



Institute of Art
and Architectural History
Subject area ART HISTORY

Guide for academic work

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Foreword

This guide is intended to assist students of art history at the Karlsruhe Institute of Technology (KIT) and to provide advice on academic work. During your studies, it is important that you consistently inform yourself and engage with your subject independently. Therefore, we would like to recommend the following:

- Use your KIT email address for any communication with members of the Institute. For reasons of data protection, they are not permitted to reply to messages from private email addresses.
- Familiarise yourself with the study and examination regulations that apply to you.
- The KIT Library offers introductions and courses on literature research, administration, and other aspects of academic work. Take advantage of these offers.
- Speak to your lecturers during their regular office hours to clarify questions and problems concerning the content of your papers and theses.



1. *What does academic work mean?*

The purpose of academic work is to gain new knowledge. Although the rules differ between individual subjects, an academic paper should always be objective, logically plausible, comprehensible, and verifiable. The following work steps result from these general aims:

- ↳ Critical analysis of an object, concept, text, or issue based on a concrete question
- ↳ Critical evaluation of existing research literature in terms of methods, results, and open questions
- ↳ Application of a method that is appropriate for the object under investigation
- ↳ Clear and comprehensible presentation of the results
- ↳ Factual and precise expression using technical terminology
- ↳ Correct form

2. *Developing a question*

The development of a research question takes time but is necessary. Familiarise yourself with your topic by writing a detailed description, tracing its history, and examining the question, structure, and argumentation in texts.

- ↳ Formulate ideas and questions that occur to you in connection with the object or text. For term papers, also consider the overall seminar topic as well as the aspects and results discussed in the seminar. Use this information to develop a clear question. Your question may also contain subordinate questions. The question should not be too general, but open enough to accommodate surprising insights.
- ↳ The question must not be tautological. To avoid this, the essential terms used in the question must be clearly defined.
- ↳ Evaluate the research literature in relation to your question and make clear what is new about it in your paper.



3.

Literature research

A thorough knowledge of the relevant literature is the basis of your term paper or presentation. Researching the relevant literature will help you to gain a solid grasp of your subject. Create a literature list, obtain the specified books and articles, and evaluate the information contained in their footnotes and bibliographies. Online sources alone are not sufficient to cover a topic scientifically. The KIT library offers information about internet research in the category “Advice and Courses” under the entry “E-tutorials” <https://www.bibliothek.kit.edu/cms/index.php>. Introductory courses provided by the library on literature management programmes, such as EndNote, Citavi, Zotero, BibTeX, etc., are also useful.

3.1

Critical approach to literature

Text sources that do not meet the academic standard are not citable. Nevertheless, these sources can serve as the subject of your own investigation. A critical approach to literature will lead you to evaluate primary and secondary literature and assess its suitability as a source. It may be helpful to ask yourself the following questions:

- ↳ What type of text is it? Is it an academic monograph, an academic article in an anthology or journal, an encyclopaedia entry, an essay, a popular science presentation, etc.?
- ↳ Who wrote the text? What is the professional and technical background of the author?
- ↳ Where did the text appear? In a publishing house, in a specialist or popular science journal/internet platform, etc.? What is the name of the publisher, who publishes the

- journal, who are the operators of the platform, etc.?
- ↳ Who is the target readership of the text?
 - ↳ In what year and context was the text published/produced? To what extent is it relevant?
 - ↳ Are the information and sources verifiable? Is the argumentation based on comprehensible data and is it conclusive?
 - ↳ Is the subject matter presented in a factual and linguistically careful manner?
 - ↳ Is the text accessible and retrievable (printed or digital)?

3.2

Literature search

Which subject areas does your subject touch on? Knowing this will help you to identify the keywords for your search. Note down the steps of your search – the catalogues you have searched, keywords – to avoid repeating searches. Searching in a meta-catalogue alone is not enough. You must also consult subject-specific catalogues and databases. Wikipedia can be used as a starting point for academic research, but it does not replace it.

Meta-catalogues

Meta-catalogues are various types of library catalogues, such as metasearch engines, aggregators, or library network catalogues, that include the holdings of several libraries.

- ↳ Karlsruhe Virtual Catalog (KVK): Metasearch engine that combines the online catalogues of several libraries and library networks.
<https://kvk.bibliothek.kit.edu/>

- ↳ Catalogues of Heidelberg University Library (HEIDI) and Dresden University Library (SLUB) with designated collection focuses in art and art history.
- ↳ Digitisation centres with comprehensive electronic resources: Göttingen (GDZ) and Munich (BSB).
<https://gdz.sub.uni-goettingen.de/>
<https://www.digitale-sammlungen.de/>
- ↳ The Zeitschriftendatenbank (ZDB) lists which German library holds the volumes of a journal you are looking for, including access to digital journals.
<https://www.zeitschriftendatenbank.de/startseite/>
- ↳ The Electronic Journals Library (EZB) offers scientific full-text journals on the internet. It contains more than 100,000 titles, of which more than 22,000 are purely online journals, covering all subject areas. In addition, more than 130,000 journals are listed by journal aggregators. Around 65,000 journals are freely accessible in full text.
<https://www.zikg.eu/bibliothek/kataloge/ezb>
- ↳ Kubikat: Joint online library catalogue of German university-independent art history research institutes, which lists monographs and articles in printed and digital journals and collective works.
<http://www.kubikat.org>
http://aleph.mpg.de/F?func=file&file_name=find-b&local_base=kub01
- ↳ artlibraries.net: Largest art history library database with references from catalogues of almost 50 art history libraries worldwide.
<https://www.artlibraries.net/>
- ↳ arthistoricum.net. Specialist infor-

mation service for art, photography, design: meta-catalogue for subject-specific literature.

<https://www.arthistoricum.net/>

Subject databases

Subject databases are subject-specific databases that contain documents (full text database), facts (knowledge database) or references to documents (literature database, bibliography).

- ↳ Gain access to some of these databases via the Database Information System (DBIS) of the KIT Library and the Badische Landesbibliothek (BLB). These two libraries have different subscriptions, it is recommended that you search through both institutions. Important subject databases include:
- ↳ JSTOR: Articles from approx. 2,000 leading journals covering the entire range of scientific disciplines, primarily from the Anglo-American field. Individual monographs are also available as free full-text versions (with a KIT library or BLB user account).

<https://www.jstor.org/>

- ↳ érudit: Scientific publications from Canadian peer review journals, primarily in French, but also English; full-text versions of articles, abstracts.

<https://www.erudit.org/en/>

Bibliographies

A bibliography is a literature database and thus also a subject database (see above).

- ↳ Directory of Art Literature (RILA)
<https://bibliotheque.univ-paris-diderot.fr/bases-de-donnees/rila-r%C3%A9pertoire-de-la-litt%C3%A9rature-de-lart>

- ↳ Bibliography of the History of Art (BHA): Merger of RILA and Répertoire d'art et d'archéologie indexes articles from over 1,200 journals, books, catalogues from 1975-2007. Online access (via The Getty Research Institute).

<https://www.getty.edu/research/tools/bha/>

- ↳ International Bibliography of Art (IBA): Successor of the BHA since 2007 (accessible only via licensed institutions)

<https://proquest.libguides.com/iba>

- ↳ ARTbibliographies Modern (ABM): Indexes journal articles, books, essays, dissertations, exhibition catalogues, exhibition reviews on modern and contemporary art (late 19th century to present) published since 1974, contains abstracts of the listed titles.

<https://proquest.libguides.com/abm>

- ↳ Avery Index to Architectural Periodicals

<https://library.columbia.edu/libraries/avery/avery-index.html>

- ↳ Landesbibliographie Baden-Württemberg online: Indexes over 430,000 books, brochures, journals, and articles as well as audio-visual and electronic media on all areas of life and knowledge (including state history, state nature, law and administration, economy, population and social affairs, art and culture) published in Baden-Württemberg since 1973.

<http://www.statistik.baden-wuerttemberg.de/LABI/>

3.3

Procurement of literature

In Karlsruhe, you will find specialist literature on art history primarily in:

- ↳ KIT Library South (Bib-S), Straße am Forum 2, 76131 Karlsruhe, Germany
<https://www.bibliothek.kit.edu/>
- ↳ Baden State Library (BLB), Erbprinzenstraße 15, 76133 Karlsruhe, Germany
<https://www.blb-karlsruhe.de/>
- ↳ University of Art and Design (HfG)/ Centre for Art and Media (ZKM)-Library/Media Library, Lorenzstr. 19, 76133 Karlsruhe
<https://zkm.de/de/bibliothek-media-lounge>
- ↳ Library of the State Academy of Fine Arts Karlsruhe, Reinhold-Frank-Str. 6776133 Karlsruhe
<http://www.kunstakademie-karlsruhe.de/akademie/bibliothek/>
- ↳ Library of the Staatliche Kunsthalle Karlsruhe, Hans-Thoma-Straße 2-6, 76133 Karlsruhe
<https://www.kunsthalle-karlsruhe.de/de/kunsthalle/kunstabibliothek.html>
- ↳ Directory of historical digitised building journals
<http://bg.ikb.kit.edu/413.php>

These libraries generally offer an interlibrary loan service. This is an uncomplicated option for ordering literature (articles and books) that is not available in libraries in Karlsruhe or the internet. (Please plan sufficient processing time when ordering from the KIT Library/BLB).

3.4

Advice and assistance

- ↳ The KIT library organises regular guided tours and training courses to help you find your way around building, explain research tools and use literature management programmes. Further information about these can be found on the KIT library website under “Advice & Courses”.
- ↳ Other libraries in Karlsruhe offer similar tours and courses, especially at the beginning of the semester.
- ↳ For content-related questions about literature and literature searches, you can also contact the lecturers after doing your own initial research. Please direct practical questions about obtaining literature to the KIT library staff.

Source research

What are sources? Sources are generally objects and texts that have been handed down, shaped and written by people. They provide information about historical processes, conditions, ways of thinking and behaviour. The testimonies used as sources can come from any era up to the present day. We distinguish between objective and written sources. Objective sources include man-made objects, so-called artefacts, such as coins, weapons, grave goods, utensils, etc. Written sources include documents, files, collections of laws, statistical surveys, letters, diaries, personal notes, etc.

There are no comprehensive databases or library catalogues available for source research. The evaluation of source indexes in the research literature is a first step in identifying sources and finding where they are kept. Many archives have now digitised a large part of their holdings. This also includes the State Archives of Baden-Württemberg, which has recorded more than 6,500 Baden-Württemberg documents from the 8th century to 1300 in the “Württembergisches Urkundenbuch online” alone.

<https://www.wubonline.de/>

Written sources can exist in unprinted and printed form. In the printed version, the sources have been edited and processed according to specific methodological rules. A prime example of a text-critical source edition is: Paul-Klee-Stiftung, Kunstmuseum Bern

(ed.): Paul Klee. Tagebücher 1898-1918. Text-critical new edition. Edited by Wolfgang Kersten, Gerd Hatje: Stuttgart 2000.

In the case of unprinted sources, you can go to the responsible archives to inspect and evaluate the documents on site. Archives can be used free-of-charge for academic work. For unpublished sources, you must provide – preferably in a note – a precise description of the source with which you are working. This includes: type of source, place of storage and original origin (provenance) as well as an inventory (material, size, extent, condition etc.).

Further information and a collection of source directories and clients can be found here:

↳ **Historicum-eStudies:**

<http://www.historicum-estudies.net/>



5. *Image research*

Art historical texts and lectures often have works of art and architecture as their subject matter. Other images can be included to support the argumentation. Together with the text, they form an overall complex and, through their interaction, reinforce the evidence and persuasive power of the paper or presentation. It is therefore important to take care to use the right images and ensure they are of sufficient quality.

5.1. Critical approach to images

Illustrations are a fundamental tool in the study of art history. When making your selection, please bear the following in mind:

↳ Sufficient image quality: For a screen

presentation, the absolute number of pixels is key, while the resolution in dpi is decisive for printed images (usually 300 dpi). In addition, the quality should be sufficient to be able to enlarge details.

- ↳ Check the image detail and colour reproduction by comparing it with other images of the same object.
- ↳ Use reliable sources from which you can obtain the necessary metadata: Name of the object, date, location, reprographic artist, owner of the image rights, etc.
- ↳ You should know the essential data not only about the object depicted, but also about the image, such as source, date of recording, etc.

5.2 Image search

The following institutional portals are useful when searching for good quality images:

Image databases

Depending on the topic, different sources may be of use. An up-to-date overview of important databases can be found on the website of the History of Art Studies at KIT.

↳ Prometheus-Bildarchiv: Numerous high-quality images from approx. 100 institutions and approx. 1.8 million records. Registration takes place via the KIT email address and is subsequently activated at the Art History Secretariat for a period of six months at a time. This personalised access also enables you to create your own workbooks on the website.

<https://prometheus-bildarchiv.de/de/prometheus/index>

↳ Foto Marburg image archive: Over 2 million records

<https://www.uni-marburg.de/de/fotomarburg>

↳ Artstor: Over 2 million records

<https://www.artstor.org/>

↳ Web Gallery of Art: Approx. 50,000 records

<https://www.wga.hu/>

↳ arthistoricum.net:

<https://www.arthistoricum.net/>

↳ Bibliotheca Hertziana: Approx. 380,000 records

<http://foto.biblhertz.it/exist/foto/search.html>

↳ German National Research and Education Network (DFN) / DFN-AAI, is the communication network for science and research in Germany organised by the scientific community itself.

<https://www.dfn.de/>

↳ Google Arts & Culture:

<https://artsandculture.google.com/>

↳ Collection of plans at the Architecture Museum of the Technical University

(TU) Berlin

<https://architekturmuseum.ub.tu-berlin.de/index.php?p=18>

↳ Deutsche Fotothek Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (SLUB) Dresden: Over 4 million records

<https://www.slub-dresden.de/sammlungen/deutsche-fotothek/>

Institutional image collections

Some museums, collections, repositories, and archives put digitised stocks of their image holdings online. Access to high-quality scans or photo documentation is regulated differently in each case.

5.3

Procurement of images

You may also use your own photographs of artworks or make scans of high-quality printed originals.

5.4

Use of images

There is a separate guide on the use of images and the clarification of image rights in publications.



6 . *Presentations and thesis papers*

In your presentation you discuss a problem that – with reference to the overarching seminar topic – examines the question you have chosen. You present the required materials and content and develop an independent argumentation, which serves as a basis for further discussion in the seminar.

6.1 Presentations

- ↳ Free speech or reading? In most cases, it is up to you, but some teachers have preferences. Please remember that there is a big difference between reading a text and just listening to it.
- ↳ Practice the lecture in front of fellow

- students or other suitable audiences.
- ↳ Make sure you speak at an appropriate pace, emphasise and repeat important passages if necessary. Pronounce names and dates more slowly and clearly and write them down if necessary.
- ↳ Speak to the audience and not to the accompanying slide projection.
- ↳ In spoken presentations – as in written papers – quotations must be clearly indicated (for example by “I quote: [...], end of quotation”).
- ↳ Pay attention to the relationship between what is said and what is shown: Which picture appears with which section of the presentation?

6.2

Thesis papers

- ↳ Your thesis paper should support your presentation and contain the most important data, facts, and theses.
- ↳ It should help your audience to quickly grasp the key facts and themes, for example core data, definitions of the most important technical terms, the central thesis and further discussion points.
- ↳ It should list the most important literature references on the topic.
- ↳ It can be up to three pages long and may also contain image material.

6.3

Handouts

The handout is a more concise format. It should be short, clearly structured and fit on one or, at most, two pages.

6.4

Image presentations

The presentation of images is an important component of lectures or papers in art history. Images not only serve to illustrate the subject matter, they are also part of the argumentation.

- ↳ Use the highest possible image quality and a sufficient font size.
- ↳ Use the full slide format, if possible.
- ↳ Use design elements (animations, arrows, markers) with restraint.
- ↳ Make sure that the words (speech) and images (in the presentation) are well coordinated.

6.5

Technology

The seminar rooms of the Department of Art History are equipped with computers and projectors, so you can simply bring your presentation (in one of the common formats) on a USB stick.

- ↳ Come a little early so that you can set up the technology before the seminar starts.
- ↳ If required and agreed in advance, a laser pointer can be organised.
- ↳ Blackboard and flipchart can also be used as teaching media.



7. *Academic term papers, bachelor's and master's theses*

Academic term papers are written works that you write during your studies. Bachelor's and master's theses are academic texts that conclude your studies. The basic rules apply equally to all these papers.

The aim of an academic term paper, or a bachelor's or master's thesis, is to present your research results in a factual, critical and comprehensible manner. In it, you show that you have worked out the state of research based on a specific question. In this respect, such a paper also serves to test your ability to work scientifically. The paper includes the cover page or title page, table of contents, introduction, main body, conclusion and the so-called

'academic apparatus' (consisting of bibliography, list of figures, list of illustrations). The signed declaration of independence completes your submission.

7.1 Gestaltung

- ↳ DIN A4 paper printed on one side.
- ↳ Page numbering begins after the unnumbered cover page and table of contents with the first page of text as p. 3.
- ↳ Font sizes: Body text 12 pt (preferably Times New Roman, Cambria or comparable plain Unicode fonts), footnotes 10 pt.
- ↳ Line spacing in body text: 1.5 times.
- ↳ Sufficient margin for corrections on one side (min. 3 cm).
- ↳ Justification: Justified text with hyphenation.
- ↳ Highlighting should be kept consist-

ent throughout; titles of works and publications as well as foreign language terms should be in *italics*.

7.2

Cover or title page

- ↳ The title page lists: Institute, title of the seminar, lecturer, module, semester, submission date and title of the paper, name of the author, matriculation number, major and supplementary subjects, semester, email address; desired LP number or module assignment and examination number [Prüfungsleistungsnummer].
- ↳ The title of your paper should make clear the specific question of your research. You can also preface it with an informative subtitle with a concise keyword or short quotation (for example: “On my canvas, in my sensation. The question of seeing in Paul Cézanne’s representations of Mont Sainte-Victoire”).

7.3

Table of contents and structure

Structure your paper clearly and concisely. Pay attention to expressing yourself clearly and fluently.

- ↳ Divide your work into individual steps with information and arguments that build on each other in a meaningful way. The focus of the paper is the subject matter you have chosen for your work. Build your argumentation on its description and analysis. The analytical approach you choose for your subject matter is closely related to your research question.
- ↳ The outline should be visible at a

glance in the table of contents. Avoid too many levels of structure. Page numbers in the table of contents make the structure of the paper clear.

- ↳ Generally, each subdivision of a head item requires at least two subitems.
- ↳ The table of contents lists all chapter headings (main as well as subchapters) with the corresponding page numbers.
- ↳ The outline should be structured in such a way that repetitions are avoided. However, it can do even more: meaningful, appropriate headings, a clear, comprehensible structure and a justified distribution of the focal points immediately signal to the reader that this is a well-thought-out paper.

7.4

Abstract

An abstract aims to convey the most important points in a few sentences. It is easiest to write this summary at the end as a retrospective point. The usual structure is as follows:

- ↳ What is your topic? (1 sentence)
- ↳ What has research mainly said about it so far? (1-2 sentences)
- ↳ To what extent do your research question, method and results go beyond this? (1-2 sentences)
- ↳ What can you achieve beyond that? (1-2 sentences)

7.5

Introduction

The introduction lays the foundation for the main topic – use it to find a strong starting point and to clarify terms that are important for the continuation. It

should also clarify why your treatment of the topic makes sense and is necessary.

- ↳ In the introduction, briefly introduce the subject of your study. Introduce your topic in such a way that it arouses interest but remains factual. Outline the question you are addressing to your subject and the initial thesis you are presenting in relation to the research question. Also outline and briefly justify the approach of your work.
- ↳ Outline the state of research in a concise and problem-oriented way.

7.6

Main part

- ↳ The main part of the term paper, bachelor's or master's thesis expands upon the themes and questions presented in the introduction.
- ↳ Think about which methodological approach makes the greatest sense. The starting point for an interesting argumentation could be, for example: a description of the object, a comparison of different research opinions, a comparison with similar objects, etc. Which approach is appropriate for your topic or question?
- ↳ Be critical of the texts you read and use for your work. Check how they relate to your topic/subject and disclose this pointedly in the state of research. Remember that academic progress essentially depends on precisely weighing up conflicting theories and observations against each other. The quality of a paper is therefore also measured by the fact that you refute positions that contradict your own and explain why you disagree.

- ↳ Develop an argument as a common thread.
- ↳ Always use correct citations to make it clear whether you are dealing with facts (documented, comprehensible facts) or conjecture, an author's opinion or your own point of view.
- ↳ Use paragraphs meaningfully to make it clear that this is the beginning of a new section of thought. A single sentence cannot be a paragraph.
- ↳ Use a summarising sentence at the end of each paragraph or subsection to orient the reader and lead to the next section.
- ↳ Check whether the facts you present advance your argument. Always relate descriptions of works, background, and contextual information to your topic. It is important that you concentrate on your topic. Do not try to cover all the side issues that might come into consideration. It is usually better to present thoughts that extend beyond the topic at the end, if they are worthwhile. Shorter digressions belong in the footnotes, longer ones in the trash. Each sentence should serve to enhance the structure of your argument.
- ↳ Avoid repetition or insertions that are merely "page fillers".
- ↳ Nevertheless, do not be afraid to clarify the topic as the text progresses or to realign your question. In this case, it may be appropriate to consult with your lecturers.

7.7

Conclusion

- ↳ In the conclusion, take up the question you formulated in the introduc-

tion and check what answer your analysis and argumentation has brought you to and how this result relates to the initial thesis. Summarise again in other words what you have achieved in the main part.

- ↳ Here, it is essential to take up your thesis again and draw your conclusion.
- ↳ Here, you can clarify connections and/or provide perspectives that could be the subject of further investigation: Which problems could require further study, why will the topic be important in the future, etc.? However, the conclusion is not the place for introducing new sources.

7.8

List of sources and literature

- ↳ The bibliography is the list of literature and sources you have used. It provides an overview of your materials and should primarily enable the reader to find all the written or audio-visual resources you have used.
- ↳ The list must start on a separate page and be headed Bibliography or Literature or List of references.
- ↳ It must be organised alphabetically by surname.
- ↳ The bibliography must list all the relevant texts (films, videos, so used as sources) on which you have based your presentation and which you have mentioned in the footnotes.
- ↳ More detailed information on the formalities of the bibliography is provided under point 9.4.

7.9

Illustration section

- ↳ Include all illustrations that are key for your argumentation in an illustration section at the end of the paper. Numbers inserted in brackets in the main text refer to the respective image in the appendix.
- ↳ Each image should be accompanied by a caption with the most important data in a uniform order. Depending on the subject this may be, for example, the artist, title of the work, date, materials or technique on support, format/dimensions, ownership/location (with inventory number, if applicable). In the case of architecture, this may include the building name, location, architect's name, construction data, etc. Also include information on the provenance of the image and the source of your illustration.

7.10

Illustration credits

- ↳ To make illustrations verifiable, your paper must include an illustration reference after the illustration section in which you provide detailed information about the origins of the images used. Do not list databases such as Prometheus here, but the image sources or authors listed there.
- ↳ If you have obtained images directly from museums or artists, rather than from databases or publications, name the rights holders, photographers and/or other information relevant to the origin.

7.11

Declaration of independence

Attach the signed assurance that the work has been written independently. You can find a PDF template for this on the website of the Department of Art History.

<http://kg.ikb.kit.edu/1792.php>



8. *Formalities*

Academic texts are written with the highest linguistic standards. This is reflected, not least, in the fact that certain formal aspects are observed.

8.1

Orthography – Grammar – Language

- ↳ The spellings used should be those provided in the current edition of the Oxford English Dictionary. In case of doubt, please follow the recommended spelling.
- ↳ Numbers from zero to twelve are written out in full in the text, except

for measurements, which are given in numerals.

- ↳ Avoid overly personal and anecdotal formulations and phrases.
- ↳ Use the technical terminology – explain it if necessary.
- ↳ If you quote in a foreign language, except for English, please add German translations in the footnote. Exceptions will be announced by lecturers.
- ↳ Be sure to reread your text for errors or have it proofread before submitting it.

8.2

Gender-neutral formulations

In an academic paper, gender-neutral forms should be used. Sometimes, instead of 'he' or 'she' you may use 'they'.

8.3

Scope

Please refer to the description of the respective module in your degree course regulations for the required scope of the term paper, bachelor's or master's thesis.

8.4

Further notes for bachelor's and master's theses

In both the bachelor's and master's thesis, students demonstrate that they can work independently and in an academic manner on a topic from their subject area.

- ↳ Start thinking about the topic and possible supervisors for your thesis in the semesters before your final semester.
- ↳ Find a topic that interests you and propose it to potential supervisors and reviewers. Start talking about a possible topic with an examining teacher of your choice in good time.
- ↳ As soon as you have completed the required modules, chosen a topic and gained an overview of the state of research on the topic, you can register your thesis.

your degree and examination regulations.

- ↳ Choose the title with which you register the work in such a way that it can still be supplemented if your focus shifts during the writing process. The title is finalised when you prepare the cover sheet of the paper for submission. If you want to change the topic for whatever reason, you can do this once within a specified timeframe by changing it in the (online) system.
- ↳ Fill out the form for registering a topic and have it signed by the first referee. Hand in the form to the secretary's office of the Department of Art History.
- ↳ The deadline on the registration form is also the start of the processing period. You will receive a written confirmation of the topic after a few days. You can find the relevant details for the registration procedure for your specific degree programme on our website.

Registration

- ↳ Inform yourself in good time about the formal and time requirements in



9. *Citation rules*

Passages from historical text sources or from secondary literature that refers to a specific topic can be quoted or paraphrased. These are used to support your own argumentation or to place it in a certain theoretical context, to explain questions and problems, to deal with the theses and thoughts of authors or other researchers. Quotations can also refer to factual knowledge, proven data and connections which you discuss or use to support your arguments.

When quoting and summarising secondary literature, limit yourself to what is necessary to create a link to your own thoughts. Make it clear that you have understood complex ideas or existing facts to which you refer or how you read them.

All ideas or data that you take from literature must be identified by annota-

tions and a reference to the origin. This does not apply to general knowledge (e.g., “The Eiffel Tower and Leonardo’s Mona Lisa can both be seen in Paris”). However, general knowledge does not include, for example, the following: “The housing shortage in Karlsruhe is constantly increasing” or “State funding for art is currently being drastically cut”. Statements of this kind must be substantiated by citing the relevant sources). If you take over parts of the literature without verification, i.e., without identifying them as citations, you not only violate the idea of academic work based on transparency and fairness, but you are also guilty of plagiarism. The Karlsruhe House of Young Scientists (KHYS) offers information on plagiarism.

<https://www.khys.kit.edu/index.php>

9.1

Direct citation

- ↳ Direct, literal quotations are indicated by double inverted commas. Behind this, a superscript number refers to the footnote in which the corresponding literature reference is provided.
- ↳ Your own interventions in the quotation (e.g. grammatical adjustments) as well as omissions are indicated by square brackets [.] or [...]. Your own additional notes and explanations necessary for understanding the quotation are placed in square brackets with a reference to the author of the addition: [Note by the author / Note, initials].
- ↳ Direct quotations are only put in italics if this is also the case in the original or when transcribing handwritten sources.
- ↳ Quoted terms, parts of sentences, phrases or statements must be taken from the source to the letter.
- ↳ Direct quotations with more than three lines are set off from the running text by a blank line and indented; the font size must be reduced by 1 point and the line spacing to 1.
- ↳ The introduction of the citation should contain information that is important for understanding it. It is advisable not to let the quotation stand on its own as a conclusion, but to follow it with a résumé in your own words that clarifies how you relate to it.
- ↳ Avoid second-hand quotations. Check the original source. If a second-hand quotation cannot be avoided, state the origin in the footnote with “cited in”.
- ↳ A quotation within a quotation is enclosed in single inverted commas.

9.2.

Indirect citation

Indirect quotations (paraphrases) summarise statements made by others. This is a reproduction of the content of a passage of text by another author in his/her own words, so they are not put in inverted commas like quotations. However, since it must be clear who is “speaking” at every point in your academic paper, whether you as the author of the paper or someone whose thoughts you are paraphrasing, a footnote mark must be placed at the end of the paraphrase and the reference must be provided in the footnote. The translation of a foreign-language text is not a paraphrase, but must be treated as a quotation, placed in inverted commas, and accompanied by the appropriate footnote with bibliographical references

9.3.

Footnotes

The source references at the end of each page are called footnotes, whereas the source references at the end of a document are called endnotes. For the term papers, the footnote mode is chosen.

- ↳ The position of the footnote number indicates whether it refers to the whole sentence or paragraph (in which case it is placed after the punctuation mark) or to individual words or word combinations (in which case it is placed directly after these words marked by inverted commas).
- ↳ If you refer to the same text several times, it is advisable to use an abbre-

viated form consisting of the surname and the year; if you refer to several texts by the same author from the same year, you should place letters alphabetically after the year (Kemp 1986a, Kemp 1986b) and then also mark this in the bibliography to ensure that it can be clearly assigned.

- ↳ In the case of two consecutive footnotes from the same source, “*ibid.*” may be used instead of the abbreviated indication.
- ↳ Footnotes are treated like complete sentences: They begin with a capital letter and end with a full stop. This also applies to the bibliographical information in the bibliography.

way as the print version on which the digitised copy is based.

- ↳ For original internet publications, such as e-journals, the basic data must be supplemented by the publication date, the total number of pages (for PDFs), the URL and the last access date as day.month.year.
- ↳ The bibliography does not include the academic title of the author, the title of the book series, the ISBN number, the publisher of a journal, or the time when the URL was retrieved.

9.4

References

- ↳ All texts and sources used in your work must be listed in the bibliography in the appendix.
- ↳ For better differentiation, article titles are given in inverted commas, titles of monographs in italics.
- ↳ The bibliography is arranged alphabetically by surname. If the author is not known, write ‘Anonymous’ or ‘Unknown’. In the case of pseudonyms or irresolvable initials, the alphabetical order also applies.
- ↳ In the case of extensive bibliographies, it is advisable to divide them into sources and secondary literature.
- ↳ If there are several authors or editors, follow the order of the publication and separate the names with a slash without a space before and after. If there are more than three editors or authors, write: Surname, first name of the first editor et al (ed.): ...
- ↳ Digitised texts are cited in the same

Samples

Below you will find sample citations for academic literature and sources. It is especially important that you keep the chosen form consistent throughout the entire paper.

Monographs

Surname author, first name. *Title of monograph. Subtitle, if applicable.* Publishing location, country of publication: Publisher, year of publication (if applicable, original title, year of first publication).

Example of listing in the bibliography:

Eco, Umberto. *Wie man eine wissenschaftliche Abschlussarbeit schreibt.* Stuttgart, Germany: UTB, 2005. German translation of *Come si fa una tesi di laurea*, (first published in 1977).

Anthologies

Surname editor, first name, editor (abbreviation). *Title. Subtitle.* Publishing location, country of publication: publisher, year of publication.

Franck, Norbert/Stary, Joachim, eds: *Die Technik wissenschaftlichen Arbeitens. Eine praktische Anleitung*, Paderborn, Germany: Fink, 2003.

Contributions to anthologies

Surname author, first name. "Title of the article", In: *Title. subtitle* if applicable, publisher, page references. Publishing location, country of publication: Editor, *year of publication.*

Boehm, Gottfried. "Jenseits der Sprache? Note on the Logic of Images". In *Iconic Turn. Die neue Macht der Bilder.* Edited by Christa Maar and Hubert Burda, 28–43. Cologne, Germany: Dumont, 2004.

Exhibition catalogues

Surname editor, first name, editor (abbreviation). *Institution or museum. Title. Subtitle* (if applicable), *place of exhibition.* Exhibition catalogue, exhibition institution and venue, country of the exhibition: publisher, year of publication.

Elderfield, John, eds. *The MoMA in Berlin. Masterpieces from the Museum of Modern Art, New York.* Exhibition cat., Neue Nationalgalerie Berlin, Germany: Hatje-Cantz, 2004.

If no person can be found as editor, the first place is taken by the publishing institution: Neue Nationalgalerie Berlin, eds. ...

Journal article

Surname author, first name: "Title of article". *Name of journal*, volume number (date/ year of publication): or title of special issue, date/year of publication, full page references.

Despoix, Philippe: "Slide Projection with Free Talk. Warburg und der Mythos von Kreuzlingen". *Zeitschrift für Medienwissenschaft* 11 (2014): 18–36.

Note: if a journal article appears in a special issue of a journal, you need not cite the title of the special issue, only the title of the journal. However, you should include volume, publication date, and page references.

For e-journals, the above information should be supplemented by the following:

Surname author, first name. "Title of the article". *Name of the e-journal*, volume (year): page references. *[URL]*.

Hubel, Achim: "Reflections on the Relationship between Theory and Practice of Monument Conservation in the 20th Century - The Example of Split". *kunsttexte.de* 2 (2012): 1–25. *[<http://edoc.hu-berlin.de/kunsttexte/2012-2/hubel-achim-1/PDF/hubel.pdf>]*.

Encyclopaedia article

Surname author, first name: "Title of article". In *title of encyclopaedia*, volume. Publisher, page references. Publishing location, country of publication: publishing house, year of publication.

Heckscher, William, and Wirth, Karl-August: "Emblem, Emblembuch". In *Reallexikon zur deutschen Kunstgeschichte*, vol. 5. Edited by *Zentralinstitut für Kunstgeschichte*, 85–228. Stuttgart, Germany: Metzler, 1967.

Column numbers are introduced by the abbreviation col.

Dissertation

Unpublished:

Surname author, first name. "Title". (Ph.D.) diss., University, year of publication.

Stähli, Peter Eugen: "Gestus und Wort. Language Theory and Literary Practice in Diderot. With a textual analysis of the language theory of Condillac and Rousseau". Diss., Univ. Zurich, 1986.

Published by a publishing house:

Surname author, first name: Title. Publisher, University.

Frangenberg, Thomas. *Der Betrachter. Studien zur florentinischen Kunsttheorie des 16. Jahrhunderts*. Mann, Berlin, University of Cologne.

Reviews

Surname author, first name: "Title of the review". Review of bibliographical reference of the reviewed work: surname author, first name: *title*. Publisher: place year. In: *title of the publication organ of the review*: Page references of the review.

Munro, Majella: "Art as a Portrait of the Modern State. The Development of Art History in Japan". Review of Doshin Sato: *Modern Japanese Art and the Meiji State. The Politics of Beauty*. Getty Publications: Los Angeles 2011. In: *Art History. Journal of the Association of Art Historians*. Vol. 35, no. 3, June 2012: 662–664.

Contributions to blogs or online newspapers

**Title of the post*. [URL]*. Editor or domain.

**Europeana Space Photo pilot: Innovate your photographic heritage ... and your future*

business! [<https://fredtruyen.com/2015/07/>]*. Edited by Fred Truyen.

Film/Video

Surname director, first name: *Title*. Country of production, year of release. Genre, colour or b/w, sound or silent, length in minutes.

Frei, Christian: *War Photographer*. Switzerland, 2001. Documentary, colour, sound, 100 min.

Sound carrier

Surname musician, first name: *Title*. Country of publication, year of publication. Format.

Kraftwerk: *Trans Europa Express*. Germany, 1977. LP album.

Standardised works

In the case of standardised works, such as the standard translation of the Bible, the proof does not have to be linked to a specific edition. In the case of references to known passages, it is therefore sufficient to indicate the passage:

John 1:1–14.

However, if you quote directly, you should cite the Bible edition.

John 1 (Luther 1912), 1–14.

Lectures

Surname speaker, first name: *Title*. Lecture at event in place on day.month.year. For online videos add *[URL]*.

Walker, Matthew: “Core Course: Space: Approaches to Architecture”, 60 Min., 57 Sec. *University of Oxford Podcasts*, 06.05.2014. *[<https://podcasts.ox.ac.uk/core-course-space-approaches-architecture>]*.

Here the example deviates from the pattern because the series is important and not a one-time lecture opportunity. Therefore, the series is put in italics and the contribution is placed under inverted commas.

Sources

Designation of the source. Year. Name of the archive, if applicable room or folder, signature or archive number.

German notebook of Kafka. 1892. Archive Klaus Wagenbach Berlin, collection of writings 1883–1900, no. 97.

Only the sources actually used in your work should appear in your list of sources, i.e. they should have been cited or mentioned at least once before in a footnote. In the case of archival sources, you need not list each source individually. Here, it is sufficient to state the name of the archive and the shelfmark of the source material in alphabetical order.

Name of the archive, signature.

Landesarchiv Berlin, B Rep. 042.

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Suggestions for improving the guide are welcome and can be sent to arthistory@ikb.kit.edu.

