5 Writing in the Library

Library work involves finding and reading, but just as important, it involves writing. Writing provides a record of your search. When you are ready to draft your paper, many days of work in the library will be represented by a few inches of 3 × 5 cards and several inches of 5 × 8 cards or notebook paper. This written record of your search enables you to organize wide-ranging resources into a manageable form.

But the writing you do as you search in the library provides more than a mere record. Your activity of writing, as you select, record, summarize, and comment, helps you to synthesize and structure the material as you find it. As we have said earlier, writing does more than help you to remember; writing helps you to see and to think.

Recording

Your procedures for recording library information should reflect the two different levels of any research process: the content level and the bibliographical level. You should distinguish between these two levels by the physical form of your notes: 3 × 5 cards for bibliography, 5 × 8 cards or notebook paper for content notes. Since your bibliographical search intermeshes with your content search, your note-taking system should reflect those connections.

During early stages of your library search, when you are compiling a working bibliography, you may want to jot down a short—very short—comment right on the bibliography card to remind yourself why a particular item looks promising. If you are dealing with an annotated bibliography, you may want to record the description on your card.

As you proceed with your bibliographical search, be sure to make a 3 × 5 card to record the precise reference for each source, even for those that you are almost certain you will not use in your final paper. Use the exact format that you will have to employ later in the final draft of your research paper. (For the two most frequently used formats for bibliogra-

phies and reference lists, see the end of this chapter.) It really doesn't take much more time to record complete bibliographical information. Removing a card from an alphabetized stack takes no time at all, but finding missing bibliographical information can take hours or days. When it comes time to prepare the final draft, your typist (especially if you are your typist) will appreciate having your reference items recorded in an appropriate and consistent form.

You will find 3 × 5 cards too small for your content notes, so use larger cards or notepaper. Although these notes are not just bibliographical, you should still record the source of each note. You need not repeat the full bibliographical information. Thus, "Smith, p. 232" would be sufficient if there is just one book by Smith in your working bibliography. You might construct a code to provide a key to each source. For example, you might number each bibliographical card and place that number on every page of notes you take from that source. Be sure to record the page numbers for every note you take, putting "pp." before them to distinguish them from code numbers or other numbers in your notes.

At the next stage of the process you are narrowing the working bibliography to those items that will be of greatest use to you. (Implication: You should walk out of the reference section of the library with a longer list of references than you think you will eventually use. Much of what you have on the first list is probably repetitive.) At the end of this stage you want to be in a position to go back over the notes you have taken and decide what you should read more carefully. While these notes do not have to be complete, you should develop a set of categories by which to judge each article or book: "looks comprehensive"; "technical"; "up to date"; and so on. Then you go back and take more extensive notes on the material.

The notes you take at this later stage should be in a form to make them useful to your specific purpose. If you see a passage that might make a good quotation, then write it out fully and carefully with quotation marks. Check that you have not omitted words and that you have punctuated the sentences precisely as the original author has done. There are few things more frustrating than trying to track down a quotation you remember but cannot pinpoint, or than wanting to use the exact words of an author when all you have recorded are your own abbreviations.

Your own abbreviations are most useful for recording facts or general information that you will not need to quote exactly. If you have developed a convenient system for taking notes in class or from your textbook, then use that system for recording information in the library. (See chapter 3 for some suggestions on taking notes.)

Whether you are quoting exactly, writing abbreviated notes, or summarizing, you should also be generating your own comments, ideas, and judgments on the material. As you write these reactions, be sure to distinguish them clearly from your record of an author's thinking. You

may want to use a different color ink to record your own responses, or you may want to preface your own judgments with "My comment:" or something else of the sort. (See figure 5.1.)

Photocopy machines, which are widely available in libraries, make it possible for you to retain an exact copy of important sources and to mark what you read. But even if you own the source, you should write some notes on it. Photocopying an article is not reading it. For students with lots of pocket change, photocopying can equal procrastination.

Summarizing

As you work with library materials, it is often necessary to summarize lengthy passages into a form that you can later use. Even if you photocopy an important article, writing a one-paragraph summary of its key points helps you to understand the material. The summary may even remind you later why you thought the article important in the first place. But whether you make extensive use of summaries during your research process or not, you will certainly be required to condense and rephrase source

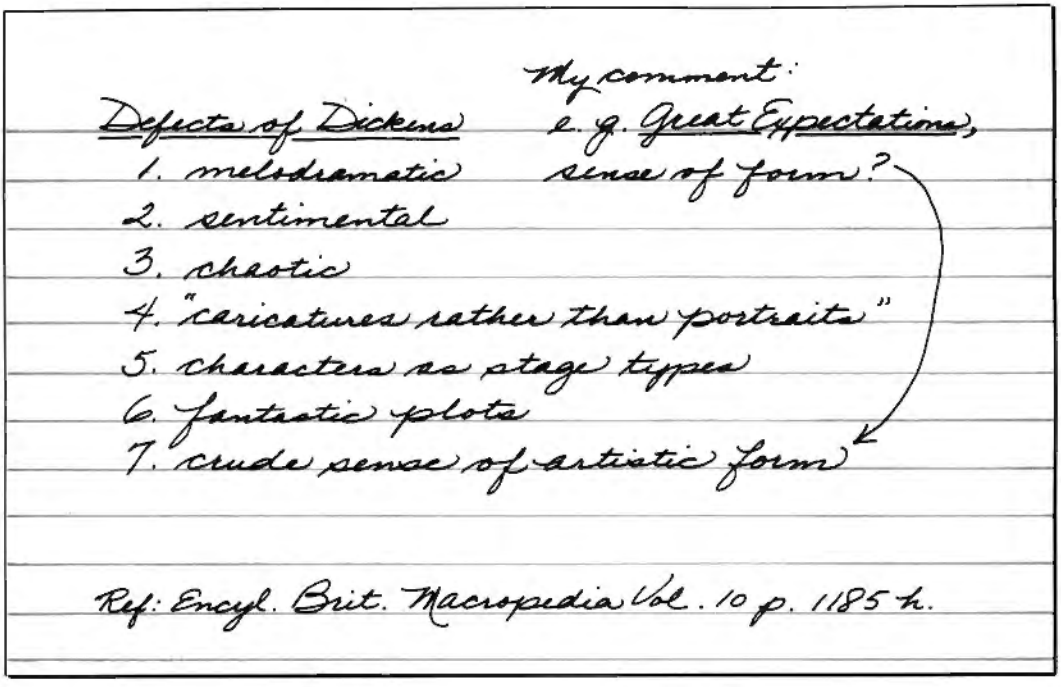

FIGURE 5.1
Sample content card.

material and then to embed this summarized information or opinion into the structure of your own paper. It is rarely appropriate in any discipline to present numerous lengthy quotations from a source. Identifying, selecting, and recasting the main ideas from your research materials are essential to the success of your project.

Before you read an article or chapter, you should decide why you are reading it. If you are writing a paper on the response of contemporary Victorians to *Hard Times*, and you read "Disinterested Virtue: Dickens and Mill in Agreement," it is your own question that dictates how you summarize the article. You can omit all reference to material not pertinent to your topic. This focused reading and summarizing speeds up the research process.

It is always a good idea to read a chapter or article completely and carefully before attempting to summarize it. Sometimes a writer delays stating the dominant idea until the end of the essay. You cannot see how all the parts fit together until you have read the whole thing. Having read it, remember that summarizing is an active process. You do not just list what each paragraph is about. Instead, you rearrange the parts to select the important ideas. Begin by stating in one sentence what the main point of the essay is. Then return to the passage to identify the parts and to determine how each part relates to the main point.

You may have been told that to summarize means to put something in your own words. That advice can be misleading. It is all right to use key words and even sets of two or three words from the original. You should not try to "translate" the passage into other words by looking up synonyms in the dictionary. A good summary is not so much putting something in your own words as it is putting something *into your own paragraph and into your own sentences.* The structure of your paragraph will look like no paragraph in the original essay, since your paragraph will summarize the ideas contained in several paragraphs of the original. No sentence in your summary should resemble any sentence in the original. It is not appropriate to copy a sentence with a word changed here and there.

The following is a passage from an introductory statistics text written by H. L. Levinson. Read this passage and then write a one-paragraph summary of it:

The World of Superstition

In games of chance there are bound to be runs of luck *for* and *against* the individual. This much is understood by everyone. No sane person sits down to a game of bridge with the expectation that all hands will be of about the same strength, nor does he expect the numbers in roulette to appear regularly in some order, so that, for instance, number 5 never would appear a second time until all the other numbers had had an opportunity to appear once. He expects

these fluctuations due to chance—or luck, if he prefers to call it that—but he may see in them verifications of superstitions that he has previously acquired.

Quaint though the idea of looking to the stars for tips on the fall of a roulette marble may seem to some of us, it is a form of superstition which you may have encountered in some of your daily affairs without recognizing it! For instance: You are a businessman waiting at your office for a certain Mr. Jones to come in and sign a contract for a large order of your product. He phones at last to say that he will be unable to get in today. But before the day is ended Mr. Jones unexpectedly runs across other arrangements that seem more advantageous to him, and your contract is never signed. The true story of what happened is this: On that particular morning Mr. Jones spilled the salt at the breakfast table. At once he made up his mind to be extremely cautious that day, and above all not to sign the contract. Then came the other arrangements. Mr. Jones believes that the salt spilling was a special warning sent by a kind providence to prevent him from entering into a disadvantageous contract. In fact he says, if he had never believed in such signs before, a clear-cut case like this would have converted him at once.

What is the significance of such actions, examples of which could be multiplied almost indefinitely? Why are these superstitious beliefs still so widespread and deep-rooted in a period like the present one, which is called the *scientific era*?

In the days when science was virtually the exclusive property of a few isolated individuals, it could not be expected that popular beliefs would be much influenced by it. Today the case is radically otherwise; as everyone knows, we have been fairly bombarded with scientific products and by-products. Home, office, street, and farm are teeming with them. No one can say that he has not been exposed more or less directly to the influence of science, or that he has not had a chance to "see the wheels go around." And the man in the street believes in science, or at least claims to. He has seen it work and, almost without realizing it, trusts his life daily to the accuracy of its predictions. When he sits down before his radio for an evening's entertainment he does not say, "I hardly think it will work tonight, as I just saw the moon over my left shoulder." If it does not work he examines the electrical connections, or looks for a faulty tube. It never occurs to him to connect the mishap with the number of black cats he has recently met. He knows very well that the difficulty is in the radio, and that if he cannot fix it the repairman will, regardless of the moon and the black cats. Yet this same man will sit down to a game of cards and find it perfectly natural to attempt to terminate a run of bad hands by taking three turns around his chair.

These superstitious beliefs are a heritage from a past, in which magic and the black arts, witchcraft, sorcery, and compacts with the devil were among the common beliefs of the people. Today many of them have passed away, especially those more obviously contradicted by the findings of modern science. It has been a long time

since the last trial for witchcraft at Salem. The onetime fear of charms and curses, laid upon one person by another, is now a mark of a primitive stage of civilization. Curses, says Voltaire, will kill sheep, if mixed with a sufficient quantity of arsenic.

Although there is no denying that the modern form of superstition is a milder manifestation than previous ones, yet in a sense it is a much less excusable belief. For the increase in our knowledge of the natural world during the last three hundred years is immense. Where there was chaos and mystery there is now order and mystery. Science has not taken away the ultimate mystery, but it has added a good deal of order. It is more of an intellectual crime to see the world today through the dark glasses of superstition than it once was.

Superstition would be less prevalent if more people realized that there is only one set of natural laws, that things work only *one* way, not half a dozen ways. Nature abhors a contradiction. If a deck of cards really does take account of the fact that I dropped and broke my mirror this morning and distributes itself accordingly, why should I not expect my automobile to begin climbing telegraph poles under like circumstances? The one is a collection of fifty-two printed slips of paper, which operates according to the laws of chance, the other a steel mechanism that operates according to the laws of mechanics and thermodynamics. The distinction is less striking the more closely it is examined.

The fact is that if things really work in the way presupposed by these superstitious beliefs, then the reasoning of science is wrong from the bottom up, its experiments are delusions, and its successes merely happy accidents. As the successes of science number in the millions, this view of the world requires us to believe in millions of remarkable coincidences.[1]

Here is an adequate summary of the Levinson passage:

If a scientific view of the world implies there is just one set of natural laws that impose some order on a mysterious universe, then, according to H. C. Levinson, superstitious beliefs can have no reasonable place in this scientific era. Still, many people who have no trouble believing in the laws of mechanics and thermodynamics have a great deal of difficulty in understanding the laws of chance. Although people seldom believe that a poorly functioning radio has any relationship to a black cat passing by, people may believe that the same black cat has

1 H. C. Levinson, *Chance, Luck and Statistics* (New York: Dover, 1963), pp. 17–21. Reprinted through the permission of the publisher.

some influence on their inability to win a hand of cards. Many people persist in believing in luck rather than in the mathematical probabilities involved in the laws of chance. They do not understand that superstitions are incompatible with the reasoning of science.

Notice that the summary focuses on the *relationship* between two complex ideas—science and superstition. The writer of the summary has recognized that the first five paragraphs of the original are composed almost exclusively of examples and anecdotes. The summary writer omits all examples but one—the poorly functioning radio and the black cat—and that one example is retained to give a single concrete instance of an abstract relationship. Notice also that the summary begins with the main idea in the passage, even though in the original that idea is withheld until the end.

The successful summary does not depend on direct quotations from the original, but it does use a few brief phrases, just as Levinson uses them. These phrases—"one set of natural laws"; "view of the world"; "superstitious beliefs"—are used without quotation marks, since they are sets of words that might appear anywhere and do not belong to the author of any one piece. Yet it would be difficult to imagine how anyone could adequately summarize the original passage without using at least one or two of those phrases. Searching for synonyms would be time misspent.

On the other hand, the summary in figure 5.2 takes too much material from the original and by doing so actually *misses* the author's major point.

WRONG

In games of chance there are bound to be runs of luck for and against the individual. And in everyday life there are runs of luck for and against individuals. But the difference is in games the world depends on superstitions, and in everyday life they depend on science. For example, when a man sits down before his radio for an evening of entertainment he does not say, "I hardly think it will work tonight, as I just saw the moon over my left shoulder." If it does not work he examines the electrical connections, or looks for a faulty tube. It never occurs to him to connect the mishap to the number of black cats he has met recently.

Only one or two words changed from the original.

This sentence is taken word-for-word from the original.

FIGURE 5.2

The student who has written the above "summary" may be in very serious trouble, even if he follows the paragraph with a footnote number and documents the source. It is never right to copy a full sentence that someone else has written, unless you quote the material precisely and enclose the whole in quotation marks. It is also never appropriate to do what the student has done in the last sentence of his summary: "It never occurs to him to connect the mishap to the number of black cats he has met recently." The sentence in the original, in the fourth paragraph, read, "It never occurs to him to connect the mishap with the number of black cats he has recently met." Changing a "with" or "to," making minor changes in word order, omitting or adding a few descriptive words does not serve for putting the material in your own words. In fact, you are in double jeopardy when you mutilate quoted material. Since you change the wording, you may not use quotation marks. You also fail to digest the material in order to abstract the main ideas in your own context. At best, you risk a low assessment of your understanding of the source. At worst, you risk a low assessment of your honesty.

Careful summarizing and accurate quotation (always enclosed in quotation marks) during your research process will help you to avoid problems when you use your notes to write a draft of your research paper. The care that you take as you work in the library will help you later to draw on the work of others to develop your own ideas.

Documenting

Although instructors in different disciplines may expect you to use various formats for documentation, all instructors agree on the sort of material that must be documented:

1 direct quotations

2 other people's judgments, ideas, opinions, and inferences, even if you rephrase this material

3 facts that other people have discovered and that are not generally known by the reading public

4 experiments performed by other people.

Sometimes students believe that the essence of library research is in knowing *how* to document, how to use footnotes. At the end of this chapter, we will show you the two most frequently used forms of documentation. But much more important to you as an apprentice scholar are the issues of *what* and *why* to document.

One of your major jobs is to make sense of the ideas of other people, to sort, sift, weigh, assess, and finally to *connect*. Understanding the what and why of documentation and acknowledgment will help you move with

confidence through the best that has been thought and said and to connect yourself to a tradition of learning.

Direct quotations

Quotations are known by everybody to be the kind of sentence that must be documented. Why should a writer use a direct quotation from another writer? There is no simple answer, for we have varying purposes for repeating word for word what another has said or written. Sometimes we quote because what we quote is funny, moving, or wise, or simply a clear explanation of a position. In these cases our aim is to credit the other person, for it is a matter deserving praise to have constructed language in a way that makes it worthy of being quoted. It is also a matter of truthfulness, for otherwise who could tell which were your own thoughts? In these cases, the emphasis is on the content of the quotation rather than on the author. In other cases of quotation, we emphasize the author; it is surprising that he (of all people) should have said it. Or it may be important to the paper to show this person does in fact believe this. For example, if you are writing a paper on Jefferson's views of slavery, to quote from Jefferson on the subject is to provide evidence relevant to a thesis on what Jefferson thought. In other cases, we quote because we want the author of the quotation to be persuasive to the audience. You use quotations for support when you appeal to a quotation from Gandhi, whose reputation for wisdom may be persuasive to the audience; or when you quote a scientist, who knows more than the audience; or when you simply make an appeal to a person with more experience in the area under discussion.

When you use a direct quotation in your own paper, you should also make clear why you are using it. Introduce and follow up quotations with your own explanation.

Other people's judgments, ideas, opinions, and inferences

Frequently, you will draw on the ideas of other writers without actually using their exact words. For example, you may be writing a paper about the architecture of Le Corbusier's Carpenter Center for the Visual Arts at Harvard University. You may have read *Architecture Boston*,[2] edited by the Boston Society of Architects, in which the editors criticize the building because it makes little practical or visual sense in the Cambridge climate or landscape. Even if you do not quote directly from *Architecture Boston*, as we have consciously avoided doing above, you must still indicate the source for your judgment of the Le Corbusier building. Even if you did not like the building at all long before you read *Architecture Boston*, you still must cite the text if your reading has helped you to clarify and articulate the reasons for your distaste.

Just so, if you read Robert Langbaum's *The Poetry of Experience*[3] and then find that Langbaum's idea about the tension between sympathy and

2 Barre, Mass.: Barre Publishing, 1978.

3 New York: Norton, 1963.

judgment in the dramatic monologue informs your reading of that sort of poem from then on, then you must mention Langbaum each time you base an interpretation of your own on his idea. Your reference to Langbaum's work does not diminish your own creativity or originality. In fact, you demonstrate your ability to connect your own ideas to a tradition of scholarship. Few ideas are nurtured in isolation.

Sometimes your instructor will advise you to concentrate on either primary or secondary sources. These terms are relative. Depending on your topic, the same material can be primary or secondary. For example, if your topic for a history paper is "Propaganda During the Period of the Second World War," then newspapers would be primary material for this research. If, however, your topic is "Decisions of the Cabinet During the Second World War," then newspapers would be secondary sources.

In the natural and social sciences, in most cases, primary sources are considered to be direct reports of experiments or of original theoretical thinking. Secondary sources are books derived from other more basic material; they summarize, digest, organize, and integrate original writings of others. Textbooks are usually secondary sources.

In literature, fine arts, philosophy, and religion, primary sources are the works of art (*Paradise Lost*); original philosophical writings (Plato's *Republic*); or original religious texts (the *Upanishads*). Secondary sources in these fields include critical and historical commentaries, books *about* Milton, Plato, and the *Upanishads*.

Facts that other people have discovered

When you are doing research in an unfamiliar area, all facts may be news to you. One sign that you have done thorough research in the areas designated in your library paper is that you come to know by the time you write your final draft which facts need to be documented and which do not. For example, you may read in Nancy Milford's *Zelda*[4] that Zelda met Scott Fitzgerald in July 1918. Even if you did not know the fact before you read it in Milford's biography, you do *not* have to document that information in your own research paper. If your research has been wide enough, you will have discovered that there is no debate about the month and year of this famous meeting.

On the other hand, if you refer to Zelda's infatuation during the summer of 1924 with a young French aviator named Edouard Jozan, you *do* need to cite Nancy Milford as your source. You will know from reading other biographies that Milford was the first researcher to track down and interview Jozan. In fact, she was the first one even to spell his name accurately.

Experiments performed by other people

In papers written for the natural and social sciences, you must refer to empirical research done by other people. To report your own laboratory work, your own data, or your own case study without reference to other

4 New York: Harper & Row, 1970.

researchers who have done similar work is a very serious error. Science proceeds through the publication of activities and through the replication of experimental research. When you refer to the scientists whose work has preceded yours, you do more than confirm your honesty: you identify yourself as a scientist.

Forms of documentation

There is no one universally accepted way to document the sources you use in your paper, but each system, although different in detail, provides roughly the same information, which is sufficient to allow the reader to check the original sources of the quotations, opinions, and facts used in the paper: the name of the author, the title of the publication, and facts about the publication—place of publication, publisher, date, pages. Below we present two generally accepted forms, one recommended by the MLA (Modern Language Association) and the other recommended by the APA (American Psychological Association). Check with your instructors to determine which form they prefer, or to ask if they prefer some other form. As a rule, instructors in the humanities will prefer the MLA format, while instructors in the natural and social sciences and in education will prefer the APA format.

In both of these formats there are two stages of documentation. First, there are the specific references you make in the text of the paper. In the MLA format you make references by placing a number at the end of the appropriate sentence, and then you give the details either at the bottom of the page (a "footnote") or in a numbered list at the end of the paper (an "endnote"). In the APA format, sometimes called the "author-date" method, you give the reference by placing the name of the author and date of the publication in parentheses at the appropriate place in the text of the paper. The second stage of documentation is a list of sources you have used, collected at the end of the paper and ordered alphabetically. In the MLA format this is called a "bibliography," and in the APA format it is called a "reference list." The differences are outlined in table 5.1.

MLA format

Footnotes/endnotes. Number footnotes consecutively, starting from 1. Do not use asterisks or other symbols; use arabic numerals without period, parentheses, or slashes. Successive quotations in one paragraph usually may be documented in a single note.

Type footnote numbers slightly above the line, after any punctuation, and always after the quotation or passage to which they refer. Place the first footnote at the bottom of the page, separated from the last line of the text by triple spacing, indenting the first line three spaces from the margin and placing the reference number just above the line. Leave one space between the footnote number and the first letter of the footnote. Single space each footnote, bringing all lines after the first back to the margin,

TABLE 5.1
Comparison of MLA and APA documentation formats

	In the text of the paper	*Alphabetical list of sources*
MLA	numbers and footnotes or endnotes	Bibliography (sometimes includes works that you have read in addition to those cited in footnotes)
APA	author and date in parentheses	Reference List (never includes works that are not cited in the text of the paper)

but double space between footnotes to allow space for the number above the line.

The footnotes below include most of the types you will need in papers you write in college. Follow each type exactly, and be sure to read explanatory comments in parentheses following most footnote examples. Use abbreviations of dates and cities by all means, but use them correctly and consistently: don't write "March" in one place and "Mar." in another. Note that in footnotes the author's first name comes first.

[1] Louise Bogan, Achievement in American Poetry, 1900–1950 (Chicago: Regnery, 1951), p. 352.

[2] Henry James, The Future of the Novel, ed. Leon Edel (New York: Vintage, 1956), p. 35.

[3] Bogan, p. 81.

(This note refers to the book in footnote 1. Do not repeat a full reference—abbreviate it, and add the correct page. Note: op. cit. ["Bogan, op. cit., p. 81"] is not generally used anymore.)

[4] Angel Flores, ed., An Anthology of French Poetry from Nerval to Valery in English Translation (Garden City: Doubleday, 1958), p. xviii.

(An editor of an anthology will be named first when you are referring to *his* contribution: in, for instance, the Preface, as in the example above, or in his notes. See footnotes 2 and 5.)

[5] William K. Frankena, "The Concept of Social Justice," in Social Justice, ed. Richard B. Brandt (Englewood Cliffs, N.J.: Prentice-Hall, 1962), p. 21.

(When you cite an article written by an author who is not the editor of the book, you cite the author's name first. The editor's name follows the title of the book.)

[6] Samuel French Morse, "The Native Element," Kenyon Review, 20 (1958), 446.

(This is an article in a journal, volume 20, published in 1958, and the reference is to page 446. The volume number may be given on the publication itself either in roman or arabic numerals, and either is acceptable in footnote references. The page number is always given in arabic numerals and must follow the volume number and year of publication. When both volume and page numbers are given, do not write out or include abbreviations for "volume" and "page.")

[7] William H. Gass, "The Case of the Obliging Stranger," Philosophical Review, 66 (1957), 193.

(Volume 66, published 1957, ref. on p. 193, but do not write out "vol.," "no.," or "p.")

[8] Ibid., p. 194.

(This Latin abbreviation, underlined, means reference is to same article as immediately preceding, but to a different page. It is often easier simply to repeat the author's name before the page—Gass, p. 194—than to write and underline *ibid.*)

[9] "Colleges Prodded on Support for Underprivileged Students," New York Times, Oct. 30, 1963, p. 5.

(This is the way to cite newspapers and popular magazines.)

[10] Henry James, The American (London: Macmillan, 1921), p. 303.

[11] James, The Future of the Novel, pp. 92–93.

(If you have two books or articles by one author and you refer to them more than once, be careful to make clear in the second and later references which one you mean, but do not write out full references again. (See footnote 2.)

[12] The Complete Works of Algernon Charles Swinburne, ed. Sir Edmund Gosse and T. J. Wise (London: William Heineman, & New York: Gabriel Wells, 1925), III, 125.

(There are three volumes of this book, and the footnote reference is in volume III, p. 125. See comment about placement of editor, footnote 4. Since the name of the poem quoted is not given in the footnote, it is assumed that it has been given in the text of your paper. Don't repeat in the footnote any material given in text.)

[13] Thomas Babington Macaulay, "Bunyan, John," Encyclopaedia Britannica, 11th ed., 4, 805.

(There is no need to name the editors of encyclopedias, nor place and date of publication. When the initial or name of the author of the article is given, use it. Otherwise, begin with the title of the article. Some encyclopedias, i.e., *Americana*, list editions not by number as above, but by dates: 1960 ed.)

[14] Dorothy Van Ghent, The English Novel: Form and Function (1953; rpt. New York: Harper & Row–Harper Torchbooks, 1961), p. 127.

(Use this format for a modern reprint of an older edition.)

[15] Interview with Richard Wilbur, Beaver College, Glenside, Pa., October 6, 1977.

(Use this format for a personal interview.)

[16] F. Scott Fitzgerald, The Great Gatsby (1925; rpt. New York: Scribners–Scribner Library, 1960), p. 15. Henceforth, all references to this work will be to the above edition and will be cited in the body of the paper.

(If you are using a single literary source for a paper of critical analysis, you may use a single footnote to identify the edition you are using. You may then document additional references to that source by citing page numbers in the body of your paper according to the following format: "At his lips' touch she blossomed for him like a flower and the incarnation was complete" (p. 112).

[17] Alfred Hitchock, dir., The Lady Vanishes, with Michael Redgrave, Rank Organization, 1938.

(Use this format to cite a film. Notice that you begin with the director's name. Then the title of the film is underlined. Next include additional information—performers, producers, writers—any facts that you think might be helpful to the reader. The citation must include the distributor and the date.)

[18] Harold Pinter, Betrayal, dir. Peter Hall, with Blythe Danner, Raul Julia, Roy Scheider, Trafalagar Theater, New York, 2 April 1980.

(When you cite a theatrical performance, you may place either the playwright or the director first. Your choice depends on your emphasis. Also include the theater, city, and date of performance.)

[19] William Blake, The Four and Twenty Elders Casting Their Crowns Before the Divine Throne, Tate Gallery, London.

(Cite works of art in the text of your paper if possible. If you must cite a graphic work in your notes, follow the above format. Underline the title. Identify the location of the work.)

[20] Son-Rise: A Miracle of Love, prod. Richard M. Rosenblum, NBC, 14 May 1979.

(Use this format for a radio or television program.)

[21] James Mason, Charles Dickens, A Tale of Two Cities (excerpts), Caedmon, TC 2079, 1976.

(Use this format for a recording. The performer [or in some cases the composer] goes first, then the title of the record, the manufacturer, catalog number, and year of issue.)

[22] Letter received from Harvey S. Wiener, 28 July 1980.

(Use this format to cite a personal letter.)

Bibliography. The differences between bibliography and footnotes are few but important. First, the bibliography is an alphabetical listing, by authors, of all works cited in your paper. Many instructors in the humanities will want you to include also those works read but not cited in the paper itself. The author's last name is placed first, followed by his initials or his first name. Second, instead of indenting the first line, as with footnotes, indent the second, so that the alphabetical list of authors' last names stands out. Third, the punctuation is different, as you will see below. Fourth, pages referred to in books are omitted; however, for specific articles or poems referred to in periodicals or books, you will type in the inclusive pages of the poem or article rather than the specific pages of the poem or article referred to in your paper. Use abbreviations consistently and see that they are the same ones used in footnotes.

- Sequence. Arrange the elements in the following order: Author. Title. Facts of Publication. For author, give surname, then first name. Give title. For journals, give journal name, volume number, issue number, date, inclusive pages of article. For books, give place of publication, publisher's name, date of publication.

- Punctuation. For *books*, use a period between author and title and between title and facts of publication and at end of entry. (Edition is always punctuated by period: "ed."). Use a comma between other divisions, except for a colon between place of publication and name of publisher. Use parentheses for dates of journals.

  For *journals*, use a period between author and title of article, and at end of entry. Place title of article in quotation marks. Underline name of journal. Use a comma between title of article and name of journal, between volume number and issue number, and between date and pages.

- Capitalization. Capitalize the initial letters of all major words in the title of a book, article, journal, and the proper names of author, publisher, and place of publication.

- Form

Author's Surname, Author's First Name(s). *Book Title.* Place of Publication: Name of Publisher, year.

Author's Surname, Author's First Name(s). "Title of Article." *Journal Title,* volume number (date), page numbers.

Sample Bibliography

Blake, William. The Four and Twenty Elders Casting Their Crowns Before the Divine Throne. Tate Gallery, London.

Bogan, Louise. Achievement in American Poetry, 1900–1950. Chicago: Regnery, 1951.

"Colleges Prodded on Support for Underprivileged Students," The New York Times, Oct. 30, 1963, p. 5.

Fitzgerald, F. Scott. The Great Gatsby. 1925; rpt. New York: Scribners–Scribner Library, 1960.

Flores, Angel, ed. An Anthology of French Poetry from Nerval to Valery in English Translation. Garden City: Doubleday, 1958.

Frankena, William K. "The Concept of Social Justice," in Social Justice, ed. Richard B. Brandt. Englewood Cliffs, N.J.: Prentice–Hall, 1962, pp. 21–33.

Gass, William H. "The Case of the Obliging Stranger." Philosophical Review, 66 (1957), pp. 193–204.

Hitchcock, Alfred, dir. The Lady Vanishes. With Michael Redgrave. Rank Organization, 1938.

James, Henry. The American. London: Macmillan, 1921.

------. The Future of the Novel, ed. Leon Edel. New York: Vintage, 1956.

(Do not repeat author's name. Handle other titles by that author as indicated here.)

Macaulay, Thomas Babington. "Bunyan, John." Encyclopaedia Britannica, 11th ed.

Mason, James. Charles Dickens, A Tale of Two Cities (excerpts). Caedmon, TC 2079, 1976.

Morse, Samuel French. "The Native Element," Kenyon Review, 20 (1958), 446–465.

Pinter, Harold. Betrayal. Dir. Peter Hall. With Blythe Danner, Raul Julia, Roy Scheider. Trafalgar Theater, New York. 2 April 1980.

Son-Rise: A Miracle of Love. Prod. Richard M. Rosenblum. NBC. 14 May 1979.

Swinburne, A. C. The Complete Works of Algernon Charles Swinburne, ed. Sir Edmund Gosse and T. J. Wise, Vol. III. London: William Heineman, & New York: Gabriel Wells, 1925.

Van Ghent, Dorothy. The English Novel: Form and Function. 1953; rpt. New York: Harper & Row–Harper Torchbooks, 1961.

Wiener, Harvey. Letter to author. 28 July 1980.

APA format

The author-date method. In the body of your paper cite the appropriate sources by giving the author's name and the date of the publication. These author and date citations are embedded in the sentence where the work is discussed, as the examples below show.

In a recent study of reaction times (Smith, 1970), it was reported that. . . .

(Use the name of the author and the date of publication, separated by a comma)

Smith (1970) compared reaction times. . . .

(When the name of the author occurs naturally in the textual discussion, only the year of publication is necessary.)

In 1970 Smith compared reaction times. . . .

(In the rare case where both year and author are given in the text, no further reference is required.)

When the experiment was repeated (Brown, 1973b), it was discovered that. . . .

(If in 1973 Brown has two publications that you use in your paper, you designate the first one in alphabetical order as "Brown, 1973a" and the other "Brown, 1973b" to eliminate ambiguity. These letters after the year must also appear in the reference list with full details of publication.)

Williams, Jones, and Smith (1963) found. . . .

(If the work cited has two or more authors, all the surnames of the

authors are given the first time it is cited. If the work has just two authors, you always give both names.)

```
Williams et al. (1963) found. . . .
```

(If the work cited has three or more authors, then although the first time it is cited you give all the names, for subsequent citations include only the surname of the first author followed by "et al." and the year.)

```
There is evidence that the developmental view is
false (Jones, 1957, pp. 10–19).
```

(Because material within a book is often difficult to locate, you should, wherever possible, give page numbers to assist readers. Citation of a page, a chapter, figure, table, or equation should be made at the appropriate point in the text rather than in the reference list. Page numbers should always be given for quoted material.

```
It has been argued (Smith, 1960, chap. 3)
that. . . .
```

(Citation of a chapter in a book.)

Reference lists. At the end of your paper, list all citations on a page entitled "References."

- Sequence. Arrange the elements in a reference entry in this way: Author. Title. Facts of Publications. For author, give surname, then initials (not first name). Give title. For journals, give journal name in full, date of publication, volume number, inclusive pages of articles. For books, give place of publication, publisher's name, date of publication.

- Punctuation. Use periods to separate the three major subdivisions of a reference citation: author, title, and facts of publication. Use commas within the subdivisions (e.g., between date and volume number in a journal entry). Use a colon between the place of publication and the book publisher. Use parentheses for extensions, qualifications, or interpretations of each subdivision or the entire entry. Punctuate accurately and uniformly.

- Capitalization. Capitalize the initial letter of *only* the first word of book titles, articles, or chapters. Make exceptions according to common usage, such as capital letters for proper names, German nouns, first word after a colon or dash. For the name of a journal, capitalize the initial letter of all major words. Underline book and journal volume numbers to indicate italics. Titles of journal articles and chapter titles appear without quotation marks.

- Form

Author's Surname, Author's Initials. *Book title.* Place of Publication: Publisher's Name, date.

Author's Surname, Author's Initials. Title of article. *Journal Title*, year, *volume number*, pages.

Ordering references in the reference list. When writing the reference list, list all names in inverted order, last names followed by initial or initials. In the case of multiple authorship, use the inverted order for all names, separating each name from the preceding name with a comma. Use a comma and an ampersand (&) before the final name, even with two authors. Occasionally a work will have as its author an agency, an association, or institution, or it will have no author at all. Alphabetize corporate authors, such as associations or government agencies, by the first significant word of the name. Full official names should be used (American Psychological Association, not APA). If there is no author, the title moves to the author position, and the entry is alphabetized by the first significant word of the title.

Sample References

The blood business. Time, September 11, 1972, pp. 47–48.

Magazine article without author.

Harlow, H. F. Fundamental principles for preparing psychology journal articles. Journal of Comparative and Physiological Psychology, 1962, 55, 893–896.

Journal article.

Riesen, A. H. Sensory deprivation. In E. Stellar & J. M. Sprague (Eds.), Progress in physiological psychology (Vol. 1). New York: Academic Press, 1966.

Article in an edited book.

Strunk, W., Jr., & White, E. B. The elements of style (2nd ed.). New York: Macmillan, 1972.

Book.

Several of the above citations have been adapted from the *Publication Manual of the American Psychological Association*, 2nd ed., 1975.

Variants on the APA style. One variant on the APA style is the numbered reference. A number which can be checked in the reference list is introduced first in the body of the text. For example:

> The composition of letters, memos, essays, and technical reports is widespread, time-consuming, and often difficult (1). Although most people write. . . .

1. E. T. Klenmer and F. W. Snyder. J. Commun. 22, 142 (1972).

There are other forms which your instructor may prefer, so ask.

APA and MLA compared

In tables 5.2 and 5.3 we illustrate the differences between the MLA style and the APA style. To highlight their different requirements, we present a simple model of a book reference and a journal reference in each style. The model includes the appropriate sequence, capitalization, underlining, and punctuation. (Thus, in the MLA model, "*Book Title*" indicates that the title should be capitalized and underlined, while in the APA model, "*Book title*" indicates that the title should be underlined but only the first letter of the title should be capitalized.)

Acknowledging

Many of your ideas and most of your inspiration may not come from the library at all. Something that your instructor says in a lecture may spark the idea for a paper. A bull session in the dormitory may finally illuminate

	MLA style: "footnotes/endnotes"	*APA style: "author-date method"*
Book	Author's First Name(s) Surname, *Book Title* (Place of Publication: Name of Publisher, year), pages.	(Author's Surname, date, sometimes pages)
	Example:	Example:
	[12]John Rawls, A Theory of Justice (Cambridge: Harvard University Press, 1971), p. 35.	(Rawls, 1971) (Rawls, 1971, pp. 35–39)
Journal article	Author's First Name(s) Surname, "Title of Article," *Journal Title*, volume number (year), pages.	Same as above.
	Example:	Example:
	[14]John Rawls, "Justice as Fairness," The Philosophical Review, 67 (1958), 173.	(Rawls, 1958)

TABLE 5.2
References in the text of paper

	MLA style: "bibliography"	*APA style: "references"*
Book	Author's Surname, Author's First Name(s). *Book Title.* Place of publication: Name of Publisher, year.	Author's Surname, Author's Initials. *Book title.* Place of Publication: Publisher's Name, date.
	Example:	Example:
	Rawls, John. A Theory of Justice. Cambridge: Harvard Univ. Press, 1971.	Rawls, J. A theory of justice. Cambridge: Harvard Univ. Press, 1971.
Journal article	Author's Surname, Author's First Name(s). "Title of Article." *Journal Title,* volume number (date), page numbers.	Author's Surname, Author's Initials. Title of article. *Journal Title,* year, *volume number,* pages.
	Example:	Example:
	Rawls, John. "Justice as Fairness." The Philosophical Review, 67 (1958), 164–194.	Rawls, J. Justice as fairness. The Philosophical Review, 1958, 67, 164–194.

TABLE 5.3
Alphabetical list of sources at end of paper

Plato's *Republic*. One reason for attending college rather than studying on your own is to learn from other people—your instructors, classmates, and friends. The phrase "a community of scholars" really does mean something.

Some students still feel reluctant to discuss their work-in-progress with others because they are afraid of "stealing" other people's ideas or of having their own ideas stolen. Professional writers behave quite differently. Look in the front sections of any book that happens to be on your desk (including this one) and read the page of acknowledgments (sometimes included in the foreword or preface). You will find long lists of people who are thanked for reading and commenting on a manuscript in various stages.

An acknowledgment page can be a liberating document. If you are open about the help you receive, you can feel free to connect your own thinking to the ideas of others. Remember, too, that you have an ethical obligation to acknowledge help, whether it comes from a roommate or from a tutor in your college's writing center.

An expression of gratitude, however, *never* justifies exploitation. You must not seek or accept any help with the actual phrasing of sentences in your paper. Nor should you ever copy anything written by a classmate.

Professional authors have been taken to court when it turned out that they copied the work of colleagues whom they had duly thanked in an acknowledgments page.

Format for acknowledgment

There are few fixed conventions for an acknowledgments page, so you can be as creative or playful as you like. Acknowledgments should be typed on a separate page right after the title page. Here is a sample:

> Many thanks to Professor Norman Johnston, who suggested that I read the articles I have included on prison conditions in colonial America. Professor Johnston also permitted me to discuss some of the ideas in this paper with him. My roommate, Carolyn Wooden, spent many dinners listening to my opinions about colonial America. Many thanks to her for her suggestions and for her patience. Kathy Mackin of the Beaver College Writing Center responded to early drafts of this paper. I want to thank her also for helping me keep my perspective in this project when, like Hester Prynne at the prison door, I felt as if I was drawing on energy that I didn't know I had.

QUESTIONS

1 What are the most important rules to remember when taking notes?

2 What is the role of summarizing in research?

3 In what circumstances should you footnote or cite a source in a research paper?

4 What purposes are achieved by putting an acknowledgments page in your research paper?

EXERCISES

1 Reread pp. 100–102 in chapter 1 of this book. Write a one-paragraph summary of this material. What is the most important point in your summary? Where does the point appear in your summary?

2 Assume that you have received the following help while you were working on a term paper entitled "Sun and Moon Imagery in *The Rime of the Ancient Mariner*":

a At every stage of the project you discussed your ideas with your boy friend, Michael Maizel.

b During a peer review session you shared an early draft with three classmates. Two of them, Leslie Bronfien and Laurel Hertzler, gave you valuable comments that helped to shape the paper. One of them, Olga Martinet, quibbled over every line and made you feel like a

failure as a writer, but she did help you to find four or five spelling errors.

c. You had several conferences with your instructor, Professor William Bracy.

d When you happened to mention your project to your geography instructor, Professor Edward Wolff, he helped you to understand why the sun came up on the left in one stanza and on the right in another.

e Your school's reference librarian, Josephine Charles, used interlibrary loan to order many books and articles for you.

f Your friend, Debbie Derrickson, who is an English major, suggested that you read the following article: Robert Penn Warren, "A Poem of Pure Imagination," *Selected Essays*, ed. Robert Penn Warren (New York: Random House, 1951). On p. 218 of that essay you found the idea that clarified the whole project for you. Warren says there that Coleridge uses symbols as a focus for a wide range of meaning, not as a point-to-point representation of a concrete idea. You do not quote Warren directly in your paper.

g Your father typed the paper for you.

Write an acknowledgments page to express thanks for the help you have received. What portion of this help must be documented in the text of your paper? Write an appropriate footnote, according to the MLA format, as described in this chapter.

3 Begin keeping a record of help you receive on a paper that you are currently writing. As your list grows, draft an acknowledgments page.

4 As a class, discuss the different purposes of the MLA and the APA styles of documentation.

5 Using the six examples of card catalog entries in chapter 4, develop two bibliographies, one according to the APA style and the other according to the MLA style.

6 Assume that you are citing p. 35 of the first card catalog entry in chapter 4. Write the citation according to the APA and MLA styles.

7 Select an article from a scholarly journal in a discipline that interests you, perhaps in the discipline of your anticipated major. Find the original source for every footnote. Use interlibrary loan if you need to. Check all direct quotations. Has the author quoted accurately? How does the author use ellipses (. . .)? Does the choice of omitted material distort the meaning of the quoted passage? Does the author ever quote out of context? To what effect? How many direct quotations does the author use? How are these quotations introduced and followed up? What besides direct quotations does the author document? Check his paraphrases and summaries with the material in the source. Has the author remained faithful to the

meaning and tone of the original? If your instructor permits, work on this project with a partner. Then compare notes.

8 Read the acknowledgments in every textbook that you are using this semester. (Sometimes the acknowledgments appear as the last few paragraphs of the preface or foreword.) What kinds of help do most authors receive while they are writing their books?