

# Language & Learning Skills Unit

## Cambridge – Referencing, Endnotes, Bibliography

### What are endnotes?

The Cambridge referencing system allows you to acknowledge your research in your essay or project. As well as referencing sources, endnotes can also be used to include a personal perspective, point or idea that would otherwise be left out in the main body of your writing.<sup>1</sup> Endnotes are shown by a superscript numeral, like this,<sup>2</sup> at the end of the relevant phrase,<sup>3</sup> quotation, point of discussion or personal comment.

A corresponding numerical list of references and notes is then included at the end of a written work – thus the term ‘endnotes’. The endnotes for the three references in the above paragraph can be seen below.

<sup>1</sup> Such as further information, or a personal comment – anything that might otherwise break the flow of the main part of your writing.

<sup>2</sup> Example of endnote numbering.

<sup>3</sup> The numbering system in the Cambridge system is the same, regardless of whether it is a footnote or endnote.

### For example:

In a written project, journal entry or intellectual diary you might write your text and endnotes like this:

One of the key people to inspire by art practice is Mikhail Gerasimov, the Russian forensic sculptor. Gerasimov trained as an artist, but following on from his initial interest in zoology,<sup>1</sup> he pursued research in physical anthropology.<sup>2</sup>

### Endnotes

<sup>1</sup> M.M Gerasimov. *The Face Finder*, Philadelphia, J.B. Lippencott, 1971. pp. 26-33. Gerasimov spent most of his childhood observing wildlife, healing sick animals and collecting skeletal bones.

<sup>2</sup> *ibid.* More details about Gerasimov's life and work can be found in *The Face Finder*.

## Using endnotes with the Cambridge referencing system

The first time you reference a particular text or work, you need to include the full bibliographical details: Author, *title*, place of publication, publisher, year, page number/s. Subsequent notes make use of the Latin terms *ibid.*, *op.cit.*, *loc.cit.*, so you don't have to repeat a full reference.

***ibid.***: means in the same place, and is used if the citation is in the immediately preceding endnote. This saves the reader from having to produce author, title and publication details.

***op.cit.***: means in a reference cited before, but not immediately prior. The family name of the author is quoted before *op.cit.* and *loc. cit.*.

For example, Winnicott, *op.cit.*, p. 21.

# Language & Learning Skills Unit

Your *Intellectual Diary* endnotes might look like this:

Transitional Object: this term was coined by D.W. Winnicott, and means a sort of place holder<sup>1</sup> – something that the baby uses for reassurance that his/her mother will be back, and therefore easing feelings of being anxious about being alone.<sup>2</sup> The transitional object is where art and culture begin, a place that Freud didn't have much to say about.<sup>3</sup> Transitional objects don't just have to be things — some babies sing or babble instead.<sup>4</sup> But whether the TO is a thing or an action, it is the start of what Winnicott refers to as “cultural experience”.<sup>5</sup> I guess my art work<sup>6</sup> is a kind of transitional object — maybe — but I'm not entirely convinced. I think Winnicott makes more sense than Freud,<sup>7</sup> but I need to know more about this whole area.

## Endnotes:

<sup>1</sup> Laurie Schneider Adams, *Art and Psychoanalysis*, New York, Icon Editions, 1993. p. 177.

<sup>2</sup> *ibid.*, p. 178.

<sup>3</sup> D.W. Winnicott, *Playing and Reality*, Philadelphia, Tavistock Publications, 1971. p106

<sup>4</sup> Schneider Adams, *op.cit.*, p.178.

<sup>5</sup> Winnicott, *loc.cit.*

<sup>6</sup> More my early work, I think.

<sup>7</sup> I talk more about this in next week's Diary entry.

## References and Bibliography

A further requirement for the Cambridge referencing system is to include an alphabetic, indented list of all the sources you have used.

A reference list (**References**) includes all the texts you have directly referred in your work.

A bibliography (**Bibliography**) includes all texts you have directly referred to **and** your broader relevant reading.

Both show the breadth of your research and enable your reader to trace the sources of your knowledge.

The details you need to provide for different texts would be:

- ARTIST'S WORK: Artist's last name, Initial. *Title of work*. Medium (dimensions). Year.
- BOOK: Author's last name, Initial. *Title of book or pamphlet*. Place of publication, Publisher, Year.
- MAGAZINE: Author's last name, Initial, "Title of article" *Name of journal or magazine*. Volume Number, Page range. Year.
- WEBSITE: Author's last name, Initial, "Title of page" *Title of website*. Title of Site. Year of last revision <the web address>/<date of access>.
- ALBUM/CD: Band's title (or Artists last name, initial). "Song title" *Album/CD*. Recording company. Year.
- FILM: Director's last name, Initial. *Film title*. Country. Year.
- PERFORMANCE: Performer's last name, Initial. *Title of live event*. Venue. Date of performance.
- CONVERSATION: Person's last name, Initial. *Personal communication*. Date communication took place.

**Both** the **reference list** and **bibliography** need to be:

- Arranged alphabetically by the author's last name;

# Language & Learning Skills Unit

**For example:**

Gerasimov, M.M. *The Face Finder*. Philadelphia, J.B. Lippincott. 1971.

Schneider, Adams, L. *Art and Psychoanalysis*. New York, Icon Editions. 1993.

Winnicott, D.W. *Playing and Reality*. Philadelphia, Tavistock Publications. 1971.