Lecturers, Colleagues, and Scientists: Connecting the forms of Citation Systems to the functions of Scholarly Roles

Peter Kratzke

Rare is the occasion when how authors track their sources reaches the level of national news. When it does, it usually involves an incendiary accusation about plagiarism, as was the case when Jill Abramson, the former Executive Editor of the *New York Times*, was discovered in 2019 to have plagiarized sections of her book (titled, ironically given her predicament, *Merchants of Truth: The Business of News and the Fight for Facts*). Abramson defended herself, "Look, I was trying to write a seamless narrative, and to keep breaking it up with 'according to' qualifiers would have been extremely clunky" (qtd. in Scarry). Not all readers were appeased. Eddie Scarry rejoined in the *Washington Post*, "only a bad writer would blame problems of her work on an inability to structure sentences that were both pleasant and ethically adequate." Whatever the verdict about the case, if a seasoned professional such as Abramson can be tripped by what would seem the fundamentals of her craft, then everyone else must be doubly careful.

At some juncture in every writing course, teachers must address citation systems. The subject might be greeted as boring by many students, but what gets missed in their dismissal is how these systems are instrumental not just to formal aspects of writing but functional ideas and methods "To prepare," in the phrasing of T. S. Eliot's Prufrock, "a face to meet the faces that you meet" (l. 27; 1438). Eliot's portrait of modern anxiety might be an odd

invocation of the bibliographic muse, but it does raise two pivotal concerns: what are the formal tools for "prepar[ation]" and what are the functional "faces"? The connection between these two questions is at issue here.

One way to connect the forms and functions of citation systems is to characterize academic writers as, rather than preparing mere faces, assuming whole scholarly roles. In his "Inventing the University," David Bartholomae advises, "all writers, in order to write, must imagine for themselves the privilege of being 'insiders'—that is, of being both inside an established and powerful discourse, and of being granted a special right to speak" (10). For a generation of students raised gaming on Xbox, Bartholomae's challenge that they imagine themselves as "insiders" is downright welcoming. Perhaps without knowing it, students thereby move from what Mary R. Lea and Brian V. Street describe as "academic socialization" ("acculturation into disciplinary and subject-based discourses and genres") to "academic literacies" (which "is concerned with meaning making, identity, power, and authority, and foregrounds the institutional nature of what counts as knowledge in any particular academic context") (369). Both teachers and students win.

In its interpretation of the scholarly roles academic writers assume, this essay will first review leading resources about citation systems. A sequence of key distinctions will ensue grounding subsequent discussion—namely, *information* versus *evidence*, *primary* versus *secondary evidence*, what may be called *incorporation* (also called by some handbooks "integration") versus *documentation,* and *presence* versus *currency*. These distinctions will be used in treating separately the citations systems of the University of Chicago ("Chicago"), the Modern Language Association ("MLA"), and the American Psychological Association ("APA"). Each system will be weighed through its strengths and weaknesses as promoting a different role for how knowledge is defined and enacted: writers as lecturers, colleagues, and scientists. Although these roles overlap, keeping them initially separate in the writing classroom leads to the

more-important objective that students be able to adapt to whatever citation system they subsequently meet.

Connecting Citation Systems to Scholarly Roles

Teachers new to the study of Chicago, MLA, and APA have as an entry point compact, spiral-bound handbooks. Formal elements of bibliographic practice are all laid out. Periods and commas go inside quotation marks, and the names of ships should be italicized. Some of these books, as well, move to rhetorical strategies. For instance, the *Essential Writer's Handbook* recommends about signal phrasing, "A good way to start is by asking yourself what the original author was doing with the words. For example, was the author *analyzing*, *arguing*, *challenging*, *defending*, *demonstrating*, *illustrating*, *examining*, *observing*, *noting*, *hypothesizing*, *introducing*, or *suggesting* something important?" (Messenger et al. 236). As a kind of follow-up, Mike Palmquist and Barbara Wallraff's *In Conversation* includes a section, titled "Use Sources to Accomplish your Purpose," that considers why "[u]nsupported assertions amount to little more than a request for a reader's trust" (202). Meanwhile, Purdue University's Online Writing Lab (OWL) can be revised by the organization at any minute, beginning with its three-column citation chart juxtaposing Chicago, MLA, and APA. Whether print or electronic, however, the formal scope of such guides means that they do not have the leisure to probe deeply larger functional implications.

Even with their greater opportunity due to length, composition textbooks are only marginally better than handbooks. In the well-circulated *Everything's an Argument*, the chapter titled "Using Sources" covers signal phrasing but not how these cues function rhetorically, remarking only with APA that "signal verbs should be in the past tense" (447). The directive is as unhelpful as it is inaccurate about APA's practice. Other textbooks are more promising. In his *The Curious Writer*, Bruce Ballenger asks his student-readers, "Will you control the outside sources in your research essay, or will they control you?" (477). Regardless of his rhetorical question, Ballenger offers a largely formal view, saying that APA is "no harder than MLA; in fact, the two systems are quite

similar" (522) (debatably, APA is far harder—or, at least, it has demands unusual to most students). Elsewhere, Gerald Graff and Cathy Birkenstein's *They Say, I Say: The Moves That Matter in Academic Writing*—a book touted by Patricia Bizzell on the cover of its third edition as "Demystif[ying] academic argumentation"—presents plenty of good templates for shaping sentences. Still, the book glances off connecting its templates to scholarly pursuits because, Graff and Birkenstein resign, "The trouble is that many students will never learn on their own to make the key intellectual moves that our templates represent" (4th ed., xix). With *They Say, I Say*, scholarly function follows the stick of form; with a descriptive appeal in role-playing, form follows the carrot of function. Both pedagogical tactics are important, but the latter, as it turns out, is sometimes neglected.

While handbooks and textbooks often prove limited in the quest for functional approaches to citation systems, the field of Rhetoric and Composition would seem perfectly suited to go in any number of directions. However, studies in the field tend to leave off with explaining how teachers need to sensitize students to the very need for documentation in the first place. For instance, after discussing the use of "Research Diaries," one study within a 2016 WAC Clearinghouse volume guardedly concludes in this light, "we see much evidence that students are making attempts at integrating sources into their essays but that they struggle to do so, particularly in recognizing when to cite—and how" (Wojahn et al. 204). Attendant issues include plagiarism, about which the *Citation Project* emphasizes data-driven research. Reviewing the project, Sandra Jamieson singles out the method of "patchwriting" (a term coined in 1992 by Rebecca Moore Howard for paraphrasing that does not meaningfully transcend sources, with or without proper documentation) as especially problematic to collecting data: "patchwriting is commonplace in writing from sources and," Jamieson furthers, "therefore requires a pedagogical rather than a punitive response" (42). Teaching students about scholarly roles is a step toward such pedagogy but requires some critical vocabulary, beginning with a sequence of key distinctions.

A Sequence of Four Key Distinctions

Drawn from historical precedent and contemporary examples, the first key distinction for teaching citations systems is between information and evidence. Information, in a sense, is a thing apart from writers; when they put information into the service of their writing, it becomes evidence. Although this distinction might be obvious, it does demand that, as a part of "information literacy," students attend to the genres and ethos of their sources, for, Christine Pawley observes, information is not "a neutral, abstract thing" (431) and, in fact, "never stands alone—it is always produced and used in ways that represent social relationships" (433). Made aware of potential biases and errors behind their sources, students stand ready to use the information they have vetted as worthy in the process of substantiating their ideas.

The handling of evidence involves a second distinction with two terms that are not intuitive: between primary (the object studied) and secondary evidence (commentary about the object). Whether information is to be used as primary or secondary evidence is at first hypothetical, which is to say, in the Greek meaning of the word, before testing in "what they [students] as writers," Joseph Bizup says, "might *do* with [their sources]" (75, Bizup's emphasis).[1] For example, D. H. Lawrence's criticism in his *Studies in Classic American Literature* was secondary to its readers after its publication in 1923 but is now more likely handled as primary to investigating Lawrence himself. What was secondary has become primary.

From the rhetorical to the technical, a third key distinction arises: between incorporation (meaning "union with the body") and documentation (whether through notes-and-bibliography or in-text citations). Two problems result when students do not understand this distinction—at the heart of which is what Robert A. Harris calls in his textbook *Using Sources Effectively* "boundary markers" (117 ff.)—the first of omission and the second of commission: "dropped-Bin" secondary evidence (whether a quotation, paraphrase, or summary) without any signal phrasing or, conversely, signal phrasing with objective primary evidence such as a statistic. The first problem casts an expository fog over readers because they do

not know who the source is for whatever cited secondary evidence. With a quotation, especially, the effect is as if voices in an adjacent room can be heard but without any identification. Seemingly uninteresting punctuation helps students understand the problem. "Quotation marks," Joyce Armstrong Carroll and Edward E. Wilson interpret in their textbook *Acts of Teaching*, "resemble lips and serve a like function, [so] this concrete analogy acts as a reminder for students to use [them] while at the same time clarifying the intent of the writer for the reader" (96).[2] Documentation might trail at a sentence's end, but, while writers who drop in quotations might not be guilty of plagiarism, the needed orientation to who is talking comes too late. These users of dropped-in quotations are like joke-tellers who forget a key detail and belatedly add it after the punch line: their narrative might be complete, but their humor is spoiled. In an inversion to the no-signal-phrasing problem, students often *do* use it when their evidence's source is not meant to be of consequence. For example, "According to Rand McNally, 100,000 people live in the city" implies other sources have different counts, which is probably not germane to most writing situations.

Finally, incorporating secondary evidence brings with it a fourth key distinction: between information taken as present (chronological existence in the present or the past time) or as current (in the way of the French term *au courant*). The first is the domain of history as a record of people or events. When people's ideas transcend their occasions, content can reach the level of the "literary." Ezra Pound defined that "Literature is news that STAYS news" (2, Pound's capitalization), and in his shouting lies how literature is current—cutting-edge and alive. The present and the current can pertain equally, so teachers must counter the instincts of those students who through rote training resist changing tenses when, in the middle of a sentence, the historical changes to the literary: "In a manuscript he never *finished*, Benjamin Franklin *recounts* in his *Autobiography* that life is messy."

Chicago Writers as Lecturers

Once the basic vocabulary for studying citation systems is established, etching scholarly roles commences. A good place to start is with Chicago, for which of central concern is a sense of style announced in the last word of *The Chicago Manual of Style* very title. To pique student interest, movies are effective because they show before telling. Still current to today's students is the *YouTube*-available 1971 *Willy Wonka & The Chocolate Factory*, maybe because they watched it growing up, maybe because Gene Wilder as Wonka is so brilliant, or maybe because director Tim Burton's 2005 re-boot starring Johnny Depp was more than a little disappointing. In the original movie's final scene, Wonka, who until then had been a model of understated-yet-effervescent style, raises his voice in explaining that Charlie will not be receiving a lifetime supply of chocolate. Charlie and his Grandpa Joe, as it happens, had earlier stolen a quick swallow of Fizzy Lifting Drinks and thereby violated the microscopic fine print of a contract Charlie (along with the other children) had blindly signed. Wonka almost erupts,

> Under Section 37B of the contract[,] . . . it states quite clearly that all offers shall become null and void if—and you can read it for yourself in this photostatic copy—"I, the undersigned, shall forfeit all rights, privileges, and licenses herein and herein contained, *et cetera*, *et cetera* . . . *fax mentis incendium gloria culpum*, *et cetera*, *et cetera* . . . *memo bis punitor delicatum*!" It's all there, black and white, clear as crystal! (*Willy Wonka*)

Wonka's insistent use of *et cetera*—anything in literature deflected as unnecessary is usually essential—coupled to inscrutable Latin phrases (the first phrase translates to "The flame of glory is the torch of the mind," and the second phrase, which is somewhat garbled, more-or-less translates to "I am mindful that the crime is punished twice" ["Wonka's Latin"]) propels his anger and, more to the point here, rhetorically and literally (in his producing the copy) exposes the call-it bibliographic underpinnings to his previous aplomb. Soon enough, though, Charlie proves himself worthy, and Wonka

returns to his sophisticated self. Awakened by their memories of this vivid scene, students are, whether they know it or not, ready to discuss the connection between Chicago's emphasis on style and its notes-and-bibliography system.

Since the publication in 1906 of its first version of the *CMOS* (Connors, Part I 43), Chicago has had a kind of universal disciplinarity unlike how MLA is located in the humanities or APA in the sciences. Prefacing the latest edition of the *CMOS*, David Harper counsels,

> the recommendations in his manual have been guided by the principles that have been handed down through earlier editions, principles that have outlasted technological changes and cultural shifts. In writing, editing, and publishing, accuracy and attention to detail supported by clear, accessible prose never seem to go out of style. It is in support of these fundamental goals in the context of an evolving publishing landscape that this edition is offered. (xiii).

"Support" is a gross understatement: the tome that is the *CMOS* is composed of an astounding 1,146 pages and measures about 9.25 x 6.5 inches by 2.25 inches. The manual's second division alone, "Style and Usage," spans 515 of those pages. Throughout that section, Chicago instills in writers an approach to style they can adapt for any situation—that they, in a concept associated with what is perhaps the ultimate goal of teaching writing, have (and know how to employ) *transferable* style. They can become, in a way, Wonka-like.

At its best, Chicago may be taken as enacting the role of lecturers who give successful *TED Talks*. In the Chicago lecture auditorium, the audience is held spellbound, lecturers so owning (in the contemporary use of the word) their materials that form is seamlessly fused with function, delight with instruction. The stilted "sage on the stage" is vanquished. When notes are provided (Chicago also offers an author-date system akin to APA, but it is most commonly associated with notes-and-bibliography), they are

not distracting. Richard J. Connors recounts about the practice's history, "Whether marked by symbols or by a letter or number system, notes were an elective reading experience; readers could choose or not choose to follow up the back trails or side tracks they represented. Note systems, even those that surrounded a block of text with glosses and annotations, assumed the reading experience of the reader with the main text to be sacrosanct" (Part II 238). The best lecturers, in a word, truly *compel* their audiences.

One small model will serve to glimpse the style of a successful Chicago lecturer, including in the deft use of notes-and-bibliography. To open his 2000 article for *Thalia* about the Gilded Age humorist James Whitcomb Riley, David Robertson asserts, "Riley (1849-1916) was not a great poet. Indeed, he is almost forgotten today. At the turn of the century, however, he was one of the most popular poets, if not the most popular poet, in America. In his own lifetime he was a literary phenomenon" (14). A note after the third sentence (ending "America") provides secondary confirmation: "Paul. H. Gray claims that, by the nineties, Riley was unquestionably the most popular poet in America" (25). For their part, Robertson's audience of readers is swept along toward his summation of Riley as a "phenomenon," his passing note lending a quiet nod to authority. Still, this degree of control is not easy—much less easy to teach—because, the authors of the University of Chicago-published *The Craft of Research* depict, students "must switch the roles of student and teacher" (18). When that "switch" becomes clumsy, the system falters.

Perhaps the two biggest problems with Chicago are how, first, never-out-of-style accuracy can become a matter of transient whim when formal rules favor flexibility over precision and, second, how notes-and-bibliography can strain the relationship between writers and readers. In a feature notably absent from the MLA and APA guides, the *CMOS* has a robust 53-page "Glossary of Problematic Words and Phrases." Far transcending typical handbook glossaries differentiating mundane pairings such as *further* and *farther* or *between* and *among*, the *CMOS* ventures to chiding how, for instance, the phrases "at the present time," "at this time," and "at present" are

"turgid substitutes for *now*, *today*, and *currently*, or even *nowadays* (a word of perfectly good literary standing)" (313; emphasis added) and the use of *etc.* indicates how "often writers seem to run out of thoughts and tack on [the term] for no real purpose" (329). Despite these efforts, the first problem surfaces variously. About whether to use a comma after an introductory sentence element, the *CMOS* advises, "Although an introductory adverbial phrase can usually be followed by a comma, it need not be unless misreading is likely" (379). This kind of ambiguous description ("can," "usually," "need not," and "likely") is hardly the stuff of precise restriction (or, in this case, non-restriction). For example, to the sentence, "Today Bill reads the newspaper," does that mean today's version of Bill (the "Today Bill") as opposed to yesterday's? Similarly, the use of colons is a bit fuzzy: "A colon may . . . be used," the *CMOS* describes, "to introduce a quotation or a direct but unquoted question, especially where the introduction constitutes a grammatically complete sentence" (392). Again, "may" and "especially" do not inspire confidence in lecturers who embrace an "attention to detail."

The second (and more-serious) problem with Chicago is how its notes-and-bibliography documentation can leave readers confused about the relative importance of notes. Responding to Connors' explanation that notes are "an elective reading experience," Robert Hauptman illustrates how that opportunity can also create stress for readers: "In extreme cases the text's importance is vitiated by the ancillary material. For example, I own a five-volume Hebrew Pentateuch that commences with 'B'reshis' ('In the beginning') on the first page. That is it. The rest of the page is covered with . . . commentary . . ." (180). Confronted by divided texts like Hauptman's Pentateuch, most readers learn either to ignore notes altogether or inspect notes only after first reading the "sacrosanct" text, hoping then to synthesize the sections in their brains. Either way, the effect can be annoying, and compelling lecturers, to be sure, never annoy.

In the same classroom method as with so many curricular subjects, discussing Chicago can be brainstormed with the

journalist's "Five W's and an H." "[S]tyle is character," Joan Didion famously pronounced, and assessing her equation in terms of Chicago is a fun heuristic. Questions vary, of course, but will inevitably move to the following:

> *Who* are lecturers you deem authoritative?
> *What* personal qualities do those lecturers exude?
> *Where*—in what venues—do lecturers shine most brightly?
> *When* does how lecturers say something last as more important than their content?
> *Why* do some lecturers connect with their audiences while others do not?
> *How* does the presence of an audience change the effectiveness of lecturers?

For students, perhaps the most important lesson about Chicago is that the actual practice of any citation system should not be cumbersome. The best lecturers, at least, never make it *seem* so, but their kind of mastery explains why Chicago is, probably, the hardest of the three citation systems to learn and implement—and why, too, MLA is taught most frequently in college writing.

MLA Writers as Colleagues

As a kind of response to the demands of Chicago, MLA offers a welcoming spirit manifest in how the organization calls its guide not a "manual" but a "handbook." Parallel to using *Willy Wonka* to dramatize Chicago, another old-but-current movie, the 1980 *The Shining*, serves the same purpose for MLA—if in a very dark, negative fashion. In one of the movie's more haunting scenes, which is not in Stephen King's novel, Wendy (played by Shelley Duvall), the wife of the main character, Jack (played by Jack Nicholson), discovers her husband's assiduous typing on a book manuscript has produced nothing more than page after page composed of the repeated sentence "All work and no play makes Jack a dull boy." Each page is formatted neatly, with different indentations, line spacings, and paragraph shapes. While Wendy rifles through the

pages, Jack sneaks up behind her and asks, "How do you like it?" (*The Shining*). The moment is truly scary because there is nothing collegial about his question. Jack is talking *at* and not *with* his wife, a distinction that puts students in a good position to explore how MLA aims to function otherwise.

In its place within the humanities, MLA functions to help writers, to cite a phrase ubiquitous in higher education, "join the conversation" as colleagues. In introducing the 7th edition of the *MLA Handbook*, Rosemary G. Feal orients students, "Every time you write a research paper, you enter into a community of writers and scholars. . . MLA style represents a consensus among teachers, scholars, and librarians. . . " (xiii). For the 8th edition, Kathleen Fitzpatrick echoes, "This edition of the *MLA Handbook* works to foreground those conversations among authors and between writer and reader" (x). She then affirms, "what we [the MLA editors] believe to be the most important aspect of academic writing: its engagement with the reader, which obligates the author to ensure that the reader has all the information necessary to understand the text at hand without being distracted from it by the citations" (xii). Kenneth Burke's parlor conversations (110) illustrates Fitzpatrick's "engagement," but an image more vivid to students is the familiar moment at Thanksgiving when early-teens are beckoned from the "kids' table" to the "adult table." On taking their seats, these novices are expected at first to sit quietly, watching how adults use information as evidence—when they do not, indulging themselves by immediately giving their opinions, the adults wonder whether their invitation was hasty.

Ingrained in MLA's conversations is, rather than notes-and-bibliography documentation, the use of in-text citations. What organization first developed this system is murky, the practice dating as far back as the 19th century (Chernin 1062). What is certain, though, is that the MLA adopted it for good in 1984 with the 2nd edition of its handbook. Other formal elements of MLA's system further a transparency between writers and readers, including manuscript formatting that, after dispensing of the traditional title page in favor of a short header, accosts readers by

immediately moving to the text. The MLA only begrudgingly sanctions any notes at all, cautioning in the 7th edition (which is far more explanatory than the 8th), "In your notes, avoid lengthy discussions that divert the reader's attention from the primary text. In general, comments that you cannot fit into the text should be omitted unless they provide essential justification or clarification of what you have written" (230). The result is that MLA manuscripts are akin to what was once produced by "old typewriters," which Baby Boomer teachers will not recall fondly, especially in those moments when they attempted to type a footnote at the bottom of a page before the paper spun out of the machine's platen. Happily, today's students can only imagine this rather dismal experience.
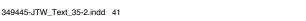
Good models of MLA in all its collegial dimensions are easy to find. In one early example, James Porter wrote in 1986—just two years after the 2nd edition of the handbook was launched—in his article for *Rhetoric Review*,

> Genuine originality is difficult within the confines of a well-regulated system. Genius is possible, but it may be constrained. [Michel] Foucault cites the example of Gregor Mendel, whose work in the nineteenth century was excluded from the prevailing community of biologists because he "spoke of objects, employed methods and placed himself within a theoretical perspective . . ." (224). Frank Lentricchia cites a similar example from the literary community. . . (40)

MLA epistemology is at work in every sentence of Porter's writing: a memorable turn of phrase ("Genius is possible, but it may be constrained"), a switch from the present tense for currency ("Foucault cites") to the past tense for history ("whose work . . . was excluded") in one sentence, a quotation that itself demonstrates expert parallelism, an in-text citation that is virtually invisible, and a feel for conversations among scholarly colleagues ("Frank Lentriccia cites a similar example from the literary community . ..."). Form follows function, and readers have no choice but to join Porter in his enthusiasm for the content.

Although MLA might answer Chicago's problems, its very form is somewhat in flux with its latest edition. What was in previous editions an elegant minimalism is now subject to the question what is, in fact, minimal. For instance, in the new edition, useful data in the Works Cited such as the city of a book's publication are omitted while useless ink such as "pp." to denote inclusive pagination of a source is added. To the changes, Dallas Liddle bemoans in *The Chronicle of Higher Education*, "Showing when and how you drew words and ideas from sources is represented less as a crucial requirement of scholarly integrity than as a matter of compositional elegance. The new official MLA style website assures readers: 'There are innumerable ways to weave a quotation gracefully into your prose.'" That assurance, Liddle critiques, is but a hope, the very size of the new handbook (a lean 146 pages, down from the 292 of the 7th edition) suggesting that it needs to return to clear directives. Other scholars disagree, seeing the handbook's changes as well adjusting to web-based practices. Observing in his review for *Across the Disciplines* that the handbook's title no longer includes the phrase "for Writers of Research Papers," Thomas Polk concludes, "The MLA's grappling with the juxtaposition between fixity and fluidity, past and future, denotes a profound soul searching for such a foundational organization and a potentially pivotal moment in the evolution of academic citation style" (3). For its part, the MLA offers in its online *Style Center* sections invitingly titled "Works Cited Quick Guide," "Digital Citation Tool," and "Teaching Resources and Advice." Even within the organization, the conversation about conducting conversations remains a conversation—which is as it should be.

Although APA predates MLA, teaching MLA after Chicago is logical for several reasons: it has been used by most students, it builds on Chicago's sense of style, and its documentation is (mostly) commonsensical. Again, classroom discussion about MLA can be brainstormed through the journalist's questions, this time in terms of the role of colleagues and their conversations:

Who are your colleagues?

What qualifies people as colleagues?

Where does the line between "colleagues" and "friends" blend or not blend?

When are colleagues more valuable than friends?

Why are good colleagues (what is called a "good fit") so valuable to institutional life?

How are colleagues more than a summation of credentials?

Student responses are bound to be engaging because, for many of them, interactions with their fellows out of class are just as—if not more than—important to them as what happens in class.

APA Writers as Scientists

Far different than Chicago's lecturers or MLA's colleagues, APA's writers *publish*—and hence the title of the organization's guide: *Publication Manual of the American Psychological Assocation*. Again, movies serve as a suitable classroom invocation. More recent than *Willie Wonka* or *The Shining* is another *YouTube*-showable movie, this time the 2002 based-on-a-true-story *Catch Me If You Can*, which stars Leonardo DiCaprio as conman Frank Abagnale. In the course of his criminal career during the 1960s, Abagnale successfully impersonated public roles that included airline pilot, lawyer, and doctor. In each case, he donned professional attire, and what is so unnerving is that he was able to take advantage of a given profession's social profile while evading actual performance of its role. In the movie, FBI agent Carl Hanratty (played by Tom Hanks) talks with Frank on the telephone after Frank had fooled Carl into thinking he is a CIA agent—Frank had even offered Carl his wallet for identification, which Carl did not bother checking. Carl pushes beyond his mistake to a wider view:

Frank: Ah, people only know what you tell them, Carl.

Carl: Well, then tell me this . . . [:] how did you know I wouldn't look in your wallet?

> Frank: The same reason the Yankees always win: nobody can keep their eyes off the pinstripes.
>
> Carl: The Yankees win because they have Mickey Mantle. No one ever bets on the uniform.
>
> Frank: You sure about that, Carl?
>
> Carl: I'll tell you what I am sure of: you're going to get caught. One way or another, it's a mathematical fact. It's like Vegas: the House always wins. (*Catch Me*)

For students, the moment is far from trivial as they, little by little, explore their own potential roles in the world. It is also perfect for discussing APA.

Taken as the antithesis to MLA's conversations, APA's citation system is centered on what may be explained as beginning, if temporarily, through form in the way of *Catch Me If You Can*. Although the other citation systems pertain to what is often called "knowledge creation," APA is *explicit* about it. *How* one writes, in a sense, shapes *what* one thinks. Function follows form. For many students, the idea is radical. Charles Bazerman's historical explanation gives them some stable footing:

> The official APA style emerged historically at the same time as the behaviorist program began to dominate experimental psychology. Not surprisingly, the style embodies behaviorist assumptions about authors, readers, the subjects investigated, and knowledge itself. The prescribed style grants all the participants exactly the role they should have in a behaviorist universe. To use the rhetoric is to mobilize behaviorist assumptions. (257)

Publication in the sciences, in turn, means writers accept that they are no more than parts in a larger process. In their article "The Language of Psychology: APA Style as Epistemology," Robert Madigan, Susan Johnson, and Patricia Linton explicate, "APA style is itself a model for thinking about psychological phenomena and serves as an important socialization experience for psychologists"

(428). Suffice it to say that this experience is a sharp departure from either life on the lecture stage or in conversational fellowship.

How does APA's form enact writers as scientists? "Say only what needs to be said. . . ," the APA manual announces in its section titled "Conciseness and Clarity"; "the author who is more concise—that is, more frugal with words—writes a more readable paper" (113). This emphasis on brevity leads to a view of language that Madigan, Johnson, and Linton summarize as "a somewhat unimportant container for information about phenomena, data, and theories" (433). Writing might seem simpler from this point of view, but it is, at least to the novice, harder in how it must at once quickly compress content *and* account for how content plumbs what has occurred in order to assess what is occurring in order to anticipate what will occur next. Plus, anticipation does not mean certainty, so scientists must proceed tentatively. The writing task is not easy.

Like MLA, APA uses in-text citations, but its system is markedly different in two formal elements involving incorporation and documentation: signal phrasing and the title for a study's list of sources. For the first element, the sciences are, arguably, more complicated than the humanities because writers must situate themselves in the progressive nature of scientific endeavor. Most conspicuously to APA's signal phrasing, the first names of secondary-source authors are omitted and then followed by dating. Grammatical precision, too, comes into play with verb tense and aspect. The past tense, the manual advises, occurs "when discussing another researcher's work and when reporting your results." One could thus say in tracing an historical path toward one's research, "Hale (1919) *used* a telescope to discover sunspots, a newer version of which I *use* in my research." However, the historical past does not always mean that content is defunct, so the present perfect aspect (called "tense" in the manual) is used "to express a past action or condition that did not occur at a specific, definite time or to describe an action beginning in the past and continuing to the present" (118): "Many active scientists *have imagined* the stars that I show with my new telescope." The manual then provides a grid of

applications for verbs (although the past perfect is omitted) for the occasions of composing literature reviews, describing methodologies, reporting results, discussing implications of results, and presenting conclusions (118). With APA, one comes to discover, an awareness of any study *as* a study is almost a first principle.

For the second of APA's two emphasized elements, the organization titles an essay's list of sources References (for which Digital Object Identifiers [DOIs] are sometimes used instead of URLs favored in the more everyday MLA discourse). This difference might be of shrugging insignificance to many writers, but it is not when placed against Chicago's delivery of lecturers (hence, it calls its list a Bibliography, a word that literally means "the writing of books") and MLA's transparency in conversations (its list is called a Works Cited, which lists *only* those works cited). APA's use of the term References, in contrast, connotes a retrospective perspective on sources to a present (and, so, current) study. As ever with citation systems, very little is truly incidental.

Good and bad examples of APA in action are everywhere. As a model of APA at its best, a passage from Miles Kimball's 2006 article titled "Cars, Culture, and Tactical Technical Communication" shows the social scientist at work:

> Harrison and Katz (1997) commented, "Although writing obviously takes place in other nonacademic contexts, many would acknowledge that organizations are the most frequent social context in which technical communication takes place" (p. 18). Despite their careful qualifications ("Although," "many," "most frequent"), Harrison and Katz's main point was that technical communication should, indeed, focus on organizations—and rightly so, given that organizations are important settings for technical communication. In keeping with this focus, technical communication scholars, teachers, and practitioners have made valuable contributions to understanding how organizations communicate. But perhaps our focus on the organization has kept us from appreciating

the growing amount of technical communication produced outside of (or in spite of) organizations.

The power of this organizational focus in technical communication is considerable. In pedagogy, textbooks uniformly introduce technical writing as a workplace skill. (68)

APA practice shines in Kimball's rhetorical moves: starkly referenced historical predecessors ("Harrison and Katz (1997) commented . . ."); hedging with the subjunctive mode ("would acknowledge"); a quiet assessment that older sources lack currency, indicated with the past tense ("Harrison and Katz's main point was . . ."); a placement in a scientific process with the present-perfect aspect ("technical communication scholars, teachers, and practitioners have made" and "our focus . . . has kept"); a disciplinary self-awareness ("In pedagogy, textbooks uniformly . . ."); and a reader-friendly utilitarian language (the repetition of "focus"). Still and all, Kimball's control over APA is not typical. When APA writers "dilate, amplify, enlarge, and extend" (followed by two lines in parentheses of last names and dates), they only protest too much that qualitative studies are somehow as concrete and reliable as quantitative experiments in the natural sciences.

Classroom discussion about APA makes for easy brainstorming because its epistemology enacts the clearest scholarly role of the three citation systems. Despite what might be the strangeness to students of APA's form, this quality comes as a drop of relief to them. By and large, the rules to the game are clear, and the journalist's questions trip along:

Who are people you call scientists?
What qualities lend to a scientific mindset?
Where is the usual physical place of scientists?
When are scientists most appreciated in their roles as scientists?

> *Why* is scientific study so highly regarded in certain circumstances?
>
> *How* is science presented to (and perceived by) general audiences?

Beyond bibliographic practice, student responses to such questions are timely to all sorts of twenty-first century controversies about science. There is a lot about the unpredictable nature of humanity, as it turns out, in the sciences. For its part in the discussion, APA, in all its formal rigor and functional imperative, thereby brings students to a bottom line: no citation system is perfect because no epistemology is perfect for all occasions.

From "Dressing the Part" to "Being in Character"

To teach Chicago, MLA, and APA in light of connecting formal elements scholarly roles can help students to become more effective writers. To start, they are alerted to how "dressing the part" is a prerequisite to success, for, as anyone who has graded essay after essay knows all too well, sloppy form in A-level papers exists only in theory. With Chicago, the very *sight* of notes visually frames a page but has no part in MLA's conversations; with APA, the inclusion of a title page and abstract create a professionalism. By minding the "devil in the details," students come to know what procedural questions to ask about *any* form. For example, the citation system of the Council of Science Editors (CSE), which blends a variation on the Chicago notes-and-bibliography documentation system with APA-like signal phrasing, should be almost effortless for them.

Better than dressing the part and achieving good grades, students who have functional sense of scholarly roles can come to understand what it means to *be* the part—what, in theater, is expressed as the difference between being "off book" (actors have successfully memorized their lines) and fully "in character" (the lines and actions are second-nature). Tools such as EasyBib, which cannot proofread for an editor's particular stipulations, are useless to this

transformation because a machine cannot *feel* a role or *see* through an epistemological lens. In the classroom, the "learning to write" of writing across the curriculum slides into the "writing to learn" of writing in the disciplines. At that point, teachers may smile, stepping aside to let their students stylishly shine on the lecture stage, join the conversation at the adult table, or publish their scientific studies.

Notes

[1]Bizup formulates what he terms *background* (facts), *exhibits* (evidence), *arguments* (scholarship), and *methods* (critical methodology)—in all, "BEAM"—in his teaching the distinctions between primary, secondary, and tertiary sources. He then explores these distinctions in, especially, how critical reading leads to better writing.

[2]See Keith Houston's history of the quotation mark in his *Shady Characters: The Secret Life of Punctuation, Symbols & Other Typographical Marks*. Derived from the *diple* (a mark dating to the Library of Alexandria to indicate something notable), quotation marks have, at the least, never been consistently one or, in the way of a symbol for lips, two vertical marks.

Works Cited

Ballenger, Bruce. *The Curious Writer*. 4th ed., Longman, 2014.

Bartholomae, David. "Inventing the University." *Journal of Basic Writing*, vol. 5, no. 1, 1986, pp. 4-23.

Bazerman, Charles. *Shaping Written Knowledge: The Genre and Activity of the Experimental Article in Science*. U of Wisconsin P, 1988, <wac.colostate.edu/books/bazerman_shaping/>.

Bizup, Joseph. "BEAM: A Rhetorical Vocabulary for Teaching Research-Based Writing." *Rhetoric Review*, vol. 27, no. 1, 2008, pp. 72-86.

Booth, Wayne C., Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. FitzGerald. *The Craft of Research*. 4th ed., U of Chicago P, 2016.

Burke, Kenneth. *The Philosophy of Literary Form: Studies in Symbolic Action*. 3rd ed., U of California P, 1973.

Carroll, Joyce Armstrong, and Edward E. Wilson. *Acts of Teaching: How to Teach Writing*. 2nd. ed., Teacher Ideas Press (Greenwood), 2008.

Catch Me If You Can. Directed by Steven Spielberg, performances by Leonardo DiCaprio and Tom Hanks, DreamWorks, 2002.

Chernin, Eli. "'The Harvard System': A Mystery Dispelled." *BMJ* [*British Medical Journal*], vol. 297, 22 Oct. 1988, pp. 1062-063.

The Chicago Manual of Style. 17th ed., U of Chicago P, 2017.

Connors, Richard J. "The Rhetoric of Citation Systems, Part I: The Development of Annotation Structures from the Renaissance to 1900." *Rhetoric Review*, vol. 17, no. 1, Fall 1998, pp. 6-48.

---. "The Rhetoric of Citation Systems, Part II: Competing Epistemic Values in Citation." *Rhetoric Review*, vol. 17, no. 2, Spring 1999, pp. 219-45.

Didion, Joan. Interview by Linda Kuehl. "Joan Didion The Art of Fiction No. 71." *Paris Review*, 74, Fall-Winter 1978, <www.theparisreview.org/interviews/3439/the-art-of-fiction-no-71-joan-didion>.

Eliot, T. S. "The Love Song of J. Alfred Prufrock." *The Heath Anthology of American Literature*, 2nd ed., edited by Paul Lauter; Richard Yarborough; Juan Bruce-Novoa; Jackson, Bryer; Elaine Hedges; Anne Goodwyn Jones; Amy Ling; Daniel F. Littlefield; Jr.; Wendy Martin; Charles Molesworth; Carla Mulford; Raymund Paredes; Linda Wagner-Martin; and Andrew O. Winet. Heath, 1994, pp. 1437-441.

Feal, Rosemary G. Foreword. *MLA Handbook*. 7th ed., MLA, 2009, pp. xiii-xv.

Fitzpatrick, Kathleen. Preface. *MLA Handbook*, 8th ed., MLA, 2016, pp. ix-xiv.

Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. 3rd ed., Norton, 2014.

---. *They Say, I Say: The Moves That Matter in Academic Writing*. 4th ed., Norton, 2018.

Harper, Russell David. Preface. *The Chicago Manual of Style*. 17th ed., U of Chicago P, 2017, pp. xi-xiii.

Harris, Robert A. *Using Sources Effectively*: *Strengthening Your Writing and Avoiding Plagiarism*. 5th ed. Routledge, 2017.

Hauptman, Robert. "Citation Systems: A Response to Robert J. Connors." *Rhetoric Review*, vol. 18, no. 1, Fall 1999, pp. 179-80.

Houston, Keith. *Shady Characters: The Life of Punctuation, Symbols & Other Typographical Marks*. Norton, 2013.

Howard, Rebecca Howard. "A Plagiarism Pentimento." *Journal of Teaching Writing,* vol. 11, no. 2, 1992, pp. 233-25.

Jamieson, Sandra. "The Evolution of the Citation Project: Developing a Pilot Study from Local to Translocal." *Points of Departure: Rethinking Student Source Use and Writing Studies Methods*, edited by Tricia Serviss and Sandra Jamieson, Utah State UP, 2017. pp. 33-61.

Kimball, Miles. "Cars, Culture, and Tactical Technical Communication." *Technical Communication Quarterly*, vol. 15, no. 1, 2006, pp. 67-87.

Lea, Mary R., and Brian V. Street. "The 'Academic Literacies' Model: Theory and Applications." *Theory into Practice*, vol. 45, no. 4, Fall 2006, pp. 368-77.

Liddle, Dallas. "Why I Hate the New *MLA Handbook*: The Just-Published Eighth Edition Is a Disservice to Students and a Potential Disaster for Scholars." *The*

Chronicle of Higher Education, 14 Sept.   2016, <www.chronicle.com/article/Why-I-Hate-the-New-MLA/237761>.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument: With Readings*. 7th ed., Bedford/St. Martin's, 2016.

Madigan, Robert, Susan Johnson, and Patricia Linton. "The Language of Psychology: APA Style as Epistemology." *American Psychologist*, vol. 50, no. 6, June 1995, pp. 428-36.

Messenger, William E., Jan de Bruyn, Judy Brown, and Ramona Montagnes. *Essential Writer's Handbook*. Oxford UP, 2020.

MLA Handbook. 7th ed., MLA, 2009.

MLA Handbook. 8th ed., MLA, 2016.

Palmquist, Mike, and Barbara Wallraff. *In Conversation: A Writer's Guidebook*. 2nd ed. Bedford/St. Martin's, 2020.

Pawley, Christine. "Information Literacy: A Contradictory Coupling." *The Library Quarterly: Information, Community*, Policy, vol. 73, no. 4, Oct. 2003, pp. 422-52.

Pollak, Oliver B. "The Decline and Fall of Bottom Notes, *op. cit., loc. cit.*, and a Century of the *Chicago Manual of Style." Journal of Scholarly Publishing*, vol. 38, no. 1, Oct. 2006, pp. 14-30.

Polk, Thomas. "A Review of the MLA Handbook, Eighth Edition (2016)." *Across the Disciplines [ATD]: A Journal of Language, Learning and Academic Writing*, 2017, WAC Clearinghouse, <wac.colostate.edu/docs/atd/reviews/mla2016.pdf, [pp. 1-3]>.

Porter, James E. "Intertextuality and the Discourse Community." *Rhetoric Review*, vol. 5, no. 1, Autumn 1986, pp. 34-47.

Pound, Ezra. *ABC of Reading*. 1934, rev. 1951. Cox and Wyman, 1961, 1991, <monoskop.org/images/a/a4/Pound_Ezra_ABC_of_Reading.pdf>.

Publication Manual of the American Psychological Association. 7th ed., American Psychological Association, 2020.

Robertson, David. "Re-Forming Frontier Values: The Dialect Poetry of James Whitcomb Riley." *Thalia*, 19, nos. 1 and 2, Summer 2000, pp. 14-27.

Scarry, Eddie. "Jill Abramson's Plagiarism Excuses Either Make Her a Liar or a Bad Writer." *The Washington Post*, 11 Feb.   2019, <www.washingtonexaminer.com/opinion/jill-abramsons-plagiarism-excuses-either-make-her-a-liar-or-a-bad-writer>.

The Shining. Directed by Stanley Kubrick, performances by Jack Nicholson and Shelley Duvall, Warner Brothers, 1980.

"Using MLA Format." *The MLA Style Center*, 2019, <style.mla.org/mla-format/?utm_source=mlaoutreach&utm_medium=email&utm_campaign=sourceapr19>.

Willy Wonka & The Chocolate Factory. Directed by Mel Stuart, performances by Gene Wilder, Jack Albertson, and Peter Ostrum, Paramount Pictures, 1971.

Wojahn, Patti, et al. "Understanding and Using Sources: Student Practices and Perceptions.*" Information Literacy: Research and Collaboration across Disciplines*, edited by Barbara J. D'Angelo, Sandra Jamieson, Barry Maid, and Janice R. Walker, U of Colorado P, 2016, pp. 185-209.

"Wonka's   Latin." *Wikipedia*, 19   Jan.2020, <en.wikipedia.org/wiki/Wikipedia:Reference_desk/Archives/Language /2020_January_11>.