IN 1995, a history professor at the University of Pennsylvania, Thomas Childers, published a book about his uncle's B-24 crew in World War II. Entitled "Wings of Morning: The Story of the Last American Bomber Shot Down over Germany in World War II," the book was well received by critics. Jonathan Yardley of the Washington Post called it "powerful and unselfconsciously beautiful." It sold fifteen thousand copies in hardcover and remains available in paperback. In 2001, Stephen Ambrose, perhaps America's most popular historian and one of its most prolific, also published a book that focuses on a B-24 crew in World War II. This crew's pilot was George McGovern, later a senator and Democratic presidential candidate. Entitled "The Wild Blue: The Men and Boys Who Flew the B-24s over Germany," the book got mixed reviews. But it nonetheless rose quickly on the best-seller list, ranking twelfth on last week's New York Times non-fiction list. The first printing was half a million copies.

The two books are similar in more than just subject. Whole passages in "The Wild Blue" are barely distinguishable from those in "Wings of Morning." Sentences in Ambrose's book are identical to sentences in Childers's. Key phrases from "Wings of Morning," such as "glittering like mica" and "up, up, up," are repeated verbatim in "The Wild Blue." None of these--the passages, sentences, phrases--is put in quotation marks and ascribed to Childers. The only attribution Childers gets in "The Wild Blue" is a mention in the bibliography and one completely identical. All this is dealt with in a single footnote that cites pages 21 to 27 in "Wings of Morning" with no further explanation or credit.

For the complete article: [http://www.weeklystandard.com/Content/Public/Articles/000/000/000/738lfddv.asp](http://www.weeklystandard.com/Content/Public/Articles/000/000/000/738lfddv.asp)
Techniques for incorporating research information into your papers

- Quoting
- Paraphrasing
- Summarizing

For all techniques you must include a citation in parentheses at the end of the last sentence.

Example of citation after a quotation:
In Learning to Learn, Riedling defines copyright as "a legal protection that provides the creator of a work with the sole right to publish, reproduce, and sell that work." (79).

Quoting examples (Taken from The New St. Martins Handbook by Lunsford and Connors, p. 597-98.):

Short sentence (uses quotation marks):
Herrera explains that Frida Kahlo’s fantasy “was a product of her temperament, life, and place; it was a way of coming to terms with reality, not of passing beyond reality into another realm.” (258)

Complete paragraph quotation (indented both sides):
Her art was not the product of a disillusioned European culture searching for an escape from the limits of logic by plumbing the subconscious. Instead, her fantasy was a product of her temperament, life, and place; it was a way of coming to terms with reality, not of passing beyond reality into another realm. (Herrera 258)

Change in wording (indicated by square brackets):
The St. Martin's Handbook defines plagiarism as “the use of someone else's words or ideas as [the writer's] own without crediting the other person” (Lunsford and Connors 602).

Paraphrasing example (Taken from The New St. Martins Handbook by Lunsford and Connors, p. 597-98.):

Original:
But Frida's outlook was vastly different from that of the Surrealists. Her art was not the product of a disillusioned European culture searching for an escape from the limits of logic by plumbing the subconscious. Instead, her fantasy was a product of her temperament, life, and place; it was a way of coming to terms with reality, not of passing beyond reality into another realm.
Hayden Herrera, Frida: A Biography of Frida Kahlo (258)

Paraphrase (changes in words and sentence structure are underlined):
As Herrera explains, Frida's surrealistic vision was unlike that of the European Surrealists. While their art grew out of their disenchantment with society and their desire to explore the subconscious mind as a refuge from rational thinking, Frida's vision was an outgrowth of her own personality and life experiences in Mexico. She used her surrealistic images to understand better her actual life, not to create a dreamworld (258).

Summarizing example:

Original:
But Frida's outlook was vastly different from that of the Surrealists. Her art was not the product of a disillusioned European culture searching for an escape from the limits of logic by plumbing the subconscious. Instead, her fantasy was a product of her temperament, life, and place; it was a way of coming to terms with reality, not of passing beyond reality into another realm.
Hayden Herrera, Frida: A Biography of Frida Kahlo (258)

Short summary (still needs a citation):
Herrera contends that, unlike the European Surrealists, Frida’s fantasy art was not an attempt to create a dreamworld but rather, a method for better understanding her actual life. (258)