Sources in Your Paper

Chapter 7 from the book:
Lotte Rienecker and Peter Stray Jørgensen
with contributions by Signe Skov

The Good Paper - A Handbook for Writing Papers in Higher Education

Samfundslitteratur

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7. Sources in Your Paper

Sources are the part of the literature you choose to use in your paper – for example, data, theories, and methods. A field stores its knowledge, history, general understandings (theories) and tools (methods) in the literature. One way of demonstrating your disciplinary skills is through your use of sources.

What is a source?

"A source is not a source, before it is a source "for" something, and it is not a source for something until it is related to a question, no matter how vague this question may be".

(Olden-Jørgensen, 2001, p. 49)

You can demonstrate independence – a central theme in this book – in your treatment of sources through your ability to:

- search, find and summarise relevant material
- organise the material according to a theme
- relate your literature review to your own research question
- place your own work in relation to tradition and innovation, others' work, existing understandings and theories.

(Delamont, Atkinson & Parry, 1997, p. 59)

Sources' functions in and for the paper

Texts of the field can have different functions in your paper. Becoming aware of and showing in your paper why each bit of text is included is therefore a definite advantage.

Sources *for* your paper can be used as:

- tools for information searches
- sources of inspiration (e.g. to find problems, answers, perspectives)
- a basis for general insight into and overview of the topic
- models for your own work.

Sources *in* your paper can be used as:

- the object – as primary sources to analyse, criticise, evaluate
- state of the art – as a starting point and to preface your own work
- support, evidence and documentation for the paper's claim
- a methodological and theoretical foundation
- a means for discussion.

Usually a distinction is made between three types of sources:

Source types

- Primary sources are the "raw" material which acts as data in papers, e.g. historical documents, cases, novels, letters, etc. ("what you write about").
- Secondary sources interpret the raw material and are the "governing" theories: The concept and theory generators of any field that constitute the field's tools for analysis ("what you use to process (analyse, understand) your material and support your argumentation").
- Tertiary sources summarise secondary sources and provide an overview of the disciplinary field, e.g. comprehensive textbooks, encyclopedic articles, wikis.

(e.g. Booth et. al., 2008)

Applied sources

A fourth type of text can be used when writing a paper. For want of a better name, we call these "applied sources". Applied sources are the professional texts that apply, comment, interpret, expand, criticise and evaluate the field's theories and concepts on the basis of practice. For example, reports on practical experiments conducted on the basis of the field's perspectives, serious reviews, and discussions in the press.

These texts are often written by the field's teachers and researchers and other academic writers, yet, these texts often have no scientific status. These practice-related, professional texts will often put primary and secondary sources into perspective and contribute to evaluating and nuancing these. However, applied sources cannot stand alone: They can serve as a possible supplement or source of inspiration.

The professionalism and scholarliness of sources

The professional and scholarly quality of the sources used in your paper can vary widely.

Sources listed according to scholarliness

- Peer reviewed books and articles
- Other academic texts, e.g. textbooks, surveys, monographs
- General disciplinary works, e.g. debate books, disciplinary articles written by the practitioners of the field
- Popular articles
- Other "everyday texts", e.g. newspapers, magazines, brochures.

If an article is peer reviewed, it means that a professional in the field has carefully read and approved the article's research quality. Articles published in respected journals are usually peer reviewed. Naturally, papers can include sources that are not scientific. However, the point is that these must be used and evaluated on the basis of their professional and scientific status. Popular articles, in e.g. *Cosmopolitan* may make a good primary source, but not a good secondary source. Interviews quoting researchers and authors can be an exception.

Why use secondary sources?

While some students use secondary sources too much and in too summarising a manner, other students are not willing enough to use their field's secondary sources, as they believe this hinders independence. Thus they are disinclined to include others' texts and would rather present their own views. In connection with a course on the use of primary and secondary sources, we asked the 100 participating students to note down what they knew and were unsure of in regards to using sources in a paper.

Many mentioned that they disliked using secondary sources.

We recognise this (seductive) view from many talks with students. However, using others' text is the prerequisite for writing independently; not the alternative. Although some secondary sources can perhaps be reduced to "thoughts people have had", you cannot possibly replace the secondary sources of the field with your own thoughts or act as a secondary source in their place. Any thinker who is read and resonates within a field, thinks on the basis of the field's tradition and history, and these thinkers inscribe themselves in the field's long-existing dialogue, even though they may be in opposition to established thought. This is the ideal way of using the field's sources: Students must write on the basis of the field's immediate level of knowledge and discourse, and this must be reflected in their text. You should demonstrate independence in the *way* in which you analyse, interpret, discuss and evaluate sources (which you must naturally do on the basis of well-defined criteria, not simply subjective judgment). You do not demonstrate independence by refraining from using the field's existing sources. This is precisely what you must learn. You can overcome the dislike of "referring to what others have said", "repeating again" by using secondary sources in a way and context that clearly presents your own agenda. Secondary sources must form a coherent part of the structure of the paper's argumentation (see chapter 11).

Using secondary sources in papers – which and how

You must use secondary sources in most papers in most educations. The exception is small assignments, such as translation assignments or assignments where you must demonstrate your observation skills. Tertiary sources are good for providing an overview of the process. But you must always consider whether a tertiary source can be used as an actual source.

You must have a clear reason for including secondary sources – they must be relevant for the paper at hand. For assessing whether a source is relevant, you can ask the following questions:

Questions for sources

- What does the text say?
- What can I use it for in my paper?
- What is the text's aim?
- Who has written it? A renowned bigwig or a newcomer?
- Who is the author in relation to the field?
- Which school of thought/tradition does he belong to?
- What has been said of him and/or his work? Has the author been met with opposition?
- How old is the text (and is it the newest edition?) Could newer texts have been published?
- How do others (authorities) consider the text?
- How sound and significant is the research on which the text is based?
- How well-grounded is the argumentation?
- Why should we (not) trust the text?
- Where is it published? In a widely renowned subject-specific journal or in a self-styled group's local internet journal?

The following examples show how to assess and use slightly dubious sources in your paper:

For a while, the most popular psychology book in Denmark was Jesper Juul's *Dit kompetente barn [Your Competent Child]*, and as a result many Psychology students wanted to include it in their papers. However, the author is not a researcher, academic nor does he have a degree in Psychology. He is a trained chef and a psycho-therapist (which is not a recognised degree). His book does not include a list of sources and mostly consists of case studies and reflections, and can be categorised as pop psychology. Nevertheless, his practical experiences and reflections are relevant and long-standing and are thus not without substance. The question is now: Can the book be employed as theory about pedagogy and child psychology in the scientific field of Psychology? We recommend that:

- You do not let this type of text stand alone or use it as theory (the pentagon's 4th corner). It can act as the object of analysis (the pentagon's 3rd corner). Popular publications cannot stand alone as a framework of understanding in a paper in higher education.

- You can use any material as data (primary sources) in a paper – including this book – and then analyse the data with a theory.
- You can make the pedagogical/psychological/therapeutic claims the book is based on the object of reflection, analysis, categorisation, etc., which can then become part of the framework of understanding alongside other theories.

When in doubt, you should always consult your supervisor and assess whether these kinds of "borderline" works should be included in your paper, and if so, you must define which status the work should be given and with accompanying qualification.

Considering the status of sources is relevant for many students, for example in the case of Wikipedia.

Wikipedia (the online encyclopedia) is a unique source insofar that many of its articles are written by professionals, are peer reviewed, and are therefore relatively reliable. Yet, a Wikipedia article cannot normally be used as more than a source for facts, and even facts must be carefully assessed.

Sometimes students are told that their sources are too superficial, for example if university students (maybe even in their later years of study) base research on concept definitions found in encyclopaedias and Wikipedia. Our advice is that the use of any tertiary sources and popular works must be arranged with your supervisor before your paper is due, as there are no established rules for using these types of sources.

How many sources?

Students often ask us: "How many sources should I include?" Naturally, we cannot provide a specific answer as this depends on... On what? First and foremost, on your research question, which determines which sources and which aspects of them you must use. (Naturally, your level of study and the page limit of your paper play a role too). But what should you do if you have found numerous sources that all say the same thing? You do not need to include 50 sources to support the same claim, so you must choose on the basis of a criterion of relevance, e.g. the sources:

- that are newest
- that are written by the field's big names
- whose data, theory, method and/or argumentation are most thorough
- that provide a theoretic/methodological foundation for practice.

You can then attach special importance to these and supplement them with less important sources, by mentioning that other sources also support your chosen sources, e.g.: "Other sources (..., ...) agree".

Which parts of a source can you use?

You will seldom need a source in its entirety. On the contrary, if you include everything focus will often become spread and the purpose of using the source will become blurred. You must therefore be aware of what you need, e.g. data, examples, methods, theories or arguments.

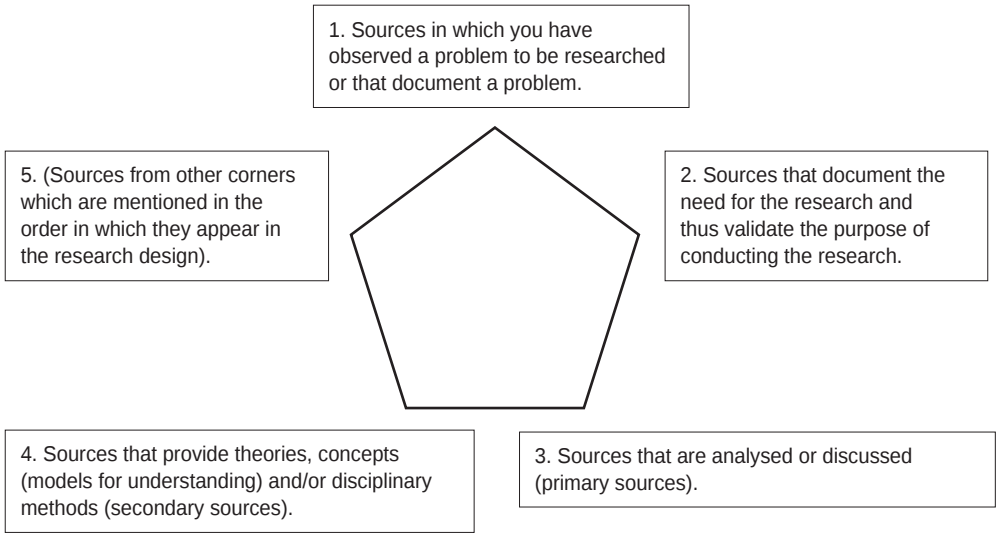
The research question as a guiding principle and benchmark for handling sources

The research question aids in

- searching and selecting sources
- relating the treatment of sources to the research question
- placing your work in relation to tradition and innovation, others' work, existing understandings and theories, the field's state of the art
- determining the source's function in the text
- placing sources in the paper's overall argumentation
- evaluating and qualifying the source.

Where are different sources placed in the pentagon?

This is a suggestion of where different types of sources can be placed in the pentagon:



Activity: Insert your sources in the source pentagon

- Start from the beginning and write down your paper's sources
- Regularly revise in conjunction with searching and reading.

When and how should you refer to secondary sources in your text?

Sources must be

- introduced and qualified
- reproduced (in form of a summary, citation or paraphrase)
- analysed
- referenced
- evaluated.

Students often ask where they should refer to sources in their papers?

Important sources, e.g. theory used in general and in all or large parts of your paper, should often be introduced in the introduction or even in an individual section at the beginning of your paper. But, remember that a theory this important should

not merely be paraphrased; it must be described on the basis of how you use it, i.e. you must substantiate and qualify why you have chosen it.

Sources included for a specific purpose at some point in the paper, e.g. evidence of a claim in the argumentation, an example, etc., can usually be mentioned when they are used.

The extent and manner of including sources depends on the purpose. Some purposes require you to make space for a particular secondary source, others require less space. Secondary sources that help you solve your problem serve a very central purpose. In this case you must describe in detail what part of the text helped you and how. You can choose to quote and refer to the source.

If you greatly oppose the opinion of an included source, which is respected, well-argued, etc., you will have to describe the source thoroughly and thus refute it. See chapter 11 on argumentation.

Less significant sources can often be dealt with much less extensively. A brief summary of the points relevant to you will likely be enough. Or perhaps it will be enough to simply mention the given text in a sentence encapsulating its position in relation to you.

A good and relevant question to ask your supervisor is: "Do you wish to comment on the way I use secondary sources?

Source qualification, source argumentation, source discussion and source criticism

You should present and perhaps be critical of your search, selection and analysis process in relation to the sources you have chosen. Any mention of sources in your paper basically forms part of the argumentation: "I refer to this source, because it can be used for... on the other hand it can be criticised for..."

Your source argumentation is affected by:

- What you have searched for and where; in which resources
- What and how much you have read
- With which delimitations
- With which search terms and in which language
- When the search ended
- What you have chosen to read instead of skimming abstracts
- Which theoretical selections you have made and what you have excluded
- Through which lens you have read the source.

In academic texts, claims are often documented with statements of authority. However, this form of argumentation must naturally be treated with careful consideration, as it is based on the ethos of the authority, i.e. credibility. In the academic world, evaluating the quality of a text on the basis of its argumentation rather than by whom it is written is the ideal. Nevertheless, in some contexts, it makes sense to trust the scientific statements and evaluations of acclaimed researchers from a given field. Their credibility as well as their argumentation guarantees the value of their statements as documentation.

Your use of sources in your paper

Because your paper's argumentation is tightly bound to your chosen texts and the way in which you use these, you must be able to argue for your choice and use of sources in your paper. Again the ideals are substantiation, argumentation and being willing to be self-critical and discuss how the limits of the research's method and width affects the reservations you may have about the points you make.

Qualify secondary sources

The most important secondary sources you include must be qualified in your text, i.e. you must write why you use precisely these authors, and they must be commented on or evaluated by you or a "mouthpiece" you agree with. For example:

I choose to include X's views on Y, as X's views are relevant for my purpose because:

X has influenced several generations of thinkers' view of the matter…

So far, X is the only person to have written about Y…

X is an interesting contrast to… interesting because… according to Z, X is a significant theorist because… which Y also states about X.

Every time you refer to an author's position, you must note how it contributes to your research.

If you feel like we keep driving this point home, you are right: Many papers lack a clear indication of their sources' function. Often secondary sources and theorists appear to have simply fallen from the sky, and the reason why they have been included;

the way they contribute to the research question and how the student evaluates their contribution is often implicit to the student and the supervisor. This implicitness may be caused by the fact that the supervisor has recommended and thereby qualified the source. The student has then accepted this recommendation without having any personal opinions about the source and without feeling capable of positioning the theorists in relation to his/her own project. If your supervisor recommends secondary sources, be sure to ask for the reason for these recommendations, and for want of something better, write down your supervisor's reasons in your paper. The best thing would be to write down your evaluation of the source's relevance in the context.

The following example (Film/Psychology, BA thesis, 12/A) shows how the choice of central sources is substantiated and qualified in relation to topic, research question (focus) and their function in the paper:

The paper's focus

We focus on computer culture based on the relationship between computer games, adolescents and late modern society. […] We examine whether the late modern state of society is reflected in the computer culture as well as how the games' design affect appeal and effect. We assume that a dialectic interaction exists between the structures of society and its cultural products – the openness of the games are a consequence of the late modern mentality, but simultaneously reproduce this.	> Relation between the paper's elements > Research question (in form of a hypothesis)
[…] The reason for choosing Joseph Anderson's theory as the basis for analysis and as an interdisciplinary bridge between game theory and film theory is not chiefly due to the cogency of his theory.	> Choice of theory is substantiated in relation to the content elements
He has rather been chosen because he represents an open and debatable construction of theory, which can easily and justifiably be attached to other fields. Flemming Mouritsen's game theory has similarly been chosen on the basis of wanting an empirically based primary theory, which is not based on particular general theoretical preconditions.	> Clarification of the theories' function
These two theories are combined through the narrative concept of Giddens' social theory, which theoretically evaluates the way contemporary society impacts the individual.	> Combining two theories by means of a third

Giddens inscribes himself in the Anglo-Saxon tradition, which can be verified on the purely internal level of argumentation because of its empirical perspective, in contrast to modern linguistic-philosophical social theory, represented by certain thinkers (e.g. Jacques Lacan, Gilles Deleuze and Paul Virilio) (Kjørup, 1997, p. 270).	> Evaluation of the theories' function (usefulness)
As our project is dependent on the applied theories' explanatory ability and validity, we have focused on clear and well-defined concepts. This should not be understood as a stance, but rather as an assessment carried out on the basis of the project's theoretical form […]	> Substantiation for excluding otherwise plausible theories

Qualify your sources

- Introduce your sources (who are they, why are they relevant?) and qualify them (Why have you selected this particular passage, what does it contribute to?). These qualifications can be kept on a purely descriptive level: "Here, I believe X illuminates aspect Y, as Z can be viewed through the lens of X". Evaluating X using adjectives will seldom prove beneficial.
- Qualify sources even though they are drawn from a course curriculum or recommended to you by a teacher who therefore knows them already. When you qualify your sources, you demonstrate that you have understood the reason for using them and provided reasons of your own.

The following example is a paper from Economics (BA level, high mark), in which a central source is qualified in relation to the topic (volatility) and on the basis of the source's high status in the field.

Although the fact that volatility in the stock market is not constant has been known since 1963, this was first taken into account in an econometric model in 1982. At this time, Robert F. Engle introduced the ground-breaking ARCH (Autoregressive Conditional Heteroskedasticity)-model for modeling time variance in volatility, with the view to predict future volatility.	> Writer places source in a disciplinary context in which it fills a "hole".

The ARCH-model has formed the foundation for most models of volatility ever since, and has thus become a milestone. In order to predict volatility in different markets more precisely, the model has been elaborated several times since its initial conception. The most important of these expansions is ascribed to Tim Bollerslev, who introduced the GARCH-model in 1986, which is the most used model of volatility today.

> The source is characterised with big words, "ground-breaking", "milestone", which are substantiated subject-specifically (usually you should be careful when using words of assessment; however, it works out in this case).

> The writer emphasises the source's significance for later developments in the field.

As the name suggests, the ARCH-model takes into account the time variance of volatility (*Heteroskedasticity*).

Qualifying sources is especially important when the source is a central model in the paper, as in this case.

Source argumentation

Disputes, blind spots and knowledge gaps in the field provide the opportunity for new participants in the field's discourse community to enter and contribute to the debate. When arguing in relation to sources, you must first have found the sources and have read or at least skimmed the parts you wish to include in your paper. Then you must pose your questions and give your first, tentative answers to these.

Activity: Focus on your paper's argumentation in relation to sources. Write keywords for:

- What knowledge exists in the field?
- What has (seemingly) not been researched, knowledge gaps?
- What is agreed upon, where do you see agreement?
- What is disputed, where do you see disagreement?
- What is your position on the sources' disagreements? What documentation and argumentation do you base these positions on?
- How are others' contributions useful and relevant to the object of study?

(Adapted from Lamberti and Wentzel, April 2011).

This activity paves the way to your paper's statement about the sources on your topic – insofar as you are familiar with these. Consult your supervisor about this. Where does your supervisor identify opportunities for you to contribute your own argumentation as a student? And which knowledge and positions of the field are your supervisor familiar with?

However, always acknowledge existing sources' contributions to the field and understanding of the object.

Continually work on substantiating and qualifying your sources – and pay attention to changes that may occur while searching and reading. You might find sources that change your view of the sources found previously.

Discussing sources

In the paper's discussion section, and in possible discussion sections throughout the paper, you should discuss (i.e., present arguments for and against):

- positions that are in disagreement, and/or which you find argumentation and documentation against
- what knowledge gaps consist of – and perhaps why they have not yet been closed
- the way in which your own research corroborates or argues against sources – others' research as well as theoretical/methodological sources. Are other texts corroborated or contradicted?
- what can you say about the applied sources? Which perspectives do the sources include, what do they contribute to and what do they lack?

You can discuss sources by subjecting (often a single or a few) works to criticism of method (in some cases this is called source criticism), just as if you were conducting a method discussion of your own research. Then you criticise the foundation of data, selection, analysis, the cohesion and logic of the argumentation, foundation, writer's bias, etc. This is part of the argumentation in regards to sources: "There are gaps!" (Implicitly: And therefore the nuances offered in this paper are needed. See the famous model of "moves" in scientific texts, p. 285). Discussing with other texts consists of being critical of their argumentation to evaluate their strengths for your own paper's argumentation. This is not to say that all primary and secondary sources used in a paper must be subjected to an extensive analysis of argumentation and

critical judgment. However, the more importance a source is attached in a paper, the greater the requirement to provide explicit, critical evaluation of the source. Being able to produce this kind of evaluation is one of the highest steps in Bloom's taxonomy.

Here is an example of a writer's discussion of sources in relation to the sources of the field known to him (although he has not read them all, he has read enough to have gained an impression of the existing sources and the field's gaps) (Film Studies, BA, high mark):

Recent decades have offered great theoretical progress. However, in many ways, the existing literature is still so conceptually fragmented, that identifying a comprehensive conceptual framework on which to base analyses is impossible. This lack of cohesion consists in the stark contrast between the concrete/practical processes of production, the way in which these are practiced in Denmark and other places, and the large number of philosophical/communicative theories which only summarise audio as part of our perception of films.	> Point of departure: The literature is fragmented and cannot explain the mechanics of/what goes on with in the audio of films
Based on my personal fascination and practical/professional experience from several years of working as a recordist, this paper will, by means of an interdisciplinary approach, attempt to unite the practical and theoretical disciplines in order to attain a less fragmented understanding of film audio. The theoretical discipline *film audio* is still a conceptually fragmented area, in which there is no single conceptual framework which independently explains techniques that maintain illusion, promote understanding as well as narrative techniques.	> The fragmentation of the most important theorists is acknowledged
Christian Metz formed the basis of modern film theory through his semiotic film theory which claims that auditive film perception succeeds because it is a semiotic operation, which is not affected by the mediated representation of sound. Mary Ann Doane argues that film's audio-visual duality is a material heterogenity, which risks being revealed, however practice seeks to blur this by means of techniques that maintain illusion.	
David Bordwell's neo-formalist and functional categorisation of sound's acoustical perceptive qualities constitutes the best proposition of a systematic description of sounds narrative functions, however the approach is shallow and simplifying, and therefore Rick Altman elaborates on Bordwell's description of the relation between sound's reproduction and representation	> Bordwell can especially be used … but he simplifies and therefore Altman must be included as a supplement …

by means of auditive perception theory as well as acoustic, physical and practical observations that respect the complexity of sound. The central creative intentions for the film's audio was direct it from a documentarian point of departure to fictional film. The paper illuminates how the film applies a number of techniques to fulfill this goal, including techniques that maintain illusion and promote understanding […] In its first use of sound, the film approaches Bordwell's definition of the art film's external norms through its use of subjective realism, authoritative commentary and ambiguity.

… but by closely analysing a single film's audio (own research), the elements that are not explained in the literature become clear and reveal that audio cannot be analysed by means of the developed concepts….

It is my hope that the reader of this paper will gain a greater understanding of the complexity of the audio-visual medium of film. The relationship between picture and sound and between reproduction and representation cannot be neglected or simplified without losing vital information about the audience's actual experience of the film. It is about time that broader film theory begins to acknowledge the processes of maintaining illusions that underlie any film.

… and film theory should be encouraged to start acknowledging the complexity of the relationship between picture and sound.

Throughout the paper, the writer's starting point is that sources are fragmented, and that he must fill the knowledge gaps – knowledge gaps he has become aware of through engaging practically with his field.

Source criticism

You must be critical of sources. This does not necessarily mean debasing them, but they must be compared to what you want to use them for. On the one hand, you must apply them to your material, and on the other hand apply your material to the sources to evaluate these: Did they manage to process the material and answer the research question well enough? Did the sources serve as strong evidence and examples?

What should be your starting point when criticising sources?

- Credibility, e.g. closeness to the object or event
- Scientific and scholarly validity
- Explanatory power (often of the theorists/researchers)
- The foundation for explanations (methods and documentation)
- The consistency of analysis
- Objectivity
- Contemporariness and currency
- Relation to and back-up from other sources.

You must always clearly indicate what your criticism concerns and your argumentation must be professional and factual.

A good question for your supervisor is: Is my criticism of X's (work, concept, research, theory, etc.) relevant and substantiated?

Also take note of your teacher's criticism of sources in class. Identify the foundations of their criticism: How do they argue for their criticism of sources, positions, research, presentation, which they yet deem suitable for their teaching? Perhaps you can use your teacher's source criticism as a model for legitimate and fruitful academic criticism.

Here is an example of a table for assessing sources from a Physiotherapy paper (BA, 12/A):

10.2. Result of literature evaluation

The following section presents a schematic overview of the studies that meet the aforementioned criteria of inclusion. At the bottom of the table you will find a box entitled "evaluation of methodological quality". In this box, the authors of this project have evaluated each of the four articles on the basis of the Danish Health and Medicine Authority's checklist for evaluating RCT-studies (see appendix 2). Nine out of ten of this checklist's criteria have been applied in part 1, as these concern methodological qualities. In each box it is indicated how many of the nine criteria have been met in our view. After this it is indicated whether the results are deemed applicable to this project. Following this section, we summarise the results of these studies.

Study 1	
Title	"Effects of Open-Loop Feedback on Physical Activity and Television Viewing in Overweight and Obese Children: A Randomized, Controlled Trial".
Author(s)	Goldfield, G.S., Mallory R., Parker, T., Cunningham, T., Legg, C., Lumb, A., Parker, K., Prud'homme. D., Gaboury & Adamio, K.B.
Year of publication	2006
Keywords	Youth, physical activity, obesity, sedentary behaviour, television viewing.
Journal	PEDIATRICS
Country	Canada.
Objective	To study the effect of open-loop feedback on physical activity, sedentary behaviour, body composition and energy intake in children.
Design	Randomised, controlled study.
Method	Thirty obese 8- to 12-year-olds were randomly assigned to an intervention group or a control group. Children in the intervention group who accumulated 400 counts of physical activity were allowed 1 hour of TV. Children in the control group had free access to TV.
Results	Compared with children in the control group, the intervention group demonstrated a significant increase in physical activity as well as a reduction in the amount of minutes spent in front of the TV every day. Furthermore, the group showed favourable changes in body composition and energy intake.
Reported restrictions	Few children, not enough obese or morbidly obese children to compare the difference between these groups. Short intervention period (8 weeks). No follow-up, and therefore no observations of maintenance and no goals for long-term effect.
Conclusion	Providing feedback on physical activity is a simple method of modifying the home environment to increase physical activity and prevent child obesity.

Evaluation of methodological quality	The method of this study was deemed of high quality (++). The study met the criteria in 8 out of 9 cases. The study's weaknesses: It is deemed problematic that the blinding method was not carried out in sufficient measure. However, it is described that the study's design and objective hindered this. The P-value of the study is set to P<0,05, and as the study is well described, the results seem probable. The results are deemed applicable to this project.
In the above studies we find the randomisation and blinding method inadequate or descriptions of these lacking. The results are still deemed applicable as the authors of this project do not consider the above shortcomings to greatly influence the results and the processing of these.	

In the paper, 4 studies are treated in this way. This is an example of systematic source criticism based on explicit criteria. Evaluating and criticising on the basis of explicit criteria is viable in all disciplines – schematising belongs to the hard disciplines. If in doubt, consult your supervisor.

How should you represent sources?

When you include sources in your text, you should technically do so through quotation, paraphrasing, summarising, analysis, interpretation, discussion and evaluation of sources. These text types constitute the building blocks of all levels of academic writing; from first year practice papers to PhD dissertations.

The following section focuses on quotation, depiction and paraphrasing which are the basic text types for source representation. We discuss the remaining text types (of which the basic types are often component parts) in chapter 10 on the paper's building blocks and structure.

Quote, paraphrase or summarise?

- *Quote*
  - when the exact wording is important, i.e. when the way something is phrased is just as important as the content – if not, paraphrase or depict
  - when you need the authority of the source
  - as evidence for textual analysis.

- *Paraphrase*
  - To reproduce the meaning when the exact wording is not important
  - when the source's style is unsuitable
  - when the source's focus is different than yours
  - to abbreviate
  - to demonstrate understanding.

- *Summarise*
  - to reproduce the core of the source
  - to leave out unnecessary details
  - to present the source.

See the following examples of quotes and see an example of a summary on p. 195.

It may prove necessary to explain the context of a quote if this is unknown to the reader.

Quotes

Quotes must be few and well-chosen.

Quotes can be used in many ways. A quote can act as an example if you are analysing a text. A quote can be the starting point of a discussion of a theory, or it can demonstrate a different take on the topic than your own. A quote can also act as documentation for something you are arguing for or it can illustrate the author's way of expressing himself.

Common to/for all quotes is that they should only be included, if they have a function. They must never be purely ornamental, but must be commented and evaluated.

Commenting on a quote is not the same as paraphrasing it. The reader will have read the quote, so unless it is extremely complicated, paraphrasing it would be wasting the reader's time. However, the read must be told why a quote has been included – what does it exemplify or document? If a quote appears without a commentary, it will seem like a clipping glued into a scrapbook. This form of quotation is unsuitable for research papers!

Some examples of relevant ways of using quotes:

1.

Through *everyday discourse,* the individual constantly constructs his/her conditions by drawing on experiences:

"What happens is that people casually and routinely construct formulations of such things (perception, knowledge, inference and so on) as part of everyday discursive practices…" (Edwards & Potter, 1992, p. 17)

Here the quote is used to define a concept and the author of the concept's definition is important.

The individual's use of himself as a condition can therefore be understood in the way actions, experiences and memory are constructed and connected. This makes me consider how everyday actions and routines can be understood as being constructed.

Directly after the quote, the writer's understanding of it is presented and then placed within the paper's context.

2.

Schema can be described as *"… a spatially and/or temporally organized cognitive structure in which the parts are connected on the basis of contiguities that have been experienced in time or space."* (Mandler, 1979, p. 263).

This means that schemas consist of neurologically based programs of constant active and pre-emptive expectations of input, which is why they simultaneously contain past and present qualities.

Here the writer's starting point is a quote in the source's original language, something which is often difficult to translate

– and the writer explains and interprets it for further use in the paper.

3.

Brack et al. (1992) provide the concept *time compression* as a type of therapy employing a therapeutic technique in which the client alternates between different temporal levels so that the client may be given the opportunity to understand the way his past is/has been constructed.

Here the quote is merely a simple concept, described for further use.

4.

[…] With his light, ironically entertaining style, he demonstrates that substantivisation is unnecessary and "less beneficial". However in my view, he has skipped a couple of steps. He writes:

Here quotes are used both as the starting point for analysis, to interpret the wording and as documentation of keywords.

Naturally, linguistic abstraction is not wrong in itself as long as it is used appropriately. This is not the time and place to discuss when abstraction is practical and when it is not.

A criterion that approves of substantivisation is here implicitly presented – *as long as it is used appropriately.* But when is it "appropriate"?

The amount of quotes you should include differs according to the type of paper you are writing: Textual analysis, analysis of interviews, etc. use quotes as documentation, and therefore several quotes per page is appropriate whereas other types of papers use direct quotes as illustrations. Here a rule of thumb should be: Avoid more than one quote per page and quotes that are longer than 6-7 lines, as this result in a text that is too heavy and not independent enough. If you choose to quote directly rather than refer to the source, you should do so because the quote is famous; cannot be translated or expressed so well or illustratively that important meanings would be lost if you attempted to paraphrase it. You can also choose to quote your starting point and establish an opposition to the author's view. This can be rhetorically effective.

Quotation technique

A quote must be clearly marked in the text. A quote must always be cited correctly, even when the source itself is not completely correct. The following guidelines explain how to quote correctly:

- *Short quotes* (e.g. shorter than a line) must be put in quotation marks in the text
- *Longer quotes* must be typographically highlighted by means of indentation and line breaks (enter) before and after the quote.

See the examples above:

If you leave out part of the quote, you must indicate this with (...) or [...] in place of what you have omitted. The examples in this book demonstrate how to do this.

Paraphrasing and summarising

You can present the content of others' texts by either paraphrasing or summarising. We mention both here, as you may be asked to write either.

A *paraphrase* provides a close account of others' texts, chronologically and point for point. You need this if you are required to paraphrase a novel or film analysed in your paper.

A *summary* is a condensation of ideas and information in others' texts. When summarising, you can select parts of the text that are relevant to the given purpose and change the order these are originally presented in.

The following is an example of a summary.

5.2.1 Kasper & Dahl's research

Kasper & Dahl (1991) have created a similar overview of research methods in studies in the pragmatic area of research. 39 studies of inter-linguistic pragmatism are here presented to chart which methods for data collection are employed. Instruments for collection are classified in relation to the degree to which they guide the informants' answers and in relation to whether they examine the informant's understanding or his productive abilities. They conclude that more research using observational methods is needed as well as research into the validity of individual elicitation techniques. Finally, they emphasise the need for further research into the way individual techniques for collection can contribute to different questions of research.

You must not add anything new when summarising or paraphrasing. They must both be written in your own words and style, but you must remain faithful to the source's content and when distinguishing between the source's statements and your own comments. You can mix your exposition of sources with your own comments in a section, however metatext (see chapter 12 on language) is required every time you do so. This means literally stating: "My comment is…", "From this I deduce…", etc.

How to reference sources

Every time you draw from a source, whether you quote, summarise or paraphrase it, the source must be referenced. There are two main ways of doing this:

- *Integrated in the text* – the source or author is made an element of the sentence:
  Hansen (1989) emphasises that…
  As a contrast Jensen establishes two new categories… (2006).

- *Parenthetically* – sources are most often mentioned in a parenthesis and not as an element of the sentence:
  In the study's conclusion it is emphasised that… (Hansen, 1989).
  Children's conditions have not improved because of reorganisation (Olsen, 2008).

Often the author's surname and the source's year of publication are enough to identify the source in a bibliography containing more detailed information. See the following examples.

Apart from being able to reference correctly, you must also be aware of the different conventions of different fields and disciplines. The amount and way of including source information in "hard" disciplines (natural sciences) differs from how sources are treated in the "soft" disciplines (the humanities and social sciences) (Hyland, 1999). This is due to the way knowledge of different branches of science is conceived and "constructed".

In hard disciplines, knowledge is considered indisputable – as long as theory, research methods and the scientific foundation are accepted within an established discipline. You add your results to the existing pool of knowledge, like a piece of the puzzle, and then continue looking for more pieces. You do not return to solved problems, but continue linearly from these.

In soft disciplines, knowledge is interpretation or possible understandings that must be described (quoted, depicted) as the starting point for the writer's argumentation and contribution to a deeper and more refined understanding. Here we are dealing with a continuing dialogue about the field's permanent (and urgent) questions. In soft disciplines a subject area is not exhausted because it has been researched before. Results can be "re-negotiated"; you can return to the area viewing it through a different lens, and you can enter into dialogue and discuss with previous researchers.

These differences in the character of knowledge result in a (tendential) difference in the way in which knowledge is included and presented. Here are some typical examples:

From hard disciplines:

- A research of radon radiation on Bornholm (23) shows…
- It has also been possible to apply the method to… (Strand, 2004).

From soft disciplines

- Hansen (1996) argues for a different understanding of the short story: (quote)
- As pointed out by Andersen in his dissertation (1999), Bakhtin can also be applied to linguistic analyses.

Below the principle differences are presented as opposites – in practice it is more nuanced.

Hard disciplines	Soft disciplines
▪ Research and method is at the centre	▪ The author's statement, intention and arguments on the topic are at the centre
▪ Quotes and longer summaries are rare	▪ Quotes and summaries are common
▪ Often a source is referenced without exact data	▪ The source's claim is thoroughly summarised or quoted
▪ The source is not integrated in sentences and the names of authors are often omitted (e.g. the source is referenced through numbers in parentheses)	▪ The author of the source is almost always mentioned and is integrated in the sentence, e.g. as the subject ("Hansen (1999) believes that…")
▪ The source's claim is presented, often without further ado	▪ The source's statements are analysed, characterised, commented, explained, interpreted)
▪ The text mostly presents data from the source (using words like *describe, show, add, observe, develop, document, state).*	▪ Data from sources is often characterised (and even evaluated) in the text (using words like *argue, believe, assume, recommend, reject, overlook, mistake, exaggerate, misunderstand, claim, present, suggest).*

Which sources must be referenced?

Students often ask us which type of source must be referenced and which do not? We usually refer them to this outline:

What information must be documented and what information does not?

You *do not need* to reference sources of:

- general knowledge, i.e. something everyone can observe
- knowledge which is accessible to everyone, e.g. encyclopedias which can be found at any public library
- your own observations.

You *must* include references for

- quotes, paraphrases, summaries
- claims, opinions, views presented in sources that are debatable
- events observed by a small number of observers
- statistics, images, etc.

The way in which you reference the source's information also indicates how you relate to and evaluate the source's statement. We suggest that you always use concrete and precise verbs – see the box "Summary verbs" below. And remember, if you question a source more or less directly by using "alleges", you must provide explicit arguments for your "implicit" evaluation.

Summary verbs

XX…

- alleges…
- analyses…
- argues for…
- claims…
- compares…
- concludes…
- confirms…
- describes…
- documents…
- evaluates…
- measures…
- observes…
- points out…
- selects…
- shows…
- states…
- suggests…

etc.

Activity for varying summary verbs for the production or revision phase

Every time you include a source in your paper, try choosing a more specific summary verb than "writes".

As the writer, you must also own up to the amount of responsibility you take for a source's statement. This is illustrated well below:

Responsibility for statements

- The writer's responsibility: *The moon may be made of cheese.*
- Shared responsibility, but mostly the writer's: *The moon may be made of cheese (Brie 1999).*
- Equally shared responsibility: *As Brie (1999) argues, the moon may be made of cheese.*
- Shared responsibility, but mostly the author of the sources: *Brie (1999) points out that the moon may be made of cheese.*
- The author of the source's responsibility: *Brie (1999) argues that the moon… According to Brie (1999), the moon…*

(Adapted version by Nicholas Groom, 2000)

The first example – in which there is no reference – is the most risky. Usually you cannot include a statement from a source without crediting the source in some way. Which option you choose must depend on your view of the source's statement; how much importance you attach to it in relation to your purpose, and how much you distance yourself from the statement's truth value.

You can explicitly indicate your (level of) agreement with your sources – and this is normally the wisest thing to do.

Distance to sources

Distance to sources is very important in academic texts. Crediting others' – and you own – contributions is crucial for "intersubjective controllability", i.e. enabling the reader to verify the information and thereby access the sources. There must always be a clear distinction between your statements and your sources' statements. It is better to indicate this bombastically, than it being uncertain whom information is

to be ascribed. It is perfectly acceptable to write: "My interpretation is..." or "In the literature I have not been able to find expressed the idea that..." or "I will now introduce concept X, drawn from Y, which I have not yet seen applied in this context..., but in which I see the following perspectives..."

When a student does not explicitly participate and relate to sources, the paper will seem like it only presents the views of the sources or the views of the student (as in the first example in the box "Responsibility for statements"). In this case the student will end up hiding his light under a bushel and not be properly credited for his own independent contribution.

The examples of quotes on p. 193 demonstrate this distinction linguistically as well as typographically.

At the opposite end of the scale the lack of explicit distance to sources, will easily be conceived as plagiarism. I.e. the student pretends that the source's contribution is his own.

You are too close to your sources when you:

- merely summarise sources and do not use them for anything
- use too many quotes
- do not clearly indicate when you are presenting the source's views or your own
- do not include enough of your own analytical text between quotes
- do not relate (in a selective, qualifying, evaluating manner) to your sources
- the source's language become contagious to your own.

Many students complain that detaching themselves from their sources is hard, and that they find it difficult to "assert themselves". If this is a problem for you, try following these instructions:

From summary to using sources

This is how to write using sources:

Summarise (quote or paraphrase) relevant text sections:
"He writes that…"

– analyse:
"I locate these elements in his writing…"

interpret:
"I understand his writing in this way…"

use:
"In my context I can use what he writes to…"

If possible, start from behind with the last point. In this way you will write your own material first and it will be easier to sort and only include what you need in the particular context. However, this requires that you are aware of your "context" and have formulated a research question. See the boxes "Analysis sequence" p. 275 and "Discussion sequence", p. 279.

Contagion and plagiarism

You are also too close to your sources if you write in a "contaminated" language, i.e., if your source's language is contagious to your own writing, so you end up writing a form of masked quote. This is not quite as bad as "the mortal sin of academia": plagiarism, i.e. reproducing a source's information without referencing the source, but it is still unacceptable.

You are most at risk of "contagion" when you have not formulated a research question that prepares you to use sources for a self-selected purpose. It is even worse if your research question can be rephrased as "What do the sources (actually) say?". You will easily end up summarising too much and writing in a language that too closely mirrors the source's. The research question always – implicitly or explicitly – defines the function of sources, and how these should be treated. We discuss contagion further in chapter 12 on language, p. 337.

References

You must include an overview of literature and other important sources used in your paper. Sources also include price lists, brochures and other written "non-books".

Other sources include software, DVDs, CD-ROMs, texts from the internet. Old and new sources of these kinds must to as great an extent possible be treated like books and articles.

The purpose of references is to:

- document your use of sources
- ease the information search for readers.

In all cases you are required to provide unequivocal identification of sources.

Be consistent

References can be organised in different ways. However, your bibliography and list of sources must always be ordered alphabetically according authors' surnames. Different systems mostly vary in terms of typography and the order of information; not the information required. The most important thing is to use the same system throughout your paper. If in doubt, consult your teacher or department about whether you must follow a particular set of rules.

When writing a paper, it is a good idea to check whether your institution or field specify any particular requirements. There will often be offers of supervision about this specific aspect. It can be a good idea to use an internationally accepted system, e.g. the MLA or APA systems (see the references at the end of this book). These systems are generally accepted in academic literature. You can find overviews and short introductions to the different systems if you type in the search terms *APA* or *MLA* in, for example, Google. Here you can find instructions for how to use the different systems.

You should base your choice of system on what is most practical, e.g. to ease looking up short references in the text in the bibliography or to clearly distinguish between numerous titles by the same author. You can find examples of our way of referencing in the following; in the overview on p. 205; and in our bibliography at the end of the book.

Referencing books

You must provide enough information so the reader can find the book or text at the library or in a bookstore.

When referencing books, you should usually include the following information:

- Name(s) of author(s)
- Title
- Year of publication
- Edition (but not if it is a 1st edition)
- Place of publication
- Publisher.

See the bibliography at the end of the book.

You must provide information about the specific text you have used. You do not have to mention unchanged print runs (reprints), nor do you have to provide information about an original edition (that you do not use) – unless there is a point for

doing so, e.g. the source's age or place of publication. Incidentally, these kinds of points should be made in the paper's main text when the source is introduced. Or else you can write: 1989, 1. ed. 1932.

Referencing journals

When referencing a journal, you must mention:

- Title
- No. and volume
- Publisher:
  Research in the Teaching of English. Vol. 30, (2), 1996. NCTE, Urbana, USA.

Referencing articles in books or journals

Articles from books and journals can be referenced in this way:

- Author
- Title
- "In"
- Information about the book or journals as presented above
- Page numbers (alternatively reference to columns):
  Lønstrup, Lars: "Speciale uden vejledning" ["Dissertation without supervision"]. In: *Universitetsavisen [The University Newspaper]* 1996, no. 6, April 11th 1996, p. 3.

Note that the book or journal, not the article, is italicised.

Internet source

Ideally you must treat texts found on the internet or in electronic databases like all other sources, however you must include:

- the electronic address.

If you are unsure of whether the source will remain unchanged or be possible to locate again, you should mention:

- the date you retrieved it:
  Ryan Weber, Allen Brizee: *Logic in Argumentative Writing.* Purdue Owl. Last

Edited: 2011.06-28 02:07:33. http://owl.english.purdue.edu/owl/resource/659/01/ (retrieved 14th February 2012).

It is a good idea to print out the text if documentation is crucial. You can then either include the text as an appendix or store it for later documentation.

Brochures etc.

Brochures and similar texts should preferably include this information:

- Title
- Publishing institution, e.g. a company
- Year of publication.

If the material is not publically available, you will often have to include an address or phone number through which the material can be acquired.

Other material

You may have to refer to other types of material such as VHSs, DVDs, e-mail, etc. This type of material should be treated as literary sources to as great an extent possible. Remember to indicate if the material is a special type of source, e.g. by adding a parenthesis at the end stating: (VHS), (DVD) etc.

Så vælter det ind med nye ideer... En video om at skrive [New Ideas Keep Pouring Forth... A Video about Writing], Formidlingscenteret, Copenhagen University, 1996. (Videotape, VHS).

If information is missing

Sometimes finding all the information needed can be challenging, especially when it comes to brochures and leaflets. In these cases you must provide as much information as possible, at least enough for the reader to be able to find the text.

If important information about a source cannot be found, mention this. In place of the information, add a parenthesis in which you write:

n.d. (no date/year of publication)

s.l. (sine loco/no place of publication)

Other sources

If other important sources are included in your research, you should also mention these. For example information from conversations, interviews, visits to companies, institutions, etc.

Documenting the exact information obtained from these sources can be hard; however you can do so by noting down as many facts as possible, so the reader can see where the information comes from and to increase the source's credibility. E.g. note:

Name(s)	Place:
Time	(Interview with X, date, Department of Writing, Aarhus University)

Examples of different types of references:

Books with one author

Ramian, Knud (2007): *Casestudiet i praksis [The Case Study in Practice].* Copenhagen, Academica. – Methodological textbook on how to design case studies with limited data.

Up to three authors

Albrechtsen, Charlotte; Andersen, Jacob Buris; Jensen, Tine Wirenfeldt (2004): *Vejen til et god CV [The Path to a Good CV].* Copenhagen, Frydenlund.

More than three authors

Coffin, Caroline et al. (2003): *Teaching Academic Writing. A Toolkit for Higher Education.* London/New York, Routledge.

An edited book

Clausen, Kock; Haven, Julie; Haven, Dorthe (eds.) (2005): *Voksne ordblinde – en antologi [Adult Dyslexia – An Anthology].* Copenhagen, Dansk Psykologisk Forlag.

Article or similar in book/anthology

Larsen, Ingemai (2011): Op ad bakke. Om modstand overfor kollegial supervision – og om behovet for ledelsesmæssig og institutionel forankring [An uphill battle. On opposition to collegial supervision – and the need for managerial and institutional anchoring]. In: Leth Andersen, Hanne; Tortzen Bager, Lene (2011): *Kollegial supervision som udviklingsredskab i undervisningskulturer [Collegial Supervision as a Developmental Tool in Teaching Environments].* Aarhus, Aarhus Universitetsforlag.

Journals and newspapers

Dansk Universitetspædagogisk Tidsskrift [Danish Journal of Teaching and Learning in Higher Education]. No. 8. Kvalitet i undervisning og uddannelse [Quality in teaching and education]. Published by Dansk Universitetspædagogisk Netværk [Danish Network for Educational Development in Higher Education].

Article in/from a journal

Jensen, Hanne Nexø (2010): "Det lukkede rum – en dør på klem til specialevejledning "["The closed room – a door to dissertation supervision"].

In: *Dansk Universitetspædagogisk Tidsskrift [Danish Journal of Teaching and Learning in Higher Education].* No. 8. Kvalitet i undervisning og uddannelse [Quality in teaching and education]. Published by Dansk Universitetspædagogisk Netværk [Danish Network for Educational Development in Higher Education].

Other texts

Vejledning om sproget i love og andre retsforskrifter [*Supervision on language in laws and other legislation*]. Justitsministeriets Vejledning [The Ministry of Justice's Handbook] no. 224, 15th October 1969.

Jespersen, Susan (1996): *Formidling af tal [Presenting numbers].* Department of Nordic Philology. (Unpublished homework assignment).

It is always best to use original sources, perhaps in translation. Sometimes you may have to refer to a source via another source – this is often acceptable, especially in the first years of study. You must clearly indicate any use of secondary sources, i.e. you must make a reference to the original source as well as the one you actually use.

For more detailed information and examples see these international standards:

- *MLA Handbook for Writers of Research Papers.* 7th Edition. The Modern Language Association of America, 2009. mla.org/store/CID24/PID363.
- *Publication Manual of the American Psychological Association.* 6th Edition. The American Psychological Association, 2009. apastyle.org/index.aspx.

Other resources on using sources and referencing

- *Internet Detective* – vts.intute.ac.uk/detective/. Internet Detective is a free online tutorial in English designed to help you develop critical thinking when conducting online research.
- *Zotero* – zotero.org – is a free programme for organising references and sources.