

Why do we cite?

Plagiarism is BAD.

Plagiarism is defined as "a piece of writing that has been copied from someone else and is presented as being your own work" or "taking someone's words or ideas as if they were your own".

[http://www.chicagomanualofstyle.org/
tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

WHEN do we cite?

WHAT do we cite?

WHAT DO WE CITE?

No:

**Common knowledge

**Notes from Lecture

**Image (where we found it?)

Times you ALWAYS cite your sources:

1. Direct quotes of more than one word. If the author's words are powerful or you need to be specific for your argument, the authors' words can be used as a direct quote.
2. Paraphrasing or summarizing. If you want to use someone else's idea to help you make your point or to support your own ideas, in this case you would "translate" the ideas into your own words.

3. Not just books or articles should be cited. Any source that you use for information can and should be cited including interviews, websites, TV programs, etc.

4. Whenever you are not sure if something should be cited, err on the side of caution and cite sources

****What about COMMON KNOWLEDGE??****

HOW do we cite?

- *Chicago style

- *Footnote / Endnote

- *Bibliography

Generally you will use one of the following options:

END NOTES format is used in this document. The cited idea or quote is noted with a number and the source is listed at the end of the paper.

FOOT NOTES format is similar to end notes however the citations are listed at the bottom of each page.

****Pick one and BE CONSISTENT****

must be considered against the “real” world that was defined as masculine. In this protected, ordered and serene world where American artists, overwhelmingly male at the higher levels of production and prestige, located American women, female sexuality was regulated, actions limited, and appearance aestheticized. Furthermore, the upper-middle-class status of the women was signified by setting, costume, and leisure activity so that culture itself was constructed as the province of a white Anglo-Saxon elite.¹

Van Hook claimed that this particular type of imagery was basis for artistic, cultural, societal, and historical discourses. In total, the characteristics that defined the feminine gender, according to the author, corresponded to what American artists had been taught, learned, or understood their art to embody. Idealized images of women were able to fulfill artists’ ideal of art because the living and breathing counterparts to their artistic representations were believed to occupy a position comparable to art itself. As Van Hook reiterated, “the definition of art (and more widely of culture) coincided with the construction of the feminine gender in the Gilded Age, making the resulting imaging of women inevitable.”²

The Aesthetic precedent for the late nineteenth century artists who painted women as an idealized construction of femininity was Whistler. His series of *Symphonies* in the 1860s (*Symphony in White No. 1: The White Girl*, figure 11), while a bit early for the parameters of this article, consisted of decorative compositions aligned with certain colors, and depicting figures of young, idealized women languorously posed. To the later generations of artists, the context would be more poetic, symbolic, allegorical, and ultimately, decorative. There was no narrative in these works, so there was no reason to clearly identify the female figure. Use of this aesthetic female became a way to visually create a “world of refinement, of grace, and of beauty. The only way to create that world

¹ Bailey Van Hook, *Angels of art: women and art in American society, 1876-1914* (University Park: Pennsylvania State University Press, 1996), 13.

² *Ibid.*, 7.

FOOTNOTE

Holy Pyne Conner, *Off the pedestal: new women in the art of Homer, Chase, and Sargent* (Newark, N.J.: Rutgers University Press, 2006), 2.

¹ *Ibid.*, 12.

¹ *Ibid.*, 12.

¹ Sarah Burns, “Winslow Homer’s Ambiguously New Women,” in Conner, 54.

¹ Quoted in *ibid.*, 57.

¹ Quoted in *ibid.*, 74.

¹ Quoted in *Ibid.*, 61.

¹ *Ibid.*, 75.

¹ *Ibid.*, 76-77; See also Nicolai Cikovsky’s discussions of Homer’s school teachers.

¹ *Ibid.*, 76.

¹ Quoted in *ibid.*, 76.

¹ See Erica Hirshler, “At Home in Paris” in *Americans in Paris* (London: National Gallery, 2006) as well as “Illustrious Men” in Kirsten Swinth, *Painting Professionals: women artists and the development of modern American art* (Chapel Hill: University of North Carolina Press, 2001).

¹ Swinth, 40.

¹ For discussions of the professionalization of women, as well as their importance to American collectors, please see the following: Kathleen Adler et al., *Americans in Paris, 1860-1900* (London: National Gallery, 2006); Judith Barter and Erica E. Hirshler, *Mary Cassatt, modern woman* (New York: Art Institute of Chicago in association with H.N. Abrams, 1998); Kirsten Swinth, *Painting professionals: women artists and the development of modern American art, 1870-1930* (Chapel Hill: University of North Carolina Press, 2001).

¹ Swinth, 141.

¹ Quoted in Barter, 69.

¹ *Ibid.*, 69.

¹ Erica E. Hirshler, *A Studio of her own: women artists in Boston, 1870-1940* (Boston: MFA Publications, 2001), 110.

¹ This argument is founded in Hirshler, 111.

¹ Quoted in Barter, 69.

¹ These main categories were articulated by Barter, 73.

¹ Swinth, 6.

¹ *Ibid.*, 6.

¹ Bailey Van Hook, *Angels of art: women and art in American society, 1876-1914* (University Park: Pennsylvania State University Press, 1996), 13.

¹ *Ibid.*, 7.

¹ *Ibid.*, 63.

¹ *Ibid.*, 59.

¹ This is also compositionally reminiscent of Eakins’ *The Artist’s Wife and His Setter Dog* (c. 1884-89), but Eakins would never be mistaken for an Aesthete.

¹ Quoted in Rebecca Zurier, *Metropolitan Lives: the Ashcan artists and their New York* (Washington, D.C.: National Museum of American Art; New York: Norton, 1995), 69.

¹ *Ibid.*, 14.

¹ *Ibid.*, 27.

¹ *Ibid.*, 48.

¹ *Ibid.*, 48.

¹ *Ibid.*, 49.

ENDNOTE

Book

One author

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006), 99–100.
2. Pollan, *Omnivore's Dilemma*, 3.

Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

Blog entry or comment

Blog entries or comments may be cited in running text (“In a comment posted to The Becker-Posner Blog on February 23, 2010, . . .”) instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations. There is no need to add pseud. after an apparently fictitious or informal name. (If an access date is required, add it before the URL; see examples elsewhere in this guide.)

1. Jack, February 25, 2010 (7:03 p.m.), comment on Richard Posner, “Double Exports in Five Years?,” The Becker-Posner Blog, February 21, 2010, <http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html>.
2. Jack, comment on Posner, “Double Exports.”

Becker-Posner Blog, The. <http://uchicagolaw.typepad.com/beckerposner/>.

HOW TO CITE A WEBSITE

McDonald's Corporation. "McDonald's Happy Meal Toy Safety Facts." Accessed July 19, 2008. <http://www.mcdonalds.com/corp/about/factsheets.html>.