

Referencing

American Psychological Association (APA) Style



Referencing is a system that allows you to acknowledge the contributions and work of others in your writing. Whenever you use any words, ideas or information from any source in your written work, you must reference those sources. If you do not reference your sources you may be charged with 'plagiarism' and your work can be failed.

This guide presents an [introduction](#) to the APA style (5th edition). There are other similar styles (eg. Harvard) that other courses and lecturers may require. Once you master the APA style, you will have the skill and patience to learn and use other referencing styles when required. APA style requires references both in-text and in a list of references.

1. In-text Citations

Three important pieces of information about the source are included in the body of your text.

- The *surname* of the author or authors
- The *year* of publication of the information
- The *page number* (if the information can be located on a particular page).

Citations may be placed at the end of a sentence (before the concluding punctuation) in brackets:

Paraphrase or Summary of the Source (in your own words)

Encouraging students to memorise facts and rules and then testing their memory has been a consistent criterion of pedagogy (Broudy, 1998, p. 8).

Broudy (1998) explains that memorisation does not result in an ability to solve problems (p.8).

Quotation (exact words from the source)

Broudy (1998) believes that “on the common criteria for schooling, our sample citizen has failed because he cannot replicate the necessary skill or apply the relevant principles” (p. 9).

An example of a paragraph using the APA Style is given in Figure 1. Note the conventions for acknowledging that the information within the figure (or table or image) is from another source. An example of how to incorporate a long quotation (40 words or more) is given in Figure 2. Note that the long quotation is indented at the left margin.

However, as Aronowitz and Giroux (1986) point out - and it is an important area of criticism of the notion of resistance - there is the possibility of confusing resistance with all forms of oppositional behaviour, and it is not always a response to domination. As an example of this latter point they refer to the much quoted article by McRobbie (1978) on “Working Class Girls and the Culture of Femininity”. Although McRobbie refers to the girls’ activities which include combing their hair under the desk lids, or carving their boyfriends’ names under their desks as oppositional, Aronowitz and Giroux see it in terms of conformation to sexual conventions which require “developing a sexual, and ultimately successful marriage” (p. 100). Contrary then to such behaviour constituting oppositional tactics, they see it as a form of “sexism that characterised working class life and mass culture in general” (p.105).

The feminist perspective offers exciting possibilities for us to re-see and reinterpret works of art, as Huffington (1988) demonstrates in her biography of Picasso:

What seemed a life guided by burning passions – for painting, for women, for ideas – seemed a moment later the story of a man unable to love, intent on seduction not in the search for love, not even in the desire to possess, but in a compulsion to destroy. (p.10)

Figure 1. Example paragraph showing in-text citations
From *Within school walls*. (p. 60), by Wolpe, A. (1988), London: Routledge.
Copyright 1988 by A. Wolpe.

Figure 2. Example paragraph showing long in-text citations
From *Writing About Art* (p. 10), by H. M. Sayre. (1999). Upper Saddle River, NJ: Prentice-Hall. Copyright 1999 by H. M. Sayre.

Different In-text Citations

Here are additional examples of different in-text citations and their conventions.

Two authors (always mention both authors)

Dixon and Leong (1996) describe the Gothic influence on William Morris's work and his philosophy.

William Morris was inspired by Gothic art (Dixon & Leong, 1996).

Three, four or five authors

State all authors when first mentioning the source. Subsequent references to the source are shortened to the first surname followed by 'et al.' (et al. = and others).

- First entry:

Smith, Jones, Banks, Ho and Sayre (1995)

- Subsequent entries:

Smith et al. (1995) . . .

Six or more authors (only mention first author in the body of the text)

Warner et al. (1995) define design as a process of problem solving (p.2).

Organisations or associations as author

If an abbreviation is commonly used, write out the full name first with the abbreviation in brackets. For subsequent entries, use the abbreviation.

- First entry:

In 1995, The University of New South Wales, College of Fine Arts (UNSW COFA), School of Design Studies continued its successful *Partners in Design Project*.

- Subsequent entries:

Twenty-one industry partners were involved in the project (UNSW COFA, 1995).

No author

For an article or chapter put the title in "double quotation marks" followed by the year. For a journal, book, brochure or report, *italicise* the title.

According to the *Code of Ethics for Research in Education* (1995), "what constitutes legitimate, and therefore morally acceptable, moral reasoning is the subject of dispute" (p.1).

Creative works

If you wish to cite a specific performance, art show, poetry reading, etc., you need only cite the specific date and location in the text—no reference list entry is needed.

For example:

When several works of Georgia O'Keeffe were displayed together for the first time (The Phillips Collection, Washington, DC, March 1999) . . .

Classical works

This includes ancient texts and very old works. Many will be translated and will not have page numbers or a date of publication.

- To indicate you referred to a translated text:

(Aristotle, trans. 1931)

- To indicate you read a subsequent version of the original. Put the original version first:

(James, 1890/1983)

- To indicate a verse, line or chapter in a classical text (Usually consistent across all versions and translations):

1 Cor.13:1 (Revised Standard Version)

Personal communication

This includes letters, memos, a telephone conversation etc; usually information which is not recoverable or easily verified. Do not include an entry in the list of references. If you wish to refer to lectures, public talks or unpublished plenaries, seek the permission of the speaker or convenor before including their words or ideas in your assignment. Give initials, surname, and date.

(B. Smith, personal communication, March 13, 2001)

Internet, CD ROM, Database

To cite an electronic source which provides author and page numbers (such as electronic journal articles) follow the same conventions as for other sources:

(Cheek & Buss 1981, p. 332)

(Shimamura, 1989, chap. 3)

To cite an electronic source which has no page numbers, use the paragraph number (remember to include the paragraph symbol):

(Myers, 2000, ¶ 5)

To cite an electronic source with no page numbers or paragraph numbers, put the heading of the section and the number of the paragraphs following it that locates the quotation:

(Beutler, 2000, Conclusion section, para. 1)

To cite an electronic source with no author, cite the title of the document:

(Guggenheim:future exhibitions, 2004)

For more information on how to use electronic sources in-text please visit: <http://www.apastyle.org/elecref.html>

2 . L i s t o f R e f e r e n c e s

At the end of an essay or report you must provide a List of References. This is a list of all the books, journal articles, catalogues, web sites, government publications etc. that you have cited in your essay or report. Consistency and accuracy in setting out the list is very important. Readers may use your list of references to locate sources of particular interest for their own research. If in doubt, the general rule is to provide more rather than less information.

When taking notes for your assignment remember to collect the following information:

Books	Journal Articles	Non- print Sources
<ul style="list-style-type: none">• Author surname and initial• Year of publication• Book Title• City where published• Publisher <p>If you take notes from a chapter in an edited book, then also collect the authors and titles of individual chapters and the first and last page numbers of the chapters.</p>	<ul style="list-style-type: none">• Author surname and initial• Year of publication• Article title• Journal name• Volume and issue numbers• First and last page of the article	<p>Collect similar information for books and journals. Also collect:</p> <ul style="list-style-type: none">• Type of medium (eg. online image, internet page, CD ROM, film, video)• <i>For internet</i>: the address (URL) and the date you visited the web site• <i>For E-mail</i>: discussion list name and list address.• <i>For database</i>: the name of the database, any file/ document/ report codes that may help in locating the source

When making the list of references:

- Begin your references list on a new page.
- Label the list 'References'. Centre the heading.
- Sort the list alphabetically by author's surname (if no author, put the title before the year).
- Double space the reference list entries.
- Follow the sequence and punctuation in the example reference list provided on the next page of this guide.
- If the information exceeds one line of text, then the following line would have a hanging indent (a tab space).

Here is a sample reference list. What do you notice about the sequence of items in each entry? What else do you notice about the punctuation and use of upper-case and lower-case letters?

References

- Chicago, J. (n.d.). *Through the flower homepage*. Retrieved July 14, 2004, from <http://www.judychicago.com/indexb.html>
- Dixon, C. & Leong, R. (1996). *William Morris & friends*. [Brochure]. Canberra, Australian Capital Territory: National Gallery of Australia.
- Hunter, I. (1994). *Rethinking the school: subjectivity, bureaucracy, criticism*. St. Leonards, New South Wales, Australia: Allen & Unwin.
- Joyce, B., & Weil, M. (1986). *Models of teaching*. (3rd ed.). New Jersey, NY: Prentice-Hall.
- Thomas, D. (1945). Do not go gentle into that good night [Poem]. In D. Jones (Ed.), *The poems of Dylan Thomas*. New York: Norton.
- Traudi, A., & Traudi, P. (Producers and Directors). (1993). *Roar! Melbourne Expressionism in the 1980s*. [Motion picture]. Bendigo, Victoria, Australia: Video Education Australia.
- University of New South Wales, College of Fine Arts. (1995). *Adaptability*. Sydney, Australia: Author.
- Van Fenema, J. (1996). A critical look at Malaysian art. In S. Jones. (Ed.), *Southeast Asian art today*. (pp 62–118). Roseville, New South Wales, Australia: Roeder Publications.
- Warer, N., Owen, R., Taylor, H., Barnett, A., Riley, M., Hindle, K., Watson, M., & Florey, J. (1995). *Studies in senior design*. Milton, Queensland, Australia: The Jacaranda Press.
- Woods, C. & Griffiths, A. (1995). The real McCoy. *Design World*. 12 (3), 2-13.

Figure 2. Example Reference List

In the above list can you locate:

- | | |
|---|---|
| <input type="checkbox"/> A book by one author? | <input type="checkbox"/> A journal article? |
| <input type="checkbox"/> An exhibition brochure? | <input type="checkbox"/> A video? |
| <input type="checkbox"/> A web page? | <input type="checkbox"/> A book that has more than 1 edition? |
| <input type="checkbox"/> A poem? | <input type="checkbox"/> A book with multiple authors? |
| <input type="checkbox"/> An organisation as author? | <input type="checkbox"/> A chapter in an edited book? |

References

- American Psychological Association. (2002). *Publication manual* (5th ed.). Washington DC: American Psychological Association.
- Gelfand, H. & Walker, C.J. (1994). *Mastering APA style: instructors' resource guide*. (4th ed.). Washington DC: American Psychological Association.
- Sayre, H.M. (1999). *Writing about art*. Upper Saddle River, NJ: Prentice-Hall.
- Wolpe, A. (1998). *Within school walls*. London: Routledge.

For updates on the APA style please visit the APA website at <http://www.apastyle.org/>

Prepared by Pam Mort, Deanna Jones and Maria Zueva, The Learning Centre © UNSW July 2004. This guide may be distributed or adapted for educational purposes. Full and proper acknowledgement is required.

If you have any comments or suggestions please contact p.mort@unsw.edu.au or m.zueva@unsw.edu.au

 Visit our website <http://www.lc.unsw.edu.au>