

CREDIT YOUR SOURCES

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IDENTIFY, CLARIFY, & PROTECT YOURSELF

When you produce a document, you must credit your sources. The three goals are

- TO IDENTIFY what your evidence is and where you found it
- TO CLARIFY what influenced you
- TO PROTECT yourself against the suspicion of theft

The last of these goals is especially important for students. If you use ideas or words or images or work of any kind without crediting the person who made them, you are committing PLAGIARISM. The punishment for plagiarism can be automatic failure in an assignment, automatic failure for a course, or automatic expulsion from the school.

The principle of crediting sources applies to all media, projects and critical points of view. Electronic documents, for example, can now be copied and manipulated so effortlessly that it has become easy to forget where your work ends and someone else's work begins. Avoid this problem by keeping track of your sources at every stage of your process.

If you need more and different examples or discussion of basic principles, refer to these authorities:

- The Chicago Manual of Style*, 14th edition, Reference-Z253.U69 1993 (Chapters 15 and 16, "Documentation")
- The MLA Style Manual and Guide to Scholarly Publishing*, 2nd, Reference-PN147.G444 1998 (Chapter 6, "Documentation")
- Purdue Online Writing Lab, http://owl.english.purdue.edu/handouts/research/r_plagiar.html

CREDITING SOURCES IN A TEXT

The most common situation that calls for crediting sources is a academic paper—a course assignment, a written presentation of a project, a statement of purpose, or a book or article. Most of the academic papers architects encounter or produce employ the HUMANITIES STYLE method. A section of the text is marked with a NUMBER. At the end of the text, there is a list of all sources, with all publishing information, arranged in NUMERICAL ORDER according to the sequence of numbers in the text.

NOTE FORM. The chart on the other side of this page gives examples of the standard NOTE FORM for different types of documents. Personal names appear in natural order and the punctuation consists of quotation marks, underlining, commas, parentheses and colons—there are no periods until the end.

REPETITIONS. Once a citation has appeared in full, subsequent appearances can be shortened to last name, abbreviated title and page numbers.

THE WHOLE OR A PART? In the chart, you can see how to distinguish whole documents from parts of documents: names of whole documents (books, issues of magazines) are underlined (or, in print, *italics*). The names of parts of documents (articles of magazines, sections of books) are enclosed in "quotation marks."

SUBSTANTIVE NOTES

Often the basic citation information is not sufficient to explain or clarify your work or your sources. Sometimes it is helpful to clarify the reasoning that led you to make a statement. Or if you are critical of a document, or disagree with it, it can be helpful to explain why in a substantive note. In these cases, note the appropriate point of your text and provide a brief statement—the emphasis here is on brevity. A substantive note is for remarks on your responses to documents: discussions that contribute to your discussion belong in the body of the text. For example

¹ None of the reviews of A. Betsky's 1999 translation of Rotondi's *Works*, have commented on the fact that the material in the first essay is arranged differently from the original English text, nine pages of new material have been added, fourteen illustrations have been omitted, and the overall tone and point is

completely different from the original. My discussion here and in the following three paragraphs responds specifically to the Betsky version of this essay. See Michael Rotondi, *Monumenten*, trans. A. Betsky (Den Haag: 010, 1999) 1-18.

BIBLIOGRAPHIC FORM

An instructor will often require you to prepare a BIBLIOGRAPHY—a list of documents—at an early stage of your project: often before you have written or made anything. The citations are arranged in alphabetical order by last name. The information within each citation is the same as in Note Form, but the punctuation consist largely of periods.

THE AUTHOR-DATE STYLE

In your research you may encounter documents that don't use numbered notes. In the AUTHOR-DATE method, a section of the text is followed by a LAST NAME and DATE in parentheses. This indicates the person whose document has been used, and his or her specific document's date of creation. At the end of the text, there is a list of all sources, with all publishing information, arranged in ALPHABETICAL order by last name. This method is especially common in the physical sciences and the social sciences. See *The Chicago Manual of Style* for more information.

LOCAL MODIFICATIONS

Often instructors, editors and publishers require their students and contributors to use alternative forms of crediting sources. Always ask which text they use as their authority, or ask for a style sheet to explain what is required of you.

DOCUMENT TYPE	NOTE FORM	BIBLIOGRAPHIC FORM
ADVERTISEMENT	¹ Rotondi gym shoes, advertisement, <u>Details</u> , February 1999: 1-9.	Rotondi gym shoes. Advertisement. <u>Details</u> , February 1999. 1-9
ART WORK (SPECIFIC PHOTOGRAPH OF) ART WORK	² Michael Rotondi, <u>Liberty Leading the People</u> , collection A. Betsy, Los Angeles. ³ Michael Rotondi, <u>Liberty Leading the People</u> , collection A. Betsy, Los Angeles, <u>Inside Private Collections</u> , ed. Michael Speaks (Los Angeles: Rizzoli, 1999) 1-2.	Rotondi, Michael. <u>Liberty Leading the People</u> . Collection A. Betsy, Los Angeles. Rotondi, Michael. <u>Liberty Leading the People</u> . Collection A. Betsy, Los Angeles. <u>Inside Private Collections</u> , ed. Michael Speaks (Los Angeles: Rizzoli, 1999)2.
AUDIO DOCUMENT	⁴ Michael Rotondi, <u>Rotondi Live at the Palladium</u> , Rizzoli Records, 1999.	Rotondi, Michael, <u>Rotondi Live at the Palladium</u> , Rizzoli Records, 1999.
BOOK BOOK—ELECTRONIC MEDIUM BOOK—REPRINTED EDITION BOOK—SECTION OF AN ANTHOLOGY BOOK—TRANSLATION	⁵ Michael Rotondi, <u>Works</u> (Los Angeles: Rizzoli, 1999). ⁶ Michael Rotondi, <u>Works</u> , CD-ROM (Los Angeles: Rizzoli, 1999). ⁷ Michael Rotondi, <u>Works</u> (1975; Los Angeles: Rizzoli, 1999). ⁸ Michael Rotondi, "Our Works," <u>The Best Works of 1998</u> , ed. A. Betsy (Los Angeles: Rizzoli, 1999) 1-9. ⁹ Michael Rotondi, <u>Monumenten</u> , Trans. A. Betsy (Den Haag: 010, 1999).	Rotondi, Michael, <u>Works</u> , Los Angeles: Rizzoli, 1999. Rotondi, Michael, <u>Works</u> , CD-ROM. Los Angeles: Rizzoli, 1999. Rotondi, Michael, <u>Works</u> , 1975. Los Angeles: Rizzoli, 1999. Rotondi, Michael, "Our Works," <u>The Best Works of 1998</u> , ed. A. Betsy Los Angeles: Rizzoli, 1999. 1-9. Rotondi, Michael, <u>Monumenten</u> , trans. A. Betsy. Den Haag: 010, 1999.
BROADCAST—RADIO OR TV	¹⁰ The Voice of Rotondi, interview with A. Betsy, <u>Which Way L.A.</u> (KCRW, Santa Monica. 1 April 1999).	The Voice of Rotondi. Interview with A. Betsy, <u>Which Way L.A.</u> KCRW. Santa Monica, 1 April 1999.
REFERENCE WORK ARTICLE	¹¹ "RoTo Architects," <u>The Encyclopaedia Britannica</u> , 19 th edition, 1999.	"RoTo Architects," <u>The Encyclopaedia Britannica</u> , 19 th edition. 1999.
FILM FILM—ON VIDEO	¹² <u>A Day With Michael</u> , dir. A. Betsy, perf. Madonna, Wolf Prix, Miramax, 1999. ¹³ <u>A Day With Michael: Director's Cut</u> , dir. A. Betsy, perf. Madonna, Wolf Prix, Videodisc, Kino, 1999.	<u>A Day With Michael</u> . Dir. A. Betsy. Perf. Madonna, Wolf Prix. Miramax, 1999. <u>A Day With Michael: Director's Cut</u> . Dir. A. Betsy. Perf. Madonna, Wolf Prix. Videodisc. Kino, 1999.
LECTURE	¹⁴ Michael Rotondi, "Works," Symposium on the Post-Fordist Cubicle, AIA, Los Angeles, 1 April, 1998.	Rotondi, Michael. "Works." Symposium on the Post-Fordist Cubicle. AIA. Los Angeles. 1 April, 1998.
MAGAZINE ARTICLE MAGAZINE—WHOLE ISSUE	¹⁵ Michael Rotondi, "Our Works and Your Works," <u>October</u> 58 (1999): 1-9. ¹⁶ Michael Rotondi, "Understanding Our Works," <u>Science</u> 22 December 1999: 1-9. ¹⁷ A. Betsy, ed., <u>New Works by Rotondi</u> , spec. issue of <u>October</u> , 58 (1999): 1-9.	Rotondi, Michael. "Our Works and Your Works." <u>October</u> , 58. (1999): 1-9. Rotondi, Michael. "Understanding Our Works." <u>Science</u> , 22 December 1999: 1-9. Betsy, A., ed. <u>New Works by Rotondi</u> . Spec. issue of <u>October</u> , 58. (1999): 1-9.
MAP	¹⁸ <u>A Pocket Guide to Buildings by Michael Rotondi</u> , map (Los Angeles: Rizzoli, 1999).	<u>A Pocket Guide to Buildings by Michael Rotondi</u> . Map. Los Angeles: Rizzoli, 1999.
MUSICAL COMPOSITION	¹⁹ Igor Stravinsky, <u>Piano Trio for Michael Rotondi</u> (Los Angeles: Rizzoli, 1999).	Stravinsky, Igor, <u>Piano Trio for Michael Rotondi</u> . Los Angeles: Rizzoli, 1999.
NEWSPAPER ARTICLE	²⁰ A. Betsy, "Rotondi Rap," <u>New York Times</u> , 1 April 1999, West coast ed.:A1-9.	Betsy, A., "Rotondi Rap." <u>New York Times</u> . 1 April 1999, West coast ed.:A1-9.
ONLINE—EMAIL ONLINE—FORUM ONLINE—SITE	²¹ Michael Rotondi, "Your Works," E-mail to A. Betsy, 1 April, 1998. [Use the date the e-mail was received.] ²² Michael Rotondi, "About Your Works," Online posting, 29 March, 1998, SCI-Arc Archipeligo News, 1 April, 1998. <<http://www.sciarc.edu [Use date it was posted and the date you accessed it.] ²³ RoTo-Cam, A. Betsy, San Francisco Museum of Modern Art, 1 April, 1998, <<http://www.sfmoma.org. [Use date you accessed the site.]	Rotondi, Michael. "Your Works." E-mail to A. Betsy. 1 April, 1998. Rotondi, Michael. "About Your Works." Online posting. 29 March, 1998. SCI-Arc Archipeligo News. 1 April, 1998. <<http://www.sciarc.edu RoTo-Cam. A. Betsy. San Francisco Museum of Modern Art. 1 April, 1998. <<http://www.sfmoma.org.
PERSONAL INTERVIEW	²⁴ Michael Rotondi, personal interview, 1 April, 1998.	Rotondi, Michael. Personal interview. 1 April, 1998.