

JOHNSTON HEIGHTS SECONDARY SCHOOL TEXT REFERENCING - GUIDE

Whenever you quote other people's actual words, paraphrase their ideas, or make use of their data or original information, you *must* acknowledge your indebtedness - both in your text, by using *references*, and in a list of *Works Cited*. Together these two forms of documentation are sufficient for your readers to appreciate the variety and quality of your sources, and to locate them for the purposes of their own research.

PURPOSE OF REFERENCES

Provide text references either within your sentences, or *in parentheses*, or in combination -

- 1) to indicate the source, including page number(s) for printed materials, of *any quotation* you include in your text;
- 2) to acknowledge your indebtedness for factual information and for ideas paraphrased from any source, i.e. *material not directly quoted*;
- 3) and to direct readers to the list of Works Cited for complete details of publication.

CONTENT OF REFERENCES

A text reference to a printed source *must* contain the following:

- 1) the name of the author (or editor, translator, etc.) - *either* in your sentence, *or* as the first item in a parenthesis that follows the quotation or paraphrase you used;
- 2) the title of the work, *either* in your sentence, *or* in a parenthesis - *if* you have referred to *more than one work* by the same author(s);
- 3) the page number(s) *in a parenthesis* for any quotation or paraphrase you used.

The content of a parenthetical reference usually takes one of the three following forms:

- | | |
|---------------------------|---|
| (87) | - page number alone, when it is obvious what work you are referring to |
| (Breit 87) | - author's last name (no punctuation following) and page number |
| (Breit, <u>Writer</u> 87) | - author's last name, comma, title (abbreviated from <u>The Writer Observed</u> and underlined) and page number |

With few exceptions (the Bible, an encyclopedia, a dictionary, or a one-page article) every parenthetical reference to a printed source will contain a page number. Do *not* mention page numbers elsewhere in your sentences. For anonymous works, the title (abbreviated usually) replaces the author's name in the parenthesis.

Remember, the parenthesis should *not* repeat details already given in your sentence.

REFERENCES IN SENTENCES OR IN PARENTHESES?

You have a choice: include references either in the body of your sentences or in parenthesis. This flexibility allows you to achieve different effects.

1. Einstein and Infeld introduce their history of modern physics as though they were fiction writers: “In imagination there exists the perfect story” (Evolution 3).

This sentence emphasizes the *authors* rather than the source. The inclusion of the abbreviated title indicates that more than one work by these authors has been referred to, and reveals the specific source of this particular quotation.

2. In The Evolution of Physics a layman’s guide to physics from Galileo to quantum mechanics and relativity theory, Einstein and Infeld distinguish between Arthur Conan Doyle’s and their own “detective novel” (4).

This sentence draws attention to the *text*, as well as mentioning the authors, perhaps suggesting that the book itself is central to the discussion.

3. Few would argue with the proposition that “Human thought creates an ever-changing picture of the universe” (Einstein and Infeld 9).

Here the sentence is more concerned with the *idea* than with the source; thus, the authors are subordinated in the parenthesis.

4. Several modern physicists (e.g., Einstein and Infeld) approach their discipline as though it were a creative art or a special branch of philosophy.

Since Einstein and Infeld are just two among many, their names are subordinated, and because nothing has been quoted or paraphrased, there can be no page reference. The point is that the contents of your reference may vary according to what element you wish to stress in the sentence.

PLACEMENT OF PARENTHESES

When you use a direct quotation within your sentence, you should place the parenthesis *after* the quotation, *outside* the ending quotation marks, but *inside* the final period. When you use a *block* quotation (which is separated from your text), place the parenthesis *two letter spaces* after the final period:

Unity is the anchor of good writing. It not only keeps the reader from straggling off in all directions; it satisfies his subconscious need for order and assures him that all is well at the helm. Therefore choose from among the many variables and stick to your choice. (Zinsser 46)

When two or more quotations *in a row* are from the same page of the same source, do *not* provide a separate parenthesis for each, but instead sum them up in one parenthesis immediately after the last quotation. Thus the reader understands that these quotations are all located on the same page of the original.

When you paraphrase an author's idea, place the parenthesis at the end of the reference, before your punctuation, as in the following examples:

Unity is one of the bases of effective writing (Zinsser 46); unity, however, is not easy to achieve. Zinsser, like most authorities, emphasizes that unity is one of the bases of effective writing (46).

If you refer to an author merely in passing, then place the parenthesis immediately after the author's name, inside your punctuation, as in this example:

Most authorities, including Zinsser (46) and Strunk and White (6), emphasize that unity is one of the bases of effective writing.

NOTE:

It is not always appropriate to place a parenthesis at the end of a sentence. In general, a parenthesis appears immediately after the quotation or other specific references - especially in sentences dealing with more than one source.

SAMPLE REFERENCES

**AUTHOR'S NAME AND TITLE IN TEXT
(REFERENCE TO ENTIRE WORK - NO PAGE NUMBER, NO PARENTHESIS)**

William Zinsser's On Writing Well provides a wealth of good advice about writing.

**AUTHOR'S NAME AND TEXT WITH PAGE NUMBER IN PARENTHESIS
(NO OTHER WORK BY SAME AUTHOR HAS BEEN REFERRED TO)**

As William Zinsser has said, "Unity is the anchor of good writing" (46).

NOTE: For a *first reference in your text*, you should use the author's full name as given on the title page, e.g. William Zinsser. Subsequently, the last name alone will suffice, i.e., Zinsser.

**AUTHOR'S NAME IN TEXT WITH ABBREVIATED TITLE IN PARENTHESIS (ANOTHER
WORK BY THE SAME AUTHOR HAS BEEN REFERRED TO)**

As Zinsser has said, "Unity is the anchor of good writing" (Writing 46).

AUTHOR'S NAME NOT IN TEXT (THEREFORE IN PARENTHESIS)

The beginning writer should always be aware that "Unity is the anchor of good writing" (Zinsser 46).

**AUTHOR'S NAME AND ABBREVIATED TITLE IN PARENTHESIS
(ANOTHER WORK BY THE SAME AUTHOR HAS BEEN REFERRED TO)**

The beginning writer should always be aware that "Unity is the anchor of good writing" (Zinsser, Writing 46).

TWO OR THREE AUTHORS CITED IN PARENTHESIS

The purely visual impact of writing deserves attention: “Paragraphing calls for a good eye as well as a logical mind” (Strunk and White 12).

MORE THAN THREE AUTHORS CITED IN TEXT

Lauer et al. discuss ten points that are important in the writing process (2-3).

NOTE: “et al.” is an abbreviation for the Latin *et alia*, meaning “and others.”)

MORE THAN THREE AUTHORS CITED IN PARENTHESIS

At least ten points are important in the writing process (Lauer et al. 2-3).

REFERENCE TO AN INDIRECT SOURCE (ORIGINAL AUTHOR MENTIONED IN TEXT)

According to R. D. Laing, “true sanity” requires “the dissolution of the normal ego, that false self competently adjusted to our alienated social reality...” (qtd. in Roszak 50).

NOTE: The phrase “qtd. in” - the abbreviation for “quoted in” - indicates that your reader can locate the complete Laing quotation by looking under “Roszak” in your Works Cited.

REFERENCE TO AN INDIRECT SOURCE (ORIGINAL AUTHOR INCLUDED IN PARENTHESIS)

We are told that “true sanity” requires “the dissolution of the normal ego, that false self competently adjusted to our alienated social reality . . .” (Laing, qtd. in Roszak 50).

REFERENCE TO AN UNSIGNED ARTICLE

In the southern part of the Selkirk Mountains lie “vast areas of both igneous rocks of Mesozoic age and very complex metamorphics” (“Selkirk”).

NOTE: Whenever your source does not provide the author’s name, use an abbreviated version of the title. Here “Selkirk” corresponds to the word under which the work is alphabetized in Works Cited. No page number appears because the article is alphabetized in an encyclopedia, making the reference easily traceable. If the article appears in a periodical or newspaper, provide a page number.

PAGE LAYOUT

The following sample page is a guide for the final draft of an essay employing parenthetical references. It shows the first numbered page (i.e., page 2) - note the position and form of the number. The text is *double* spaced; the block quotation is *single* spaced and indented *five* letter spaces or tabbed 1/2” from the left margin. Note the text references and the placement of the parentheses.

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The novel is the story of Nick Carraway’s heroic attempt to make intelligible the events of a summer. This attempt required a “double vision,” as critic Malcolm Cowley describes it (qtd. in Cross 54); or an almost indefinite reserving of judgment, as Nick put it (1). But this state of suspended animation is impossible to sustain forever, and Nick returns with relief to a place where things seem simpler:

After Gatsby’s death the East was haunted for me... distorted beyond my eyes’ power of correction. So when the blue smoke of brittle leaves was in the air and the wind blew the wet laundry stiff on the line I decided to come back home. (178)

In critical discussions, The Great Gatsby is described in terms that seem almost mutually exclusive: the novel is both a comedy of manners and a tragic unfolding of events; it is both romantic and realistic; H. L. Mencken described it as an “anecdote” (qtd. in Bryer 211), while others consider it a symbolic tale of almost mythic proportions; it is both a novel of the Jazz Age and a timeless, enduring work. This profusion of contradictory opinions provoked two critics to say, “Gatsby is fertile ground for almost any form.”
