

Writing with Sources

A Guide for Students

Gordon Harvey
Expository Writing Program
Harvard University

Indianapolis/Cambridge

Hackett Publishing Company, Inc.

Copyright © 1998 by Hackett Publishing Company, Inc.

All rights reserved

Printed in the United States of America

04 03 4 5 6 7

Examples, corrections, and changes were introduced in the second printing.

For further information, please address

Hackett Publishing Company, Inc.
P. O. Box 44937
Indianapolis, Indiana 46244-0937

Library of Congress Cataloging-in-Publication Data

Harvey, Gordon, 1953—

Writing with sources : a guide for students / Gordon Harvey.

p. cm.

Includes bibliographical references.

ISBN 0-87220-435-9 (cloth).—ISBN 0-87220-434-0 (pbk.)

1. English language—Rhetoric. 2. Research—Methodology.

3. Report writing. I. Title.

PE1478.H37 1998

808'.042—dc21

98-34377

CIP

Acknowledgments

Thanks to all those who read drafts or gave advice: Peter Buck, Lawrence Buell, Elizabeth Doherty, Stephen Donatelli, John Dowling, Peter Ellison, Patrick Ford, David Gewanter, Michael Hagen, Dudley Hershbach, Mark Kishlansky, Stephen Kosslyn, Susan Lewis, Abigail Lifson, Sue Lonoff, Garth McCavana, Barry Mazur, Greg Mobley, Gregory Nagy, Suzi Naiburg, Elizabeth Studley Nathans, J. D. Paul, Henriette Lazaridis Power, Sheila Reindl, William Rice, Ed Tallent, Donald Stone, Janice Thaddeus, Mary Waters, and especially Nancy Sommers.

Contents

Introduction	1
1 Integrating Sources into a Paper	3
1.1 Three Basic Principles.....	3
1.2 Rules for Quoting.....	8
1.3 Quoting Blocks	10
1.4 Using Discursive Notes	12
2 Citing Sources	14
2.1 When to Cite	14
2.2 When Not to Cite	16
2.3 Methods of Citing	17
2.4 Acknowledging Uncited Sources.....	20
3 Misuse of Sources	22
3.1 Plagiarism	22
3.2 Other Ways of Misusing Sources	25
3.3 Special Hazards of Electronic Sources	28
3.4 Disciplinary Consequences.....	30
3.5 How to Avoid High-Risk Situations	30
4 Styles of Documentation.....	35
4.1 Placing Citations In Your Paper.....	35
4.1a Footnote or Endnote Style	35
4.1b In-Text Style for the Humanities	37
4.1c In-Text Styles for Social Sciences and Sciences	39
4.1d Coding Style for the Sciences.....	42
4.2 Listing Your References	43
4.2a Common Sources and Variants	44
4.2b Other Articles and Short Texts.....	49
4.2c Other Books	51
4.2d Electronic Sources.....	53
4.2e Oral and Visual Sources.....	56
Further Information	59

List of Text Boxes

Mentioning a Title in Your Paper	8
Omitting Words by Ellipsis.....	10
Quoting or Citing a Passage You Found Quoted or Cited	15
Abbreviated Citation for Frequently Used Sources	20
Avoid All-But Quoting	26
If You Encounter “Your” Idea in a Source	33
Common Variants.....	47–49
Listing Electronic Sources.....	54

Preface

This book is an introduction to the conventions and rules of writing with sources at the college level. Without a grasp of this information you risk taking valuable time away from the creative process of writing and in certain circumstances could face disciplinary action. Even if you believe you already understand when and how to cite

sources, you should compare your understanding with the instructions that follow. And don't hesitate to ask your instructor about rules or situations that are unclear to you, since they may come up again in other classes or in the rumored life *after* college. —GH

Introduction

Knowledge never stands alone. It builds upon and plays against the knowledge of previous knowers and reporters, whom scholars call "sources." These are not, in a scholarly paper, the source of your particular argument (*you* are), but rather persons or documents that help you arrive at and support your argument. They are sources of information that you interpret; of ideas that you support, criticize, or develop; of vivid language that you quote and analyze.

The distinction often made between "primary" and "secondary" sources refers to the way a source functions in an argument. A primary source functions as uninterpreted data; it doesn't itself discuss or analyze your subject. To use a primary source in your argument, you need to interpret or infer its significance. A secondary source does discuss your subject, and has already made inferences or claims about it, which you may accept or challenge. If your subject were the role that a certain ant behavior plays in ant reproduction, a body of statistical data (based on extended observation of several colonies) would function as a primary source in your argument. An article by E. O. Wilson that offered to explain the role of the behavior would be a secondary source. If, however, you were writing about the metaphors used by modern biologists, Wilson's article would be a piece of primary evidence.¹

Acknowledging or "documenting" your sources, by citing, not only marks you as a fair and generous person, but makes your argument stronger. You cite a source by making a notation, in your paper, that refers your reader to a place where you provide publication data for the source, which allows your readers to find in it what you have found. Citing sources both protects and bolsters your argument. Your citation says to a reader: "*Here is where I found this idea, these words, or this information. Here you can verify the summary of the idea I am giving you or find the context for the words I have quoted—in case you wish to check on them or pursue the matter yourself.*" And it often says, "*this person deserves the credit for these thoughts or words; I hereby acknowledge my indebtedness.*" But it also says, "*this learned scholar has found this to be so; it's not just my idiosyncratic opinion or blithe assumption.*"

Acknowledging your sources is therefore at once an obligation, a service, and an advantage. With a primary source (like the ant statistics), although you go on to give your own interpretation of its data, you're obliged first to tell your reader in a citation exactly what data you are interpreting, who assembled it, and where to find it—so they can gauge, as you have done, its reliability. But your citation also alerts others who may want to use the data; and by allowing others to test and verify your conclusions, it enhances your credibility. Likewise with a secondary source (such as Wilson's article), you're obliged to credit other people for work they have done and you have built upon; it's dishonest and ungenerous not to credit them. But citing the secondary source also alerts other readers to its existence, and has distinct advantages for you. Where you accept and build upon an idea, citing saves you from having to demonstrate the truth of the idea all over again, and it enlists the source's authority on your behalf. Where you instead challenge or qualify an idea, citing its source makes your argument interesting *as* a challenge or qualification to a published position.

In both cases, careful citing suggests to your reader that you are a trustworthy analyst, strong enough in your own reading and thinking to acknowledge other opinions in your pursuit of the truth. The fear some students have, initially, that citations will make their paper appear less thoughtful could not be less warranted.

Although procedures for using and citing sources differ somewhat from discipline to discipline, and the best authority for questions about using sources in a particular course is always its instructor, there is considerable common ground among the disciplines. This book summarizes that common ground. It describes the main methods of integrating sources into your paper and for citing them, the basic standards for acknowledging them, and the ways in which they are most commonly misused—along with some steps you can take to avoid misuses in your own writing.

¹Not all disciplines use the same terms for this distinction. An historian, for example, may use the term "sources" to mean raw data or testimony and "works" to mean analyses based on such sources.

1

Integrating Sources into a Paper

1.1 Three Basic Principles

A source can appear in your paper in different ways. You can briefly refer to it; you can summarize its main ideas, events, or data; you can paraphrase it or one of its passages; or you can quote the source directly. Let three principles govern your thinking about these options.

FIRST PRINCIPLE: *Use sources as concisely as possible, so your own thinking isn't crowded out by your presentation of other people's thinking, or your own voice by your quoting of other voices.* This means that you should mention or summarize your source unless you have a good reason to paraphrase closely or quote more extensively.

When you **summarize**, in your paper itself or in notes you take before writing, you reduce a source text to its gist, using your own words but occasionally including quoted words or phrases from the source. Writing an essay about plagiarism in American universities, for example, you might summarize the long paragraph on the preceding page of this book:

Harvey suggests that citations play several roles: they allow others to verify one's work; they eliminate the need for restatement; they help define one's own stance "as a challenge or qualification to a published position"; and they give credit where it is due.²

You will usually be summarizing longer texts than this—whole chapters, articles, or books—so the requirement that a summary be both accurate and concise will present a greater challenge. A second important requirement is to always make clear who or what you are summarizing (*Harvey suggests*). A third is to put your summary, excepting any phrases you place in quotation marks (or source terms for which there are no real synonyms), in your own words. This means that, to avoid plagiarizing, you must alter both the language *and* the sentence structure of the source.

The same requirements apply to **paraphrase**, where your encapsulation follows more closely the source's particular order of presentation or reasoning:

Harvey is another who, in describing the function of citing, relies on the standard distinction between primary and secondary sources. Citing a primary source, he notes, although a moral responsibility, also aids others who want to work on the topic and reflects the writer's impressive openness to verification. Citing a secondary source, likewise a responsibility, also makes the source known to other readers, and either allows one to rely on its authority without reproducing all its evidence, or suggests the importance of one's own paper as a critique of an authoritative statement.²

2. *Writing with Sources* (Indianapolis: Hackett, 1998), 2.

You should encapsulate by paraphrase, rather than simple summary, when the particular logic or order of a source's presentation is important to your argument. But you will sometimes need to paraphrase *not* to encapsulate a long text, but to clarify a single difficult statement or concept. Such interpretive or explanatory paraphrasing, especially useful when writing about literary or philosophical texts, will usually be longer than what it paraphrases. To unpack the meaning of the short saying used later in this book, for example, you might paraphrase thus:

On this point Harvey invokes the proverb that "a stitch in time saves nine," meaning that a step taken early to address a worsening situation will prevent the need for more difficult and elaborate action later on.³

3. *Writing with Sources* (Indianapolis: Hackett, 1998), 32.

Reasons to **quote** a source directly include the following:

²*Writing with Sources* (Indianapolis: Hackett, 1998), 2.

- The source author has made a point so clearly and concisely that it can't be expressed any better.
- A certain phrase or sentence in the source is particularly vivid or striking, or especially typical or representative of some phenomenon you are discussing.
- An important passage is sufficiently difficult, dense, or rich that it requires you to analyze it closely, which in turn requires that the passage be produced so the reader can follow your analysis.
- A claim you are making is such that the doubting reader will want to hear exactly what the source said. This will often be the case when you criticize or disagree with a source; your reader wants to feel sure you aren't misrepresenting the source—aren't creating a straw man (or woman). And you need to quote *enough* of the source so the context and meaning are clear.

SECOND PRINCIPLE: *Never leave your reader in doubt as to when you are speaking and when you are using materials from a source.* Avoid this ambiguity by citing the source immediately after drawing on it, but also (if discussing the source or quoting it directly) by announcing the source in your own sentence or phrases preceding its appearance, and by following up its appearance with commentary about it or development from it that makes clear where your contribution starts (for example by referring back to the source by name: *Compton's comment is useful in several ways . . .*). Although you don't need to restate the name of your source where it's obvious—certainly not in every sentence—if your summary of a source continues for many sentences, you should remind your reader that you are still summarizing, not interpreting or developing.

THIRD PRINCIPLE: *Always make clear how each source you introduce into your paper relates to your argument.* This means indicating to your reader, in the words leading up your summary, paraphrase, or quotation of a source, or in the sentences that follow and reflect on it (or in both), what you want your reader to notice or focus on in the source. Notice how the student writer indicates this in the following excerpt, from a paper analyzing why people engage in self-destructive behaviors like smoking and drinking:

1 Scientists distinguish between "proximate" and
 2 "ultimate" explanations (Bell 600). An ultimate, long-
 3 range explanation of smoking, based on a study of
 4 human evolution, has greater appeal for many people
 5 than a more localized, proximate explanation—like
 6 chemical changes in the body or an oral fixation. But
 7 ultimate explanations may conflict with proximate
 8 evidence that seems more obvious, as does the
 9 explanation proposed by physiologist Jared Diamond in
 10 his recent book *The Third Chimpanzee*. Diamond cites
 11 the theory of zoologist Amotz Zahavi that self-
 12 endangering behaviors in animals (such as a male bird
 13 displaying a big tail and a loud song to a female) may be
 14 at once a signal and a proof of superior powers (196).
 15 Such a bird has proved, writes Diamond, "that he must
 16 be especially good at escaping predators, finding food,
 17 resisting disease; the bigger the handicap, the more
 18 rigorous the test he has passed." Humans share the
 19 same instinct that makes birds give dangerous displays,
 20 he suggests; and risky human actions, including the use
 21 of drugs, are designed to impress potential mates and
 22 competitors in the way Zahavi suggests risky animal
 23 actions are (198). Diamond's characterization of the
 24 message that teenagers send by smoking and drinking
 25 creates an image of a strutting animal:

26 I'm strong and I'm superior. Even to take drugs
 27 once or twice, I must be strong enough to get past
 28 the burning, choking sensation of my first puff on
 29 a cigarette, or to get past the misery of my first
 30 hangover. To do it chronically and remain alive
 31 and healthy, I must be superior. (199)

32 An apparent problem with this ultimate, evolutionary
33 explanation of smoking, however, is that people were
34 smoking long before they knew it was dangerous, before
35 they knew that doing it chronically made it harder to
36 “remain alive and healthy.” Public concern about
37 smoking did not appear until the 1950s (Schmidt 29).
38 Before that, moreover, many people smoked in private—
39 removed from potential mates they might impress; men
40 had a quiet pipe by the fire or actually left the ladies (or
41 the ladies left them) to have a cigar after dinner. Finally,
42 Native American peoples smoked tobacco for centuries,
43 apparently for its pleasantly elevating effect (Wills 77).

The student uses her sources concisely and clearly. She summarizes, in passing, Bell’s distinction between types of explanation, which she accepts and applies to her own topic. She reduces Diamond’s 10-page argument about smoking and drinking, which she doesn’t accept, to a few sentences and short quotations. And she merely refers her reader to Schmidt and Wills, who provide support for her claims that concern about smoking is recent and that Indians smoked tobacco for its pleasant effect. (Later in the paper she uses, as primary sources, interviews she conducted with adolescents about their first smoking and drinking experiences.) She makes clear the relevance of the summary of Diamond to her argument in the sentence at lines 6–8 that leads up to the summary, providing an argumentative context for it (*But ultimate explanations may conflict with proximate evidence*) and then again by explicitly discussing the summarized material in the sentences following the quotation (*An apparent problem with this explanation*). Since her summary of Diamond continues for several lines, she reminds the reader at the beginning of line 20 (*he suggests*) that she is still summarizing. And she has been careful to paraphrase at those times in her summary when she may have been tempted merely to repeat her source’s words. When she paraphrases this sentence in Diamond’s book:

It seems to me that Zahavi’s theory applies to many costly or dangerous human behaviors aimed at achieving status in general or at sexual benefits in particular.

her paraphrase, at lines 20–23, is different in both language and sentence structure:

risky human actions, including the use of drugs, are designed to impress potential mates and competitors in the way Zahavi suggests risky animal actions are (198).

The student excerpt also illustrates one further rule: *mention the nature or professional status of your source if it’s distinctive*. Don’t denote a source in a psychology paper as “psychologist Anne Smith” or in a literature paper as “literary critic Wayne Booth.” But do mention professional qualification, especially where you are quoting, when it isn’t apparent from the nature of the course or paper—as here when the student uses a physiologist and a zoologist (lines 9–11). And do describe the nature of a source that is especially authoritative or distinctive: if it’s the seminal article or standard biography, for example, or an especially famous or massive or recent study, or by the leading expert or a first-hand witness.

MENTIONING A TITLE IN YOUR PAPER: Underline or italicize a book (as in line 10, page 6) or collection, a journal or newspaper, play, long poem, film, musical composition, or artwork. Put in quotation marks the title of an individual article, chapter, essay, story, or poem. Don’t underline the Bible or its books, or legal documents like the Constitution. Italicizing is the equivalent of underlining: don’t do both, except for words already italicized or underlined in a title: The Making of *The Origin of Species* or *The Making of The Origin of Species*.

1.2 Rules for Quoting

General Principles

(a) *Quote only what you need or is really striking.* If you quote too much, you may convey the impression that you haven’t digested the material or that you are merely padding the length of your paper. Whenever possible, keep your quotations short enough to embed gracefully in one of your own sentences. Don’t quote lazily; where you are tempted to reproduce a long passage of several sentences, see if you can quote instead a few of its key phrases and link them with a concise summary.

(b) *Construct your own sentence so the quotation fits smoothly into it.* The student has done this at line 15–18 on page 6: *Such a bird has proved, writes Diamond, “that he must be especially good at escaping predators, finding food, and resisting disease; the bigger the handicap, the more rigorous the test he has passed.”* If you must add or change a word in the quotation to make it fit into the grammar of your own sentence, put brackets [] around the altered word. A source passage like “nostalgia for

my salad days” might appear in your sentence as *he speaks of “nostalgia for [his] salad days.”* A source passage like “I deeply distrust Freud’s method of interpretation” might become *Smith writes that he “deeply distrust[s] Freud’s method of interpretation.”* But use this cumbersome device rarely; **always try to construct your sentence so you can quote verbatim.** And if you need to change only an initial capital letter to a lower-case letter, do so silently, without putting brackets around the letter.

(c) **Usually announce a quotation in the words preceding it** (as the student does in line 15 with *writes Diamond*) so your reader enters the quoted passage knowing who will be speaking and won’t have to reread the passage in light of that information. Withholding the identity of a source until a citation at the end of the sentence is acceptable when you invoke but don’t quote or discuss a source (as with Bell, Schmidt, and Wills in the student excerpt, and commonly throughout science and social-science writing) or when the identity of a quoted source is much less important than, or a distraction from, what the source says—as for example when you are sampling opinion. In a history paper, for instance, you might give a series of short quotations illustrating a common belief in the divine right of kings; in an English paper you might quote a few representative early reviews of Walt Whitman. In neither case would the identity of the quoted individuals be important enough to require advance notice in your sentence. Otherwise, set up quotations by at least saying who is about to speak.

(d) **Choose your announcing verb carefully.** Don’t say “Diamond states,” for example, unless you mean to imply a deliberate pronouncement, to be scrutinized like the wording of a statute or a Biblical commandment. Choose rather a more neutral verb (“writes,” “says,” “observes,” “suggests,” “remarks,” “argues”) or a verb that catches exactly the attitude you want to convey (“laments,” “protests,” “charges,” “replies,” “admits,” “claims,” “objects,” etc.).

Technical Rules

(a) **Don’t automatically put a comma before a quotation**, as you do in writing dialogue. Do so only if the grammar of your sentence requires it (as the sentence at line 15 of the student excerpt on page 6 does, whereas the sentence at line 36 does not).

(b) **Put a period or comma at the end of a quotation inside the close-quotation mark**, as in lines 18 and 36 of the student excerpt; put colons and semicolons outside the close-quotation mark. But if your sentence or clause ends in a parenthetical citation, put the period or comma after the citation. (See the exception for block quotations in section 1.3f below.)

(c) **Use a slash (/) to indicate a line-break in a quoted passage of poetry**, inserting a space before and after the slash: *Hamlet wonders if it is “nobler in the mind to suffer / The slings and arrows of outrageous fortune” or physically to act and thus escape them forever.*

(d) **Punctuate the end of a quotation embedded in your sentence with whatever punctuation your sentence requires**, not with the source-author’s punctuation. In the student’s sentence at lines 15–18 on p. 6, Diamond may or may not end his sentence after “passed”; but since the student ends her own sentence there, she uses a period.

(e) **Otherwise, quote verbatim**, carefully double-checking with the source after you write or type the words. If you italicize or otherwise emphasize certain words to make them stand out in a longer passage you have quoted for analysis, add in parentheses after your close-quotation mark the phrase (*my emphasis*) or the phrase (*emphasis added*). If the author has italicized, add (*Smith’s emphasis*). If the source passage is misspelled or ungrammatical, add in brackets after the relevant word the italicized Latin word [*sic*], meaning “thus,” to make clear that the mistake appears in the source.

OMITTING WORDS BY ELLIPSIS: Wherever you omit words from the middle of a passage that you are quoting, insert three spaced periods to indicate the omission: “*Even to take drugs once or twice,*” *Diamond writes, “I must be strong enough to get past . . . the misery of my first hangover”* (199). If a sentence ends within the omitted portion, add an extra, fourth period and space, before the ellipsis, to indicate this. Don’t use an ellipsis at the start of a quotation, and only use one at the end if you are quoting a block and have omitted words from the end of the last sentence quoted. Don’t omit only single words or short phrases; and never omit words in a way that gives a false sense of what the passage says (see section 3.2a). If the text you are quoting *contains* ellipsis marks, put them in [. . .] square brackets.

1.3 Quoting Blocks

If you need to quote more than five lines of prose or two verses of poetry, indent the passage as a block. The student whose paper is excerpted on page 6 does this when she quotes three consecutive sentences of Diamond’s book at line 26 (“*I’m strong and I’m superior*”) that give a particularly vivid statement of Diamond’s theory. This makes her paper more

persuasive by giving her criticisms a specific focus, and it reassures readers that she is not misrepresenting Diamond by selecting out a few weak or misleading phrases. You should quote a block, however, only when you will consider closely the language of your source—e.g. when discussing a speech by Lincoln, an argument by Kant, an eyewitness account of a revolution, or a key policy statement, but rarely in a science or social science paper—and only when you will follow up your quotation with some analysis of it. Otherwise, long passages of other people’s voices will drown out your own voice and will take up space that you should be devoting to your own ideas.

The basic rules for quoting blocks are these:

(a) **Indent all lines 10 spaces from the left margin**, to distinguish a block from a paragraph break. Single-space the block, to distinguish it further from the rest of the text, unless your instructor prefers double-spaced blocks (as a few instructors do, and most publications).

(b) **Don’t put an indented block in quotation marks**; the indenting replaces quotation marks. Only use quotation marks in an indented block where the source author him or herself is quoting or is reporting spoken words (as when Homer reports Achilles’ funeral oration in the *Iliad*).

(c) **Tell your readers in advance who is about to speak and what to be listening for**. Don’t send them unguided through a long stretch of someone else’s words. Notice how the student sets up the block quotation in lines 23–25, telling us beforehand both what we will be listening to and what we should listen for: *Diamond’s characterization of the message that human teenagers send by smoking and drinking creates an image of a strutting animal*.

(d) **Construct your lead-in sentence so that it ends with a colon**—pointing the reader ahead (as the student does at line 25) to the quotation itself. Occasionally, clarity or momentum may be better served by having your lead-in sentence run directly into your quotation, in which case you may require a comma or no punctuation at all. But this should be the exception, not the rule.

(e) **Follow up a block quotation with commentary that reflects on it and makes clear why you needed to quote it**. Your follow-up—unless you have discussed the quotation in the sentences leading up to it—should usually be a few sentences long, and it should generally involve repeating or echoing the language of the quotation itself, as you draw out its significance. Any quotation, like any fact, is only as good as what you make of it. After her block quotation of Diamond, the student follows up at length, echoing the language of the quotation (“*remain alive and healthy*,” line 36) in her analysis of it. Another way to state this rule would be to **avoid ending a paragraph on a block quotation**. End with a follow-up commentary that pulls your reader out of the quotation and back into your own argument about the quoted material.

(f) **When using an in-text parenthetical citation, put your citation of a block quotation outside the period at the end of the last sentence quoted**. This makes clear that the citation applies to the whole block, not only to the last sentence quoted. Note where the (199) comes at the end of the block quotation in line 31, page 6.

1.4 Using Discursive Notes

You will occasionally want to tell your reader something that neither directly advances your argument nor acknowledges or documents a source. For this you should use a discursive footnote or endnote. Except in a long research paper or thesis, use discursive footnotes sparingly; in most cases, if the note is really interesting enough to include, you should work it into the argument of your paper—or save it for another paper. But you may sometimes wish to do the following:

(a) briefly amplify, qualify, or draw out implications of your argument—as on page 1 of this book, and in these two examples:

6. These differences are not small: in 1990 the US spent 45 percent more per capita than Canada, nearly three-quarters more than Germany and three times as much as the United Kingdom (Kingshorn 121; Connors 11).

12. The use of the word “smelly” in this passage is illuminated by Jeffrey Myers’s observation that Orwell “uses odor as a kind of ethical touchstone” (62). Orwell concludes his essay on Gandhi, Myers notes, by remarking “how clean a smell he has managed to leave behind” and says that the autobiography of Dali, the moral antithesis of Gandhi, “is a book that stinks.”

(b) announce a non-standard edition or your own translating:

3. All translations from Pasteur are my own; I use the Malouf edition, which is based on an earlier and more complete draft of the treatise.

(c) direct your reader to further reading, or mention the ideas of another writer that are similar to yours:

5. See chapter 3 of George Folsom's Rectitudes (London: Chatto, 1949) for an excellent summary of gnostic doctrine and a slightly different critique of the ontological argument, stressing agency rather than effect.

(d) explain something about your citing system, or about your use of terms, or about the meaning of your acronyms and abbreviations:

2. Unless otherwise noted, references to Locke are to The Second Treatise of Government, ed. C. B. Macpherson (Indianapolis: Hackett, 1980), which is cited by page number only.

3. Dickinson's poems are cited by their number in the Johnson edition, not by page number.

⁴In this paper NK will refer to a natural cell-killer.

If you are using the MLA, APA, or CBE citation style in your paper, superscript the numbers of your discursive notes, as in the last example above. If you are using MLA style, do not indent the first line of the note; otherwise do. (See sections 2.3, 4.1, and 4.2 for information on citation styles.)

2

Citing Sources

2.1 When to Cite

You cite a source by making a notation or signal in your paper that refers your reader to a place where you give full publication data about the source. For all types of assignments (papers, problem sets, take-home exams, computer programs, lab and other reports) and for all types of sources (expert and student, printed and online; textual, numerical, graphic, and oral), you should cite on the following occasions:

(a) *Whenever you use factual information or data you found in a source*, so your reader knows who gathered the information and where to find its original form. (But see "common knowledge," section 2.2b.)

(b) *Whenever you quote verbatim* two or more words in a row, or even a single word or label that's distinctive or striking, so the reader can verify the accuracy and context of your quotation, and will credit the source for crafting the exact formulation. Words you take verbatim from another person also need to be put in quotation marks, even if you take only two or three words; it's not enough simply to cite. If you go on to use the quoted word or phrase repeatedly in your paper, however, as part of your analytic vocabulary, you don't need to cite it each subsequent time—provided you have established the source initially.

(c) *Whenever you summarize, paraphrase, or otherwise use ideas, opinions, interpretations, or conclusions arrived at by another person*, so your readers know that you are summarizing thoughts formulated by someone else, whose authority your citation invokes, and whose formulations readers can consult and check against your summary.

(d) *Whenever you make use of a source passage's distinctive structure, organizing strategy, or method*, such as the way an argument is divided into distinct parts or sections or kinds, or a distinction is made between two aspects of a problem; or such as a particular procedure for studying some phenomenon (in a text, in the laboratory, in the field) that was developed by a certain person or group. Citing tells your readers that the strategy or method isn't original with you and allows them to consult its original context.

(e) *Whenever you mention in passing some aspect of another person's work*, unless that work is very widely known, so readers know where they can follow up on the reference.

When you're in doubt as to whether to cite a source or not, cite. Note that these rules apply even to sources assigned as **readings for a class** or included in its source book, to sources that merely summarize other sources, and to **take-home**

exams (which, unlike in-class exams, allow direct access to sources). The fact that your instructor will instantly recognize your use of a course text doesn't change the need to acknowledge it. Your goal is to write an argument persuasive to all interested readers, not just to your instructor. Again, it might seem unnecessary to cite **background information** to your argument, such as an account of a work's historical context or a survey of previous work done on the topic. But even if these matters are common knowledge in the field, if *your* knowledge of them isn't first-hand, your reader needs to know where your version of the background facts came from.

Finally, since a **lecture** is a carefully constructed presentation by an authority in the field, and may itself draw on other authorities, you should cite if you use a distinctive idea, phrase, or piece of information from a lecture (see 4.2e). Some instructors may want you to regard their lectures, for the purposes of their class only, as common knowledge not to be cited; but ask about this before incorporating lecture material.

QUOTING OR CITING A PASSAGE YOU FOUND QUOTED OR CITED BY ANOTHER SCHOLAR: when you haven't actually read the original source, cite the passage as "quoted in" or "cited in" that scholar—both to credit that person for finding the quoted passage or cited text, and to protect yourself in case he or she has misquoted or misrepresented (see "Indirect Source" pages 48–9). Always read for yourself any source that's important to your argument, rather than relying on an abstract or a summary in another source.

2.2 When Not to Cite

If you find yourself citing sources for almost everything in your paper, or for entire paragraphs, you are probably giving too much rehash of other people's ideas and need to generate more ideas of your own. But you may also be citing when you don't need to, as on the following occasions:

(a) *When the source and page-location of the relevant passage are obvious* from a citation earlier in your own paragraph. If you refer to the same page in your source for many sentences in a row, you don't need to cite the source again until you refer to a different page in it or start a new paragraph of your paper (as the student on page 6 doesn't give a page reference for lines 15–18). Note, however, that your language needs constantly to make clear where you are drawing on a source, not giving your own ideas, by using phrasing like "*Aristotle further observes that. . .*" It isn't enough, when your paragraph draws repeatedly on a source, simply to give a single citation at the start or end of that paragraph—unless you write each sentence so as to preclude ambiguity about where the words, ideas, or information come from.

(b) *When dealing with "common knowledge,"* knowledge that is familiar or easily available in many different sources (including encyclopedias, dictionaries, basic textbooks) and isn't arguable or based on a particular interpretation. The date of the Stock Market Crash, the distance to Saturn, the structure of the American Congress, the date of birth of the discoverer of DNA: this is commonly available knowledge. In the paper excerpted on page 6, the student doesn't need to cite her passing reference to Freud's notion of "oral fixation" (line 6), or to the fact that gentlemen used to have an after-dinner cigar separate from the ladies (line 40–41). If she had gone on to say that this after-dinner ritual occurred even in matriarchal societies—an unfamiliar idea—she would have needed to cite a source. Obviously, what counts as "common knowledge" varies from situation to situation; when in doubt, ask—or cite anyway, to be safe. Note that when you draw a *great deal* of information from a *single* source, you should cite that source even if the information is common knowledge, since the source (and its particular way of organizing the information) has made a significant contribution to your paper.

(c) *When you use phrases that have become part of everyday speech:* you don't need to remind your reader where "all the world's a stage" or "life, liberty, and the pursuit of happiness" first appeared, or even to put such phrases in quotation marks.

(d) *When you draw on ideas or phrases that arose in conversation* with a friend, classmate, instructor, or teaching assistant—including conversation by e-mail or other electronic media. You should acknowledge help of this kind, however, in a note (see section 2.4). Be aware that these people may themselves be using phrases and ideas from their reading or lectures; if you write a paper that depends *heavily* on an idea you heard in conversation with someone, you should check with that person about the source of the idea. Also be aware that no instructor or teaching assistant will appreciate your incorporating his or her ideas from conversation verbatim into your paper, but will rather expect you to express the ideas in your own way and to develop them.

2.3 Methods of Citing

When you cite sources is more important than *how* you cite them, but knowing how makes it easier to know when. The basic requirements are to give your reader enough information to locate your source, and to be clear and consistent in the

way you give it. “Enough” information means the author’s name, the title of the item and of any volume that includes it, the date of the volume’s publication, and often the particular page number to which you refer. When the volume is a journal, you need to give its volume number and the inclusive page numbers of the item; when it’s a book, you need to give the place of publication and usually the name of the publisher. Online, oral, and other sources require further information (see section 4.2).

Several recognized styles of presenting this information are detailed in chapter 4. Most styles use one of three basic methods:

(a) **Sequential Notes:** In this method, you insert a raised reference numeral into your paper after a sentence in which you use source material—or, if required for clear attribution, after a particular phrase in the middle of your sentence. This numeral refers your reader to a note at the bottom of the page (**footnote**) or end of the paper (**endnote**) that begins with the same numeral and gives information about the source:

Diamond suggests that humans share the same “unconscious instinct” that makes birds give dangerous displays.⁷

Here, the raised 7 refers the reader to the following note that gives source and page:

7. Jared Diamond, The Third Chimpanzee: The Evolution and Future of the Human Animal (New York: Harper Collins, 1992), 199.

Citing by footnotes or endnotes adds minimal clutter to the body of your paper, and it disrupts the flow of your sentences less than other citation methods. Pages 35–37 and 44–58 illustrate the *Chicago Manual* note style.

(b) **In-Text Citing:** In this method, you indicate in the text of your paper itself not only the name of the source author, but also either the number of the specific *page* on which the information, idea, or passage is found (in the humanities) or the *year* in which the source was published (in the social sciences and sciences), or *both* (in a social-sciences variation). The author’s name may appear in the sentence itself or in parentheses; the page number or year of publication always appears in parentheses. This sentence uses **author-page** style:

Physiologist Jared Diamond proposes that self-destructive human actions are an evolutionary signal of superior powers (196).

This uses **author-year** style:

Recent explanations suggest that such actions are evolutionary signals of superior powers (Diamond, 1992).

And this uses **author-year-page** style:

Diamond (1992: 196) has proposed that self-destructive human actions are an evolutionary signal of superior powers.

These signals in the sentence refer the reader, in author-page citing, to an alphabetical list of “Works Cited” whose entries look like this:

Diamond, Jared. The Third Chimpanzee: The Future and Evolution of the Human Animal. New York: Harper Collins, 1992.

Since author-page citing keeps the exact page-location in the source attached to your use of the source passage in your paper, it works well for papers about longer texts, and for literary or philosophical papers that quote and examine passages closely or examine many different passages from the same source. See pages 37–39 for details of MLA style.

Author-year and author-year-page signals refer to an alphabetical list of “References,” whose format emphasizes date of publication:

Diamond, J. (1992). The third chimpanzee: The future and evolution of the human animal. New York: Harper Collins.

Author-year citing emphasizes year, rather than page number, because in a biology or psychology paper you are usually citing authors who over the years have written many short papers on a subject, in a steady process of developing, testing, and correcting hypotheses. And you are usually citing those papers for their main idea or finding—not for a particular aspect or section of a paper, or for the wording of a particular passage. Author-year-page style accommodates social scientists (like anthropologists and linguists) who work as often with passages from books as with articles. Pages 39–42 give specifics of APA, CBE, and an author-year-page style.

(c) **Coding:** Many journals in the sciences require you to identify each of your sources by a symbol or marker—usually a numeral but sometimes an initial letter of one or more author surnames. This numeral or letter appears in parentheses or brackets in your paper each time you refer to that source, and it refers to a list of “References” at the end of the paper. Often sources are coded by order of their first mention in the paper. This sentence cites the third source mentioned:

Recent explanations have suggested that such actions are evolutionary signals of superior powers (3).

Even if this source is cited again, late in the paper, it is still identified by its code number (3); and it appears third in your list of references. In another version of the method, sources are coded by their number in an alphabetic list of references—in which case the (3) in the example above would refer to the third source in the alphabetic list. Or, if you were coding by initials, Diamond might be cited at the end of the sentence as [D], and listed after the symbol [D] in an alphabetical list of references. An article by Wallace, Dobbs, and Hershey might be coded as [WDH].

Like footnoting, coding has the advantage of requiring little apparatus in your text. And like in-text citing, it eliminates the need to make a note each time you use a certain source. It's appropriate for papers in the sciences, including biology, physics, chemistry, and math, where sources are mostly brief articles that you don't directly quote.

ABBREVIATED CITATION FOR FREQUENTLY USED SOURCES: When you write a paper that closely analyzes, or refers repeatedly to, one or a few texts, you can use a note to signal an abbreviated form of citation. You can do this in several ways:

1. Unless otherwise noted, references to Locke are to The Second Treatise of Government, ed. C. B. Macpherson (Indianapolis: Hackett, 1980), which will be cited by page, chapter, and section number.

2. Act, scene, and line numbers refer to Hamlet, ed. Harold Jenkins, Arden edition (London: Methuen, 1982).

3. Page references to NA refer to Stevens's The Necessary Angel: Essays on Reality and the Imagination (New York: Knopf, 1951); CP is his Collected Poems (New York: Knopf, 1955), and OP his Opus Posthumous, ed. Samuel French Morse (New York: Knopf, 1957).

Such a note allows you to cite the source each time (by page or section or line number, or abbreviation plus page, section, or line number) without having to footnote or supply author and date each time. Having provided the third note, you might write this in your paper: *In one early poem, he symbolizes the imagination as a "bottle of indigo glass" (OP 22).*

2.4 Acknowledging Uncited Sources

Any time you write a paper of more than a few pages, you draw on many influences: both sources you cite and less immediate or formal sources such as the lessons of former teachers, conversations with friends, class discussions, books you read in the summer or for other classes. When you have benefitted substantially from information or ideas in sources like these that don't appear in your list of references, you should acknowledge their help in a **footnote or endnote of acknowledgment**. Doing so shows you to be both generous and intellectually self-aware.

If you are acknowledging help of a general kind, evident throughout your paper, put the raised reference-number for the note immediately after your title or at the point at which you first state your main idea, and put the note at the bottom of your first page or at the beginning of your endnotes. If you are acknowledging help on a specific point, put the note at the bottom of that page or at the appropriate point in your sequence of footnotes or endnotes. Some samples:

1. My understanding of Reconstruction is influenced by my reading of W. J. Cash's Mind of the South (New York: Knopf, 1941) and by discussions with Carol Peters and Tom Wah.

7. I am indebted for this observation and for the term "self-researching" to Susan Lin's comments in Anthro 25 (2/6/98).

1. I wish to thank Roberto Perez for his objections to an earlier draft of this paper, and for directing me to the Gosson article.

1. Work for this assignment was done in collaboration with Vanessa Praz, who is mostly responsible for the "Methods" section.

6. I owe this example to Norma Knolls, whose help in understanding the mathematics of decision theory I gratefully acknowledge.

2. In this paper I use an analogy between soul and state developed in Prof. Caroline Hill's lectures for Sociology 144, Howard University, fall term 1993–94.

Misuse of Sources

3.1 Plagiarism

Plagiarism is passing off a source's information, ideas, or words as your own by omitting to acknowledge that source—an act of lying, cheating, and stealing. *Plagiarius* means kidnapper, in Latin; in antiquity *plagiarii* were pirates who sometimes stole children: when you plagiarize, as several commentators have observed, you steal the brain child of another.³ But since you also claim that it's your own brain child, and use it to get credit for work you haven't really done, you also lie and cheat. You cheat your source of fair recognition for his or her efforts, and you cheat the students who have completed the same assignment without plagiarizing.

Plagiarism probably occurs at every educational institution (Harvard College, for example, acted on thirty cases of academic dishonesty in 1996–97⁴), but incidents vary in seriousness and in circumstance. Occasionally, a student is truly confused about the rules of acknowledgment, or obliviously incorporates a few vivid phrases from a source. And occasionally, at the other end of the scale, a student coldbloodedly plagiarizes a whole paper because he or she simply doesn't care about a course, or is unwilling to give it any time. Most often, however, the plagiarist has started out with good intentions but hasn't left enough time to do the reading and thinking that the assignment requires, has become desperate, and just wants the whole thing done with. At this point, in one common scenario, the student gradually edges across the moral line into plagiarism by getting careless while taking notes on a source or incorporating notes into a draft. The source's words and ideas blur into those of the student, who has neither the time nor the inclination to resist the blurring. In another scenario, the student simply panics and plagiarizes sections from a secondary source or from another student—copying from the source directly or slightly rephrasing—hoping to get away with it just this one time.

Plagiarism can occur on any kind of assignment, from a two-page problem set or response paper to a twenty-page research paper or a thesis. More common than wholesale copying, especially in longer papers, is piecemeal or **mosaic plagiarism**, in which a student mixes words or ideas of a source (unacknowledged) in with his or her own words and ideas, or mixes together uncited words and ideas from several sources into a pastiche, or mixes together properly cited uses of a source with uncited uses. But at any point in any paper, plagiarism usually takes one of the following forms.

(a) **Uncited information or data from a source:** If you read the previous page of this book for a paper you are writing on plagiarism in American colleges, and you say in your paper that Harvard College acted on thirty cases of academic dishonesty in 1996–97, and you don't cite this book (p. 22) you are plagiarizing information that is not common knowledge. You need to cite such information even when it isn't part of your main argument—when it appears in a “background” section of a paper or in accounts of previous work done on the topic. And your citation must accurately reflect your process: if you claim that you found the information about academic dishonesty at Harvard in the *Administrative Board* volume itself (which you have not read), instead of cited in *this* volume, you are misleading your reader and possibly embarrassing yourself (see “Quoting or Citing a Passage You Found Quoted or Cited,” p. 15).

(b) **An uncited idea:** Suppose you read the first paragraph of the previous page and then write this in your paper:

Many have attempted to give simple definitions of plagiarism. Harvey, for example, defines it as “passing off a source's information, ideas, or words as your own by not acknowledging them.”³ But plagiarism is not in fact a simple sin: rather it involves the dastardly trio of lying, cheating, and stealing. Essentially it means stealing the brain child—the idea—of another writer and claiming it as your own, thereby gaining unfair advantage over others who have done their own work. “Plagiarism” is a particularly appropriate word for the theft of brain children, since it comes from an ancient Latin word for pirates who stole young boys and girls.

3. Writing with Sources (Indianapolis: Hackett, 1998), 22.

³See for example John Ciardi, *Good Words to You* (New York: Harper and Row, 1987), 225, and Lance Morrow, “Kidnapping the Brainchildren,” *Time*, 3 December 1990: 126.

⁴*The Administrative Board of Harvard and Radcliffe Colleges and the Student-Faculty Judicial Board: A User's Guide for Students 1997–98* (Cambridge, Mass.: Harvard University, 1997), 26.

Here you properly cite the quotation in the first sentence, and the Latin etymology of child-stealer given in the last sentence is common (dictionary) knowledge. But the idea of stealing a *brain* child is not common, nor is the idea of the three sins involved in plagiarism: these distinctive ideas are plagiarized from the first paragraph on page 22 of this book. They are plagiarized, even though you present them in a different order than in the source and in wholly different words, because they are uncited. Like the “But” that starts your second sentence, your citation in the first sentence of the passage is really a deception, since it makes readers think that you are fair and scrupulous and have a viewpoint distinct from the source’s—when in fact you are being both *unscrupulous* and *unoriginal*.

(c) *A verbatim phrase or passage that isn't quoted*: Suppose you have read the second paragraph on pages 22–3 and you write this:

Plagiarism, as Harvey suggests, is often the result of fatigue and panic. Imagine that it is 3 a.m. The student in question, a good student and certainly not the kind who would cold-bloodedly plagiarize a whole paper, has started on this paper too late. By the next afternoon, he has neither the time nor the inclination to fight the blurring of his sources' words into his own. Imperceptibly, he crosses a moral line.⁴

4. Writing with Sources (Indianapolis: Hackett, 1998), 22–3.

Here you end the passage with a citation that acknowledges a general reliance on the ideas of the source text, thus implying that all the *language* is your own. But you have in fact borrowed several distinctive phrases verbatim, without quotation marks: “coldbloodedly,” “neither the time nor the inclination,” “crosses a moral line.” You may fix on certain words in a source as more striking than those around them, but this is all the more reason to give credit for the words by quoting, not simply citing. Beware of this kind of plagiarism especially where you are summarizing background material that you don't think an “essential” part of the paper, or which you feel that the source author has already summarized quite nicely.

(d) *An uncited structure or organizing strategy*: Suppose that, having read that same paragraph, the second on page 22, you wrote this:

The occasions of plagiarism vary widely. Kim, a foreign student, simply didn't understand American notions of intellectual property and citation. In his paper he relied heavily on the idea of one book, to the exclusion of his own ideas, thinking that this was the best way to honor the writer's authority. Michelle steeped herself so thoroughly in her sources that, when she wrote her paper, she accidentally reproduced some of their most striking turns of phrase. Eric, having taken invertebrate biology only because it fit neatly into his schedule, did almost none of the course reading and simply printed out a term paper he found on the Internet. Glenn and Sara, more typical cases, actually liked the invertebrate course and intended to write good papers for it, but simply ran out of time. Hurriedly bringing his notes over into his draft, just a few hours before the deadline, Glenn finally lost the will to keep his source's ideas distinct from his own. About this same time, Sara, who had been staring at her blank computer screen all morning, was finally overwhelmed by anxiety and went looking for the paper her roommate had written for the same class.

Your words and details here are indeed original; and the general idea that plagiarism occurs in different circumstances is obvious enough to count as common knowledge and so doesn't need citing. You have, however, taken the structural framework or outline of the passage directly from the source paragraph, which proceeds through patch plagiarizing out of (a) ignorance of the rules, or (b) obliviousness; (c) wholesale plagiarizing out of indifference or laziness, and (d) plagiarizing in a time-panic, either by (1) careless note-taking or (2) deliberate copying. Providing no citation, you plagiarize a distinctive intellectual structure or way of proceeding with a topic—even though, again, your language differs from that of your source.

AVOID ALL-BUT QUOTING: If your own sentences follow the source so closely in idea and sentence structure that the result is really closer to quotation than to paraphrase, you are plagiarizing, even if you have cited the source. You may not simply alter a few words of your source—even of a source such as an abstract you read for a literature review. You need to recast your summary into your own words and sentence structure, or quote directly.

3.2 Other Ways of Misusing Sources

(a) *Misrepresenting Evidence*: When you have an idea or interpretation that you wish to be true—especially when the assignment is due in a few days or hours—you may be tempted to fudge your evidence to make it seem true. You may be tempted, for example, to ignore evidence that you know doesn't fit your interpretation, in which case you are simply betraying your own intelligence. But you may also be tempted into more serious misuses: quoting or paraphrasing a source out of context or in misleading excerpts, so it seems to say what you want. You would be doing this, for example, if in your essay on plagiarism in the American colleges you were arguing that most plagiarism on college papers is accidental, and you wrote the following:

Harvey believes that, although sometimes a panicking paper-writer “has neither the time nor the inclination” to resist the incursion of a source’s ideas, students are “truly confused about the rules of acknowledgment.”⁵

5. Writing with Sources (Indianapolis: Hackett, 1998), 22–23.

The quoted passages can indeed be found on pages 22 and 23 of this volume, but the emphasis there—that only a *few* students are confused—is the opposite of what your summary implies. Still more seriously, you might be tempted into altering or fabricating a source or some data. Since these misuses violate the basic principle of academic inquiry (valid reasoning based on true evidence), and may suggest an inclination to commit similar errors in later life, serious abuses will result in serious action by the instructor of the course, the department, or the university.

(b) **Improper Collaboration:** This occurs when two students submit more or less identical written work for an assignment on which they have worked together. Collaborative discussion and brainstorming is a vital activity of professional scholars, especially in the sciences; but these scholars not only acknowledge in each completed article the contribution of other discussants, but also write the article on their own—or else submit a single article under two or more names. When you are asked to collaborate on a project but are required to submit separate papers, you must write up your paper on your own, acknowledging the extent of your collaboration in a note (see section 2.4).

You and your partner should not compose the report or exam answer as you sit together, but only take notes. If you divide up aspects of the assignment (assuming the instructor permits this) you should not write up your aspect for your partner, but bring your notes to your meeting. And you should *discuss* each other’s notes, not just photocopy them. Finally, beware of letting your partner read over your finished report at the last minute in a panic, especially if you have put in most of the work on the project; you may be tempting your partner to plagiarize. Professional scholars do ask one another to read drafts; but again, in these cases only one paper is being produced, not two. If you’re unsure about your instructor’s policy on collaboration, ask.

(c) **Dual or Overlapping Submission:** Don’t take it upon yourself to decide, without consulting your instructor, that work you plan to submit for one course, though in many places identical to work you submitted or will submit for another course, is “different enough” by virtue of small changes you have made, or an added section, or an altered introduction or conclusion. And don’t, when you are running late and need to submit a paper, simply submit a version of the paper you submitted for another course. Either act will land you in disciplinary trouble. You must first get permission from your instructors for such submissions. (Be aware that, should your instructors give you permission for dual submission, they will likely require from you a longer paper than they require of other students in the course.)

(d) **Abetting Plagiarism:** You are also guilty of misusing sources if you knowingly help another student plagiarize—whether by letting the student copy your own paper, or by selling the student a paper of yours or somebody else’s, or by writing a paper or part of a paper for the student: as, for example, when in the course of “editing” a paper for another student you go beyond correcting mechanical errors and begin redrafting significant amounts of the paper. Any of these actions makes you liable to disciplinary action. (If another student asks you for help with a paper, try whenever possible to phrase your comments as questions that will draw out the student’s own ideas.)

3.3 Special Hazards of Electronic Sources

Online technology has made it easier for writers to access certain sources and for readers to follow up on those sources, but it also presents special risks for writers—beyond the potentially paralyzing volume of material that is almost instantly available.

First, because online sources may give the impression of simply floating in space, not belonging to anyone, *and* because they can be pulled into your paper so easily (without the intermediate step of transcribing), they present an unusual risk of accidental or not-so-accidental plagiarism. Remember that these texts, like printed sources, are the intellectual property of those who write them, whom you must (to be fair and to be trackable) cite. And when importing text, you must be especially careful to keep a note or sources file *separate* from the file in which you are composing your paper. Keep this file open while you are browsing the Net; and, when you import source material into it, always copy and paste in the author and location information as well. If you are working on the Web, always create a bookmark for each source. Finally, *make sure to print out a hard copy of your source*, in case it disappears or changes, or you are required to produce it.

Second, because you can surf and scroll through so many different documents so fast, you may fall into the habit of hunting for interesting passages to use for a paper without paying much attention to the specific context in which those passages are found. To avoid misrepresenting a source (see section 3.2a), be sure to take a good look around any document, especially at the sections or paragraphs around the passage that interests you, and make sure the context is really relevant before you cut and paste the passage into your notes. Preface the passage in your notes with a

contextualizing sentence of your own (*Replying to Smythe's optimistic 1994 analysis of Pakistani industrial cooperation, Roberts writes this*). And print out a hard copy of at least the whole page, if not the whole document.

Third, although online journals are often carefully edited and refereed, most other information on the Internet isn't and may be unreliable, either factually or (where editions and quotations are concerned) textually. The fact that a website has many hits and multiple links is no guarantee of its reliability as a source. As a general rule, therefore, you should not use alternative, Internet versions of assigned classroom texts unless your instructor specifically permits it. And in most cases you should use non-journal Internet materials only to supplement traditional sources in a paper.

You should not use such material *at all* if its trustworthiness is in doubt, if it is badly outdated or biased, or amateurish. This can be difficult to ascertain, but you can at least check to see whether the author is careful and diligent about sources in his or her own work (and you can follow these sources up). You can find out whether the source has a respectable institutional base or is an outgrowth of a longstanding professional organization; and you can search databases and the Web, including the author's homepage, to discover the author's professional position and what else he or she has written. If you're in doubt about a particular piece of information, you can e-mail the author and ask about it, or post a query. Finally, if you do include non-journal online sources in your paper, you should include a discursive note (see section 1.4) explaining their status and addressing any concerns about reliability or verifiability.

One such concern may arise because some electronic sources are subject to alteration or erasure, making it difficult to ensure that readers can retrieve and verify them. This is why contributions to newsgroups, listservs, MOOs, and MUDs, although good places to exchange information *about* sources, generally don't make good sources themselves. If you come across useful information or ideas that have been posted by a discussant in such locations, the best procedure is either to print out the posting (letting the author know you are doing so and why), or to have the author send it to you as a personal communication—which you can then cite as such and either append to your paper or say is available upon request.

As for the ease, finally, with which anyone can “order” a paper through the Internet: although taking words and ideas from the distances of cyberspace, and with the author's implicit consent, may *seem* a different thing than stealing them from a book or from an unsuspecting roommate's work, it is not fundamentally different. It involves the same kind of cheating and misrepresentation; and discovered cases are therefore treated with the same disciplinary severity.

3.4 Disciplinary Consequences

Not all cases of academic dishonesty are discovered, but every year a fair number are, with serious consequences for the student or students involved. Not only will he or she likely receive a failing grade for the course, but most institutions require instructors to forward suspected cases of plagiarism or other misuse of sources to a disciplinary body for a hearing. The lightest penalties, for students found guilty, involve periods of probation and imposed educative seminars; more common is suspension for a year or more, or even permanent dismissal. This can be costly in the short run, in terms of lost tuition, and even more so in the long run: a disciplinary action involving sources usually results in a permanent mark being placed on the student's record or transcript; and most professional schools, graduate schools, and scholarships require colleges to report any such infractions in their letters of recommendation, and require students to report them in their applications.

3.5 How to Avoid High-Risk Situations

Students who misuse sources usually don't set out to; they usually plan to write a thoughtful paper that displays their own thinking. But they allow themselves to slip into a situation in which they either misuse sources out of negligence or come to believe that they have no choice *but* to misuse sources. Here are some suggestions for avoiding such situations, based on the unfortunate experiences of students who did just the opposite.

1. *Don't leave written work until the last minute*, when you may be surprised by how much work the assignment requires. This doesn't mean that you need to draft the paper weeks in advance (you can start working on a paper by simply jotting down a few words or thoughts on the back of an envelope), but it does mean looking over the instructions for the assignment early on, jotting down any first impressions, clearing up any confusion with your instructor, and generally getting the topic into your mind, which can help you flag potentially useful material in subsequent reading and lectures. (If you feel you have a special fear or block about writing papers, or procrastinate excessively, or just don't seem to be able to organize and prioritize work, make an appointment to see a study counselor or psychologist.)

2. *Don't use secondary sources for a paper unless you are asked or explicitly allowed to*—even if someone tells you about the “perfect” article. Especially, if you feel stuck or panicked, don't run to the library, or to the Internet, and bring back an armload of sources that you hope will jump-start your own thinking. Chances are they will only scatter and paralyze your thinking. Instead, go to your instructor for advice—or try jump-starting your paper in another way: e.g. by free-writing or brainstorming, by re-analyzing the assignment itself, by formulating a hard question for yourself to answer, by locating a problem or conflict, by picking a few key passages and annotating them copiously.
3. *Don't rely exclusively on a single secondary source for information or opinion* in a research paper. If you do, your paper may be less well-informed and balanced than it should be, and moreover you may be lulled into plagiarizing the source. Using several different sources forces you to step back and evaluate or triangulate them.
4. *When you take notes, take pains to distinguish the words and thoughts of the source from your own*, so you don't mistake them for your own later. Adopt these habits in particular:
 - Either summarize radically or quote exactly — *always using quotation marks when you quote*. Don't take notes by loosely copying out source material and simply changing a few words.
 - When you take a note or quote from a source, jot down the author's name and the page number beside *each* note you take (don't simply record ideas anonymously) and record the source's publication data on that same page in your notes, to save yourself having to dig it up as you are rushing to finish your paper. Save even more time by recording this information in the same order and format you will use for listing references on your final draft.
 - **Take or transcribe your notes on sources in a separate word-processing file for notes**, *not* in the file in which you are drafting your paper. And keep these files separate throughout the writing of the paper, bringing in source material from your note file only as needed, and always carefully tagging it as you do.
5. *Take notes actively, not passively*. Don't just copy down the source's words or ideas, but record your own reactions and reflections, questions and hunches as you go. Note where you find yourself resisting or doubting or puzzling over what a source says, or connecting it to something else; jot down possible arguments or observations you might want to make. These will provide starting points when you turn to write your paper; and they will help keep you from feeling overwhelmed by your sources — or your notes.
6. *Don't try to sound more sophisticated or learned than you are*. Your papers aren't expected to sound as erudite as the books and articles of your expert sources, and indeed your intelligence will emerge most clearly in a plain, direct style. Moreover, once you begin to appropriate a voice that isn't yours, it becomes easier accidentally to appropriate words and ideas — to plagiarize. Also remember that, when asked to write a research paper using secondary sources, you are expected to learn from those sources but not to have the same level of knowledge and originality, or to resolve issues that experts have been debating for years. Your task is to clarify the issues and bring out their complexity. The way you organize the material to do this, if you take the task seriously, will be original.
7. *If you feel stuck, confused, or panicked about time, or if you are having problems in your life and can't concentrate, let your instructor know*. The sooner you do this, the better: a stitch in time saves nine. Make contact by e-mail, if it's easier for you, but do make contact — even if you feel embarrassed because you haven't attended lectures or section or think you're the only student in the class who is having trouble (you aren't), or if you will have to lose points for a late paper. Losing points will be a much smaller event, in the story of your life, than being dismissed or disciplined for plagiarism.
8. *Don't ask to borrow another student's paper* if you are stuck or running late with an assignment. Reading it will probably discourage or panic rather than inspire you, and it may tempt you to plagiarize. Instead, ask the student to help you brainstorm some of your own ideas.
9. *Don't write a paper from borrowed notes*, since you have no way of knowing the source of the words and ideas. They may, for example, come directly from a book or lecture, or from a book discussed in a lecture.
10. *Don't do the actual writing of a paper with another student*, or split the writing between you — unless you have explicit permission. Even if you collaborate on a project, you're expected to express the results in your own words.
11. *Don't submit to one class a paper — or even sections of a paper — that you have submitted or will submit to another class*, without first getting the *written* permission of both instructors.
12. *Always back up your work on diskette, and make a hard copy each time you end a long working session or finish a paper*. This will reduce your chances of finding yourself in a desperate situation caused by computer failure.

IF YOU ENCOUNTER “YOUR” IDEA IN A SOURCE: Don't pretend that you never encountered the source; but don't panic either. If it's your major idea and you're near the end of work on the paper, finish writing your argument as you have conceived it. Then look closely at the source in question: chances are that its idea isn't exactly the same as yours, that you have a slightly different emphasis or slant, or that you are considering somewhat different topics and evidence. In

this case you can either mention and cite the source in the course of your argument (“*my contention, like Ann Harrison’s, is that. . .*” or “*I share Ann Harrison’s view that...*”), but stress the differences in your account, what you have noticed that Harrison hasn’t. Or you can go back and recast your argument slightly, to make it distinct from the source’s. If the argument in the source really *is* the same as yours, and you are in the midst of a long paper, go to your instructor, who may be able to suggest a slightly different direction for your paper. If you aren’t writing a big paper, and haven’t time to recast, use a note of acknowledgment:

12. In the final stages of writing this paper I discovered Ann Harrison’s article “Echo and Her Medieval Sisters,” Centennial Review 26.4 (Fall 1982), 326–340, which comes to the same conclusion. See pp. 331–2.

Don’t try to use such a note to cover plagiarism. Your instructor will know from your paper whether you had your own, well-developed ideas before reading the source, and may ask you to produce your rough notes or drafts. (To be safe, always hold on to your notes and drafts until a paper has been returned.)

4

Styles of Documentation

This section gives the nuts and bolts of several common documentation styles—several styles of acknowledging sources in the course of a paper and of listing those sources at the end of, or in, the paper. When you encounter a situation not mentioned here, and that can’t be improvised from a situation that *is* mentioned, consult one of the more exhaustive manuals listed on pages 59–60, or your instructor. Note that some instructors may want you to use a style other than one of those described here, or want you to double space your list of references (as publications require for submitted manuscripts): be sure to ask.

Also note that in the following pages, as in the preceding, underlining is the equivalent of italicizing, as a method of indicating separately published titles. Use one or the other method, not both.

4.1 Placing Citations In Your Paper

4.1a Footnote or Endnote Style

To follow the note style recommended by the *Chicago Manual of Style*, put your reference number whenever possible at the end of your sentence, outside the period and outside a close-quotation mark that follows the period:

Diamond suggests that humans share the same “unconscious instinct” that makes birds give dangerous displays.⁷

Diamond suggests that humans share the same “unconscious instinct.”¹

For clarity, however, you may occasionally need to put the reference number within your sentence (where it follows any punctuation except a dash, which it precedes) or to put one number within the sentence and another at the end:

Although Jared Diamond suggests that humans share the same “unconscious instinct” that makes birds give dangerous displays,⁶ others have suggested a more political explanation for recklessness.⁷

To reduce the number of notes, you may cite more than one source with a single reference number, but always make clear what source pertains to what part of your sentence, using the “for/see” formula or some other. You might cite Diamond and the “others” together at the end of the sentence above, and document them in a single note:

7. See Diamond’s The Third Chimpanzee: The Evolution and Future of the Human Animal (San Diego: Harper Collins, 1992), 192–204. For a more psychological account see Melvin Konner, Why the Reckless Survive—and Other Secrets of Human Nature (New York: Viking, 1990), esp. 133–37.

Citing a source for a second or subsequent time, you need only give the author's surname and a page reference:

8. Diamond, 196.

If you are using several sources by the author, use an abbreviated title as well:

8. Diamond, Third, 196.

Special Cases

(a) If you reproduce an **artwork or illustration** from a source, refer your reader to the figure or illustration number you have given it (*see figure 4*) and cite the source immediately below the item by artist, title, date, and source data:

Illus. 4. Käthe Kollwitz, Home Worker, 1910 (charcoal 16" x 22", Los Angeles County Museum). In Women Artists 1550–1950, ed. Anne Sutherland Harris and Linda Nochlin (New York: Knopf, 1981), 264.

If you reproduce a chart, graph, statistical table, map, or other illustration from a source, use the procedure described on page 41. If you have a bibliography, list an artwork by the surname of the artist, a chart or graph by the source text's author.

(b) If you refer to a specific passage in a **literary work**, clarity may require you to give the location of the passage in your sentence (*at line 23 he writes. . .*). If not, give this location at the end of your note. For a **poem** of more than 12 lines, give the relevant line number or numbers, using *l.* for "line" and *ll.* for "lines." For a specific passage in a **novel** or long poem, give the chapter or section number before giving the page number (*Ch. 14, p. 26*). For a passage in a play in verse, instead of page number give act, scene, and line numbers, separated by a period:

6. Hamlet, ed. Harold Jenkins (London: Methuen, 1982), 3.1.56–68.

(c) If you are citing an **online source**, after author and title give the date of posting or last revision (or *n.d.*), the URL in angle brackets, and in parentheses the date you accessed the document to cite it. For a long document that gives no page numbers, use the section, paragraph, or line number instead.

27. Conrad J. Bladey, "The Potato Famine in History," 12 May 1995, <<http://www.intl.net/cksmith/famine/history.html>> (cited 21 August 1995), para 6.

4.1b In-Text Style for the Humanities

To follow the author-and-page style of the *Modern Languages Association Handbook* (MLA), usually give the author's name in your sentence and the relevant page number in parentheses at the end of your sentence, to minimize clutter:

Jared Diamond proposes that self-destructive human actions are an evolutionary signal of superior powers (196).

As Diamond says, "the bigger the handicap, the more rigorous the test he has passed" (196).

Note that the parenthetical citation goes *inside* the period that ends your sentence (except when quoting a block: see section 1.3f) and that after quoted passages the citation goes outside the close-quotation mark, since it isn't part of the quotation. When you aren't discussing or quoting a source, you may put the name in the parentheses with the page number:

Public concern about smoking appeared much later (Schmidt 29).

And where it's necessary to make clear that one part of your sentence comes from a source but another part from you (or another source), you may insert your reference mid-sentence. But put it at a natural pausing point, and before the punctuation that ends the clause:

Although public concern about smoking appeared much later (Schmidt 29), it appeared precisely when the advertising campaigns did.

Note that in MLA style you do not put *p.* for "page" or *pp.* for "pages" or a comma between name and page. If the idea or information you cite comes from two or more sources, however, use a semicolon to separate them in your citation (*Brill 103; Costa and Lerner 132*).

Special Cases

(a) If your source has **several volumes**, give the volume number and a colon before the page reference, as in (2: 347) or (*Winslow 2*: 347).

(b) If you use **more than one work by the same source**, put an abbreviated title of the source in your citation, to indicate which of the texts you refer to—here *The Third Chimpanzee*:

Jared Diamond proposes that self-destructive human actions are an evolutionary signal of superior powers (Third 196).

(c) If a source has **two or three authors**, mention all the names in the signal phrase in your sentence or put them in your parenthetical citation: (*Baker, Smythe, and Wills 207*). If a source has **more than three authors**, use the first surname with *et al.* (“and others”) in your sentence or in your citation: (*Belenky et al.*).

(d) If a source gives **no author**, use an abbreviated form of the title. An anonymous article called “Lost Tribes of the Gobi” might be cited as (“*Lost*” 88).

(e) When quoting a source you found **quoted by another scholar**, a source you know only from that quotation, cite the source as “qtd. in” that scholar:

During the walk, according to Keats, Coleridge “talked without stopping” (qtd. in Murray 66).

(f) When you refer to a particular **passage in a poem, novel, or play**: for a novel or poem, give chapter or line number after page number, using *ch.* for chapter and *l.* or *ll.* for line or lines:

In “Mending Wall,” Frost at first does not seem ironic when he says that “good fences make good neighbors” (52; l. 27).

For a play in verse, cite act, scene, and line number (separated by periods) instead of a page number.

When Hamlet says “O heart, lose not thy nature,” he means by “nature” his filial feeling (3.3.351).

(g) If you are citing an **online source** of some length that gives no page numbers, use the section, paragraph, or line number instead. See section 4.2d for listing online references.

(h) When you reproduce an **artwork or illustration**, direct your reader to the figure or illustration number that you have given it: (*see figure 5*). Beneath the item, give the artist’s full name, then the name of the work and its date. If your paper focuses on the artistic medium, add also the medium of the work, its dimensions, and its location or owner:

John F. Kensett: Sunset with Cows, 1856. Oil on canvas, 36 x 39 inches.

In your list of works cited, document the source from which you have taken the item, according to #28 in section 4.2e. If you reproduce a chart, table, graph, or map, use the format illustrated on page 41.

4.1c In-Text Styles for Social Sciences and Sciences

In author-and-year citing, as recommended by the American Psychological Association (APA), by the Council of Biology Editors (CBE), and by various publications in anthropology, sociology, economics, and other fields that recommend author-year-page citing (*ayp*), you either put the surname of the author in parentheses with the year of publication, or name the author in your sentence. When you put the author in parentheses, separate author and year with a comma only in APA. In author-year-page, usually include also a page reference (or a section or paragraph number, for online sources) after a colon:

APA Public concern appeared much later (Schmidt, 1984).

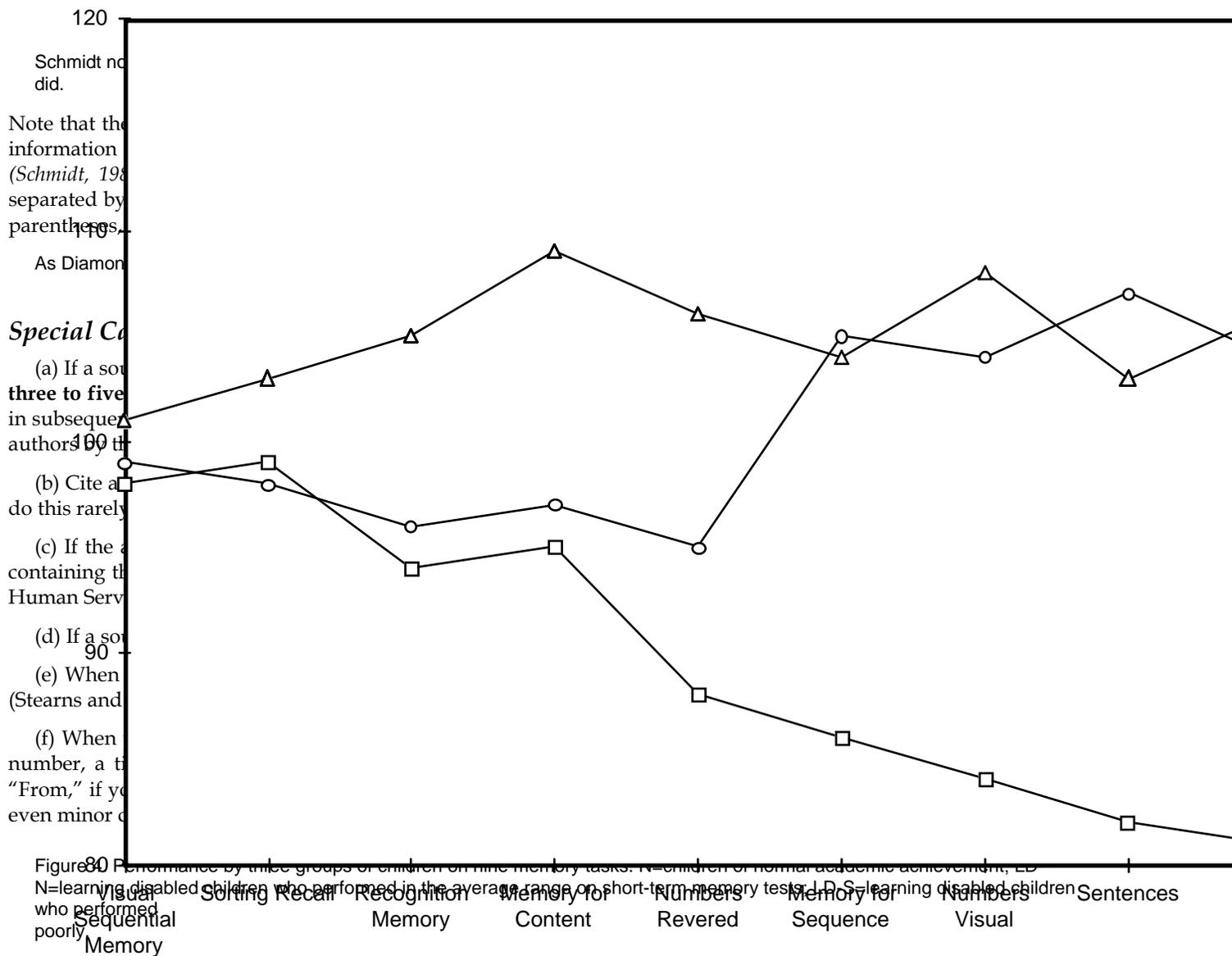
CBE_Public concern appeared much later (Schmidt 1984).

ayp Public concern appeared much later (Schmidt 1984: 23).

When you mention the author in your sentence, put the year of publication immediately after you mention the author’s name, or at the end of the sentence, or at the end of the relevant clause—whichever is clearer:

Schmidt (1984) notes that public concern appeared much later.

Schmidt notes that public concern appeared much later (1984: 23).



Source: Farnham-Diggory, Sylvia. (1992). *The learning disabled child*. Cambridge, MA: Harvard University Press, p. 121.

(g) Unless it can be retrieved or accessed by others, don't include in your reference list a **personal interview** you conducted, a **letter** or **e-mail** message you received, or a **conversation** you had; give the information in your text:

A lawyer for the teachers, Diana Scholtz, said that the action had been pending for several years (personal communication, April 1, 1998).

4.1d Coding Style for the Sciences

If your instructor doesn't require you to use the style of a particular publication and you wish to cite by coding (see section 2.3c), use the variant of CBE format for references illustrated as *cd* in section 4.2, and adopt the following procedure for placing citations in your paper. Assign each source a number based on the order of first mention in your paper, and place the reference numbers in parentheses (or, if you prefer, use raised numerals—like footnotes). If possible, place the numbers at the end of your sentences, but place them elsewhere if necessary for clarity. When you refer to several sources in the same citation, arrange them in descending order of relevance or importance to your point:

In accordance with published protocols (11, 3, 8), purification of VP2 was performed identically.

When you refer to a source with three or more authors, abbreviate it in your sentence to the first surname plus *et al.*:

As Garcia et al. have shown, this interpretation fails to account for a key variable (3).

If you cite a personal communication (in a conversation, letter, or e-mail message) give the information in your paper, not in your list of references:

Recent attempts by the same laboratory to duplicate this result have been unsuccessful (W. Deeb, personal communication, 6 April 1993).

If you use an illustration, chart, or table from a source, use the procedure described above on page 41.

4.2 Listing Your References

- No author given? 47
- Multiple authorship? 47
- Repeated author? 48
- Indirect source? 48
- In a class sourcebook? 49
- Electronic source? 54

Common Sources and Variants

1. Book
2. Article or work in a journal
3. Article, chapter, excerpt, or work in an edited collection
4. Item in a collection of the author's work with no separate editor.
5. Article or interview in a magazine or newspaper

Other Articles and Short Texts

6. Article in an encyclopedia or other reference work
7. Review
8. Preface, introduction, or foreword
9. Letter in a published collection
10. Letter or papers from an archive
11. Personal letter
12. Unpublished paper or dissertation
13. Legal case

Other Books

14. Book with an author and an editor
15. Book in several volumes
16. Reprinted book
17. Book in a series
18. Translated book
19. Government publication
20. Book by a group or corporate author

Electronic Sources

21. Work, article, information, or graphic on the Web
22. Telnet or FTP site
23. Contribution to a listserv or newsgroup
24. E-mail message
25. Text or abstract from an information service or database

Oral and Visual Sources

26. Lecture, conference paper, speech, or performance
27. Personal or telephone interview
28. Artwork, illustration, map, chart, or table
29. Musical recording, score, or liner notes
30. Film, video, or television program

4.2 Listing Your References

Start your list of endnotes or references on a new page, after the last page of your text. Start footnotes, on each page, four lines from the bottom of your last line of text, making sure you stop your text soon enough to fit the entire note on the page. Although publications prefer that submitted manuscripts be double spaced within *and* between notes and references, instructors usually prefer that students writing papers single space within notes and references and double space between them. That method is illustrated here.

Title your list as indicated in the following key, which also indicates the abbreviations used for each style in the sample entries below:

- CMS = *Notes* list for *Chicago Manual of Style* end notes (if using end notes rather than footnotes)
 MLA = *Works Cited* list for *MLA* author-page citing
 APA = *References* list for *APA* author-year citing
 CBE = *References* list for *CBE* author-year citing
 ayp = *References* list for generic *author-year-page* citing
 cd = *References* list for CBE citation by *coding*

If you are required to attach a bibliography to your paper, in addition to notes or references, use the MLA or APA format below but call the list "Bibliography."

4.2a Common Sources and Variants

1. Book

- CMS 1. Judith N. Shklar, *Ordinary Vices* (Cambridge, Mass.: Belknap-Harvard Univ. Press, 1984), 39.
 MLA ____ Trimpi, Wesley. *Ben Jonson's Poems: A Study of the Plain Style*. Stanford: Stanford UP, 1962.
 APA⁵ ____ Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
 CBE ____ Woese, C. R. 1967. *The genetic code: The molecular basis for genetic expression*. New York: Harper and Row.
 ayp ____ Biber, Douglas. 1988. *Variation across speech and writing*. Cambridge: Cambridge University Press.
 cd 1. ____ Woese, C. R. *The genetic code: The molecular basis for genetic expression*. 2nd ed. New York: Harper and Row; 1967.

If the title page indicates that you are using an **edition other than the first**, indicate the designated edition (e.g. "2d ed." or "rev. ed.") immediately after the title, as in the last sample. For a volume **published before 1900**, omit the name of the publisher (some publications in the fields of history and classics omit it for all books). If the book is **published by a smaller branch or imprint** of a large company (e.g. Belknap, of Harvard University Press; Anchor, of Doubleday), cite both as in CMS example in # 1 above. If a volume has **information missing** (publisher, place, or date) indicate this with the abbreviations "n.p." or "n.d." Cite a **report or conference proceedings** as you would a book. Include any identifying number the report may have after the title.

2. Article or other work in a journal

- CMS 1. Ann Harrison, "Echo and her Medieval Sisters," *Centennial Review* 26.4 (Fall 1982): 326–340.
 MLA ____ White, Hayden. "Foucault Decoded: Notes from the Underground." *History and Theory* 11 (1973): 23–54.
 APA ____ Kahneman, D., & Tversky, A. (1979). Prospect theory: An analysis of decision under risk. *Econometrica*, 47, 263–291.
 CBE ____ Farber, E. and Rubin, H. 1991. Cellular adaptation in the origin and development of cancer. *Cancer Res.* 51: 275–276.
 ayp ____ Koch, Barbara Johnstone. 1983. Presentation as proof: The language of Arabic rhetoric. *Anthropological Linguistics*, 25.1: 47–60.

⁵In manuscripts submitted for publication, rather than papers submitted to instructors, the APA manual recommends indenting the first line of the entry and starting subsequent lines flush with the left margin.

cd 2. Ko, K.-I., and Friedman, H. Computational complexity of real functions. *Theor. Comp. Sci.* 20: 323–352; 1982.

For **journals paginated by issue**, not cumulatively by volume, be sure to add the issue number after the volume. Usually do this by means of a period, as in the CMS and ayp examples above; but in APA style, put the issue number in parentheses. Note also that APA style underlines volume number, and that it does *not* abbreviate journal titles, as CBE and coding styles do. If you are citing only an **abstract** of the article, first give full publication information for the article, then give in parentheses the name and volume of the collection of abstracts and the item number: e.g. (*From Psychological Abstracts*, 67, Item 1121).

3. Article, chapter, excerpt, or work in an edited collection or anthology

- CMS 3. Richard Roderiguez, "The Achievement of Desire," in The Essay: Old and New, ed. Edward P.J. Corbett and Sheryl L. Finkle (Englewood Cliffs, NJ: Blair-Prentice Hall, 1993), 173.
- MLA Goldsmith, Oliver. "The Deserted Village." The Norton Anthology of English Literature. 5th ed. Ed. M. H. Abrams et al. New York: Norton, 1986. 2507–2517.
- APA Salmond, A. (1974). Rituals of encounter among the Maori: Sociolinguistic study of a scene. In R. Bauman and J. Sherzer (Eds.), Explorations of the ethnography of speaking (pp. 192–212). Cambridge: Cambridge University Press.
- CBE Hanawalt, P. C. 1987. On the role of DNA damage and repair processes in aging: Evidence for and against. In H. R. Warner et al., editors. Modern Biological Theories of Aging. 183–198. New York: Raven Press.
- ayp Chafe, Wallace L. 1984. Integration and involvement in spoken and written language. In Semiotics unfolding, Tasso Borbe, ed. Pp. 1095–1102. Berlin: Mouton.
- cd 3. Eckhart, W. Polyomavirinae and their replication. In Fundamental Virology, ed. B. N. Fields and D. M. Knipe. Ch. 29, 727–741. Raven Press: New York; 1991.

List these sources by their author, not by the collection's editor—unless you are citing the whole volume, in which case cite by the name of the editor or editors, abbreviating "editor" or "editors" as shown.

4. Item in a collection of the author's work with no separate editor

- CMS 4. D. H. Lawrence, "Tickets, Please," in Collected Stories (London: Heinemann, 1974), 314–325.
- MLA____Hazlitt, William. "On Religious Hypocrisy." In The Round Table. London: Dent, 1964. 131–138.
- APA____Geertz, C. (1883). "Art as a cultural system." Local knowledge: Further essays in interpretive anthropology (pp. 94–120). New York: Basic-Harper.
- ayp Gould, Steven J. 1977. History of the vertebrate brain. In Ever since Darwin: Reflections on natural history. Pp. 186–191. New York: Norton.

5. Article or interview in a magazine or newspaper

- CMS 5. John Garamendi, "Clinton Offers a Managed Health-Care Plan," New York Times, 8 October 1992, late edition, A20.
- MLA____Walinsky, Adam. "The Crisis of Public Order." Atlantic Monthly July 1995: 39–54.
- APA____Shales, T. (1988 July 20). The Jackson triumph. The Washington Post, pp. C1, C6.
- CBE____Margolis, M. 1988 August 12. Thousands of Amazon Acres Burning. New York Times. 12 August 1988: B1, B8.
- ayp____Mattison, Alice. 1988. The flight of Andy Burns. The New Yorker, June 20: 28–32.
- cd____5. Margolis, M. Thousands of Amazon acres burning. New York Times, 12 August 1988: B1, B8.

Don't include a volume number for newspapers or magazines. (Note that APA style puts "pp." before page numbers of a newspaper article or anthology item, but not of a magazine or journal article.) If the article is an **editorial**, add the word "editorial" in brackets after the title. If it's an **interview**, cite it by the name of the interviewee for CMS and MLA, the interviewer for APA:

- CMS 3. Candace Caldwell, "Lust of the Eye," interview by Malcolm Strong, Visual Arts, June 1995, 23–29.
- MLA Caldwell, Candace. "Lust of the Eye." Interview by Malcolm Strong. Visual Arts June 1995: 23–29.
- APA Strong, Malcolm. (1995, June). "Lust of the Eye." [Interview with Candace Caldwell]. Visual Arts, 23–29.

COMMON VARIANTS

- *No author or editor given?* Start the citation with the title of the source. List the item according to the title's first word (not counting *a*, *an*, or *the*).

- **Two authors?** Begin as follows:

CMS Carla Williams and Robert O. Castle,
 MLA/ayp Williams, Carla, and Robert O. Castle.
 APA Williams, C., & Castle, R.O.
 CBE/cd Williams, C., and Castle, R.O.

- **Three authors?**

CMS Henri S. Witt, Albert B. Lingren, and Willard Dobbs.
 MLA/ayp Witt, Henri S., Albert Lingren, and Willard Dobbs.
 APA Witt, H. S., Lingren, B.H., & Dobbs, W.
 CBE/cd Witt, H. S., Lingren, B.H., and Dobbs, W.

- **Four or more authors?**

CMS Kim-Sung Moon et al. [or use “and others”]
 MLA/ayp Moon, Kim-Sung, et al.
 APA Moon, K.-S., Kirk, C., Sana, P., Regal, L., & Lin, D.
 CBE/cd Moon, K.-S., Kirk, C., Sana, P., Regal, L., and
 Lin, D.

- **Repeated author?** List entries by the same author, in APA and CBE, in chronological order, and repeat the author’s name or names in second and subsequent entries. In MLA, list entries alphabetically by title, and use three hyphens instead of author name or names:

Geertz, Clifford. The Interpretation of Cultures. New York: Basic Books, 1973.
 – – –. Works and Lives: The Anthropologist as Author. Stanford: Stanford University Press, 1988.

In author-year-page citing, indent the first line of a second or subsequent entry by an author three spaces, omit the author’s name, and start with the year:

Goffman, Erving. 1959. The presentation of self in everyday life. New York: Doubleday.
 1974. Frame analysis. New York: Harper and Row.
 1981. Response cries. In Forms of Talk, 78–123. Philadelphia: University of Pennsylvania Press.

- **Indirect source?** For a source you know only as it is quoted or cited by another scholar, give full publication data for the original source *and* for the other scholar, linked by the phrase “quoted in” or cited in.” This example is in MLA style:

Levi-Strauss, C. The Raw and the Cooked: An Introduction to a Science of Mythology. New York: Harper & Row, 1969, 18.
 Quoted in Howard Gardner, Frames of Mind: The Theory of Multiple Intelligences, 103. New York: Basic Books, 1983.

- **Item in a class source book?** If the original publication data is provided and the original pagination is visible, cite the item as you would if you found it in its original source, unless instructed otherwise. If original publication data or pagination is missing, give what data you can, then add the sourcebook data and page references, giving your instructor as its compiler. This example (where the original pagination was cut off in photocopying) is in CBE style:

Kirkpatrick, M., and Ryan, M. 1991. The evolution of mating practices and the paradox of the lek. Nature 350. In Science B-30 Sourcebook. Comp. Jill Hurt. 125–130. Harvard University, Fall Semester 1998.

4.2b Other Articles and Short Texts

6. Article in an encyclopedia or other reference work

CMS 6. John Fleming, Hugh Honour, and Nikolaus Pevsner, eds., The Penguin Dictionary of Architecture, 2d ed. (Harmondsworth: Penguin, 1972), s.v. “fillet.”

CMS _____ 6. Encyclopædia Britannica, 11th ed., s.v. “Magna Carta.”

MLA _____ “Hannibal.” Encyclopedia Americana. 1975.

The abbreviation "s.v." means *sub verbo*, "under the word." In MLA, if the article is credited to a specific author, add that name to the end of your citation: "By William Ott."

7. Review

- CMS 7. Robert A. Huttenback, rev. of *Race and Empire in British Politics* by Paul Rich, *American Historical Review* 93 (1988): 154.
- MLA____ Leys, Simon. "Balzac's Genius and Other Paradoxes." Rev. of *Balzac: A Life*, by Graham Robb. *The New Republic* 20 December 1994. 26–7.
- APA____ Geiger, J. (1987, November 8). [Review of the book *And the band played on*]. *The New York Times Book Review*, 9.
- ayp____ Haberman, Clyde. 1988. Review of Shotaro Ishinomori, *Japan Inc: An introduction to Japanese economics (The comic book)*. *The New York Times Book Review*, July 3, 1988, 2.

8. Preface, introduction, or foreword

- CMS 8. Havelock Ellis, preface to *The Sexual Life of Savages*, by Bronislaw Malinowski (New York: Harcourt Brace, 1929), xi.
- MLA____ Ellis, Havelock. Preface. *The Sexual Life of Savages*. By Bronislaw Malinowski. New York: Harcourt Brace, 1929. vii–xiii.
- ayp____ Rieff, Philip. 1963. Introduction to *Sexuality and the Psychology of Love* by Sigmund Freud. Pp. 7–10. New York: Collier-Macmillan.

9. Letter in a published collection

- CMS 9. Virginia Woolf, "To Emma Vaughan," 12 August 1899. *Congenial Spirits: Selected Letters of Virginia Woolf*, ed. Joan Trautman Banks (San Diego: Harcourt Brace, 1989), 5–6.
- MLA____ Montagu, Lady Mary Wortley. "To Alexander Pope." 7 September 1718. *Selected Letters*. Ed. Robert Halsband. New York: Viking-Penguin, 1986.

10. Letter or papers from an archive

- CMS 10. "Ralph Young to David Simms," 11 May 1922, Ralph Waldo Young Papers, Harvard University Archives, Pusey Library, Cambridge, Mass.
- MLA Campbell, David. Papers. Perkins Library, Duke University, Durham, NC.

Put the title of an archived item that *has* a title (such as a memorandum) in quotation marks. For an interview transcript, add interviewer and date.

11. Personal letter

- CMS 20. David Gewanter, personal letter to the author, 8 September 1996.
- MLA Gewanter, David. Letter to the author. 8 September 1996.

12. Unpublished paper or dissertation

- CMS 11. Yael Leah Maschler, "The games bilinguals play: A discourse analysis of Hebrew-English bilingual conversation" (Ph.D. diss., University of Michigan, 1988), 23–5.
- MLA____ Joyce, Joseph Patrick. "An Econometric Investigation of Government Preference Functions: The Case of Canada 1970–1980." Diss. Boston University, 1984.
- APA____ Goffman, E. (1953). *Communication and conduct in an island community*. Unpublished doctoral dissertation, University of Chicago.
- CBE____ Rush, W. F. 1972. The surface brightness of reflected nebulae. Ph.D. dissertation, University of Toledo.
- ayp____ Zimmer, Karl. 1958. Situational formulas. Unpublished paper. Linguistics Department, University of California Berkeley.

If the dissertation has been **published or microfilmed**, treat it as a book (see #1), but include before the publication data the designation "diss.", the university, and the year. Note that APA italicizes or underlines even an *unpublished* dissertation. If you are citing only an **abstract** of the dissertation, first give full information for the dissertation, then after a period give the name and volume of the collection of abstracts and the item number: e.g. *Dissertation Abstracts International*, 49, 645b.

13. Legal case

- CMS 6. *Hill v. Cox*, 135 U.S. 11, 21 (1967).

MLA____ Watson v. Dunhill Inc. 135 USPQ 88. 2d Cir 1967.

List cases by title; give also volume number and abbreviated name of reporting service, starting page number in the volume, cited page number(s), court that decided the case, and year. Consult the *Uniform System of Citation* cited under "law" on page 60.

4.2c Other Books

14. Book with an author and an editor

CMS 12. W. H. Auden, Selected Poems, ed. Edward Mendelson (New York: Vintage, 1979), 79.

MLA____ Forster, E. M. Commonplace Book. Ed. Philip Gardner. Stanford: Stanford University Press, 1985.

APA Freud, S. (1971). The psychopathology of everyday life. Ed. J. Strachey. New York: Norton.

15. Book in several volumes

CMS 13. Sandra Gilbert and Susan Gubar, No Man's Land, 2 vols. (New Haven: Yale Univ. Press, 1988), 1: 90.

MLA____ Orwell, George. Collected Essays, Journalism, and Letters. 4 vols. Ed. Sonia Orwell and Ian Angus. London: Secker and Warburg, 1970.

APA____ Field, J. (Ed.). (1960). Handbook of Physiology (Vol. 3). Washington, DC: American Physiological Society.

16. Reprinted book

CMS 14. Booker T. Washington, Up From Slavery: An Autobiography (1901; rpt. New York: Doubleday Page, 1978), 34.

MLA____ Wilder, Thornton. The Bridge of San Luis Rey. 1927. New York: Washington Square, 1969.

APA____ Allport, G. W. (1979). The Nature of Prejudice. Cambridge, MA: Addison Wesley. (Original work published 1954.)

ayp____ Sacks, Oliver. [1973] 1983. Awakenings. New York: Dutton.

17. Book in a series

CMS 15. Carl Jung, "Anima and Animus," in Aspects of the Feminine, trans. R. F. C. Hull, Bollingen Series 20, Vol. 27 (Princeton: Princeton University Press), 85–100.

MLA____ Peterson, Margaret. Wallace Stevens and the Idealist Tradition. Studies in Modern Literature 24. Ann Arbor: UMI Research Press, 1983.

APA____ Markman, E. (1989). Categorization and naming in children: Problems of induction. Series in Learning, Development, and Conceptual Change. Cambridge, MA: Bradford-MIT.

ayp____ Tannen, Deborah. 1989. Talking voices: Repetition, dialogue, and imagery in conversational discourse. Studies in Interactional Sociolinguistics 6, ed. John J. Gumpertz. Cambridge: Cambridge University Press.

If a **series editor** is listed, supply the name after the series name, as in the Tannen example.

18. Translated book

CMS 16. Friedrich Nietzsche, The Gay Science, trans. Walter Kaufmann (New York: Vintage, 1974), 86.

MLA____ Rousseau, Jean Jacques. "The Origin of Civil Society." The Origin of Civil Society: Essays by Locke, Hume, and Rousseau. Ed. Sir Ernest Baker. Trans. Gerald Hopkins. New York: Oxford UP, 1947. 212–268.

APA Durkheim, E. (1957). Suicide. (J. A. Spaulding & G. Simpson, Trans.). Glencoe, IL: Free Press.

ayp____ Eliade, Mircea. 1959. The sacred and the profane: The nature of religion. Trans. by Willard Trask. New York: Harvest-Harcourt.

19. Government publication

CMS 17. U.S. Bureau of the Census, Historical Statistics of the United States: Colonial Times to 1870, (Washington, DC: U.S. Government Printing Office, 1975), 185.

APA____ U.S. Department of Health and Human Services. (1990). Healthy people: The surgeon general's report on health promotion and disease prevention (PHS Publication No. 79–55071). Washington, DC: Author.

20. Book by a group or corporate author

CMS 18. American Historical Association, Guide to Historical Literature (New York: Macmillan, 1963), 135.

APA____Minzano, Inc. (1995). Statistical tools for applied mathematics. Palo Alto: Hillside.

CBE____American Institute of Physics. 1990. AIP style manual. 4th ed. New York: American Institute of Physics.

LISTING ELECTRONIC SOURCES: Conventions for listing electronic references may not be fixed for some time, but common sense dictates the simple adaptations of standard citation styles given in items 21–25 and below:

- for any source accessed through the Internet, instead of publication information, provide a URL in angle brackets (starting with the means of accessing the site—e.g. http, telnet, gopher, ftp) or if unavailable give directions for accessing;
- when citing an e-mail message, or a posting to a newsgroup, listserv, or HyperNews, include the author's e-mail address (in angle brackets) immediately after his or her name, and for the item title use the subject line (in quotation marks, in MLA or Chicago note style);
- after giving author, date of publication or posting, and title (or in MLA or note style: author, title, and date), supply the source's medium if it isn't apparent, in square brackets [e.g. online database, CD-ROM, online serial group discussion];
- for a source that is publicly accessible but subject to alteration, such as a website, use the date of last revision as the publication date, and end your citation with the date you accessed the source to cite it;
- enclose all electronic addresses in <angle brackets>, making sure *not* to separate elements of the electronic address with spaces or end the address with a period, and retain your source's use of lowercase or uppercase letters and of backslashes in the address;
- break a URL immediately before a dot or after a backslash, never mid-word or mid-phrase; and if a URL is very long (more than a full line), try to shorten it by mentioning the last element or two of the address (e.g. file sections) in the text of your paper instead, or in a footnote or parenthetical citation (like a page number).

4.2d Electronic Sources

21. Work, article, information, or graphic on the Web

CMS 27. Conrad J. Bladey, "The Potato Famine in History," updated 12 May 1995, <<http://www.intl.net/cksmith/famine/history.html>> (cited 21 Aug. 1995), para 6.

MLA Bladey, Conrad J. "The Potato Famine in History." Updated 12 May 1995. <<http://www.intl.net/cksmith/famine/history.html>>. Cited 21 July 1995.

APA Brin, D. (1993, May 2). The good and the bad: Outlines of tomorrow. <<http://www.kspace.com/KM/spot.sys/Brin/pages/piece1.html>> (cited 5 Sept. 1995).

CBE____Whitesides, G., Celotta, R., Zoller, P., Phillips, W., and Prentiss, M. 1995. Manipulating matter with light: Report to the special emphasis panel for NSF grant no. PHY-9312572. <http://atomsun.harvard.edu/lightforce/site_review> (cited 5 September 1995).

22. Telnet or FTP site

CMS 6. William Shakespeare, Hamlet, Bullen's Stratford Town Ed. (n.d.), <<telnet://Library.Dartmouth.edu/ShakespearePlays/Hamlet>>.

MLA____Shakespeare, William. Hamlet. Bullen's Stratford Town Edition. n.d. [Online book]. <<telnet://Library.Dartmouth.edu/ShakespearePlays/Hamlet>>.

MLA "Burp." Oxford English Dictionary. 2d ed. 1971. [Online book]. <<telnet://UWIN.U.WASHINGTON.EDU/I/REF/OED/burp>>.

APA Johnson, E. (1997, June 3). No exits. Platforms of the future. <<telnet://carol.cdma.books.com>> 6666@go #42986, press 8 (cited 6 January 1998).

ayp Carroll, L. 1991. Alice's adventures in wonderland. Millenium Fulcrum edn. [Online book]. <<ftp://quake.think.com/pub/etext/1991/alice-in-wonderland.txt>>.

23. Contribution to a listserv or newsgroup

MLA____Raner, Claude. <raner@wiz.bristol.ac.uk>. "Against Guns." 3 May 1997. <<alt.weapons.ops>>. 3 May 1997 (cited 30 May 1997).

APA____ Smith, K. (1995, 12 April). Statement of principles. Libertarian Discussion List. <libdis@wtu.edu> (cited 6 May 1995).

Only listservs that are archived (like the one above) should be included in the APA references list.

24. *E-mail message*

CMS 20. Edgar Bowers, <Bowers309@aol.com>, "Metrical fun," personal e-mail, 5 September 1995.

MLA King, Marla. <mlk@fas.harvard.edu> "Responsibilities of Users." Personal e-mail. 16 April 1997.

In APA style, don't include e-mail messages in the references list; give the information parenthetically in your text. In all styles, cite such messages as sources only if you are acknowledging a debt or if you can provide a copy of the text if a reader requests.

25. *Text or abstract from an information service or database*

APA Niles, T.M.T. (1992, August 17). US position and proposed actions concerning the Yugoslav crisis. Department of State Dispatch [Online database]. LEXIS Library: GENFED File: DSTATE.

ayp____ Gibbs, Raymond W., Jr. 1986. Spilling the beans on understanding and memory for idioms in conversation. Memory and Cognition 8:2: 149–56. [Online database]. ERIC EJ 343357.

In the case of an **unpublished paper**, give its date of delivery before the reference number. For an **abstract**, insert the words *Abstract from:* before the name of the database and item number:

APA Baldwin, D. (1994). The mindreading engine: Evaluating the evidence for modularity. Cahiers de psychologie cognitive, 13 (5), 553–560. [Online database]. Abstract from: PsychINFO 78–2366.

4.2e *Oral and Visual Sources*

26. *Lecture, conference paper, speech, or performance*

CMS 19. Helen Vaughan, lecture on Robert Lowell, English 182, Stanford University, Stanford, CA., 12 November 1993.

MLA____ Othello. By William Shakespeare. Newtown Players. Dir. Jill Davies. Lyttle Theatre, Somerville, MA. 3 June 1963.

APA____ Waters, M. (1993, April 20). Local lore. [Address to the Columbus Ethnographic Society.] Columbus, OH.

ayp____ Whitaker, Harry. 1982. Automaticity. Paper presented at the Conference on Formulaicity. Linguistic Institute, University of Maryland, July 1982.

Performances may also be listed by their playwright, composer, or individual artist, followed by an abbreviation indicating role (e.g. "cond." "dir." "chor.").

27. *Personal or telephone interview*

CMS 20. Edgar Bowers, personal interview with the author, 5 September 1990.

MLA Rice, Betina. Telephone interview. 6 March 1993.

28. *Artwork, illustration, map, chart, or table*

MLA____ Kollwitz, Käthe. Home Worker. Los Angeles County Museum, Los Angeles.

If reproduced in a book, add after the period:

Plate 107 of Women Artists 1550–1950. Ed. Anne Sutherland Harris and Linda Nochlin. New York: Knopf, 1981.

If the illustration is only in a book, cite that volume:

CMS 7. Wendy Otten, Waterways (New York: Sparshot, 1985), 12, fig. 2.

List a particular **map**, **table**, or **chart** by the title given it in the text followed by a word indicating the nature of the item (map, table, chart, etc.) and, if published in a book, its page or item number.

MLA Bear Habitat Before Columbus. Map. By Jennifer Tye. The Way It Was. San Francisco: Rollins, 1990. 34.

APA Visual orientations [Chart]. (1990). Madison: University of Wisconsin, Office for Health and Wellness.

CBE Office for Health and Wellness. 1990. Visual orientations [chart]. Madison: University of Wisconsin.

If the item is credited to a specific individual other than the book's author, list by that individual's name.

29. Musical recording, score, or liner notes

- CMS 23. Wolfgang Amadeus Mozart, The Magic Flute, Vienna Philharmonic, cond. George Solti, DM-3988, Decca, 1970.
- MLA Mozart, Wolfgang Amadeus. The Magic Flute. Cond. George Solti. Vienna Philharmonic. With Pilar Lorengar, Stuart Burrows, and Herman Prey. Decca, DM-3988, 1970.
- APA Shocked, M. (1992). Over the Waterfall. On Arkansas Traveller [CD]. New York: Polygram.

List by conductor or performer, instead of composer, if appropriate to the focus of your paper. For an particular **piece of a recording**, use the track number instead of a page reference in your footnote or in-text citation. For a published musical score, replace performance and production data with the score's place of publication, publisher, and year. For **liner notes**, list by the author of the notes, followed by any title the notes might have, then the name of the recording and other information.

30. Film, video, or television program

- CMS 24. Rashomon, directed by Akira Kurosawa, with Toshiro Mifune, Daiei, 1959.
- MLA In the Trenches. Videocassette. Dir. Lionel Askins. Narr. Albert Hamel. Cityfilm, 1992.
- APA Kurosawa, A. (Director). (1959). Rashomon. Tokyo: Daiei.
- APA Askins, L. (Director). (1992). In the Trenches. [Videotape]. New York: Cityfilm.

List by the name of a performer or director instead of by title if your paper considers that individual's work (as in the APA example above). List **television programs** by producer or by title; give the network in place of the publisher or production company. For an individual episode of a continuing program, try to give the date of first airing. If citing a televised **interview**, cite by the person interviewed (for CMS and MLA styles) or the person interviewing (APA), as in #5 above.

Further Information

Most of the following works are available online, and some are updated frequently. Always do an Internet search on the title to ascertain the most recent edition.

General and Humanities

- Gibaldi, Joseph, and Walter S. Achert, eds. *MLA Handbook for Writers of Research Papers*. 4th ed. New York: Modern Language Association, 1995.
- Holoman, D. Kern. *Writing About Music: A Style Sheet from the Editors of 19th-Century Music*. Berkeley: University of California Press, 1988.
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 5th ed. Ed. Bonnie Birtwistle Honigsblum. Chicago: University of Chicago Press, 1987.
- University of Chicago Press. *The Chicago Manual of Style*. 14th ed. Chicago: University of Chicago Press, 1993.

Social Sciences

- American Anthropological Association, "Style Guide and Information for Authors," *American Anthropologist* (1997): 774-79.
- American Psychological Association. *Publication Manual of the American Psychological Association*. 4th ed. Washington, DC: Author, 1994.
- American Sociological Association, "Editorial Guidelines." On the inside cover of the *American Sociological Review*.
- Garner, Diane L., and Diane H. Smith. *The Complete Guide to Citing Government Documents: A Manual for Writers and Librarians*. Bethesda, MD. Congressional Information Service, 1984.
- Kelly, Jean P., et al., eds. *Style Manual for Political Science*. Rev. ed. Washington, DC: American Political Science Association, 1985.
- Linguistics Society of America, "LSA Style Sheet." Appears every December in the *LSA Bulletin*.

National Education Association. *NEA Style Manual for Writers and Editors*. Rev. ed. Washington, DC: Author, 1974.

Natural and Applied Sciences

American Chemical Society. *ACS Style Guide: A Manual for Authors and Editors*, 2nd ed. Washington, D.C.: Author, 1997.

American Institute of Physics, *Style Manual for Guidance in the Preparation of Papers*, 4th ed. New York: Author, 1990.

American Mathematical Society, *A Manual for Authors of Mathematical Papers*, Rev. ed. Providence, RI: Author, 1990.

Bates, Robert L., Les Buchanan, and Maria Adkins Heljeson, eds. *Geowriting: A Guide to Writing, Editing, and Printing in Earth Science*, 5th ed. Alexandria, VA.: American Geological Institute, 1992.

Council of Biology Editors. *Scientific Style and Format: CBE Style Manual for Authors, Editors, and Publishers in the Biological Sciences*. 6th ed. New York: Cambridge University Press, 1994.

Medicine

American Medical Association, *Manual of Style*, 8th ed. Baltimore, MD: Williams & Wilkins, 1989.

Patrias, Karen. *National Library of Medicine Recommended Formats for Bibliographical Citation*. Bethesda, MD: U.S. Department of Health and Human Services, 1991.

Law

The Bluebook: A Uniform System of Citation. Comp. editors of *Columbia Law Review* et al. 15th ed. Cambridge, MA: Harvard Law Review Association, 1991.

Common Questions about Sources

1. *Shouldn't I always let a source speak for itself, by quoting it?* No (p. 3).
2. *If I cite a source's ideas, may I use any of its words that I want?* Not without quotation marks, since that particular way of putting the ideas is also your source's (p. 14b).
3. *If I change a few words in a source passage, may I simply cite it and not quote?* No. Both summary and paraphrase require substantial recasting of the source (p. 24c).
4. *Am I plagiarizing if I accidentally use a few vivid phrases from my reading without citing them?* Yes; it's your responsibility to avoid such accidents (p. 14b).
5. *If I use a phrase from a source repeatedly in my paper, must I quote and cite it every time?* Only on its first appearance, in most cases (p. 14b).
6. *If I use the same source throughout a paragraph, may I simply cite the source once at the start or end of that paragraph?* Only if you write each sentence in a way that precludes any doubt as to what comes from the source and what is your own thinking—and always use quotation marks when using the source's words (p. 5).
7. *If I get an idea after reading a book or article that I wouldn't have had before reading it, do I need to cite the book?* No; the idea itself is your own, even if it is (like most ideas) the result of reading. But you may want to acknowledge the book or article (pp. 20–21).
8. *If I find in a secondary source the very idea or argument that I have worked out on my own, should I start all over or just ignore the source?* Neither (p. 33).
9. *Do I have to cite ideas or words that come from a course text, when my instructor will know perfectly well where they came from?* Yes (p. 15).
10. *Do I have to acknowledge ideas and phrases that come from lectures?* Yes, unless your instructor tells you otherwise (p. 15).
11. *Do I have to cite ideas I get from conversations with my instructor or teaching assistant?* Not ordinarily, but you should acknowledge them informally; and you shouldn't simply transcribe them verbatim (p. 17).

12. *Do I have to cite ideas or words I find on the Internet?* Yes (p. 54).
13. *Do I have to cite material that is background to my main argument – such as a summary of historical context or a report of previous work done?* Yes (p. 15).
14. *Do I have to cite sources on a take-home exam?* Yes, unless instructed otherwise (p. 15).
15. *May I use portions of my own papers in subsequent papers I write?* Not without permission from both instructors (p. 27).
16. *When an assignment asks me to collaborate with another student, can we write our papers together and turn in more or less identical ones?* Not without special permission; you normally have to compose the paper on your own (pp. 26–27).
17. *If my paper closely analyzes a single text, or repeatedly quotes from or refers to the same text, must I cite in full each time?* Not if you set up an abbreviated system (p. 20).
18. *Are students permanently expelled for plagiarism?* In extreme cases. They are usually required to withdraw for a time (p. 30).
19. *If I am required to withdraw for plagiarism or other misuse of sources, does it stay on my record?* In most cases, and it will be mentioned in any letter written on your behalf by the college (p. 30).