

What does a pro/seminar paper look like?

Formalities and citation rules for academic texts

I. Structure

1. Cover sheet stating:

- Author (= name(s) with contact details and matriculation number),
- Title of the paper,
- Title of the course/seminar,
- Date of submission,
- Number of characters in the body text including spaces

2. Table of contents (with meaningful titles of the individual chapters and page numbers)

3. Body of text with notes and illustrations, divided into

- Introduction: presents the work in terms of the research question, research status and approach.
- Main part, possibly subdivided into different chapters: Description of the material used, argumentation according to the chosen question, including relevant contexts.
- Conclusion/resumé with an outlook: further questions, relation to other topics, etc.

4. Bibliography

5. Image credits

6. Figures (if not included in the body of the text)

II. Layout

Font size in main text: 12 pt, line spacing 1.5; font size of notes: 10 pt, line spacing 1.0; leave margins for corrections. Illustrations can be integrated into the body of the text or follow in a separate image section.

III. Scope

A proseminar paper comprises around 15,000 characters, a seminar paper around 20-25,000 characters. BA theses comprise at least 40,000 characters, MA theses between 160,000 and 200,000 characters. The number of characters refers only to the body of the text, including spaces and footnotes, but excluding appendices (bibliography, list of illustrations). Deviations are possible depending on the curriculum of the department.

IV. Footnotes and citation

Every scientific resource used in the preparation of the text (specialist literature or other sources such as interviews, discussions, lectures, manuscripts, websites, etc.) is referenced at the appropriate point in the notes with the exact page numbers.

The footnotes serve:

- * the bibliography **for literal quotations and paraphrases** (= reproduction in your own words)
- * the citation of further literature and sources that are not mentioned separately in the text flow but are important in its context (with the note "Cf." (for "comparisons") or "See").
- * the commentary on the text.

The unmarked adoption of text passages or the adoption of arguments and research results of third parties without naming them in the notes is considered plagiarism and MAY result in a negative assessment of the course.

Notes can be made in the form of footnotes (at the bottom of the page) or endnotes (at the end of the document). They begin with capital letters and end with a period.

Abbreviated references: The use of abbreviations consisting of the author's name(s) and year of publication is particularly useful for more extensive works: Rebentisch 2013 or Rebentisch 2013a / Rebentisch 2013b, if several publications of the same author and year are used. The page number should also be referenced here!

Citation options:

a) Indirect quotation: Meaningful reproduction (paraphrase) of important text passages or information:

Juliane Rebentisch explains that art in the 1960s was decidedly opposed to the system of the arts and the unity of the work.¹

¹ cf. Juliane Rebentisch, *Theorien der Gegenwartskunst. Zur Einführung*, Hamburg: Junius, 2013, p. 15.

b) Direct / verbatim quotation (text passages): Quotation of the text passage in quotation marks (" "), changes and additions to the quotation are placed in square brackets, omissions are replaced by "[...]", existing errors in the quotation are marked by (sic!).

In Rebentisch's view, we are dealing with a situation "that does not mean the end of art and its history, but merely the end of a certain theory of art or aesthetics [...]"¹

¹ Juliane Rebentisch, *Theorien der Gegenwartskunst. Zur Einführung*, Hamburg: Junius, 2013, p. 17.

For quoted text passages that are longer than three lines, the quote is separated from the body text, indented, quotation marks are omitted and the font size and line spacing are reduced (font size to 10 pt, single line spacing)

The abbreviated form is used when re-citing a previously cited article:

Rebentisch 2013, p. 17 (for direct quotations)

Cf. Rebentisch 2023, p. 17 (for paraphrases/indirect quotations)

In the case of a direct repetition of the quoted contribution:

Rebentisch 2013, p. 15

ibid., p.17.

V. Bibliography

The bibliography lists all the literature used for the thesis in alphabetical or chronological order.

a) for independent publications: Author or editor, title, place of publication: publisher, year of publication.

Leo Steinberg, *Other Criteria. Confrontations with Twentieth-Century Art*, Oxford: Oxford University Press, 1975.

b) for dependent publications (essays or articles in anthologies, journals, etc.): Author, "Title of the article/contribution", in: *title of the journal*, volume, possibly issue number, year of publication, page number (for journals).

Cathrin Klingsöhr, "Die Kunstsammlung der Académie Royale de Peinture et de Sculpture in Paris", in: *Zeitschrift für Kunstgeschichte*, 49, 1986, pp. 556-578.

In the case of **anthologies**, the exact article cited and the source are indicated:

Hans Körner, "Die Sprache der Künste. Die Hieroglyphe als Denkmodell in den kunsttheoretischen Schriften Diderots", in: Wolfgang Harms (ed.), *Text und Bild, Bild und Text*, Stuttgart: Metzler, 1990, pp. 385-398.

The exact publication date is given for **newspaper articles** (also for online sources):

Roman Gerold, Francis Alÿs. Blossoming, withering notebook cosmos, in: *Der Standard*, 17.11.2016, <https://www.derstandard.at/story/2000047682357/francis-aly-bluehender-verwelkender-notizbuchkosmos> (accessed May 3, 2021).

For **exhibition catalogs**, the institution, location and year of the exhibition are indicated:

Daniel Grúň, "Life as a Signal", in: Daniel Grúň/Kathrin Rhomberg/Georg Schöllhammer (eds.), *Július Koller. One Man Anti Show* (exhib. cat. Museum moderner Kunst Stiftung Ludwig, Vienna 2015/2016), Cologne: Walther König, 2016, pp. 20-28.

If there are several authors, editors or places of publication, these are separated by slashes. If there are more than three, the first name or place is cited and "et al." is added:

Gerald Bast/Anja Seipenbusch-Hufschmied/Patrick Werkner (eds.), *150 Years of the University of Applied Arts Vienna. Aesthetics of Change*, Berlin/Boston: de Gruyter, 2017.

Online sources: For texts from the Internet, the website address is given with the last retrieval date.

Ulrike Rosenbach, "ATV-Studio", in: *Medien Kunst Netz*, <http://www.medienkunstnetz.de/werke/atv-studio> (accessed January 27, 2012).

Audio-visual sources: Films, video or audio files are cited with the time ("hh:mm:ss"); the exact time of the written passage must be given in the footnote. Instead of authors, directors are listed first, followed by "(dir.)":

Anja Salomonowitz (dir.), *This movie is a gift*, DVD, 01:12:00, Austria 2019, 25:03-26:30.

Other source formats that do not correspond to any of the examples listed here must always be cited in accordance with the principles of consistency, comprehensibility and completeness. This also applies, for example, to information material and ephemera in connection with exhibitions or events.

VI. Illustrations and list of figures/images

Images must come from reliable sources (image databases, scans from specialist literature, websites of museums or artists, online databases), which are listed in the illustration credits. Angewandte's database IMAGE is accessible via the Angewandte base.

The images are to be identified in the text, for example by: "(Fig. 1)". The following captions are required: Artist's name, title, year, material/technique, size/dimensions/duration, place of storage. Dimensions should be given in the following order: height x width x depth:

Fig. 15: Peter Paul Rubens, *The Head of Medusa*, ca. 1617-18, oil on canvas, 68.5 x 118 cm, KHM.

Illustrations are to be treated like an image citation. The illustration credits indicate the origin of the illustrations:

Fig. 1, 6, 8 from: Daniela Hammer-Tugendhat, *Das Sichtbare und das Unsichtbare*, Vienna/Cologne: Böhlau, 2009, p. 45.