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Integrating Sources

Having used reliable sources to help you discover and variously support your argument, and having cited these reliably, you may still have work to do to take full charge of your project, and to maintain your reader's good will and trust.

Whenever you use a source in a paper, you must determine, first, what *form* it should take to be most helpful and efficient (be that summary, paraphrase, mention, citation, or exact replication); second, whether you've made clear enough to your reader (however obvious it may be to you) exactly how your source bears on your argument; and third, whether you've also made clear to your reader when the source is speaking and when you are.

This chapter explains how to meet these responsibilities. It also describes the special techniques involved in directly quoting a source, and in thanking those who, though not technically sources, have provided you with relevant conversation, inspiration, or moral support.

2.1 Ways of Bringing a Source In

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

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

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

Note that this style of citation refers your reader to a footnote (see section 4.2) that gives the relevant pages in the source, this book. You will usually be summarizing longer texts than this—whole chapters, articles, or books—so the key requirement, that a summary be concise but accurate, will present a greater challenge. Two further requirements of summarizing are that you make clear whom or what you are summarizing (*Harvey notes*) and that you put your summary in your own words, except for phrases you place in quotation marks (or words in the source that have no real synonyms). This means that, to avoid plagiarizing, your summary must recast both the language *and* the sentence structure of the source.

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

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

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

On this point Harvey invokes the proverb that "a stitch in time saves nine," by which he seems to mean that a step taken early to address a worsening situation will prevent the need for more difficult and elaborate action later on (48).

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

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

Harvey suggests that sources are best described by which one of a few basic roles they play in a given paper (2017).

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

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

Some analysts, such as Harvey, stress the roles that different sources play (2017).

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

Still other analysts see the roles that sources play as the determining factor (Harvey, 2017).

IEI MENTIONING A TITLE IN YOUR PAPER

Italicize the title of a book (as in line 10 of Jennie's paper on p. 23) or collection, journal or newspaper, play, long poem, film, musical composition, or artwork. Put in quotation marks the title of an individual article, chapter, essay, story, or poem. Don't italicize the Bible or its books, or legal documents like the Constitution. For an italicized title that contains another title, indicate the latter by underlining (*The Making of The Origin of Species*) or by un-italicizing (*The Making of The Origin of Species*).

(f) **Exact reproduction:** Here, you replicate exactly an element of another source, such as a data table or a figure (e.g., a chart, graph, diagram, or map), or you quote exactly the words of the source, or, in an online paper, provide a link to the work in question (which you still must cite). Reasons to quote a source directly include the following:

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

2.2 Three Basic Principles

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

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

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

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

THIRD PRINCIPLE: *Always make clear how each source you introduce into your paper relates to your argument.* This means indicating to your reader, in the words leading up to your summary, paraphrase, or quotation of a source, or in the sentences that follow and reflect on it (or both), what you want your reader to notice or focus on in the source and what your stance toward it is (see section 1.1 above and 2.3d below).

Notice how a student writer, Jennie, observes these three principles in this excerpt from a paper about why people engage in self-destructive behaviors like smoking and drinking:

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

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

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

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

In each case, Jennie uses her sources concisely and clearly. She summarizes, in passing, Bell's conceptual distinction. She reduces Diamond's 10-page argument about smoking and drinking to a few sentences and short quotations, and she merely refers her readers to Schmidt and Wills. She makes clear the relevance of the summary of Diamond to her argument in the sentence at lines 6–8 that leads up to the summary, providing an argumentative context for it (*But ultimate explanations may conflict with proximate evidence*) and then again by explicitly discussing the summarized material in the sentences following the quotation (*An apparent problem with this ultimate, evolutionary explanation*). Because her summary of Diamond continues for several lines, she reminds the reader at the beginning of line 20 (*he suggests*) that she is still summarizing. She also has been careful to paraphrase at those times in her summary when she may have been tempted merely to repeat her source's words. She paraphrases this sentence in Diamond's book:

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

And her paraphrase, at lines 20–23, differs from Diamond in both language and sentence structure:

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

Jennie's paragraph also illustrates one further rule: *mention the nature or professional status of your source if it's distinctive*. Don't denote a source in a psychology paper as "psychologist Anne Smith" or in a literature paper as "literary critic Wayne Booth." But do mention professional qualification, especially where you are quoting, when it isn't apparent from the nature of the course or paper—as Jennie does, in this paper for an ethics course, when she uses a physiologist and a zoologist (lines 9–11). Additionally, do describe the nature of a source that is especially authoritative or distinctive—if it's the seminal article or standard biography, for example, or an especially famous or recent study, or by the leading expert or a firsthand witness.

IF] INDIRECT QUOTING AND CITING SUMMARIES

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

2.3 Rules for Quoting

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

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

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

(c) *Construct your own sentence so the quotation fits smoothly into it.* Jennie has done this at lines 15–18: *Such a bird has proved, writes Diamond, "that he must be especially good at escaping predators, finding food, resisting disease; the bigger the handicap, the more rigorous the test he has passed."* She has done this again, in a different way, at line 25, where she ends her announcing sentence with a colon and follows immediately with the quotation. (See Box G.)

(d) *Usually announce a quotation in the words preceding it* (as Jennie does in line 15 with *writes Diamond*) so your readers enter the quoted passage knowing who will be speaking and what they are listening for in the passage and won't have to reread the passage in light of this information. See 2.4a.

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

(e) *Choose your announcing verb carefully.* Don't say "*Diamond states*," for example, unless you mean to imply a deliberate pronouncement, to be scrutinized like the wording of a statute or a biblical commandment. Choose rather a more neutral verb ("*writes*," "*says*," "*observes*," "*suggests*," "*remarks*," "*argues*") or a verb that catches exactly the attitude you want to convey ("*laments*," "*protests*," "*charges*," "*replies*," "*admits*," "*claims*," "*objects*"). Choose verbs carefully when summarizing and paraphrasing sources as well.

(f) *Don't automatically put a comma before a quotation*, as you do in writing dialogue. Do so only if the grammar of your sentence requires it (as Jennie's sentence at line 15, p. 23 does, whereas her sentence at line 36 does not).

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

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

[G] LINK QUOTATION AND INTERPRETATION CONCISELY

1. The colon + quotation technique for announcing (see 2.3c) can also be used to avoid extra words when setting up or drawing out the significance of an embedded quotation. Instead of putting a quotation and its interpretation in separate sentences,

*Here the poet becomes self-mocking. He writes,
"Oh, woe is me."*

or linking the two with a signal-word participle like "writing," "saying," or "exclaiming,"

*Here the poet becomes self-mocking, writing,
"Oh, woe is me."*

you can sometimes more succinctly use the colon alone:

Here the poet becomes self-mocking: "Oh, woe is me."

2. Quoted evidence can sometimes be neatly tucked inside an interpretive sentence, by means of parentheses, if the quotation is brief and its import clear. Instead of a choppy construction like this,

The speaker knows that both paths are equally worn. He writes, "The passing there / Had worn them really about the same." He thus has chosen his future by whim.

you may be able to insert the quotation in-between the interpretive elements:

The speaker knows that both paths are equally worn ("The passing there / Had worn them really about the same") and thus that he has chosen his future by whim.

The parenthetical technique is used in this text in the second sentence of section 2.4 below, p. 29.

2.4 Quoting Blocks

If you need to quote more than four lines of prose or two verses of poetry, indent the passage as a block. Jennie does this when she quotes three consecutive sentences of Diamond's book at line 26 ("*I'm strong and I'm superior*") that give a particularly vivid statement of Diamond's theory. Doing this makes her paper more persuasive by giving her criticisms a specific focus, and it reassures readers that she is not misrepresenting Diamond by selecting a few weak or misleading phrases.

Quote a block only when you will consider closely the language of your source—for example, when discussing a speech by Lincoln, an argument by Kant, an eyewitness account of a revolution, or a key policy statement, but rarely in a science or social science paper—and only when you will follow up your quotation with some commentary on it. Otherwise, long passages of other people's voices will drown out your own voice and will take up space that you should be devoting to your own ideas. The basic rules for quoting blocks are as follows:

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

(b) *Usually construct your lead-in sentence so that it ends with a colon*—pointing the reader ahead (as Jennie does at line 25, on p. 23) to the quotation itself. Occasionally, clarity or momentum may be better served by having your lead-in sentence run directly into your quotation, in which case you may require a comma or no punctuation at all. But this should be the exception, not the rule.

(c) *Indent all lines 10 spaces (or 1") from the left margin*, to distinguish a block from a paragraph break. Single-space the block, to distinguish it further from the rest of the text, unless your instructor prefers double-spaced blocks (as do many publications for manuscript submissions).

(d) *Don't put an indented block in quotation marks*; the indenting replaces quotation marks. Use quotation marks in an indented block only where the source author is quoting or is reporting spoken words (as when Homer reports Achilles's funeral oration in the *Iliad*).

(e) *Follow up a block quotation with commentary that reflects on it and makes clear why you needed to quote it*. Your follow-up—unless you have discussed the quotation in the sentences leading up to it—should usually be a few sentences long, and it should generally involve repeating or echoing the language of the quotation itself, as you draw out its significance. Any quotation, like any fact, is only as good as what you make of it. After her block quotation of Diamond, Jennie follows up at length, echoing the language of the quotation ("*remain alive and healthy*," line 36, p. 23) in her analysis of it. Another way to state this rule would be to *avoid ending a paragraph on a block quotation*. End with follow-up commentary that pulls your reader out of the quotation and back into your own argument about the quoted material.

(f) *When using an in-text, parenthetic system of citation, put your citation of a block quotation outside the period at the end of the last sentence quoted*. This makes clear that the citation applies to the whole block, not only to the last sentence quoted. Note that the citation (199) comes at the end of the block quotation in line 31 of Jennie's paper (p. 23).

[H] FITTING QUOTATIONS TO CONTEXT AND USING ELLIPSIS

There are a few cases in which you may need to adjust a quoted passage, in a very minor way, to fit its context in your paper.

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

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

(3) **To add or change** a word in a quotation to make it fit into the grammar of your own sentence, which you should do only rarely, put brackets [] around the altered word. A source passage like "nostalgia for my salad days" might appear in your sentence as *he speaks of "nostalgia for [his] salad days."* A source passage like "I deeply distrust Freud's method of interpretation" might become *Smith writes that he "deeply distrust[s] Freud's method of interpretation."* Use this cumbersome device rarely; always try to construct your sentence so you can quote verbatim. If you need to change only an initial capital letter to a lowercase letter, do so silently, without putting brackets around the letter.

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

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

(6) To omit words from the middle of a passage that you are quoting, *use ellipsis points*: three spaced periods inserted at the point of omission. *"Even to take drugs once or twice," Diamond writes, "I must be strong enough to get past . . . the misery of my first hangover" (199).*

- If a sentence ends within the omitted portion, add an extra, fourth period and space, before the ellipsis, to indicate this.
- Don't use ellipsis marks at the start of a quotation, and only use them at the end if you are quoting a block and have omitted words from the end of the last sentence quoted.
- Don't omit only single words or short phrases, and never omit words in a way that gives a false sense of what the passage says (see section 3.3a).
- If the text you are quoting itself contains ellipsis marks, put the italicized word [*sic*] in square brackets immediately after the ellipsis.

2.5 Using Discursive Notes

Use a discursive footnote or endnote (also called a “substantive” or “content” note) when you want to make a comment, not just give publication details.

You may want to **tell your readers something extra** to the strict development of your argument. You may, for example, want to briefly amplify or explain something you have said, as does the note on page 12 of this book, and this note:

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

Or direct readers to further items of interest, or acknowledge ideas of other scholars on the topic that resemble yours (see Box M) or that differ from them:

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

Or notice, as an interesting aside, an implication or connection in your argument that your paper does not develop:

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

Except in a long paper or thesis, however, use argument-related notes sparingly. In most cases, if the note is really interesting enough to include, you should work it into the argument of your paper (or save it for another paper).

You might also use a discursive note to **give extra information about sources**, for example about your use of a particular edition or of your own translation:

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.

Or to say something about your citation system, or your use of terms or abbreviations:

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

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

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

Where to put such discursive notes? If your paper cites sources by means of sequential footnotes or endnotes, include your discursive note in that sequence. If you're citing with reference to an alphabetical or coded list of references, create a separate section before the references list, but at the start of a new page, for sequentially numbered "Notes." If you have only one discursive note in such a paper, consider simply using an asterisk.

Finally, you may want to **acknowledge special help, influence, or support** from an uncited source, as discussed in Box C and illustrated by the following examples:

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 stimulating 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 class (2/6/16).

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

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

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

2. In this paper I use an analogy between soul and state developed in Prof. Caroline Hill's lectures for Sociology 144, Clark University, fall term 2013-14.

Science and social-science papers, which generally avoid discursive notes, often put acknowledgements of help in a special "Acknowledgements" section. In the humanities, if the help you're acknowledging is of a general kind, evident throughout the paper, put the raised reference number for your note after your title or at the point at which you first state your main idea. If it's help with a specific component, insert the note at the relevant point in the paper.

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