

# 7

## Documenting Sources and Avoiding Plagiarism

### Learning Outcomes

After reading this chapter, you should be able to do the following:

- LO1 Avoid plagiarism
- LO2 Document sources

**D**ocumentation is the formal acknowledgment of the sources in a research paper. This chapter explains and illustrates the documentation style recommended by the Modern Language Association (MLA), the style used by students of literature.

#### WHAT TO DOCUMENT

In general, you must document the following types of information from a source (print or electronic):

- **All word-for-word quotations from a source.** Whenever you use a writer's exact words, you must document them. Even if you quote only a word or two within a paraphrase or summary, you must document the quoted words separately, after the final quotation marks.
- **All ideas from a source that you put into your own words.** Be sure to document all paraphrases or summaries of a source's ideas, including the author's judgments, conclusions, and debatable assertions.
- **All visuals—tables, charts, and photographs—from a source.** Because visuals are almost always someone's original creation, they must be documented.

### LO1 Avoid Plagiarism

**Plagiarism** is the presentation of another person's words or ideas as if they were your own. Most plagiarism is **unintentional plagiarism**—for example, pasting a passage from a downloaded document directly into your paper and forgetting to include quotation marks and documentation. However, there is a difference between an honest mistake and **intentional plagiarism**—for example, copying sentences from a journal article or submitting as your own an essay that someone else has written. The penalties for unintentional plagiarism may sometimes be severe, but intentional plagiarism is intellectual theft and is almost always dealt with harshly.

The best way to avoid unintentional plagiarism is to keep careful notes and to make sure you differentiate your words and ideas from those of your sources.

The guidelines that follow can help you avoid mistakes that lead to unintentional plagiarism.

## Note

Certain items do not require documentation: common knowledge (information most readers probably know), facts available from a variety of reference sources, familiar sayings and well-known quotations, and your own ideas and conclusions.

## DOCUMENT ALL MATERIAL THAT REQUIRES DOCUMENTATION

**Original:** In Oates's stories there are no safe relationships, but the most perilous of all possibilities is sex. Sex is always destructive. (Tierce, Mike, and John Michael Crafton. "Connie's Tambourine Man: A New Reading of Arnold Friend.")

**Plagiarism:** In many of Oates's stories, relationships—especially sexual relationships—are dangerous.

In the example above, the writer uses an idea from a source but does not include documentation. As a result, she gives readers the mistaken impression that the source's idea is actually her own.

**Correct:** Tierce and Crafton point out that in many of Oates's stories, relationships—especially sexual relationships—are dangerous (220).

## ENCLOSE BORROWED WORDS IN QUOTATION MARKS

**Original:** "The Yellow Wallpaper," which Gilman herself called "a description of a case of nervous breakdown," recalls in the first person the experiences of a woman who is evidently suffering from postpartum psychosis. (Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*.)

**Plagiarism:** As Gilbert and Gubar point out, the narrator in "The Yellow Wallpaper" is evidently suffering from postpartum psychosis (212).

Even though the writer documents the passage, he uses the source's exact words without putting them in quotation marks.

**Correct:** As Gilbert and Gubar point out, the narrator in "The Yellow Wallpaper" is "evidently suffering from postpartum psychosis" (212).

## DO NOT IMITATE A SOURCE'S SYNTAX AND PHRASING

**Original:** Tennessee Williams's *The Glass Menagerie*, though it has achieved a firmly established position in the canon of American plays, is often distorted, if not misunderstood, by readers, directors, and audiences. (King, Thomas. "Irony and Distance in *The Glass Menagerie*.")

**Plagiarism:** Although *The Glass Menagerie* has a well-established place in the American theater, it is frequently misinterpreted by those who read it, direct it, and see it (King 125).

Although the student does not use the exact words of the source, he closely follows the sentence structure of the original and simply substitutes synonyms for the writer's key words. Remember, acceptable paraphrases and summaries do more than change words; they use original phrasing and syntax to convey the source's meaning.

**Correct:** According to Thomas King, although *The Glass Menagerie* has become an American classic, it is still not fully appreciated (125).

## DIFFERENTIATE YOUR WORDS FROM THOSE OF YOUR SOURCE

**Original:** At some colleges and universities, traditional survey courses of world and English literature . . . have been scrapped or diluted. . . . What replaces them is sometimes a mere option of electives, sometimes "multicultural" courses introducing material from Third World cultures and thinning out an already thin sampling of Western writings, and sometimes courses geared especially to issues of class, race, and gender. (Howe, Irving. "The Value of the Canon.")

**Plagiarism:** At many universities, the Western literature survey courses have been edged out by courses that emphasize minority concerns. These courses are "thinning an already thin sampling of Western writings" in favor of courses geared especially to issues of "class, race, and gender" (Howe 40).

Because the student writer does not differentiate his ideas from those of his source, it appears that only the two quotations in the last sentence are borrowed when, in fact, the first sentence also borrows ideas from the original. The student should have identified the boundaries of the borrowed material by introducing it with an identifying phrase and ending with documentation. (Note that a quotation always requires its own documentation.)

**Correct:** According to Irving Howe, at many universities the Western literature survey courses have been edged out by courses that emphasize minority concerns (41). These courses, says Howe, are "thinning an already thin sampling of Western writings" in favor of courses geared especially to issues of "class, race, and gender" (40).

## LO2 Document Sources

MLA documentation has three parts: *parenthetical references in the body of the paper* (also known as *in-text citations*), a *works-cited list*, and *content notes*.\*

### PARENTHETICAL REFERENCES IN THE TEXT

MLA documentation style uses parenthetical references within the text to refer to an alphabetical works-cited list at the end of the paper. A parenthetical reference should contain just enough information to guide readers to the appropriate entry on your works-cited list.

A typical parenthetical reference consists of the author's last name and a page number.

Gwendolyn Brooks uses the sonnet form to create poems that have a wide social and aesthetic range (Williams 972).

If you mention the author's name or the title of the work in your paper, only a page reference is needed.

\*For more information, see the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: MLA, 2009). You can also consult the MLA Web site at <<http://www.mla handbook.org>>.

According to Gladys Margaret Williams in "Gwendolyn Brooks's Way with the Sonnet," Brooks combines a sensitivity to poetic forms with a depth of emotion appropriate for her subject matter (972-73).

If you use more than one source by the same author, include a shortened title in the parenthetical reference.

Brooks knows not only Shakespeare, Spenser, and Milton, but also the full range of African-American poetry (Williams, "Brooks's Way" 972).

## Sample Parenthetical References

### *An entire work*

When citing an entire work, state the name of the author in your paper instead of in a parenthetical reference.

August Wilson's play *Fences* treats many themes frequently expressed in modern drama.

### *A work by two or three authors*

Myths cut across boundaries and cultural spheres and reappear in strikingly similar forms from country to country (Feldman and Richardson 124).

The effect of a work of literature depends on the audience's predispositions that derive from membership in various social groups (Hovland, Janis, and Kelley 87).

### ***A work by more than three authors***

State the last name of the first author, and use the abbreviation *et al.* (Latin for “and others”) for the rest.

Hawthorne’s short stories frequently use a combination of allegorical and symbolic methods (Guerin *et al.* 91).

### ***A work in an anthology***

In his essay “Flat and Round Characters,” E. M. Forster distinguishes between one-dimensional characters and those that are well developed (Stevick 223-31).

Note that the parenthetical reference cites the anthology (edited by Stevick) that contains Forster’s essay; full information about the anthology appears in the works-cited list.

### ***A work with volume and page numbers***

Critics consider *The Zoo Story* to be one of Albee’s best plays (Eagleton 2: 17).

### ***An indirect source***

Use the abbreviation qtd. in (“quoted in”) to indicate that the quoted material was not taken directly from the original source.

Wagner observed that myth and history stood before him “with opposing claims” (qtd. in Winkler 10).

### ***A play with numbered lines***

The parenthetical reference should contain the act, scene, and line numbers (in arabic numerals), separated by periods. When included in parenthetical references, titles of the books of the Bible and well-known literary works are often abbreviated—*Gen.* for Genesis and *Ham.* for *Hamlet*, for example.

“Give thy thoughts no tongue,” says Polonius,  
“Nor any unproportioned thought his act”  
(*Ham.* 1.3.64-65).

### ***A poem***

Use a slash (/) to separate lines of poetry run in with the text. (The slash is preceded and followed by one space.) The parenthetical reference should cite the lines quoted. Include the word line or lines in the first reference but just the numbers in subsequent references.

“I muse my life-long hate, and without flinch / I  
bear it nobly as I live my part,” says the speaker  
in Claude McKay’s bitterly ironic poem “The  
White City” (lines 3-4).

### ***An electronic source***

If you are citing a source from the Internet or from an online database, use page numbers if possible. If the source uses paragraph, section, or screen numbers, use the abbreviation par. or sec. or the full word screen.

The earliest type of movie censoring came in the form of licensing fees, and in Deer River, Minnesota, “a licensing fee of \$200 was deemed not excessive for a town of 1000” (Ernst, par. 20).

If an Internet source has no page, paragraph, section, or screen markers, cite the entire work. (When readers consult your works-cited list, they will be able to determine the nature of the source.)

In her article “Limited Horizons,” Lynne Cheney says that schools do best when students read literature not for practical information but for its insights into the human condition.

Because of its parody of communism, the film *Antz* is actually an adult film masquerading as a child's tale (Clemin).

## THE WORKS-CITED LIST

Parenthetical references refer to a **works-cited list** that includes all the sources you refer to in your paper:

- Begin the works-cited list on a new page, continuing the page numbers of the paper. For example, if the text of the paper ends on page 6, the works-cited list will begin on page 7.

*"Each works-cited entry has three divisions—author, title, and publishing information—separated by periods."*

- Center the title Works Cited one inch from the top of the page.

- Arrange entries alphabetically, according to the last name of each author. Use the first word of the title if the author is unknown (articles—*a*,

*an*, and *the*—at the beginning of a title are not considered first words).

- Double-space the entire works-cited list between and within entries.
- Begin typing each entry at the left margin, and indent subsequent lines one-half inch.
- Each works-cited entry has three divisions—*author*, *title*, and *publishing information*—separated by periods. The *MLA Handbook for Writers of Research Papers* shows a single space after all end punctuation.

Below is a directory listing the sample MLA works-cited list entries that begin on page 77.

## Directory of MLA Works-Cited List Entries

### *Print Sources: Entries for Articles*

1. An article in a journal
2. An article in a magazine
3. An article in a daily newspaper
4. An article in a reference book

### *Print Sources: Entries for Books*

5. A book by a single author
6. A book by two or three authors
7. A book by more than three authors
8. Two or more works by the same author
9. An edited book
10. A book with a volume number
11. A short story, poem, or play in a collection of the author's work
12. A short story in an anthology
13. A poem in an anthology
14. A play in an anthology
15. An article in an anthology
16. More than one article from the same anthology
17. A translation

### *Entries for Other Sources*

18. An interview
19. A lecture or an address

### *Electronic Sources: Entries from Internet Sites*

20. A scholarly project or information database on the Internet
21. A document within a scholarly project or information database on the Internet
22. A personal site on the Internet
23. A book on the Internet
24. An article in a scholarly journal on the Internet
25. An article in an encyclopedia on the Internet
26. An article in a newspaper on the Internet
27. An article in a magazine on the Internet
28. A painting or photograph on the Internet
29. An email
30. An online posting

### *Electronic Sources: Entries from Online Databases*

31. A scholarly journal article from an online database
32. A monthly magazine article from an online database
33. A newspaper article from an online database
34. A reference book article from an online database
35. A dictionary definition from an online database

### *Entries for Other Electronic Sources*

36. A nonperiodical publication on DVD-ROM or CD-ROM
37. A periodical publication on DVD-ROM or CD-ROM
38. A film, videocassette, DVD, or CD-ROM

## MLA PRINT SOURCES • Entries for Articles

Article citations include the author's name; the title of the article (in quotation marks); the name of the periodical (italicized); the volume and issue numbers (if applicable; see below); the month, if applicable (abbreviated, except for May, June, and July), and the year; the pages on which the full article appears (without the abbreviations *p.* or *pp.*); and the publication medium.

### 1. An article in a journal

Grossman, Robert. "The Grotesque in Faulkner's  
'A Rose for Emily.'" *Mosaic* 20.3 (1987):  
40-55. Print.

Note that 20.3 signifies volume 20, issue 3.

### 2. An article in a magazine

Milosz, Czeslaw. "A Lecture." *New Yorker* 22  
June 1992: 32. Print.

An article with no listed author is entered by title on the works-cited list.

"Solzhenitsyn: An Artist Becomes an Exile."  
*Time* 25 Feb. 1974: 34+. Print.

Note that 34+ indicates that the article appears on pages that are not consecutive; in this case, the article begins on page 34 and continues on page 37.

### 3. An article in a daily newspaper

Omit the article *the* from the title of a newspaper even if the newspaper's actual title includes the article.

Oates, Joyce Carol. "When Characters from the  
Page Are Made Flesh on the Screen." *New  
York Times* 23 Mar. 1986, late ed.: C1+.  
Print.

Note that C1+ indicates that the article begins on page 1 of Section C and continues on a subsequent page.

### 4. An article in a reference book

Do not include full publication information for well-known reference books.

"Dance Theatre of Harlem." *The New Encyclo-  
paedia Britannica: Micropaedia*. 2008 ed.  
Print.

Include full publication information when citing reference books that are not well known.

Grimstead, David. "Fuller, Margaret Sarah."  
*Encyclopedia of American Biography*. Ed.  
John A. Garraty. New York: Harper, 1996.  
Print.

## MLA PRINT SOURCES • Entries for Books

Book citations include the author's name; book title (italicized); and publication information (place, publisher, date, publication medium). Capitalize all major words in the title except articles, prepositions, and the *to* of an infinitive (unless it is the first or last word of the title or subtitle). MLA requires that you abbreviate publishers' names—for example, *Basic* for Basic Books and *Oxford UP* for Oxford University Press.

### 5. A book by a single author

Kingston, Maxine Hong. *The Woman Warrior:  
Memoirs of a Girlhood among Ghosts*.  
New York: Knopf, 1976. Print.

## 6. A book by two or three authors

Feldman, Burton, and Robert D. Richardson. *The Rise of Modern Mythology*. Bloomington: Indiana UP, 1972. Print.

Note that only the first author's name is in reverse order.

## 7. A book by more than three authors

Guerin, Wilfred, et al., eds. *A Handbook of Critical Approaches to Literature*. 5th ed. New York: Harper, 2004. Print.

Note that instead of using et al., you may list all the authors' names in the order in which they appear on the title page.

## 8. Two or more works by the same author

List two or more works by the same author in alphabetical order by title. Include the author's full name in the first entry; use three unspaced hyphens followed by a period to take the place of the author's name in second and subsequent entries.

Novoa, Juan-Bruce. *Chicano Authors: Inquiry by Interview*. Austin: U of Texas P, 1980. Print.  
---. "Themes in Rudolfo Anaya's Work." *Literature Colloquium*. New Mexico State U, Las Cruces. 11 Apr. 2002. Address.

## 9. An edited book

Oosthuizen, Ann, ed. *Sometimes When It Rains: Writings by South African Women*. New York: Pandora, 1987. Print.

Note that here the abbreviation ed. stands for editor.

## 10. A book with a volume number

When all the volumes of a multivolume work have the same title, list the number of the volume you used.

Eagleton, T. Allston. *A History of the New York Stage*. Vol. 2. Englewood Cliffs: Prentice, 1987. Print.

When each volume of a multivolume work has a separate title, list the title of the volume you used.

Durant, Will, and Ariel Durant. *The Age of Napoleon: A History of European Civilization from 1789 to 1815*. New York: Simon, 1975. Print.

(*The Age of Napoleon* is volume 2 of *The Story of Civilization*. You need not provide documentation for the entire multivolume work.)

## 11. A short story, poem, or play in a collection of the author's work

Gordimer, Nadine. "Once upon a Time." *Jump and Other Stories*. New York: Farrar, 1991. 23-30. Print.

## 12. A short story in an anthology

Salinas, Marta. "The Scholarship Jacket." *Nosotros: Latina Literature Today*. Ed. Maria del Carmen Boza, Beverly Silva, and Carmen Valle. Binghamton: Bilingual, 1986. 68-70. Print.

the inclusive page numbers follow the year of publication.

### 13. A poem in an anthology

Simmerman, Jim. "Child's Crave, Hale County, Alabama." *The Pushcart Prize, 8: Best of the Small Presses*. Ed. Bill Henderson. New York: Penguin, 1984. 178-79. Print.

### 14. A play in an anthology

Hughes, Langston. *Mother and Child, Black Drama Anthology*. Ed. Woodie King and Ron Miller. New York: NAL, 1986. 399-406. Print.

### 15. An article in an anthology

Forster, E. M. "Flat and Round Characters." *The Theory of the Novel*. Ed. Philip Stevick. New York: Free, 1980. 223-31. Print.

### 16. More than one article from the same anthology

If you are using more than one article from an anthology, cite the anthology in a separate entry. Then, list each individual selection separately, including the author and title of the selection, the anthology editor's last name, and the inclusive page numbers.

Baxter, Charles. "Gryphon." Kirsznner and Mandell 138-45.  
Kirsznner, Laurie G., and Stephen R. Mandell, eds. *LIT*. Boston: Wadsworth, 2012. Print.  
Rich, Adrienne. "Diving into the Wreck." Kirsznner and Mandell 469-70.

17. A translation

Carpentier, Alejo. *Requiem of State*. Trans. Francis Partridge. New York: Norton, 1976. Print.

### Entries for Other Sources

#### 18. An interview

Brooks, Gwendolyn. "An Interview with Gwendolyn Brooks." *Triquarterly* 60 (1984): 405-10. Print.

#### 19. A lecture or an address

Novoa, Juan Bruce. "Themes in Rudolfo Anaya's Work." *Literature Colloquium*. New Mexico State U, Las Cruces. 11 Apr. 2002. Address.

## MLA ELECTRONIC SOURCES: • Entries from Internet Sites

MLA style recognizes that full publication information is not always available for electronic sources. Include in your citation whatever information you can reasonably obtain: the author or editor of the site (if available); the title of the Internet site (italicized); the version number of the source (if applicable); the name of any sponsoring institution (if unavailable, include the abbreviation N.p. for "no publisher"); the date of electronic publication or update (if unavailable, include the abbreviation n.d. for "no date of publication"); the publication medium (Web); and the date of access. MLA recommends omitting the URL from the citation unless it is necessary to find the source. If a URL is necessary, MLA requires that you enclose it within angle brackets. If you have to carry the URL over to the next line, divide it after a slash.

20. *A scholarly project or information database on the Internet*

Nelson, Cary, ed. *Modern American Poetry*.  
Dept. of English, U of Illinois, Urbana-  
Champaign, 2002. Web. 26 May 2010.

21. *A document within a scholarly project or information database on the Internet*

"D-Day: June 6th, 1944." *History.com*. History  
Channel, 1999. Web. 7 June 2010.

22. *A personal site on the Internet*

Yerkes, James. *The Centaurian: John Updike*  
*Home Page*. Prexar, 15 June 2009. Web. 19  
June 2010. <[http://userpages.prexar.com/  
joyerkes/](http://userpages.prexar.com/joyerkes/)>.

23. *A book on the Internet*

Douglass, Frederick. *My Bondage and My*  
*Freedom*. Boston, 1855. *Google Book*  
*Search*. Web. 8 June 2010.

24. *An article in a scholarly journal on the Internet*

DeKoven, Marianne. "Utopias Limited: Post-  
Sixties and Postmodern American Fiction."  
*Modern Fiction Studies* 41.1 (1995): 75-97.  
Web. 17 Mar. 2010.

When you cite information from the print version of an electronic source, include the publication information for

the printed source, the inclusive page numbers (if available), the publication medium, and the date of access.

25. *An article in an encyclopedia on the Internet*

"Hawthorne, Nathaniel." *Encyclopaedia Britan-*  
*nica Online*. Encyclopaedia Britannica,  
2007. Web. 16 May 2010.

26. *An article in a newspaper on the Internet*

Cave, Damien. "Election Day May Look Famil-  
iar." *New York Times*. New York Times, 28  
Apr. 2008. Web. 29 Apr. 2010.

27. *An article in a magazine on the Internet*

Weiser, Jay. "The Tyranny of Informality." *Time*.  
*Time*, 26 Feb. 1996. Web. 1 Mar. 2010.

28. *A painting or photograph on the Internet*

Lange, Dorothea. *Looking at Pictures*. 1936.  
Museum of Mod. Art, New York. *MoMA*.  
*org*. Web. 17 July 2010.

29. *An email*

Mauk, Karen. Message to the author. 28 June  
2010. E-mail.

30. *An online posting*

Berg, Kirsten. "Bright Angel." Online posting.  
*PowellsBooks.Blog*. Powells, 17 June  
2009. Web. 18 June 2010.

## Warning

Using information from an Internet source can be risky because contributors are not necessarily experts. Unless you can be certain that the information you are obtaining from these sources is reliable, do not use it. You can check the reliability of an Internet source by asking your instructor or librarian for guidance.

### MLA ELECTRONIC SOURCES: • Entries from Online Databases

To cite information from an online database, supply the publication information (including page numbers, if available; if unavailable, use n. pag.) followed by the italicized name of the database, the publication medium (Web), and the date of access.

Luckenbill, Trent. "Environmental Litigation: Down the Endless Corridor." *Environment* 17 July 2001: 34-42. *ABI/INFORM GLOBAL*. Web. 12 Oct. 2010.

#### 31. A scholarly journal article from an online database

Schaefer, Richard J. "Editing Strategies in Television News Documentaries." *Journal of Communication* 47.4 (1997): 69-89. *InfoTrac OneFile Plus*. Web. 2 Oct. 2010.

#### 32. A monthly magazine article from an online database

Livermore, Beth. "Meteorites on Ice." *Astronomy* July 1993: 54-58. *Expanded Academic ASAP Plus*. Web. 2 Oct. 2010.

#### 33. A newspaper article from an online database

Meyer, Craig. "Answering Questions about the West Nile Virus." *Dayton Daily News* 11 July 2002: T3-7. *LexisNexis*. Web. 2 Oct. 2010.

#### 34. A reference book article from an online database

Laird, Judith. "Geoffrey Chaucer." *Cyclopedia of World Authors*. 1997. *MagillOnLiterature*. Web. 2 Oct. 2010.

#### 35. A dictionary definition from an online database

"Migraine." *Mosby's Medical, Nursing, and Allied Health Dictionary*. 1998 ed. *Health Reference Center*. Web. 2 Oct. 2010.

### MLA ELECTRONIC SOURCES: • Entries from Other Electronic Sources

#### 36. A nonperiodical publication on DVD-ROM or CD-ROM

"Windhover." *Concise Oxford English Dictionary*. 11th ed. Oxford: Oxford UP, 2009. CD-ROM.

#### 37. A periodical publication on DVD-ROM or CD-ROM

Zurbach, Kate. "The Linguistic Roots of Three Terms." *Linguistic Quarterly* 37 (1994): 12-47. CD-ROM. *InfoTrac: Magazine Index Plus*. Information Access. Jan. 2011.

### 38. A film, videocassette, DVD, or CD-ROM

*The Heinle Original Film Series in Literature:*  
*Eudora Welty's "A Worn Path."* Dir. Bruce  
R. Schwartz. Wadsworth, 2003. DVD.

## CONTENT NOTES

Use content notes, indicated by a superscript (a raised number) in the text, to cite several sources at once or to provide commentary or explanations that do not fit smoothly into your paper. The full text of these notes appears on the first numbered page following the last page of the paper. (If your paper has no content notes, the works-cited page follows the last page of the paper.) Like works-cited entries, content notes are double-spaced within and between entries. However, the first line of each explanatory note is indented one-half inch, and subsequent lines are flush with the left-hand margin.

**"Use content notes, indicated by a superscript (a raised number) in the text, to cite several sources at once or to provide commentary or explanations that do not fit smoothly into your paper."**

## To Cite Several Sources

### *In the paper*

Surprising as it may seem, there have been many attempts to define literature.<sup>1</sup>

### *In the note*

1. For an overview of critical opinion, see Arnold 72; Eagleton 1-2; Howe 43-44; and Abrams 232-34.

## To Provide Explanations

### *In the paper*

In recent years, gothic novels have achieved great popularity.<sup>3</sup>

### *In the note*

3. Gothic novels, works written in imitation of medieval romances, originally relied on supernatural occurrences. They flourished in the late eighteenth and early nineteenth centuries.

## Paraphrases and Summaries

Place the parenthetical reference *after* the last word of the sentence and *before* the final punctuation.

In her poems, Brooks combines the pessimism of modernist poetry with the optimism of the Harlem Renaissance (Smith 978).

## Direct Quotations Run in with the Text

Place the parenthetical reference *after* the quotation marks and *before* the final punctuation.

According to Gary Smith, Brooks's *A Street in Bronzeville* "conveys the primacy of suffering in the lives of poor Black women" (980).

According to Gary Smith, the poems in *A Street in Bronzeville* "served notice that Brooks had learned her craft . . ." (978).

Along with Thompson, we must ask, "Why did it take so long for critics to acknowledge that Gwendolyn Brooks is an important voice in twentieth-century American poetry" (123)?

## Quotations Set Off from the Text

Omit the quotation marks, and place the parenthetical reference one space *after* the final punctuation (For guidelines for setting off long quotations, see p. 70.)

For Gary Smith, the identity of Brooks's African-American women is inextricably linked with their sense of race and poverty:

For Brooks, unlike the Renaissance poets, the victimization of poor Black women becomes not simply a minor chord but a predominant theme of *A Street in Bronzeville*. Few, if any, of her female characters are able to free themselves from a web of poverty that threatens to strangle their lives. (980)