

# Writing with Sources

## A Guide for Harvard Students

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# Preface

This booklet is designed to be studied in your Expository Writing course and consulted as necessary when you write papers or do other assignments using sources. Some students will have been trained in writing with sources before coming to Harvard; others will have had little or no training. The booklet aims to help both groups. Without a grasp of the information it contains, you risk taking valuable time away from the creative process of writing a paper 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. Your Expository Writing instructor will supplement them with examples and exercises. Don't hesitate to ask about rules or situations that are unclear to you, since they may come up again in other classes or in the rumored life after Harvard.

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# Acknowledgments

Expository Writing gratefully acknowledges the support of the Otto C. Fuerbringer Fund in the development and production of this booklet. Thanks also to those who read drafts of the booklet or gave advice: Lawrence Buell, Elizabeth Doherty, Stephen Donatelli, John Dowling, Peter Ellison, Patrick Ford, David Gewanter, Michael Hagen, Dudley Hershbach, Mark Kishlansky Stephen Kosslyn, Susan Lewis, Harry 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, Nancy Sommers, Donald Stone, Janice Thaddeus, Mary Waters, James Wilkinson.

# INTEGRATING SOURCES INTO A PAPER

## 1.1 Three Basic Principles

A source can appear in your paper in different ways. You can briefly **mention** it; you can **summarize** its main ideas, events, or data; you can **paraphrase** one of its statements or 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, perhaps quoting occasional phrases, unless you have a good reason to paraphrase closely or quote extensively.

A good reason to paraphrase—to restate in your own words the full meaning of a phrase or passage—is if the phrase or passage is difficult, complex, or ambiguous. Unlike a summary, which reduces a text or passage to its gist, a paraphrase is as long or longer than the passage paraphrased. Think of how many words you would use unpacking the meaning of "a stitch in time saves nine." Another reason to paraphrase is to avoid using, in a summary, the same phrases your source does—to avoid plagiarizing (see section 3.1d). You need to put the phrases into your own words: to change the language *and* alter the structure of the sentence, or else to quote. Good reasons to quote include the following:

- The source author has made a point so clearly and concisely that it can't be expressed more clearly and concisely.
- 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—are n'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 using it, but also (especially when quoting 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.** 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 use relates to your argument.*** This means indicating to your reader, in the words leading up to a source's appearance 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 "ultimate"  
 2 explanations (Bell 600). An ultimate, long-range explanation of  
 3 smoking, based on a study of human evolution, has greater appeal  
 for  
 4 many people than a proximate explanation--like chemical changes in  
 the  
 5 body or an oral fixation. But ultimate explanations may conflict  
 with  
 6 proximate evidence that seems more obvious, as does the explanation  
 7 proposed by physiologist Jared Diamond in his recent book *The*  
*Third*  
 8 *Chimpanzee*. Diamond cites the theory of zoologist Amotz Zahavi  
 that  
 9 self-endangering behaviors in animals (such as a male bird  
 displaying  
 10 a big tail and a loud song to a female) may be at once a signal  
 and a  
 11 proof of superior powers (196). Such a bird has proved, writes  
 12 Diamond, "that he must be especially good at escaping predators,  
 13 finding food, resisting disease; the bigger the handicap, the more  
 14 rigorous the test he has passed." Humans share the same instinct  
 that  
 15 makes birds give dangerous displays, he suggests; and risky human  
 16 actions, including the use of drugs, are designed to impress  
 potential  
 17 mates and competitors in the way Zahavi suggests risky animal  
 actions  
 18 are (198). Diamond's characterization of the message that  
 teenagers

19 send by smoking and drinking creates an image of a strutting  
animal:

20 I'm strong and I'm superior. Even to take drugs once or  
21 twice, I must be strong enough to get past the burning,  
22 choking sensation of my first puff on a cigarette, or to ge  
23 past the misery of my first hangover. To do it chronically  
24 and remain alive and healthy, I must be superior. (199)

25 An apparent problem with this ultimate, evolutionary explanation of  
26 smoking, however, is that people were smoking long before they  
knew it  
27 was dangerous, before they knew that doing it chronically made it  
28 harder to "remain alive and healthy." Public concern about smoking  
did  
29 not appear until the 1950s (Schmidt 29). Before that, moreover,  
many  
30 people smoked in private--removed from potential mates they might  
31 impress; men had a quiet pipe by the fire or actually left the  
ladies  
32 (or the ladies left them) to have a cigar after dinner. Finally,  
Native  
33 American peoples smoked tobacco for centuries, apparently for its  
34 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 5-6](#) 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 his explanation*). Since her summary of Diamond continues for several lines, she reminds the reader in the middle of [line 15](#) (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 16-17](#), is substantially 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, in a paper for a Social Analysis course, when the student uses a physiologist and a zoologist ([lines 7-8](#)). 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 ([line 7](#)), or by the leading expert or a first-hand witness, etc.

### MENTIONING A TITLE IN YOUR PAPER

Underline or italicize a book ([line 7](#)) 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 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 under a sentence, 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 concise summary.
- (b) **Construct your own sentence so the quotation fits smoothly into it.** The student has done this at [line 10](#). If you must add or change a word in the quotation to make it fit into your sentence, put brackets [ ] around the altered portion. A source phrase like "nostalgia for my salad days" might appear in your sentence as he speaks of "nostalgia for [his] salad days." A source comment like "I deeply distrust Freud's method of interpretation" might become he writes that he "deeply distrust[s] Freud's method of interpretation." But always try to construct your sentence so you can quote verbatim, without this cumbersome apparatus. (If you need only to change an initial capital-letter to a lower-case letter, you may do so silently, without brackets around the letter.)
- (c) **Usually announce a quotation in the words preceding it** (as the student does in [line 12](#) 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 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 the 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 that," 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") or a verb that catches exactly the attitude you want to convey ("laments," "protests," "charges," "replies," "admits," "claims," 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 11](#) of the student excerpt on p. 5 does, whereas the sentence at [line 28](#) does not).
- (b) **Put a period or comma at the end of a quotation inside the close-quotation mark**, as in lines [14](#) and



[28](#) of the student excerpt; **put colons and semi-colons 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 [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 end them.*

(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 12-14](#), 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 in the quoted passage—which you should do very rarely—add in parenthesis after your close-quotation mark the phrase (*my emphasis*) or the phrase (*emphasis added*). If the source passage is misspelled or ungrammatical, add in brackets after the relevant word or phrase the italicized Latin word [*sic*], meaning "thus," to make clear that the mistake is in the source.

### ELLIPSIS

Wherever you omit words from the middle of a source 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 a fourth period after the ellipsis to indicate this. Make sure you don't, by omitting crucial words, give a false sense of what the full passage says ([see section 3.2a](#)). 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.

## 1.3 Quoting Blocks

If you need to quote more than five lines of prose or two verses of poetry, set off and indent the passage as a block. The student on p. 5 does this when she quotes three consecutive sentences of Diamond's book at [line 20](#) ("*I'm strong and I'm superior* ") that give a particularly vivid statement of Diamond's theory and allow her to focus her criticisms on something specific. In most college papers, especially in the sciences and social sciences, try to avoid quoting blocks. Long passages of other people's voices and ideas can drown out your own, and they take up space that you should devote to your analysis. But some fields, and certain kinds of papers, require you to consider the language of a text closely—the language of a speech by Lincoln, an argument by Kant, a medieval treatise on women, an eyewitness account of a revolution. In such papers you will probably need to quote several blocks for detailed inspection.

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 demarcate it further, unless you are otherwise instructed. (Manuscript format for many journals requires double-spaced blocks, and so do some instructors.)
- (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 18-19](#), 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 19](#)) to the quotation itself. Occasionally, clarity or momentum may be better served by having the grammar of your lead-in 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 at least two 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 28](#)) in her analysis of it. Another way to state this rule would be: ***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 in-text parenthetic 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 24](#).

## 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—Nor 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 p. 1 of this booklet, and in the following:

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 on Government, ed. Thomas Peardon (Indianapolis: Bobbs-Merrill, 1952), which will be cited by page number only.

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

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

# 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 on-line; 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 sourcebook, to sources that merely summarize other sources, and to lectures. 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. Some instructors may want you to regard their lectures, for the purposes of their class only, as common knowledge not to be cited; but you should ask about this before using lecture material.

### WHEN QUOTING OR CITING A PASSAGE YOU FOUND QUOTED OR CITED BY ANOTHER SCHOLAR

**When quoting or citing a passage you found quoted or cited by another scholar, and 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" p. 44). 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 in Chapter 1 doesn't give a page reference for [lines 11-14](#)). 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 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 pp. 4-5, the student doesn't need to cite her passing reference to Freud's notion of "oral fixation" (line 5), or to the fact that gentlemen used to have an after-dinner cigar separate from the ladies (line 32). 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, or Teaching Fellow including conversation in section and by e-mail or other electronic media. You should acknowledge help of this kind, however, in a note ([see section 2.4 below](#)). Be aware that these people may be themselves 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 Teaching Fellow will appreciate your incorporating his or her ideas 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. On-line, oral, and other sources require further information.

Several recognized styles of presenting this information are detailed in Appendices [A](#) and [B](#). 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 (**footnotes**) or end of the paper (**endnotes**) that begins with the same numeral and gives information about the source. In

Diamond suggests that humans share the same "unconscious instinct"

that makes birds give dangerous displays.<sup>7</sup>



the raised 7 refers the reader to this 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 into the body of your paper, and it disrupts the flow of your sentences less than other citation methods.

(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. (3)

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 32-3 and 40-51 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) who work as often with passages from books as with articles. Pages 35-6 and 40-51 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.

## 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 section (2/6/94).

1. I wish to thank Roberto Perez for his objections to an earlier draft of this paper. 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 Government 144, Harvard 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 cite them. An act of lying, cheating, and stealing. *Plagiarus* means kidnapper, in Latin, because in antiquity *plagiarii* were pirates who sometimes stole children: when you plagiarize, as several commentators have observed, you steal the brain child of another.<sup>2</sup> 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.

Incidents of plagiarism vary in seriousness and in circumstance. Occasionally, a student is truly confused about the rules of acknowledgment, or obviously incorporates a few vivid phrases from a source. And occasionally, at the other end of the scale, a student calmly 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 gets careless while taking notes on a source or incorporating notes into a draft, so 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 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 20-page research paper. 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 these forms:

(a) **An uncited idea:** In the first paragraph on the preceding page, the fact that the Latin root of the word "plagiarism" is *plagiarus* or kidnapper is knowledge commonly available in dictionaries, so it doesn't need citing. The move from this fact to plagiarism as stealing a *brain* child is a distinctive idea, and (unless it's your own idea) it does need citing. And if, having read that paragraph on the preceding page, you write in an essay of your own about plagiarism in Ivy League colleges that "etymologically, plagiarizing involves taking the brain child of another" and that "plagiarism involves the dastardly trio of lying, cheating, and stealing," you plagiarize an idea in both cases, if you don't cite this booklet. Even though your language differs from that of your source.

(b) **An uncited structure or organizing strategy:** If, having read the second paragraph on the previous page, you break down your own analysis of plagiarism into (a) patch plagiarizing out of ignorance of the rules or obliviousness, (b) wholesale plagiarizing out of indifference or laziness, and (c) plagiarizing in a time-panic, and then you say that those who plagiarize in a time-panic do so either by (1) careless note-taking or (2)

deliberate copying, you are plagiarizing a distinctive intellectual structure or way of proceeding with a topic. Even though the language of your own discussion differs from that of the booklet.

- (c) **Uncited information or data from a source:** If, in your essay on plagiarism, you observe that Harvard College acted on 25 cases of academic dishonesty in 1993-94, and you don't cite this booklet or the *User's Guide* to the Administrative Board, you are plagiarizing information. Commonly plagiarized kinds of information include details of a topic's historical background or accounts (in secondary sources) of previous work done on the topic.
- (d) **A verbatim phrase or passage that isn't quoted:** If, in your essay on plagiarism, after reading the second paragraph on the previous page, you observe that "at a certain point in the writing process the student has neither the time nor the inclination to resist the blurring of his source's words into his own" but don't use quotation marks at least for the words in the middle of the sentence, you are plagiarizing even if you do cite the booklet. You may fix on certain words in a source as more striking or apt than those around them, but this is all the more reason to give credit for the words by quoting.

### 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 (as in the hypothetical sentence in [d] above), you are plagiarizing, even if you have cited the source. You may not simply alter a few words of your source. Even of 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 a source out of context or in misleading excerpts, so it seems to say what you want; or claiming that a source says something it doesn't; or, even more seriously, 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 course, department, or Administrative Board.
- (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 write the article on their own. Nor else submit a single article under two or more names. When you are asked to collaborate on a project but 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 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 Submission:** Harvard's policy on this matter is spelled out in the Handbook for Students:

*It is the expectation of every course that all work submitted to it will have been done solely for that course. If the same or similar work is submitted to any other course, the prior written permission of the instructor must be obtained. If the same or similar work is submitted to more than one course during the same term, the prior written permission of all instructors involved must be obtained. A student who submits the same or similar written work to more than one course without prior permission will ordinarily be required to withdraw from the College.*<sup>3</sup>

Don't take it upon yourself to decide, without consulting your instructor, that work you plan to submit for a course, though in many places identical to work you turned in 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 bring you before the Administrative Board. (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 by the College. (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 Disciplinary Consequences

Not all cases of academic dishonesty are discovered—In 1993-94 Harvard College acted on 25 cases<sup>4</sup>—but Harvard policy requires instructors to report all suspected cases to the Dean of the College, and most such cases are ultimately adjudicated by the Administrative Board. If the majority of Board members believe, after considering the evidence and your own account of the events, that you misused sources, they will likely vote that you be **required to withdraw** from the College for at least two semesters.

Since a vote of requirement to withdraw is effective immediately, you lose all coursework you have done that semester (unless it's virtually over), along with the money you have paid for it. You must leave Cambridge; any return to campus will violate the terms of your withdrawal. You must find a full-time job, stay in it for at

least six months, and have your supervisor send a satisfactory report of your performance in order to be readmitted. In addition to writing a statement to the Administrative Board demonstrating your readiness to return to the College. You may be required, during the semester of your return, to complete a series of private tutorials and exercises on the use of sources, administered through the Program in Expository Writing. Finally, *any letter of recommendation written for you on behalf of Harvard College*—including letters to graduate schools, law schools, and medical schools—will report that you were required to withdraw for academic dishonesty. If you are required to withdraw for a second time, you will not, ordinarily, be readmitted.

If the Administrative Board finds that you misused sources, but did so out of genuine confusion, you may be **placed on probation** for a time specified by the Board, and required to complete tutorials on the use of sources. Probation is a formal sanction and remains on your Harvard record. It does not appear on your final transcript, but many professional and graduate schools require Harvard to report whether an applicant has been placed on disciplinary probation. More information about Administrative Board procedures and sanctions can be found in the **User's Guide**, available from your Assistant Dean or Senior Tutor, and in the **Handbook for Students**.

You are liable to disciplinary proceedings and requirement to withdraw even if a misuse of sources is discovered after you have received a grade for the course. If the Administrative Board determines that you indeed misused sources, the instructor will be informed and your grade may be changed.

### 3.4 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 Administrative Board records 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 a few words or thoughts somewhere), but it does mean looking over the instructions for the assignment early on, jotting any first impressions, clearing up any confusions with your instructor, and getting the topic into your subconscious 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 at the Bureau of Study Counsel.)

2. ***Don't use secondary sources for a paper unless you are asked or explicitly allowed to***. Especially, if you feel stuck or panicked, don't run to the library 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 or section leader for advice. Nor try jump-starting your paper in another way (e.g. by freewriting 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 the author's name and page number beside each note you take (don't simply jot down 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, 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 notes only as needed.

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. Note where you find yourself resisting or doubting or puzzling over what a source says; 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—nor 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 or section leader know***. 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 required to withdraw 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 or the words and ideas. They may, for example, come directly from a book or lecture, or from a book discussed in 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—nor even sections of a paper—that you have submitted or will submit to another class***, without first getting the written permission of both instructors and filing the permission with your Senior Tutor or Assistant Dean.
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 acknowledgement:

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.)



**Note:** When you encounter a situation not mentioned in Appendix A or B and that can't be improvised from a situation that is mentioned, consult the more exhaustive manuals listed in Appendix C. Some instructors may want you to use a citation style other than those described here: be sure to ask.

# APPENDIX A PLACING CITATIONS IN YOUR PAPER

## 1. Footnote or Endnote Style

In the note style used 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.<sup>7</sup>

Diamond suggests that humans share the same "unconscious instinct."<sup>1</sup>

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,<sup>6</sup> others have suggested more political explanation for recklessness.<sup>7</sup>

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. < /BLOCKQUOTE> If you reproduce a chart, graph, statistical table, map, or other illustration from a source, use the procedure described on p. 37. If you have a bibliography, list an artwork by 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.

## **2. In-Text Style for the Humanities**

In 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 MLA style requires no *p.* for "page" or *pp.* for "pages" and no comma between name and page. If the idea or information you cite comes from two or more sources, however, include both, separated by a semicolon (*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. Where *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 in another scholar**, and 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) 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 focusses 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 #22 in Appendix B. If you reproduce a chart, table, graph, or map, use the format illustrated on p. 37.

pp. for "pages":

As Diamond (1992) observes, "the bigger the  
handicap, the more  
rigorous the test he has passed" (p. 196).

### *Special Cases*

(a) If a source has **two authors**, cite both authors' names each time you cite: (*Balough & Stearns, 1988*). For a source with **three to five authors**, cite the first time using all the authors' surnames: (*Belenky, Clinchy, Goldberger, & Tarule, 1986*), but in subsequent citations cite only the first surname followed by "et al.": (*Belenky et al., 1986*). Cite a source with **six or more authors** by the first author's surname and et al. from the start.

(b) Cite a source you found **mentioned in another scholar** but haven't read yourself as (*cited in Fiske, 1988*). But do this rarely: see p. 14.

(c) If the author is **an agency** with a long name, name it once the first time in full, followed immediately by brackets containing the abbreviation that you will use in parentheses in all subsequent citations: (*U. S. Department of Health and Human Services, 1989*) [*USDHHS*].

(d) If a source gives **no author**, use a one or two word abbreviation of the title in your citation: (*Lost Tribes, 1990*).

(e) When using more than one source published by the **same author in the same year**, cite and document the first as (*Stearns and Wyn, 1990a*) and the second as (*Stearns and Wyn, 1990b*).

(f) When you use an **illustration, chart, or table** from a source, identify the item by placing above it a figure or table number, a title, and any required explanation. Put your

citation below the item, starting with the word "Source" or "From," if you copy directly; "Redrawn from" if you redraw; and "Modified from" or "Adapted from" if you have made even minor changes. Then give name, publication data, and page. Include the source again in your reference list. E.g.:

Figure 4. Performance by three groups of children on nine memory tasks. N=children of normal academic achievement; LD-N=learning disabled children who performed in the average range on short-term memory tests; LD-S=learning disabled children who performed poorly.



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

(g) *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, 1995).*

<A NAME="app\_a.4">

## 4. A Coding Style for the Sciences

If your instructor doesn't require you to use the style of a particular publication, use the format for references illustrated in Appendix B, 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. If possible, place them 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 p. 37.

# APPENDIX B

## FORMATTING REFERENCES

- [No author given?](#)
- [Multiple authorship?](#)
- [Repeated author?](#)
- [In a class sourcebook?](#)
- [Indirect source?](#)
- [Electronic media?](#)

### Basic Sources and Variants

1. [Book](#)
2. [Article or work in a journal](#)
3. [Article, excerpt, or work in an edited collection](#)
4. [Article or work in a non-edited collection by the author](#)
5. [Article in a magazine or newspaper](#)

### Other Articles and Short Items

6. [Article in a reference work](#)
7. [Review](#)
8. [Preface, introduction, or foreword](#)
9. [Letter in a published collection](#)
10. [Letter or papers in an archive](#)
11. [Unpublished dissertation or paper](#)

### Other Books

12. [Book with author and editor](#)
13. [Book in several volumes](#)
14. [Reprinted book](#)
15. [Book in a series](#)
16. [Translated book](#)
17. [Government publication](#)



18. Book with a corporate author**Electronic and Other Sources**19. Class lecture, conference paper, speech, or performance20. Personal interview, letter, or e-mail21. Legal case22. Artwork or illustration23. Musical recording or score24. Film or video25. Work, article, or information on the Internet26. Text from an information service or database27. Abstract from an information service or database28. Contribution to an electronic newsgroup or bulletin board**Basic Sources**

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. Single space notes and references, unless instructed otherwise, but double space between them. In the following examples,

"Endnotes"	<i>nt</i>	=	footnotes or list of
author-page citing	<i>MLA</i>	=	"Works Cited" list for MLA
author-year citing	<i>APA</i>	=	"References" list for APA
author-year citing	<i>CBE</i>	=	"References" list for CBE
year-page citing	<i>ayp</i>	=	"References" list for author-
Notes" list for coding	<i>cd</i>	=	"References" or "References and

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

**1. Book**

*nt*

1. Judith N. Shklar, *Ordinary Vices* (Cambridge, Mass.: Belknap-Harvard Univ. Press), 39.

*MLA*

Trimpi, Wesley. *Ben Jonson's Poems: A Study of the Plain Style*. Stanford: Stanford UP, 1962.

*APA*

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books, 1983.

*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 **imprint** of a large publishing company (as Belknap is an imprint of Harvard University Press), cite both as in the first example above. If a volume has **information missing** (publisher, place, or date) indicate this with the abbreviations "n. p." or "n.d"

**2. Article or other work in a journal**

*nt*

2. 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.

*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 Harrison and Koch examples above; but in APA style, put the issue number in parentheses. Note that APA style underlines volume number, and that it does *not* abbreviate journal titles, as CBE and coding style do.

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

*nt*

3. Richard Rodriguez, "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

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 an unedited collection of the author's work

## nt

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. 138-131.

## 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 in an newspaper or magazine

## nt

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, B6.

Don't include a volume number for newspapers or magazines. 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; give the name of the interviewer after the title, or after the word "Interview" if there is no title. (Note that APA style puts "pp." before page numbers of a newspaper article or anthology item, but not of a magazine or journal article.)

## 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:

<i>nt</i>	Carla Williams and Robert O. Castle,
<i>MLA/ayp</i>	Williams, Carla, and Robert O. Castle.
<i>APA</i>	Williams, C., & Castle, R.O.
<i>CBE/cd</i>	Williams, C., and Castle, R.O.

- **Three authors?**

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

- **Four or more authors?**

<i>nt</i>	Kim-Sung Moon et al., [or use "and others"]
<i>MLA/ayp</i>	Moon, Kim-Sung, et al.
<i>APA</i>	Moon, K.-S., Kirk, C., Sana, P., Regal, L., & Lin, D.
<i>CBE/cd</i>	Moon, K.-S., Kirk, C., Sana, P., Regal, L., and Lin, D.

### • ***Repeated Author?***

List entries by the same author in chronological order. In APA and CBE, repeat the author's name or names in second and subsequent entries. In MLA, use three hyphens instead of the 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 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 Sourcebook?***

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 1993.

## Other Articles and Short Items

### 6. *Article in an encyclopedia or other reference work*

*nt*

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

*nt*

6. *Encyclopedia Britannica*, 11th ed., s.v. "Magna Carta."

*MLA*

"Hannibal." *Encyclopedia Americana*. 1975.

"S.v." means *sub verbo*, "under the word." If the article is credited to a specific author, in MLA, add that name to the end of your citation: "By William Ott."

### 7. *Review or editorial*

*nt*

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, foreword

### nt

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

### nt

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***nt*

10. Ralph Young to David Simms," 11 May 192), 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. Unpublished dissertation or paper***nt*

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 forumulas. Unpublished paper.  
Linguistics Department, University of California Berkeley.

If the dissertation has been published pr 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 underlines even an unpublished dissertation.

**Other Books*****12. Book with an author and an editor****nt*

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.

***13. Book in several volumes****nt*

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.

## 14. Reprinted book

nt

14. Brooker 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.

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.

**16. Translated book (or portion thereof) nt**

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.

**17. Government publication****nt**

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.

### **18. Book by a group or corporate author**

nt

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

CBE

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

## **Other Sources**

### **19. Class lecture, conference paper, speech, or performance**

nt

19. Helen Vendler, lecture on Robert Lowell, English 182, Harvard University, Cambridge Mass., 12 November 1993.

MLA

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

APA

Waters, M. (1993, April 20). Local lore. [Address to the

Cambridge Ethnographic Society.] Cambridge, MA.

*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.").

## ***20. Personal or phone interview, letter, or e-mail***

*nt*

20. Edgar Bowers, e-mail to the author, 5 September 1990.

*MLA*

Rice, Betina. Telephone interview. 6 March 1993.

## ***21. Legal case***

*nt*

21. *Cramer v. United States*, 324 U.S. 1 (1944), 46.

*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, court that decided the case, and year. Consult the Uniform System of Citation [cited under "law" in Appendix C](#).

## ***22. Artwork, illustration, or cartoon***

*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.

### 23. *Musical recording or score*

*nt*

23. Wolfgang Amadeus Mozart, *The Magic Flute*, Vienna  
Philhamonic, 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.

List by conductor or performer, instead of composer, if appropriate to the focus of your paper. For a published musical score, replace performance and production data with the score's place of publication, publisher, and year.

### 24. *Film or video*

*nt*

24. *Rashomon*, directed by Akira Kurosawa, with Toshiro  
Mifune, Daiei, 1959.

*MLA*

*In the Trenches*. Videocassete. Dir. Lionel Askins. Narr.  
Albert Hamel. Cityfilm, 1992.

List by the name of a performer or director, instead of title, if your paper considers that individual's work.

## CITING ELECTRONIC MEDIA



Conventions for citing online sources may not be fixed for some time, given the pace of change in information technology. The recent advent of the World Wide Web, for example, has already changed radically the way most users of the Internet access sources. But the fact that electronic sources can be pulled into your paper with dangerous ease, and that technology has also made it easier for readers to follow up on and benefit from sources used by others, you make you all the more diligent to acknowledge online sources carefully and give enough information to retrieve them.

Begin a citation, in APA, CBE, or any style, by giving the author's name, date of publication, and title of item and any volume that includes it; in note or MLA style, put the title in the middle and the date third. Then in brackets define the *medium* of the source, usually "Online" or "CD-ROM," plus a descriptor: e.g. [online: web], [CD-ROM database], [online: USENET], [online journal]. Last, after a period, give the location at which the source is available. For a source on an **information service or database**, give the name of the service or database (e.g. ERIC, LEXIS, EconLIT, Dissertation Abstracts Online), the pertinent directory (if any), and a file name or item number. For a source on the **Internet**, give its Universal Resource Locator (URL), which includes, first, the means you used to access the Net (e.g. http, ftp, gopher, Telnet); then the computer hosting the information; then a path through its directories; and finally (in most cases) a filename. Use slashes to demarcate elements in a location statement.

Electronic texts that are subject to erasure, such as contributions to newsgroups or bulletin boards, generally don't make good sources, since they usually can't be retrieved by others-although one valuable function of these groups is to exchange information *about* sources. "FAQ" files (frequently asked questions) that newsgroups compile are sometimes preserved; if you find ideas or information relevant to your topic in an archived FAQ, cite it by compiler, if given, otherwise by item title ([see #28](#)). But if you come across pertinent information or ideas that have been posted by a discussant in the group, the best procedure is to have that person send the posting to you as a personal e-mail communication, which you can then cite as such and either append to your paper or say is available upon request.

## Mechanics

- If you cite an online article, give its length (in screens, paragraphs, or lines, if unpaginated). If you refer to a particular passage in a long document, give its paragraph or line number.
- If you cite a source that has been or may be altered (including a Web site), give as its publication date the date of its last update (if known), and include the date that you accessed the source for citing.
- Always put a space after the descriptor "URL:" but don't separate elements within in a URL with spaces. If you can't get a URL on a single line, always break it immediately after a slash.
- Don't end an electronic address with a period. Where your citation requires you to set apart elements in the location of a database, use two or three spaces instead of period-as in examples 26 and 27 below.
- Be sure to retain, in an electronic address, the source's use of lowercase or uppercase letters.

**Note:** The following formats are not included in the Chicago, MLA, or CBE manuals. They are rather post-World Wide Web adaptations based on the styles of those manuals. Your instructor may prefer a different format: ask.

## ***25. Work, article, information, or graphic on the Internet***

*nt*

27. Conrad J. Bladey, "The potato famine in history" [online: web], updated 12 May 1995, cited 21 Aug.1995, para 6. URL:  
<http://www.intl.net/cksmith/famine/history.html>

*MLA*

Shakespeare, William. *Hamlet*. Bullen's Stratford Town Edition. n.d. [Online book]. URL: [Telnet://Library.Dartmouth.edu/Shakespeare Plays/Hamlet](Telnet://Library.Dartmouth.edu/Shakespeare%20Plays/Hamlet)

*MLA*

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

*APA*

Brin, D. (1993). The good and the bad: Outlines of tomorrow. [Online: web]. Cited 5 Sept. 1995. URL: <HTTP://kspace.com/KM/spot.sys/Brin/pages/piece1.html>

*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. [Online: web]. Cited 5 Sept.1995. URL:  
[http://atomsum.harvard.edu/lightforce/site\\_review/](http://atomsum.harvard.edu/lightforce/site_review/)

*ayp*

Carroll, L. 1991. *Alice's adventures in wonderland*.

Millenium Fulcrum edn. [Online book]. URL:  
ftp://quake.think.com/pub/etext/1991/alice-in-wonderland.txt

## ***26. Text 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 conference paper, give its date before the reference number.

## ***27. Abstract from an information service or database***

*nt*

27. Paul S. Green, "Fashion colonialism: French export Marie Claire makes in-roads," *Advertising Age*, 23 October 1989, 10, [CD-ROM database]. Abstract from: ABI/INFORM Item:89-44170

*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

## ***28. Contribution to an electronic newsgroup or bulletin board***

*MLA*

Smith, Kim, comp. FAQ for *talk.politics.libertarian*, sec. 6. [Online: archived USENET FAQ]. URL: ftp://rtfm.mit.edu/pub/usenet-by-group/Libertarian\_Party\_FAQ\_statment-of-principles

Many FAQ's from USENET groups are archived on this MITcomputer.

# APPENDIX C

## FURTHER INFORMATION

### ***General***

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.

### ***Biological Sciences***

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.

### ***Chemistry***

Dodd, Janet S., ed. *The ACS Style Guide*. Washington, D C: American Chemical Society, 1986.

### ***Earth Sciences***

Cochran, Wendell, Peter Fenner, and Mary Hill, eds. *Geowriting: A Guide to Writing, Editing, and Printing in Earth Sciences*. Alexandria, Va.: American Geological Institute, 1984.

### ***Education***

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

### ***English and Other Literatures***

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