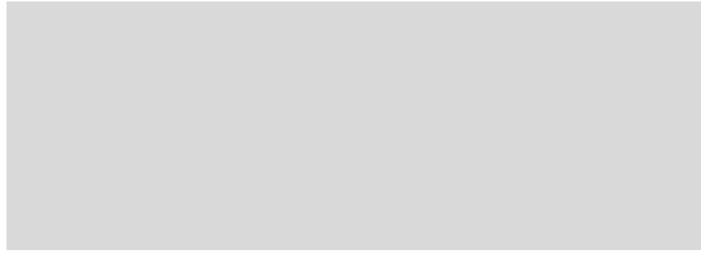
**In the source list:**

Boruvka, N. 2011. *Embracing eternal*. [O]. Available: <http://www.topbilling.com/magazine/more-this-issue.php?magID=34&feature=decor> Accessed 06 December 2011.

**In the List of Figures:**

**Figure 3** Mervin Pike (designer), Gunther Grater (photographer), courtyard terrace of Cape homestead, 2011.

**Figure 33** A Tate Modern staff member inspects Damien Hirst's controversial artwork of a cow preserved in formaldehyde (Leggat 2008).



**In the source list:**

Leggat, J. 2008. *Damien Hirst's controversial artwork of a cow preserved in formaldehyde has caused a headache for staff at a Tokyo museum*. [O]. Available: <http://www.telegraph.co.uk/culture/art/3672425/Damien-Hirsts-cow-art-in-a-pickle.html>  
Accessed 03 January 2014.

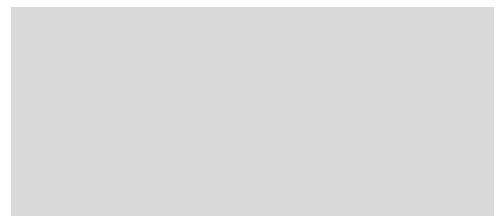
**In the List of Figures:**

**Figure 33** A Tate Modern staff member inspects Damien Hirst's controversial artwork of a cow preserved in formaldehyde.

**5.2.5 Images sourced through an internet search engine (e.g., Google™)**

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

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



**In the source list:**

Nelson Mandela. 2010. [O]. Available: <http://www.ezakwantu.com/Nelson%20Mandela>  
Accessed 06 December 2011.

**In the List of Figures:**

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

### 5.3 Images sourced from popular magazines and academic journals<sup>21</sup>

#### 5.3.1 Images sourced from magazine/journal articles where there is an author

If you are linking the image to the article in which it appears you should include the author of the article in your citation.



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

#### In the source list:

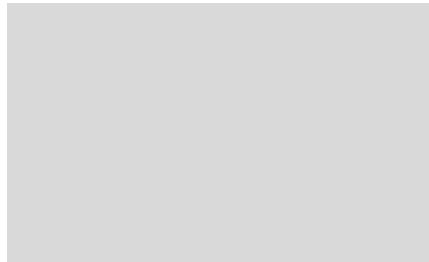
Boruvka, N. 2011. Embracing eternal. *Top Billing* December:31-33.

#### In the List of Figures:

**Figure 5** Mervin Pike (designer), Gunther Grater (photographer), courtyard terrace of Cape homestead, 2011.

If you are only using the image, and there is no link to the article or author from which you are sourcing the image, or if contributor details are irrelevant, your citation may only refer to the magazine or journal itself:

**Figure 15** Example of a Cape homestead (*Top Billing* December 2011:32).



#### In the source list:

*Top Billing*. December 2011.

#### In the List of Figures:

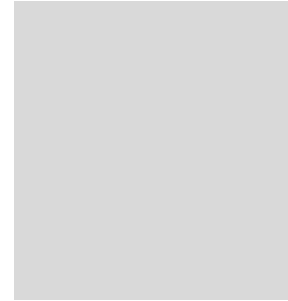
**Figure 5** Cape homestead.

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<sup>21</sup> See also Section 5.4.



**Figure 6** Photographer unknown, man in typical leather biker's jacket, undated (*YOU* (178), 6 May:21).



**In the source list:**

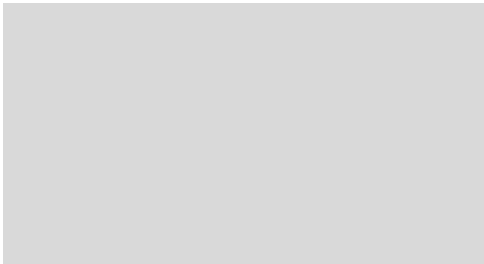
*YOU* (178), 6 May 2010.

**In the List of Figures:**

**Figure 6** Photographer unknown, man in typical leather biker's jacket, undated.

If the issue number of the magazine is provided, you do not necessarily have to provide the year of publication as well.

**OR ...** if you are commenting on the content of the article itself:



**Figure 6** Photographer unknown, Jannie Mostert as he appears in *You* magazine (Coetzee 2010:21).

**In the source list:**

Coetzee, J. 2010. He died smiling. *YOU* (178), 6 May:20-21.

**In the List of Figures:**

**Figure 6** Photographer unknown, Jannie Mostert as he appears in *You* magazine.



**Figure 7** Johann Schmit (architect), entrance to Haus Garze, 1965 (*Journal for Cultural Studies* (56)6:66).

**In the source list:**

*Journal for Cultural Studies* (56)6.

**In the List of Figures:**

**Figure 7** Johann Schmit (architect), entrance to Haus Garze, 1965.

**OR ...**



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

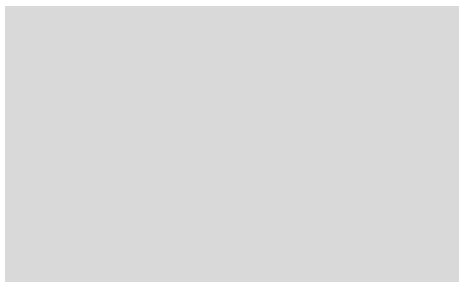
**In the source list:**

Raubenheimer, HC. 2008. German architecture after the holocaust. *Journal for Cultural Studies* (56)6:61-79.

**In the List of Figures:**

**Figure 7** Johann Schmit (architect), entrance to Haus Garze, 1965.

**5.3.2 Images sourced from magazine/journal articles where the contributors are unknown.**



**Figure 8** Photographer and designer unknown, courtyard terrace of Cape homestead, 2011 (Embracing eternal 2011:32).

**In the source list:**

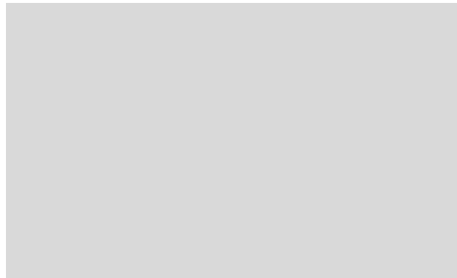
Embracing eternal. 2011. *Top Billing* December: 31-33.

**In the List of Figures:**

**Figure 8** Photographer and designer unknown, courtyard terrace of Cape homestead, 2011.

**OR ...**

**Figure 8** Photographer and designer unknown, courtyard terrace of Cape homestead, 2011 (Top Billing December 2011:32).



**In the source list:**

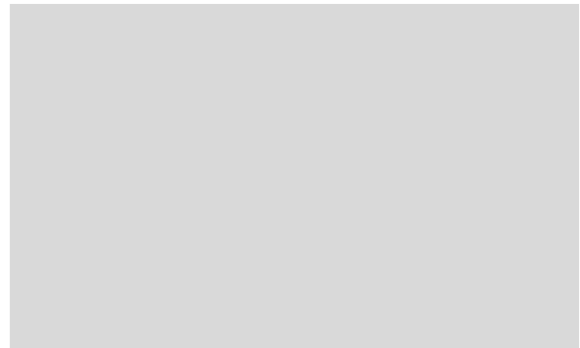
*Top Billing* December 2011.

**In the List of Figures:**

**Figure 8** Photographer and designer unknown, courtyard terrace of Cape homestead, 2011.

### **5.3.3 Advertisements sourced in magazines and newspapers**

**Figure 10** Y&R (agency), Graham Lang and Rui Alves (creative directors), Justin Joshua, Rowan Foxcroft and Gareth Owen (art directors), Black Ginger (digital artist), Nkanyezi Masango (copywriter), *More than meets the eye* Land Rover print advertisement, 2013 (Land Rover 2013:7).



**In the source list:**

Land Rover. 2013. *Garden and Home* April:7.

**In the List of Figures:**

**Figure 10** Y&R (agency), Graham Lang and Rui Alves (creative directors), Justin Joshua, Rowan Foxcroft and Gareth Owen (art directors), Black Ginger (digital artist), Nkanyezi Masango (copywriter), Land Rover print advertisement *More than meets the eye*, 2013

If you have no information about the designer(s) of an advertisement, your caption may simply read:

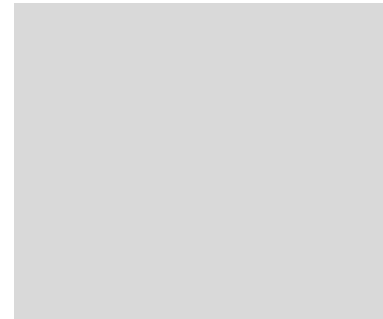
**Figure 10** *More than meets the eye* Land Rover print advertisement, 2013 (Land Rover 2013:7).

#### 5.4 Images sourced from books, brochures and other printed matter

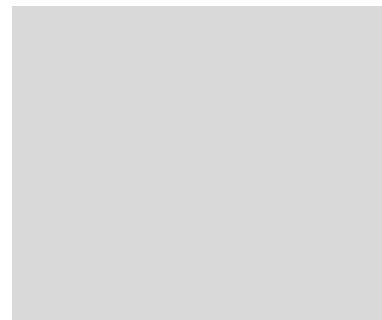
There is a difference between providing a caption (and reference) for an image that you sourced in a book<sup>22</sup> where the publication itself is of no relevance to your study, and providing a caption (and reference) for an image of the contents of a publication where you are analysing the publication itself.

In the example of the Max Ernst painting and the Chase Manhattan trademark (below), the citations only serve to indicate where the author sourced the image of the painting. It is customary, when writing about artworks, to provide information about the original, but this is not compulsory when writing about design outputs, unless size is relevant to your argument.

**Figure 9** 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).



**Figure 10** Chermayeff & Geismar Associates (design studio), Ivan Chermayeff and Tom Geismar (designers), Chase Manhattan Bank trademark, 1960 (Meggs & Purvis 2006:406).



However, if you are analysing the visual appearance of the publication itself, the emphasis shifts from the original art work to the publication. If you have sourced the publication in an archive, or private collection, acknowledge this source, as well as permission to use this image in your study. If you own the book or brochure yourself, state this in the caption (but note that ownership of the

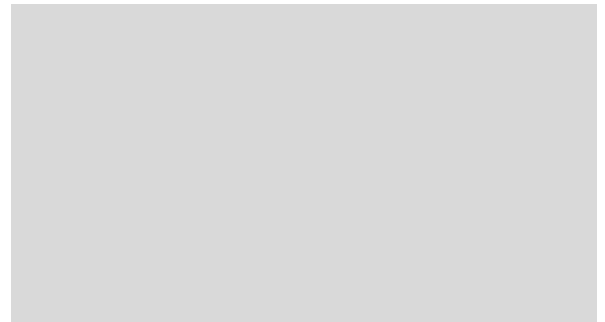
---

<sup>22</sup> And other hard copy publications that contain images, e.g., brochures, reports, catalogues and instruction manuals. See also Section 6.3.

item does not mean that you have copyright: see also Section 5.6). If you have several Figures depicting spreads from one publication, you can insert a footnote explaining that you have obtained the necessary permission and leave this information off the caption.

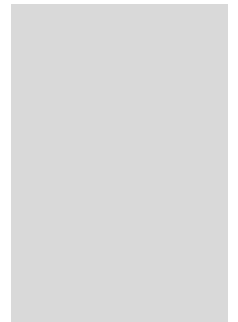
Your caption may be a combination of the following examples, depending on how much information you have about the publication, and what is of interest to your argument. There is no fixed rule except to be consistent:

**Figure 23** Cloud 9 (design studio), Sandile Magubane (art director), John Harris (illustrator), double page spread from *Cooking colonial* (Smith 1998:12-13) (collection of the author).

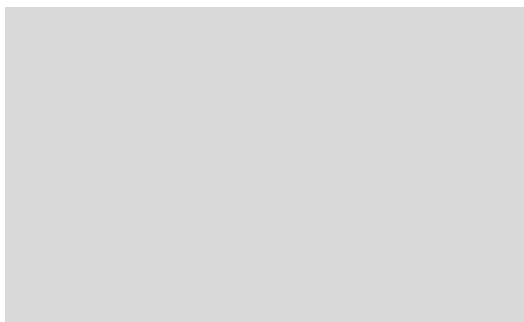


If the publication has no author, and you cannot identify the designer:

**Figure 12** Designer unknown, front cover of *The designer's handbook to effective typesetting*, 1936 (collection of The South African Museum of Printing, used with permission).



If no author, designer, title or date:



**Figure 27** Designer and date unknown, double page spread from promotional brochure for the Johannesburg School of Art and Design (collection of the author).

You can provide an estimated date for a publication by inserting a c (abbreviation for *circa* = Latin for 'round about') before a date, for example:

**Figure 27** Designer unknown, double page spread from promotional brochure for the Johannesburg School of Art and Design, c1965 (collection of the author).

*NOTE: It is probably not necessary to provide a citation for an untitled, undated and anonymous publication in your List of Sources if you are examining the publication **as an artefact** (similar to a building, a chair or item of jewellery). However, if you are citing text from such a publication, follow guidelines for anonymous sources in Sections 3.2, 3.3 and 3.4.*

**In the source list:**

Meggs, PB & Purvis, AW. 2006. *Meggs' history of graphic design*. Hoboken, New Jersey: John Wiley.

Muir, GB. 2009. *European painting*. Boston: Thomas Wadsworth.

Smith, A. 1998. *Cooking colonial*. Cape Town: Van Schaik.

*The designer's handbook to effective typesetting*. 1936. London: Burlington.

**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.

**Figure 10** Chermayeff & Geismar Associates (design studio), Ivan Chermayeff and Tom Geismar (designers), Chase Manhattan Bank trademark, 1960.

**Figure 12** Designer unknown, front cover of *The designer's handbook to effective typography*, 1936.

**Figure 23** Cloud 9 (design studio), Sandile Magubane (art director), John Harris (illustrator), double page spread from *Cooking colonial*.

**Figure 27** Designer and date unknown, double page spread from promotional brochure for the University of Johannesburg, c 2012 (collection of the author).

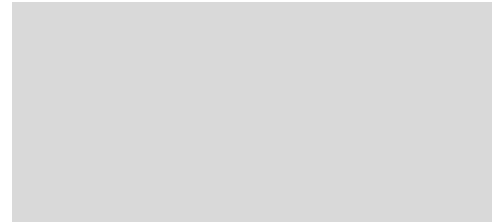
*NOTE: If you have sourced an image from an edited volume, cite the editor(s) of the publication, not the author(s) of the chapter from which you have sourced the image. However, if you are citing the chapter author elsewhere in your text, you must cite both the author and the editors in your List of Sources (see 2.2.5).*

## **5.5 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 5.2.

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).

**Figure 1** Deckard is detained by Gaff (Scott 1982, screenshot by author).



**In the source list:**

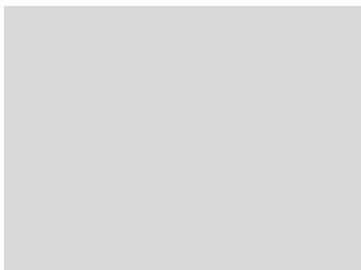
Scott, R (dir). 1982. *Blade Runner*. [Film]. Warner bros.

**In the List of Figures:**

**Figure 1** Deckard is detained by Gaff.

## 5.6 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.**



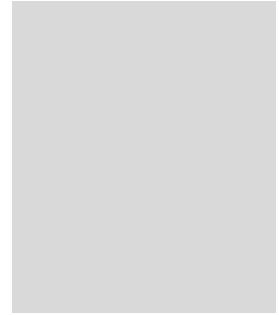
**Figure 5** Façade of Voortrekker monument, Pretoria, 2010 (photograph by author).

**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).



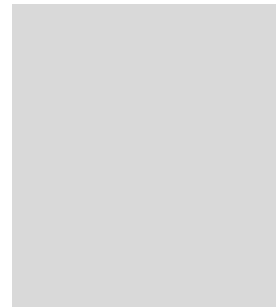
**In the List of Figures:**

**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.

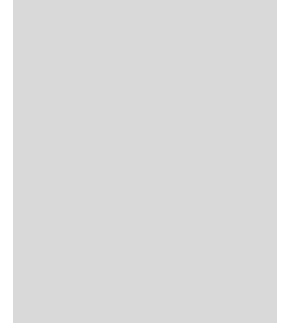
*NOTE: taking a photograph of an object does not automatically give the photographer the right to reproduce the image of the object – even if the object is in the possession of the photographer. If the object itself is subject to copyright, or displays elements that are copyrighted, written permission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



If the author has photographed people:

*NOTE: you should obtain a letter of informed consent from the person(s) being photographed; this permission may be compulsory at postgraduate level, but could be required at undergraduate levels as well.*

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

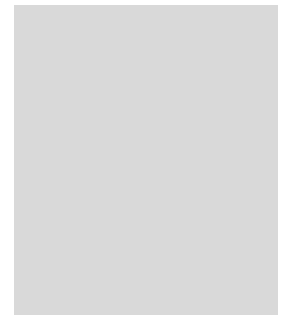


**In the List of Figures:**

**Figure 22** Man with leopard tattoo, Benoni Northern Sports Grounds, November 2012.



If a photograph by the author is the creative output of the author:



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

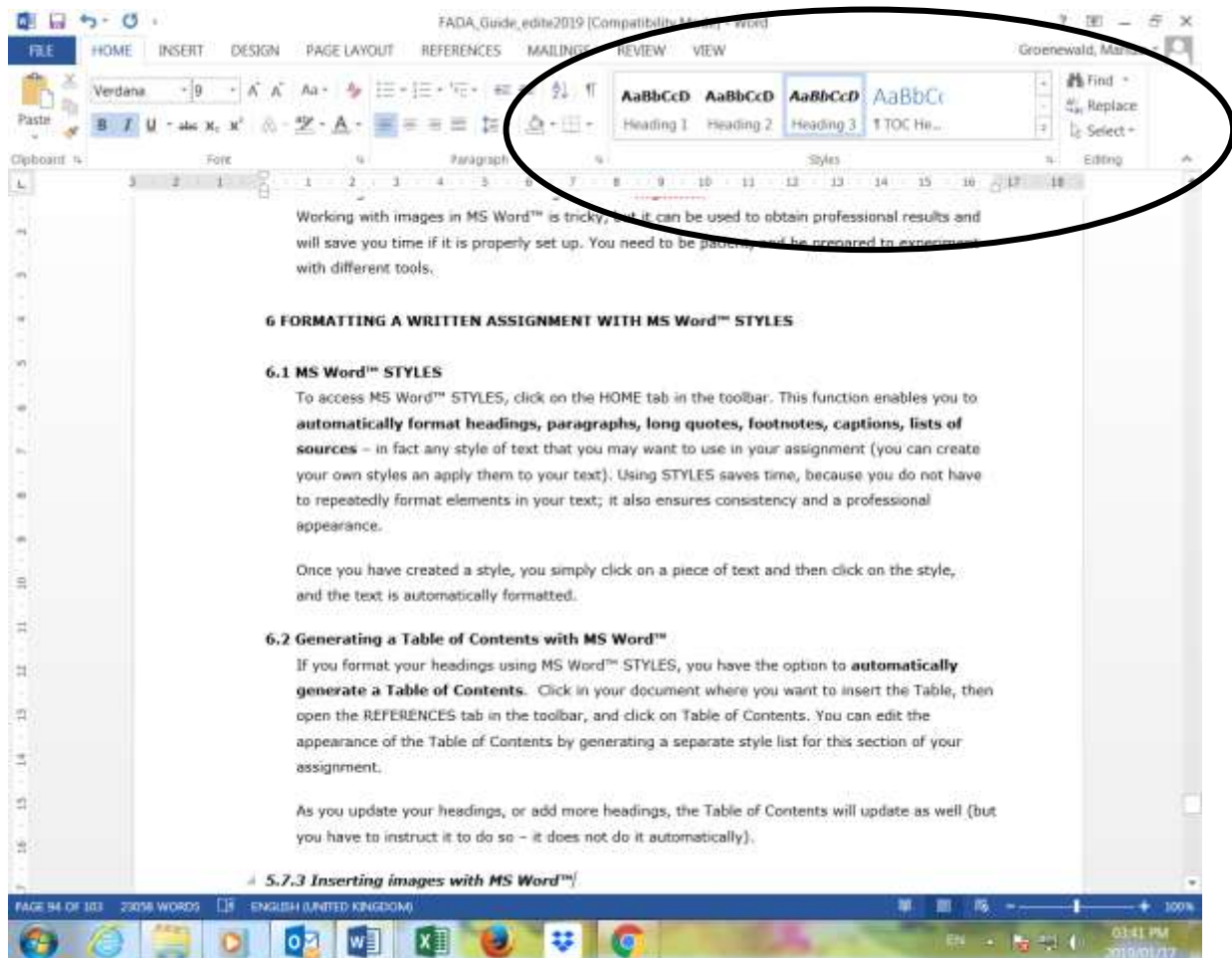
**In the List of Figures:**

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

## 6 FORMATTING A WRITTEN ASSIGNMENT WITH MS Word™

### 6.1 MS Word™ STYLES

To access MS Word™ STYLES, click on the HOME tab in the toolbar. This function enables you to **automatically format headings, paragraphs, long quotes, footnotes, captions, lists of sources** – in fact any style of text that you may want to use in your assignment (you can create your own styles and apply them to your text). Using STYLES saves time, because you do not have to repeatedly format elements in your text; it also ensures consistency and a professional appearance. Once you have selected or created a style, you simply click on a piece of text and then click on the style, and the text is automatically formatted.



## 6.2 Generating a Table of Contents with MS Word™

If you format your headings using MS Word™ STYLES, you have the option to **automatically generate a Table of Contents**. Click in your document where you want to insert the Table, then open the REFERENCES tab in the toolbar, and click on Table of Contents. You can edit the appearance of the Table of Contents by generating a separate style list for this section of your assignment.

As you update your headings, or add more headings, the Table of Contents will update as well (but you have to instruct it to do so – it does not do it automatically).

## 6.3 Inserting images with MS Word™

Working with images in Ms Word™ requires determination and strong nerves; it is a tool for generating large documents, not spectacular layouts. However, if you are prepared to persevere, MS Word™ does provide **control over the placement of an image on a page**. There are different ways to manage images; the following information provides a few pointers (that may or may not work on your computer and/ or version of MS Word™).

As a first step, ensure that your image file size is as small as possible, while still providing good resolution. Photographs you take yourself usually require formatting to reduce the pixel size (you can edit the image size in Microsoft Office™ Paint). If you do not control image size, your document will become difficult to manage and you may find that you cannot upload assignments to digital platforms as required by the university.

Insert the image in the text, then right-click on and FORMAT the image. Use the In line with text, and/or Wrap text functions so that you can move the image around.

## 6.4 Inserting image captions and a List of Figures with MS Word™

To automatically insert a caption below an image, right click on the image and select Insert caption. You can edit the caption as necessary, and use MS Word™ STYLES to format all your captions.

You will find that, if you move the image, the caption stays behind. To avoid this frustration, click on the **GROUP function in the PICTURE TOOLS** tab and group the image and caption together. You can also click on the caption, hold down SHIFT key, then click on the image. The two elements should now move around together, but will separate once you click off the image. Another option is to insert a Table in the text, and insert the image and caption in the Table

If you have used the Insert caption function in MS Word™ you have the option 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.

The MS Word™ caption function automatically allocates **caption numbers** according to the object anchor (see Section 6.5 below) associated with the image. Unfortunately, the numbers change as you insert new images.<sup>23</sup> Consequently, for your own sanity — and if you have only a few images — it may be preferable to insert captions, and construct your List of Figures, manually.

## 6.5 Object anchors in MS Word™

Many of the frustrations of working with images in MS Word™ are caused by *object anchors* – little blue anchor icons that pop up next to the image. Object anchors are used to specify the paragraph with which an object is associated. If you format your image by selecting the ‘In line with text’ format, the image sits on the same layer as your text and no object anchor is attached to the image. Images are easy to manage, but layout options are zero.

If you select any of the other text wrapping / layout options, the image is formatted as a ‘floating object’ that is placed on a layer *over* the text. The thing that indicates where this floating object is located in relation to the text is the object anchor. If your image insists on staying on a page, even if you try to drag it away, right click on the image. If the blue anchor pops up, drag the anchor to the page where you want to place the image and (hopefully) the image will follow.

It is beyond the scope of this Guide to provide detailed information about the object anchor function, but understanding its role will provide greater control over the layout of your document. For a more thorough explanation, see *Understanding object anchors*, by Allen Wyatt (2018).<sup>24</sup>

## 7. CREATING ON-LINE CITATIONS AND REFERENCE LISTS FOR ELECTRONIC SOURCES

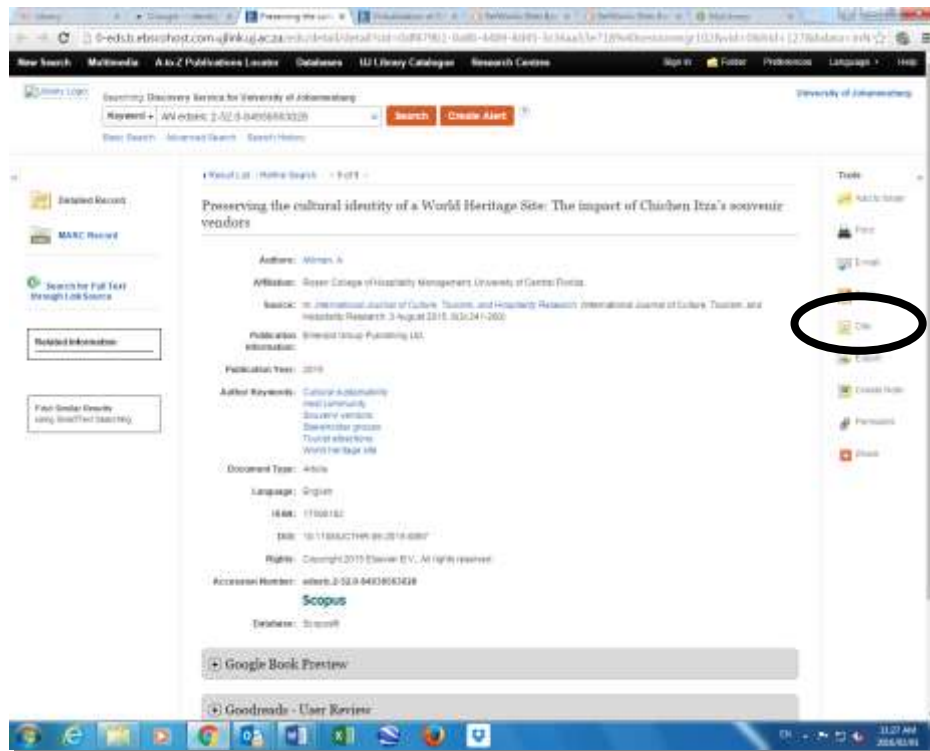
There are several ways that you can generate citations and reference lists using on-line resources. If you have identified an electronic journal article on UJoogle, click on the **Cite** button which brings up a citation for the source in a variety of formats (see overleaf). None of these formats conform exactly to the format in the FADA Guide, so choose the most appropriate format – for example ‘Harvard: Australian’ – and edit the citation to conform to the FADA Guide style. All the information you need will be captured. You can then **manually** cut and paste the citation into your list of sources.

---

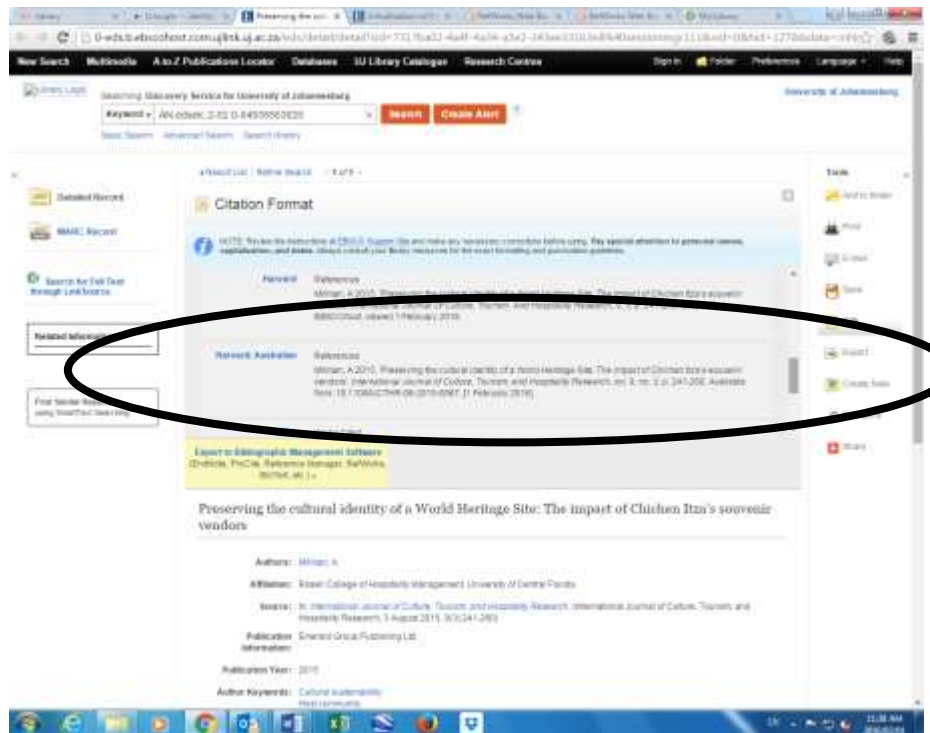
<sup>23</sup> For help with this issue, see <https://answers.microsoft.com/en-us/msoffice/forum/all/automatic-label-numbers-for-figures-are-coming-out/3f5e6f11-84f6-42b0-9b36-b3d99c1c00da>.

<sup>24</sup> Available: [https://wordribbon.tips.net/T008229\\_Understanding\\_Object\\_Anchors.html](https://wordribbon.tips.net/T008229_Understanding_Object_Anchors.html)

Step 1



Step 2

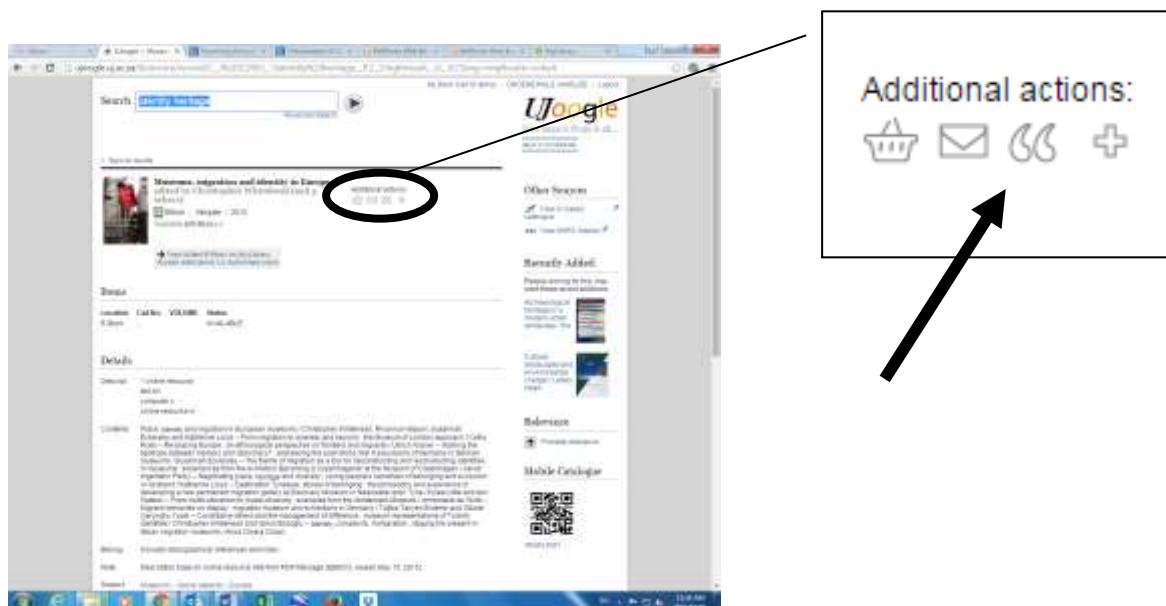


For complex assignments that require extensive reading you can make use of **RefWorks™** to **electronically capture** citations of electronic texts. This is a useful tool that allows you to construct a digital list of titles (with all the necessary citation details) from which you can then select specific titles to include in your final List of Sources Consulted.

Open an account with RefWorks on-line; it's free (if you are a registered student at UJ): [www.refworks.com](http://www.refworks.com). The digital texts on UJoogle are linked to RefWorks. You upload the citation for a text by either clicking on the **quotation marks** icon (for electronic books) or the **Export** icon (for electronic journal articles). Refworks organises the citations alphabetically (see overleaf); you can then upload citations into a separate List of Sources for a particular assignment.

Note that Refworks does not store the article, only the citation.

**For more detailed guidance on using Refworks™ please make an appointment with your Information Librarian.**



## 8. UJ ANTI-PLAGIARISM DECLARATION FORM (COVER PAGE)



### **FADA**

#### **Assignments cover page/Anti-plagiarism declaration**

This serves to confirm that I (Full Name[s] and Surname):			
Student number:			
... enrolled for the qualification:			
in the Department ..... at the Faculty of Art Design and Architecture, herewith declare that my academic work is in line with the UJ Policy: <i>Student plagiarism</i> and the UJ Student Guide to Avoiding <i>Plagiarism</i> , with which I am familiar.			
I further declare that the work presented in the module:			
for the unit:		and assessment:	
... is authentic and original unless clearly indicated otherwise and in such instances full reference to the source is acknowledged and I do not pretend to receive any credit for such acknowledged quotations, and that there is no copyright infringement in my work. I declare that no unethical research practices were used or material gained through dishonesty. I understand that plagiarism is a serious offence and that should I contravene the Plagiarism Policy notwithstanding signing this affidavit, I may be found guilty of a serious criminal offence (perjury) that would amongst other consequences compel the UJ to inform all other tertiary institutions of the offence and to issue a corresponding certificate of reprehensible academic conduct to whomever request such a certificate from the institution.			
Signed at (the place):		on this day	of 2019
Signature			

STAMP COMMISSIONER OF OATHS (Masters and Doctoral candidates)

Affidavit certified by a Commissioner of Oaths

This affidavit conforms to the requirements of the JUSTICES OF THE PEACE AND COMMISSIONERS OF OATHS ACT 16 OF 1963 and the applicable Regulations published in the GG GNR 1258 of 21 July 1972; GN 903 of 10 July 1998; GN 109 of 2 February 2001 as amended.

The format of this declaration is adapted from the University of Johannesburg's Policy: Plagiarism, Appendix D (2013:19) to accommodate undergraduate and Honours submissions.

## 9. EXAMPLE OF TITLE PAGE

Typed in 11pt Verdana

Please note that this is an example of an acceptable cover layout, not a prescribed template; inserting an image is not obligatory, but you may do so if you wish.

# **Academic superheroes: constructing post-colonial identities for the University of Johannesburg and the University of the Witwatersrand**

Module name: Theory of Design 3

Module code: THD331

Student name: Lee Kennedy

Student number: 201208401

UJ Faculty of Art, Design & Architecture

Department: Interior Design

Assessor: Dr Lungile Nkosi

Date submitted: 31 October 2019

Word count: 4372

