

Common Questions about Sources

1. *Shouldn't I always let a source speak for itself, by quoting it?* No (p. 18).
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. 10e).
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. 33c).
4. *Am I plagiarizing if I accidentally use a few vivid phrases from my reading without citing them?* Yes; it's your responsibility to do all you can to avoid such accidents (p. 10b).
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. 55, Box O).
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. 18).
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. 26–28).
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. 44, Box M).
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. 11).

Writing with Sources

A Guide for Students

Second Edition

Gordon Harvey

[continued inside back cover]

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[D] “COMMON KNOWLEDGE”: Unless you are closely studying a common phrase like “all the world’s a stage” or “life, liberty, and the pursuit of happiness,” you don’t need to cite a source when you use it. These are common locutions, known to all educated readers. Nor do you need to cite information that is either familiar to educated readers or easily available in many general sources (such as encyclopedias, dictionaries, and basic textbooks). The date of Lincoln’s Gettysburg Address, the distance to Saturn, the structure of the American Congress, the date of birth of the discoverer of DNA, the fact that Sigmund Freud developed such ideas as the unconscious and the Oedipus complex—such information, in its basic form, is widely accepted and not based on a particular interpretation or point of view; it counts as common knowledge. In the paper excerpted in section 2.2, Jennie doesn’t need to cite her passing references to the notion of “oral fixation” (line 6) or the fact that gentlemen used to have an after-dinner cigar separate from the ladies (lines 40–41).

The line between common and uncommon knowledge isn’t always clear, but it is your responsibility to take care that an assumption of common knowledge doesn’t lead you into plagiarism. If Jennie had gone on to say that the after-dinner cigar ritual occurred even in matriarchal societies—an unfamiliar idea brought to light by the work of certain scholars—she would have needed to cite a source, both to show that the idea has a solid basis and to credit those scholars. If Jennie’s argument had mentioned particular aspects of Freud’s fixation theory, details that aren’t familiar to most readers, she would have needed to cite Freud (or the source for her account of his theory). She would have needed to cite in this paper written for her ethics class, even though the details of Freud’s theory *had* been common knowledge in the psychology seminar she took the previous semester. Ideas that are common knowledge in one academic field are often not in other fields. When in doubt on this score, ask—or cite anyway, to be safe.

Note, finally, that when you draw a *great deal* of information from any 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.

2

Integrating Sources

Whatever role sources play in an argument, they do their work well only if you use them efficiently and always make clear their relationship to your own thinking. This chapter summarizes the basic ways in which sources can appear and basic guidelines for effectively integrating them.

2.1 Ways of Bringing a Source In

At any given point in your paper, a source will appear in one of a few basic forms. You will summarize or paraphrase its main ideas or findings, give its gist, or simply mention it in passing. Or you will reproduce parts of the source exactly, by replication or quotation.

(a) **Summary:** You reduce a source text to its main point and aspects, using your own words but sometimes including quoted words or phrases from the source. When writing an essay about plagiarism in American universities, for example, you might summarize section 1.1 of this book as follows:

The same source, Harvey notes, can play different roles in different situations, depending on a writer’s purposes. He thus suggests that sources are best described by “what they are sources of” in a paper (data and ideas of different kinds) and what stance a writer takes toward them (accepting, rejecting, or qualifying).¹

This style of citation refers your reader to a footnote (see section 4.2) that gives the relevant pages in this book. You will usually be summarizing longer texts than this—whole chapters, articles, or

books—so two key requirements, that a summary be both accurate and concise, will present a greater challenge. Two further requirements of summarizing are always to make clear whom or what you are summarizing (*Harvey notes*) and to put your summary in your own words, except for phrases you place in quotation marks (or words in the source that have no real synonyms). This means that, to avoid plagiarizing, you must recast both the language *and* the sentence structure of the source.

(b) **Paraphrase:** With the same requirements in force, your encapsulation follows more closely the source's particular order of presentation or reasoning:

Sources, Harvey suggests, are best described by the role they play in particular papers. This is a matter both of the kind of material that a source is offering and of what attitude or "stance" a writer takes toward it. While some sources tend to offer mainly factual material, including exact wording, statistics, testimony, and information, others provide ideas, including claims and concepts. Writer stances, he notes, tend to be accepting, rejecting, or qualifying (Harvey 3).

This citation uses in-text, author-page style (see section 4.3). You should encapsulate by paraphrase, rather than summary, when the particular logic or order of a source's presentation is important to your argument. You will sometimes need to paraphrase not to encapsulate a long text, but to clarify a single pithy or difficult statement or concept. Such interpretive or explanatory paraphrasing, especially useful when writing about artistic or philosophical texts, will usually be longer than what it paraphrases. Unpacking the meaning of the short saying used later in this book, to take a trivial example, you might paraphrase thus:

On this point Harvey invokes the proverb that "a stitch in time saves nine," by which he seems to mean that a step taken early to address a worsening situation will prevent the need for more difficult and elaborate action later on (38).

Your citation refers your reader to the page on which the saying is found, your sentence having made clear with the words *he seems to mean* that the paraphrase is your own.

(c) **Gist:** You give only the main claim or thrust of a work or argument—in a sentence or so—without indicating many or any of its aspects or reasons. To give the gist of section 1.1, you might say that

Harvey suggests that sources are best described by which one of a few basic roles they play in a given paper (2008).

This citation and those in the following examples illustrate in-text author-year style (see section 4.4).

(d) **Mention:** You refer to the source in passing, invoking it as part of a general characterization:

Some analysts, such as Harvey, stress the roles that different sources play (2008).

(e) **Citation Only:** You relegate the name of the source to a parenthetical citation or footnote:

Still other analysts see the roles that sources play as the determining factor (Harvey, 2008).

(f) **Exact reproduction:** You replicate exactly an element of another source, such as a data table or a figure (e.g., a chart, graph, diagram, or map), or you quote exactly the words of the source, either embedding those words in one of your sentences or (if more than four lines of type) quoting them as an indented block. Reasons to quote a source directly include the following:

- 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—or creating a straw man (or woman). In addition, you need to quote *enough* of the source so that the context and meaning are clear.

[E] MENTIONING A TITLE IN A PAPER: Italicize the title of a book (as in line 10 of Jennie’s paper) or collection, 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 italicize the Bible or its books, or legal documents like the Constitution. For an italicized title that contains another title, indicate the latter by underlining (*The Making of The Origin of Species*) or by un-italicizing (*The Making of The Origin of Species*).

2.2 Three Basic Principles

Depending on the academic field, sources appear in some of these forms more frequently than in others. Direct quotation, for example, is all but essential in literary papers, but is rare in the sciences and data-based social sciences. Three basic principles, however, should govern your thinking about how sources appear in any paper.

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

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

You need not give the name or names of a source in advance when you merely mention it but don’t quote it or discuss it at length (see the use of Bell, Schmidt, and Wills in the following excerpt). Be careful, however, that your citation doesn’t come so late in your paragraph that it creates ambiguity about which ideas are yours and which are the source’s.

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 to your summary, paraphrase, or quotation of a source, or in the sentences that follow and reflect on it (or both), what you want your reader to notice or focus on in the source and what your stance toward it is (see section 1.1). See also section 2.3d.

Notice how a student writer, Jennie, observes these three principles in this excerpt from a paper about 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).

In terms of the source roles mentioned in section 1.1, this excerpt breaks down as follows: Bell provides Jennie with a general concept (a distinction between types of explanation), which she accepts and applies to her own topic; Diamond provides her with a claim and an argument, which she rejects; and Schmidt and Wills provide her with information that she accepts as factual and as providing support for her claims that concern about smoking is recent and that Native Americans smoked tobacco for its pleasant effect. Later in the paper she uses, as sources of primary text, interviews she conducted with adolescents about their first smoking and drinking experiences.

In each case, Jennie uses her sources concisely and clearly. She summarizes, in passing, Bell's conceptual distinction. She reduces Diamond's 10-page argument about smoking and drinking to a few sentences and short quotations, and she merely refers her readers to Schmidt and Wills. 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 ultimate, evolutionary explanation*). Because 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. She also has been careful to paraphrase at those times in her summary when she may have been tempted merely to repeat her source's words. 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).

Jennie's paragraph 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 Jennie does, in this paper for an ethics course, when she uses a physiologist and a zoologist (lines 9–11). Additionally, 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 recent study, or by the leading expert or a firsthand witness.

[F] INDIRECT QUOTING OR CITING: When you haven't actually read the original source, cite the passage as "quoted in" or "cited in" the source in which you found the passage—both to credit that scholar for finding the quoted passage or cited text, and to protect yourself in case he or she has misquoted, quoted out of context, or otherwise misrepresented. Cite a summary account of a text or a topic provided by another source only when that source is a scholarly one (see section 1.2); don't rely on a summary of an academic article or theory, for example, or of a historical phenomenon, that you find on the Web site of an advocacy group. And always read for yourself any source that's crucial to your argument, rather than relying on a summary.

2.3 Rules for Quoting

For both quotations that you embed in your own sentences and quotations that you quote as indented blocks, observe these general rules:

(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) **Quote verbatim,** carefully double-checking the source after you write or type the words even if you have pasted in the quotation (texts can get jumbled in electronic transmission). Quote verbatim even if the source passage itself is misspelled or ungrammatical, indicating this by adding in brackets after the problematic word or phrase the italicized Latin word [*sic*], meaning "thus": Hemingway wrote that his editor "had a verry [*sic*] nice time at the bar." See Boxes G and H for the few minor exceptions to the rule of verbatim quotation.

(c) **Construct your own sentence so the quotation fits smoothly into it.** Jennie has done this at lines 15–18: *Such a bird has proved, writes Diamond, "that he must be especially good at escaping predators, finding food, resisting disease; the bigger the handicap, the more rigorous the test he has passed."*

(d) **Usually announce a quotation in the words preceding it** (as Jennie does in line 15 with *writes Diamond*) so your readers enter the quoted passage knowing who will be speaking and won't have to reread the passage in light of that information. Announcements before longer quotations should also suggest what the reader should be listening for in the quotation (see 2.4c).

Withholding the identity of a quoted source until a citation at the end of the quotation is acceptable only when the identity of a quoted source is much less important than, or a distraction from, what the source says. This might be the case, for example, if you were giving a quick sampling of opinion—say, in a history paper, giving a series of short quotations illustrating a common belief in

the divine right of kings, or in an English paper, quoting from a few representative early reviews of Walt Whitman.

(e) **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"). Choose verbs carefully when summarizing and paraphrasing sources as well.

(f) **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 Jennie's sentence at line 15 does, whereas her sentence at line 36 does not).

(g) **Put the period or comma ending a sentence or clause after the parenthetical citation,** except after a block quotation (see section 2.4f).

(h) **Indicate clearly when you are quoting a passage** as you found it quoted in another source (see Box F).

2.4 Quoting Blocks

If you need to quote more than four lines of prose or two verses of poetry, indent the passage as a block. Jennie 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. Doing 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 a few weak or misleading phrases.

Quote a block only when you will consider closely the language of your source—for example, 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 commentary on it. Otherwise, long passages of other people's

[G] FITTING QUOTATIONS TO CONTEXT: There are a few cases in which you may need to adjust a quoted passage, in a very minor way, to fit its context in your paper.

(1) **To punctuate the end** of an embedded quotation, use whatever punctuation your sentence requires, not the source author's punctuation. In Jennie's sentence at lines 15–18, Diamond may or may not end his sentence after "passed"; however, since the student ends her own sentence there, she uses a period. **Put a period or comma inside the close-quotation mark**, as in lines 18 and 36 in the excerpt from Jennie; put colons and semicolons outside the close-quotation mark.

(2) **To emphasize** certain words in a quoted passage, in order to make them stand out, place in parentheses after your close-quotation mark the phrase (*my emphasis*) or (*emphasis added*). If the author has italicized the words, indicate this by adding (*Smith's emphasis*).

(3) **To add or change** a word in a quotation to make it fit into the grammar of your own sentence, which you should do only rarely, 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."* Use this cumbersome device rarely; always try to construct your sentence so you can quote verbatim. If you need to change only an initial capital letter to a lowercase letter, do so silently, without putting brackets around the letter.

(4) **If the passage you quote contains a quotation**, use single rather than double quotation marks to indicate the source author's quoting.

(5) **To indicate a line break** in a quoted passage of poetry, use a slash (/), 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.*

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 as follows:

(a) **Indent all lines 10 spaces (or 1") 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 do many publications for manuscript submissions).

(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 is quoting or is reporting spoken words (as when Homer reports Achilles's funeral oration in the *Iliad*).

(c) **Tell your readers in advance who is about to speak and what to listen for**. Don't send them unguided through a long stretch of someone else's words. Notice how Jennie 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 Jennie 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, Jennie 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 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 system of 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 that the citation (199) comes at the end of the block quotation in line 31 of Jennie's paper.

[H] OMITTING WORDS BY ELLIPSIS: To omit words from the middle of a passage that you are quoting, use ellipsis points: three spaced periods inserted at the point of 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 ellipsis marks at the start of a quotation, and only use them 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 3.3a). If the text you are quoting itself contains ellipsis marks, put them in square brackets [. . .].

2.5 Using Discursive Notes

Use a discursive or "content" footnote or endnote (a note that includes comments, not just publication information) when you want tell your reader something extra to the strict development of your argument, or incorporate extra information about sources. In the first case, for example, you may want to direct your reader to a further reading or mention the ideas of another writer that are similar to or different from 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.

Or you may want to briefly amplify or explain something you have said, as on p. 11 of this book and in the following example:

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).

Or you may want to notice, as an interesting side note, a connection to or implication of your argument that your paper does not develop:

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."

Except in a long paper or thesis, however, use such notes 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).

Discursive notes that give extra information about sources include notes that announce a nonstandard 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.

And notes that explain something about your citing system, your use of terms, or the meaning of your acronyms and abbreviations:

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.

2. Unless otherwise noted, references to Locke are to *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.

And notes that acknowledge an uncited source or influence (see also Box C):

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.

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

²In this paper I use an analogy between soul and state developed in Prof. Caroline Hill's lectures for Sociology 144, Howard University, fall term 2003-4.

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.

For all discursive notes, if you are using MLA, APA, or CSE citation style in your paper (see Chapter 4), use superscript numbers for your discursive notes, as in the last two examples above. If you are using MLA style, do not indent the first line of the note; otherwise, do.

3

Misuse of Sources

In addition to other tests you face at college is the moral test of arriving at your own ideas and fully crediting those who help you arrive at them, when it would sometimes be easier to do neither. Passing this test, you grow as a person. Failing it, especially when this involves a deception that violates the trust on which the scholarly community is built, can have serious consequences. This chapter describes some of the ways in which sources are misused and suggests how you can prevent yourself from getting into situations that lead to misuse.

3.1 Plagiarism

In everyday conversation, the fact that some of our thoughts and phrases originate with others is treated casually. The fact is taken more seriously in scholarly conversation, where what may seem like name-dropping to outsiders is actually giving credit. In scholarly writing, when you are making a careful demonstration—the credibility of which depends on a careful distinguishing between what is yours and what is another's—the fact is taken very seriously indeed.

Plagiarism is the act of passing off the information, ideas, or words of another as your own, by failing to acknowledge their source—an act of lying, cheating, and stealing. *Plagiarus* means "kidnapper" in Latin; in antiquity, *plagiarii* were pirates who sometimes stole children. When you plagiarize, as several commentators have observed, you steal the brainchild of another.¹ Because you also claim that it's

1. See for example John Ciardi, *Good Words to You* (New York: Harper & Row, 1987), 225; and Lance Morrow, "Kidnapping the Brain Children," *Time*, December 3, 1990, 126.