
Notes and Bibliography Style

In the notes and bibliography system, sources are cited in numbered footnotes at the bottom of the page. Each note corresponds to a superscript number (set slightly above the line of type) at the end of a sentence within the text. Sources are also listed in a separate bibliography at the end of the paper.

Book

Notes should include author’s name, book title, publication information, date, and page number(s) quoted or referred to, as shown below. For books consulted online, include a URL or the name of the database. If no fixed page numbers are available, cite a section title or a chapter or other number in the notes, if any (or simply omit).

|---|---|
| Shortened notes: (use in footnotes citing the same source later in the paper) | 6. Smith, *Swing Time*, 320.  

Chapter or other part of an edited book

In a note, cite specific pages. In the bibliography, include the page range for the entire chapter or part.

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Article from a journal, magazine, or newspaper
Include author(s), article title, journal title, volume/number/issue, date, and page numbers. In a note, cite pages used. In the bibliography, include the page range for the whole article. For articles consulted online, include a URL or the name of the database. Many journal articles list a DOI (Digital Object Identifier). A DOI forms a permanent URL that begins https://doi.org/. This URL is preferable to the URL that appears in your browser’s address bar.

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5. “Yale Facts.”

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Robert Smithson’s land artwork, *Spiral Jetty*, located at Great Salt Lake, Utah, is composed of black basalt rocks, precipitated salt crystals, mud, earth, and water. The jetty is attached to the shore and extends into a swirling whorl that ends abruptly, or perhaps, begins, in the center of a single, counterclockwise coil. The water ranges in color from an expected blue to a deep pink or red caused by bacteria and algae that thrive in the high salinity of the lake. It was this red water that attracted Smithson to the location. In a seminal essay on the *Jetty*, Smithson writes:

> Chemically speaking, our blood is analogous in composition to the primordial seas. Following the spiral steps we return to our origins, back to some pulpy protoplasm, a floating eye adrift in an antediluvian ocean. On the slopes of Rozel Point I closed my eyes, and the sun burned crimson through the lids. I opened them and the Great Salt Lake was bleeding scarlet streaks.

In January of 2008, it was made known to the art world that an oil company had filed an application to do exploratory drilling in the Great Salt Lake. While the backlash to the oil drilling application was necessarily hasty, in the aftermath of the scare, questions began to linger in the minds of some of the art community as to what preservation steps Smithson would really have wanted for his earthwork. Joelle Seligson has pointed out that part of Smithson’s attraction to the site for *Spiral Jetty* was deserted oilrigs and rusted pumps that were scattered in the area. Smithson wrote, “A great pleasure arose from seeing all those incoherent structures. This site gave evidence of a succession of man-made systems mired in abandoned hopes. About one mile north of the oil seeps I selected my site.” Statements such as this dealing with Smithson’s outlook on the project have been considered in detail to try to determine the late artist’s intentions. Jeffrey Kastner, former senior editor of ARTnews, asks the question:

> Would the whole scenario—somebody floating a bunch of modern industrial equipment out into the Great Salt Lake in order to dig down through layers of space and time to find something produced by the entropic action of geologic forces on organic matter from eons ago—really have bothered Smithson? Might he not, in fact, even have appreciated it?

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Sample Bibliography:


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