University of Washington
School of Social Work

Guidelines for Student Papers

Papers produced for courses in the School of Social Work should follow the format guidelines adopted by the American Psychological Association (APA). These guidelines and other information about the preparation of scholarly manuscripts are found in the *Publication Manual of the American Psychological Association*, fifth edition (2001). The *Publication Manual,* a widely accepted reference on style for research writing, is available in the Social Work Library, at the University Bookstore, and for short-term loan from the Writing Consultant. Students who are preparing a master's thesis or Ph.D. dissertation must follow the most recent guidelines prepared by the UW Graduate School (see reference list below).

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Tips for Effective Writing

What makes writing effective? As a craft or art with more options than strict hard-and-fast rules, expository writing often evokes subjective responses. Nevertheless, people who teach and study academic prose generally agree upon the primary criteria for evaluating effective writing. Look over the list at the end of this section ("Checklist for Effective Papers") for questions you should ask yourself before you submit a paper or article. Here are several questions designed to ensure that your writing meets key criteria:

- Is your material organized logically and efficiently?
- Are your ideas and opinions supported by evidence, with clear documentation?
- Is it written to inform, not impress?
- Is your writing simple and direct, straight to the point? Are needless words omitted?
- Have you asked a friend or classmate to look it over for you?

The ideas in this Guide are drawn from several commonly used reference works on effective composition, including the *APA Manual*. We strongly encourage students to own a good hardback dictionary as well as a guide to usage, such as *A Writer's Reference* or *The Everyday Writer* (see reference list).

Getting Started

People who struggle to write effectively often do so because they confuse process with product. By focusing only on the finished product, many beginning writers do not adequately work through the *process stage*, the place of invention, where they can explore and discard ideas and try out conclusions. Force yourself to ignore decisions relating to a finished product--appearance, effective sentences, clear development of ideas, correct punctuation, and so on--and instead try out various ideas and arguments, different ways to organize, possible examples or cases, and tentative conclusions. Scratch these out in longhand, draw them, make lists, or talk/argue with classmates, but avoid committing yourself too early to a polished narrative of well-organized paragraphs and finished sentences. *Don't let anxieties over correctness get in the way of invention and creativity.*

Allow yourself time to fully explore your interests and even your passions about your topic. Your writing will not be interesting or convincing if you aren't interested or excited about what you have to say. Do you have a story to tell? Is there a perspective that is unique for you? What can you do to make your ideas interesting or memorable? These and similar questions should all be considered before you set out to write the first paragraph.

Although the suggestions above are common sense to many writers, we lose sight of them when we focus on deadlines and don't allow ourselves enough time to explore all we have to say. Once we have committed ourselves to staying in the process stage, we are ready to think about how we want to organize our ideas. . . .

Generating and Organizing Ideas

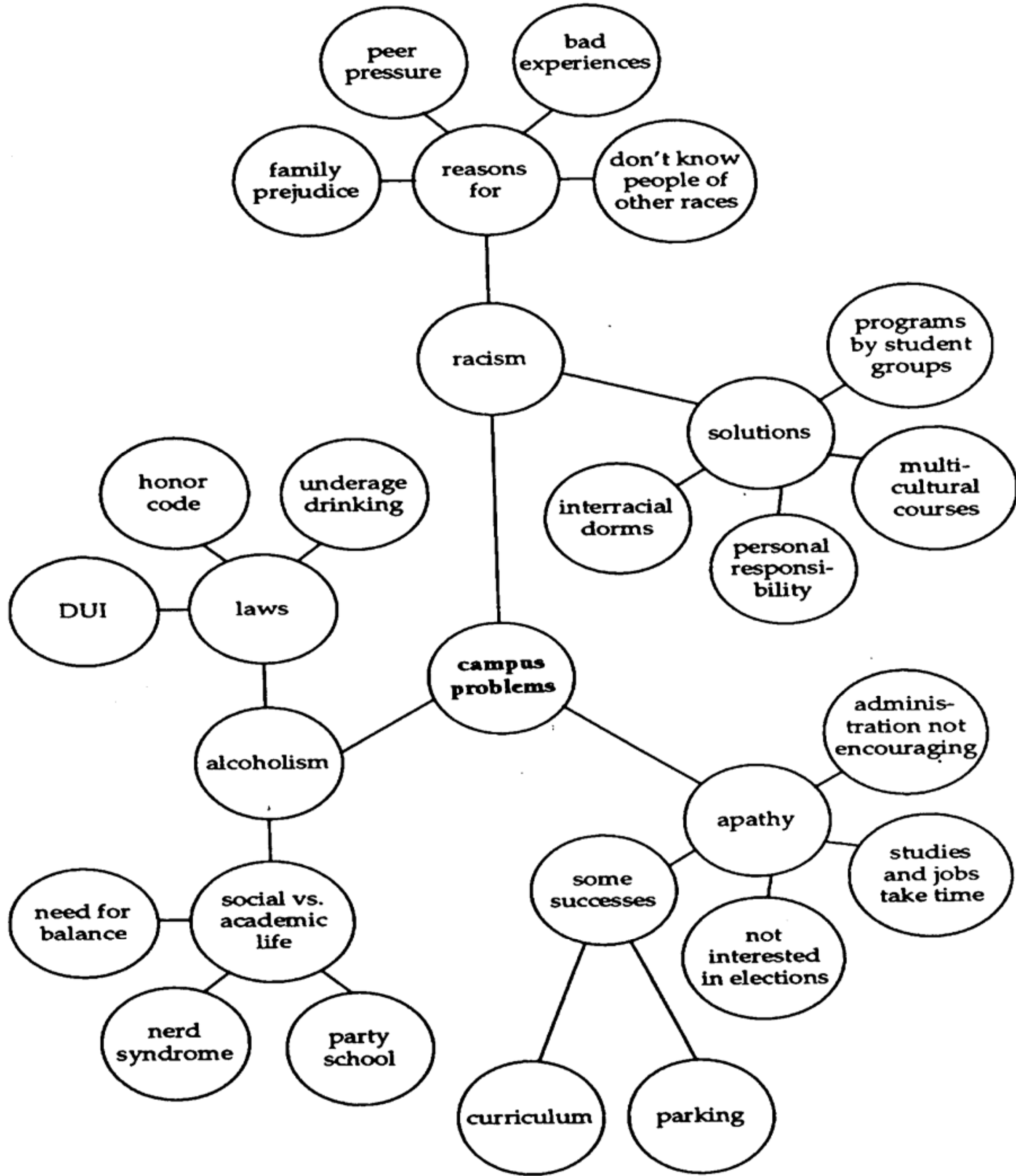
For most of us, it is a mistake to organize a paper by constructing a traditional Roman numeral outline. Such an approach imposes a pattern first, rather than allowing us to generate associatively, collect examples and find relationships as our material develops.

Instead, consider various alternatives to an outline for finding and then organizing your ideas. Some writers use lists, either by brainstorming or simply listing elements they want to cover in their paper. *Listing* is usually a more deliberate and strategic process than *brainstorming*, which in its purest form should be an open, uncritical effort to generate multiple ideas. The elements of your list can be moved around, items can be added or deleted, and certain elements can be explored for possible sublists under main entries. Another approach, especially useful when summarizing research, is to keep main ideas on separate 3x5 cards. When you have completed all the cards, you can then physically arrange them, putting related cards together in piles and then putting the piles into a tentative order.

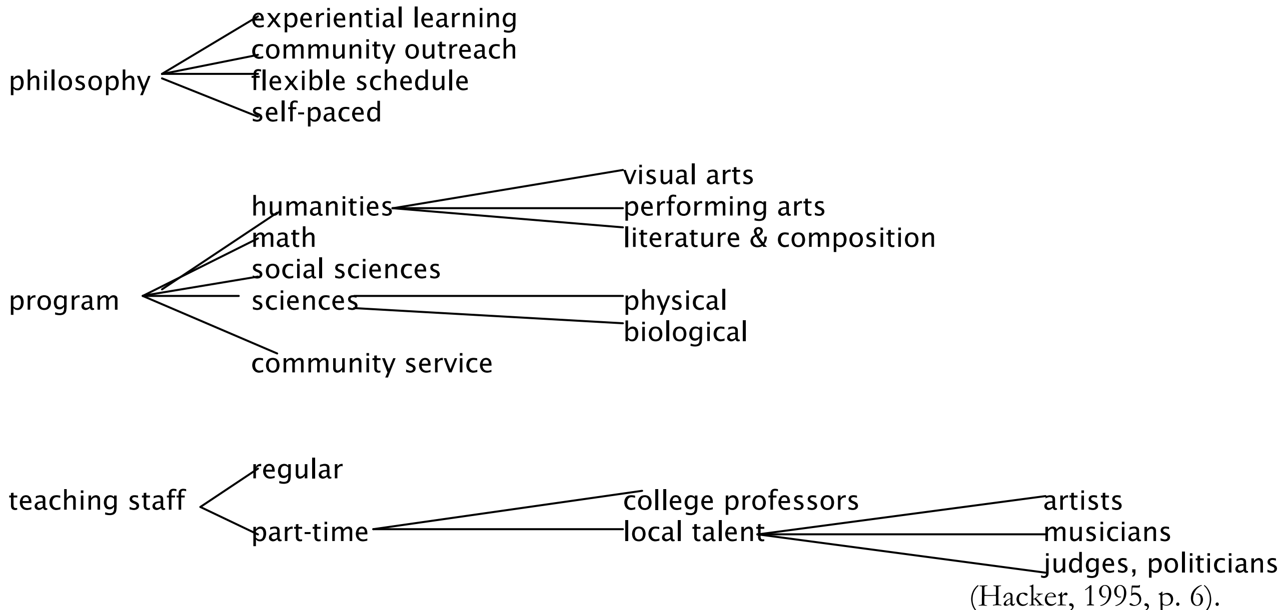
Journalists have long followed a pattern of generating ideas around the five W's: *who, what, when, where,* and *why* (and sometimes *how*). This ensures that all significant aspects of a topic are covered. Asking questions, such as the five W's, is a useful way to stimulate your thinking and frame your overall response to a topic or problem. Another way is to start writing, such as in a journal, as soon as your topic has been assigned. There are several specific ways to use *early writing* this way.

You can simply start writing your paper, without concern for correctness, paragraph structure, and so on, instead allowing yourself to "talk through" your ideas, arguments, and examples. This informal start may bear little resemblance to your finished product, but it gets you started and puts your ideas into written form, where they are eventually headed. Similarly, you can employ a technique known as *free writing*, where you start writing whatever comes into your head for five to ten minutes, without allowing yourself to stop. Pursue your ideas wherever they take you, even repeating words or phrases if you momentarily can't think of anything to write, but do not allow yourself to stop. Free writing can be an especially effective way for a writer to find his or her ideas in relation to a particular topic.

C*lustering* or *mind-mapping* is especially effective for people who might feel constrained by following traditional linear ways of setting out their ideas. Begin with your main idea in the center of the page and put it in a circle, and then add other circles for new ideas that are related or connected to your main idea. Satellite ideas may lead to further clusters. See the example of a cluster diagram on the next page (Lindemann, 1995, p. 109):


peer
pressure
bad
experiences
family
prejudice
reasons
for
don't know
people of
other races
racism
programs
by student
groups
solutions
interracial
dorms
personal
responsi-
bility
multi-
cultural
courses
honor
code
underage
drinking
DUI
laws
campus
problems
alcoholism
adminis-
tration not
encouraging
apathy
studies
and jobs
take time
some
successes
not
interested
in elections
need for
balance
social vs.
academic
life
nerd
syndrome
party
school
curriculum
parking

A similar technique is *branching*: Start with the main idea at the top of the page, and then list major supporting ideas beneath it. These ideas then branch out to the right to minor ideas, and so on. Continue the list or branches as your ideas develop. For example, here is a branching diagram used to explore ideas under the topic, "A School without Walls:"



(Hacker, 1995, p. 6).

Both clustering and branching appeal to writers who favor a less restrictive, non-linear way to explore and organize their ideas. For other writers, the more linear Roman numeral outline is the most effective organizational tool. You should experiment to see what works best for you. (Both *A Writer's Reference* and *The Everyday Writer* have additional suggestions for generating and organizing ideas; see the reference list at the end.)

Developing Your Style

Guides to effective writing provide rules and examples to assist you with scholarly writing and presentation. But writers learn that many elements of style are a matter of individual choice. Think about the voice or personality you wish to present in your writing: how will your reader respond to the writer whose words appear on the page? Former UW Professor Porter Perrin wrote that "most writers start under the influence of some other writer and may even intentionally imitate him or her for a time." Perrin recommended that you do a "good deal of varied reading that will show the possibilities of the language. You will unconsciously pick up traits that suit your material, your purposes, and your temperament." Read aloud from a writer whose work you would like yours to resemble. Perrin concluded: "Nothing can take the place of your own experiments and your own purposeful writing. Your style will develop as you improve in effective completion of your own writing projects" (1959, p. 724).

Select a style that is appropriate to the subject and audience and comfortable for you. *Use the same style consistently throughout the paper*. Keep in mind that while scholarly writing should not be pompous, it is also not conversational. Research writing need not lack style or be dull. Try to achieve an interesting, compelling manner reflecting your involvement with the problem and a style that is clear, smooth,

orderly, concise, and precise. Comments in the *APA Manual* under "Economy of Expression" are especially pertinent: "Say only what needs to be said. . . . You can tighten long papers by eliminating redundancy, wordiness, jargon, evasiveness, overuse of passive voice, and clumsy prose. . . . Short words and short sentences are easier to comprehend than long ones." Of course, a string of short sentences makes for a choppy style and limits the level of complexity you can achieve within a sentence, but it is important to remember that shorter sentences will usually have more impact (2001; pp. 34-35).

Writing Effective Sentences

Economy of Expression Ask yourself, Is language used without waste? Can you convey the same meaning with fewer words? Do you say twice what can better be said once? A sentence is wordy if its meaning can be conveyed in fewer words. Economy of writing not only saves space, but also it eliminates deadwood that obscures meaning. Scrutinize your sentences to see how much deadwood (meaningless or unnecessary words) can be cut out, without changing meaning or interfering with the natural rhythm of the prose (Hacker, 1995, p. 101; Irmscher, 1976, pp. 188-89).

Examples.

works

Daniel ~~is now employed~~ ^ at a private rehabilitation center ~~working~~ as a registered social worker.

nobility

A baron in the English ~~noble ranking~~ ^ is two levels ~~of nobility~~ below ~~that of~~ a countess.

Empty words and meaningless modifiers make writing dull as well as wordy. Determine whether your modifiers add meaning to words or are unnecessary:

Sylvia ~~very hurriedly~~ scribbled her name, address, and phone number on the back of a greasy napkin.

H strongly influence social

~~The~~ ^housing ~~situation~~ can ^ ~~have a significant impact on the social aspect of~~ a student's ^ life.

Redundancy and Inflated Expressions Writers often become redundant in an effort to add emphasis. If meaning is not affected, the word(s) should be left out. In the list below, the *italicized* words are redundant and should be omitted:

They were *both* alike
a total of 68 participants
Four *different* groups saw
absolutely essential
has been *previously* found
small *in size*
the reason is *because*

in *close* proximity
completely unanimous
just exactly
very close to significance
period of time
summarize *briefly*

Similarly, inflated expressions are those that can be reduced to a word or two without loss of meaning. Often such expressions are found in introductory word groups that apologize or hedge: *in my opinion; it seems that; one must admit that;* and so on (*APA Manual*, 2001, p. 36; Hacker, 1995, p. 102):

Wordy or Inflated	Concise
at all times	always
at the present time	now/today
due to the fact that	because
for the purpose of	for
in order to	to
in the event that	if
in the final analysis	finally
as a matter of fact	in fact

if
We will file the appropriate papers ^ ~~in the event that~~ we are unable to meet the deadline.

Sentence Variety and Clarity Sentence variety dramatically affects the readability of your writing. Good writers aim to vary their sentences to achieve a smooth flow, add emphasis, and keep meaning clear. You can vary your sentences according to length and structure. An effective paragraph is composed of sentences of various lengths, from fewer than ten words to as many as 30 or 40 in a sentence. Without being too prescriptive, it is fair to say that sound academic writing usually averages 18-25 words per sentence. Use short sentences for simple, direct statements, including topic statements or conclusions. Longer sentences can be kept clear and interesting by skillful use of subordination, which shows the relationship between elements of the sentence, and parallelism. For example:

The assistant director is responsible for the review of case managers' performance, assigning intake services for new families, and also to track the caseload of each social worker.

The sentence above exhibits faulty *parallelism*; that is, the three clauses following the verbal phrase ("is responsible for") should be put in the same part of speech or grammatical form:

reviewing the performance of case managers,
The assistant director is responsible for ^ ~~the review of case managers' performance,~~ assigning
tracking
intake services for new families, and ^ ~~also to track~~ the caseload of each social worker.

Subordination means that one part of the sentence is subordinate to or dependent on another part; that is, the *subordinate* element, which cannot stand alone, modifies another part of the sentence. Thoughtful use of subordination allows a writer to achieve greater variety of sentence length and syntax (word order). Usually, the subordinate idea is the minor or supporting idea in a sentence. Do not put the major idea in the subordinate clause. The subordinate section is in italics in the revision below:

Original: My grandfather has dramatic mood swings, and he was diagnosed as manic-depressive.

In the example above, the two elements of the sentence are given equal emphasis.

Revision with subordination: My grandfather, *who has dramatic mood swings*, was diagnosed as manic-depressive.

The revision places the emphasis on the diagnosis of manic-depressive illness. Choices regarding subordination are not simply a matter of right and wrong. The writer needs to decide what idea he or she wishes to emphasize. Here are two further examples:

As Grandmother lost her sight, her hearing sharpened.

Though her hearing sharpened, Grandmother gradually lost her sight.

The italics in the sentences above mark the subordinate clause, *which contains the minor idea.* In the first example, the writer wants to emphasize her grandmother's acute or improved hearing; in the second, the writer emphasizes her grandmother's eventual blindness (Hacker, 1995, pp. 78-79).

Experienced writers also vary their word order to achieve effective sentence variety. Try a variety of sentence openings, using transitions, phrases, or dependent clauses:

In contrast, our approach will save time and money.

At each desk, a computer printout provides necessary data.

Eventually a
~~A~~ ^ few homeless men ~~eventually~~ made their way into the conference room.

Because medicine relies heavily on technology, patients look increasingly to social workers for counseling, support, and advice.

Look to invert word order from the typical subject-verb-object pattern (being careful not to make your sentence sound artificial):

At the foot of Will's bed were a
~~A~~ ^ pastor and hospice worker ~~were at the foot of Will's bed.~~

Long sentences need special care to ensure that readers can understand them without stumbling over ambiguous meaning or having to re-read them. To prevent misreading of lengthy or complex items in a series, enumerate elements in a series. Within a paragraph or a sentence, identify elements in a series by lowercase letters (not in italics) in parentheses:

The participants' three choices were (a) working with one other participant, (b) working with a team, and (c) working alone.

Within a sentence, use commas to separate three or more elements that do not have internal commas; use semicolons to separate three or more elements that have internal commas:

We tested three groups: (a) low scorers, who scored fewer than 20 points; (b) moderate scorers, who scored from 20 to 50 points; and (c) high scorers, who scored more than 50 points.

Always ask yourself if long sentences--especially those with more than 25 words--would be clearer and easier to understand if they were broken into shorter units, either separate sentences or independent clauses separated by a semi-colon. Again, the trick is to avoid a string of short, choppy sentences, at the same time keeping your meaning clear. *The attentive reader should not have to re-read your sentences to understand them.*

Choosing the Right Words

Appropriate Language Choose words that suit your subject, fit naturally with your own voice, and meet the needs of your audience. Sentences with *jargon*--the specialized language used among members of a profession or group--are both hard to read and wordy. In its pejorative sense, jargon is the "continuous use of a technical vocabulary even in places where that vocabulary is not relevant. Jargon is also the substitution of a euphemistic phrase for a familiar term (e.g., *monetarily felt scarcity* for poverty), and you should scrupulously avoid using such jargon" (*APA Manual*, 2001, p. 35). At its worst, jargon is "puffed-up language designed more to impress readers than inform them" (Hacker, 1995, pp. 104-105):

begin improving
Mayor Summers will ^ ~~commence~~ his term of office by ^ ~~ameliorating~~ living conditions

poor neighborhoods.
in ^ ~~economically deprived zones~~.

The following list shows common examples of jargon:

ameliorate (improve)
commence (begin)
endeavor (try)
facilitate (help)
factor (cause, consideration)
finalize (finish)
impact on (affect)
indicator (sign)
optimal (best, most favorable)
parameters (boundaries, limits)
peruse (read, look over)
utilize (use)

Similar to jargon, euphemisms water-down your writing or obscure the thought behind the words. Some writers use (I could have written *employ* for *use*) euphemisms to sound profound or poetic, or to avoid harsh-sounding expressions:

adult entertainment (pornography)
economically deprived (poor)
selected out (fired)
strategic withdrawal (retreat or defeat)
pass on (die)
revenue enhancers (taxes)
incendiary device (bomb)
correctional facility (prison)
air strike (bombing)
sanitation engineer (garbage collector)

As the above list also shows, we sometimes use euphemisms out of consideration for people's feelings, making unpleasant ideas seem less harsh. *Your position is being eliminated* seeks to soften the blow of being fired or laid off. A recent social work paper used the expression *sex industry worker* instead of *prostitute*. You'll need to use your judgment in deciding when simpler, more direct expressions are appropriate. During the 1973-74 investigations of corruption in the U.S. Presidency, the Attorney General of the United States asked that the former Vice President "not be incarcerated in a penal institution." Would it have been inappropriate to ask that this government wrongdoer "not be put in jail"?

Active vs. Passive Voice *Voice* refers to the relationship of a verb to its subject. *The Write Way* has a good discussion of active versus passive voice:

> If the subject is the doer, the verb is in the active voice. If the subject is the receiver, the verb is in the passive voice. The subject of an active-voice verb acts; the subject of a passive-voice verb is acted upon. In passive constructions, the agent of the action--that is, the doer--is often omitted. That is why the passive voice is often called "the nobody voice." For example, in "The man was

> shot as he ran from the bank," the writer neglects to tell us who shot the man. A bank guard? A police officer? Writers addicted to passive constructions are more likely to forget to give readers pertinent information than are writers who rely mainly on the active voice (Lederer & Dowis, 1995, pp. 61-2).

Of course, we need to use the passive if the actor is unknown or irrelevant: "The car was stolen six months ago" rightly focuses on the car, since the thief is unknown. Or we can use the option of passive to emphasize what we consider most important: In "The project was completed on time and under budget," the writer chooses to emphasize the accomplishment, and not who accomplished it. On the other hand, passive voice can be used to mask or divide responsibility: "Taxes were raised five times in the past decade" does not name the agent(s) responsible for these "revenue enhancements." Lederer and Dowis again:

> Good writers generally prefer the active voice to the passive voice because it is more vigorous, more interesting, and usually more concise. But good writers . . . use the passive when it serves their purpose. The occasional, thoughtful use of the passive is not what sucks the life out of prose and puts the reader to sleep. The culprit is the awkward, purposeless, or too-frequent use of the passive (p. 65).

Strong Verbs Use verbs that express their meaning emphatically and vigorously. Usually, this means finding replacements for forms of the verb *be* (*be, am, is, are, was, were, being, been*) and passive verbs. Here's an example:

_BE_ VERB The director *was* responsible for the recruitment of out-of-state graduates.
PASSIVE Out-of-state graduates *were recruited* by the director.
ACTIVE The director *recruited* out-of-state graduates.

While not all *be* verbs need to be replaced, if the *be* verb makes the sentence needlessly wordy, consider replacing it. The third sentence above conveys its meaning in five fewer words than the first sentence and with more impact. As in the first example, the phrase or noun following the verb (*recruitment*) often will suggest a more emphatic alternative *(recruited*):

violate
She worried that her testimony would ^ ~~be in violation of~~ the confidential social worker-client relationship.

rebelled against
Escaping into the world of drugs, I ^ ~~was rebellious about~~ every rule set down by my parents.

In these examples, *violate* and *rebelled against* are stronger than *be in violation of* and *was rebellious about* *(*Hacker, 1995, pp. 111-12).

Concrete Nouns Given that writing in the social sciences can easily be dominated by abstract nouns, which refer to ideas or qualities (*justice, reality, experience*), you should try to infuse your writing with concrete nouns, which carry more impact and are more interesting for the reader (Hacker, 1995, p.110):

of large credit-card debt, increased housing costs,
The treatment team discussed the challenges facing the McCurdys: problems ^ ~~concerning~~

and the opposing values of two generations.
^ ~~finances and personal conflicts~~.

Nouns such as *thing, area, factor,* and *individual* are especially dull and imprecise:

challenges.
A career in school social work offers many ^ ~~things.~~

experienced technician.
Try pairing a trainee with an ^ ~~individual with technical experience.~~

The Everyday Writer has a poignant illustration on the use of nouns in general:

> Are there too many nouns in relation to the number of words? The *effect* of the *overuse* of *nouns* in *writing* is the *placing* of too much *strain* on the inadequate *number* of *verbs* and the resultant *prevention* of *movement* of the *thought*. In the preceding sentence, one tiny verb (*is*) has to drag along the entire weight of eleven nouns. The result is a heavy, boring sentence. Why not say instead, *Overusing nouns places a big strain on the verbs and consequently slows down the prose*? (Lunsford & Connors, 1998, p. 56).

Effective Pronouns The imprecise use of pronouns can be especially common in student papers. The *APA Manual's* guideline on pronouns is clear and to the point:

> Pronouns confuse readers unless the referent for each pronoun is obvious; *readers should not have to search previous text to determine the meaning of the term* (italics added). Simple pronouns are the most troublesome, especially *this, that, these*, and *those* when they refer to a previous sentence. Eliminate ambiguity by writing, for example, *this test, that trial, these participants,* and *those reports* (2001, p. 37).

An additional problem with pronouns concerns the mixing of singular nouns with plural pronouns. In an attempt to avoid using sexist language, one might write as follows:

Each participant was interviewed on their way to the study.

Because *participant* is singular, the writer should use a singular pronoun, such as *his* or *her*. But writing *his* sounds sexist to many readers:

Each participant was interviewed on his way to the study.

Indeed, studies have shown that using *he* or *his* as the inclusive pronoun for both sexes creates images of males to the exclusion of females, in the same way that using *man* or *mankind* for *people* suggests images of males. There are two ways out of this problem. One can use a *his or her*-type construction:

Each participant was interviewed on his or her way to the study.

But many readers find the preponderance of *his or her/he or she* constructions to be tedious or awkward. Most handbooks suggest avoiding the problem altogether by making both the antecedent (that is, the noun) and pronoun plural:

Participants were interviewed on their way to the study.

Checklist for Effective Papers

What criteria will be used to evaluate your paper? How much of the grade is based on content alone? How many points for style? How much will the writer be docked if APA guidelines are not followed correctly?! Some instructors have developed checklists for students, showing the criteria they use to evaluate papers. Peer-reviewed journals do the same thing: reviewers use a checklist, akin to a scorecard, to evaluate articles submitted to the journal for originality, clarity of organization, style, and other qualities.

Use the checklist below (from *The Write Way*) to ensure that your paper is responsive to the key criteria most teachers look for:

Is it clear?

- ❑ Is it punctuated for easy reading and understanding? Does your punctuation follow conventional practices?
- ❑ Have you used words and phrases likely to be familiar to your reader?
- ❑ Have you used specific language rather than generalities where specificity is important?
- ❑ Have you taken into account the reader's likely knowledge of the subject?
- ❑ Is the material organized logically and efficiently?
- ❑ Is your writing free of ambiguities, words, and phrases that can be interpreted more than one way?

Is it correct?

- ❑ Have you double-checked your information?
- ❑ Are the grammar, spelling, sentence structure, and word choice up to standard?
- ❑ Have you proofread your work carefully?

Is it concise?

- ❑ Is it simple and direct, straight to the point?
- ❑ Is it free of irrelevant or unnecessary details?
- ❑ Have you used relatively short sentences and paragraphs?
- ❑ Can you eliminate any words without sacrificing meaning?

Is it complete?

- ❑ If you were the reader instead of the writer, would you have all the information you needed or wanted on the subject?
- ❑ Does it answer the basic questions of *who, what, where, when*, and *why*, if those questions are pertinent?

Is it considerate?

- ❑ Is it written to inform, not to impress?
- ❑ Is it free of language or implications that might offend your reader?
- ❑ Is it clear, correct, concise, and complete?

(Lederer & Dowis, 1995, pp. 9-10).

Guidelines for Formatting Papers and Citing References

General Format

The physical appearance of a manuscript can enhance or detract from the impact of its contents. Use standard-sized, 8.5 by 11-inch heavy white bond paper. Double space all lines of text; never use single spacing or space-and-a-half. Indent the first line of each paragraph five spaces (use the tab key). Number every page in the upper right-hand corner above the text, about one inch from the top and side. If you use a title page, type the title of your paper in uppercase and lowercase letters (that is, not all capitals). This title is not underlined or put in italics. Double space below the title and center your name, again in uppercase and lowercase letters. It is best not to right-justify your paragraphs or divide words at the end of a line. (Except for the List of References, do not use this handout as a sample of acceptable formatting for class papers.)

Titles

Use italics for the titles and subtitles of books, magazines, and periodicals (e.g., *Journal of Social Work Education*). Do not enclose the titles of articles in quotation marks. For books and articles cited in the Reference List, capitalize only the first word of the title and subtitle, and any proper nouns that occur; but for periodicals, capitalize all major words in the periodical's name. In the body or text of your paper, however, capitalize all major words in the title of a book or article, except for prepositions, conjunctions, articles (*a, an, the*) or the *to* in infinitives. Also, capitalize the first word after a colon or dash.

Quotations

Quotations of fewer than 40 words should be incorporated into the text and enclosed by double quotation marks ("). Long quotations of 40 or more words should be displayed in a double-spaced block of typewritten lines with no quotation marks. Do not single space. Indent five to seven spaces from the left-hand margin without the usual opening paragraph indentation. If the quotation is more than one paragraph, indent the first line of the second and additional paragraphs five to seven spaces from the new margin.

Headings & Divisions

Headings help organize a paper and indicate the importance of each topic. Your headings reflect major areas of content and work like an outline, helping your reader group and absorb related information. All topics of equal importance have the same level of heading throughout a paper. For most papers, three or four levels of headings are sufficient to show the organization and the relationship between parts. Headings are not numbered or lettered. Because the guidelines for headings summarized below can be confusing, be sure to check sections 3.30-3.32 in the *APA Manual* if you need further information.

Levels of headings. Your paper may have one to five levels of headings, as exemplified in the box on the following page:

Heading		Level
CENTERED UPPERCASE HEADING	⇦	**Level 5**
Centered, Uppercase and Lowercase Heading	⇦	**Level 1**
Centered, Italicized, Uppercase and Lowercase Heading	⇦	***Level 2***
Flush Left, Italicized, Uppercase and Lowercase Heading	⇦	***Level 3***
Indented, Italicized, Lowercase paragraph heading ending with a period.	⇦	***Level 4***

Selecting the levels of heading Each level is numbered, but the specific level of headings are not necessarily consecutive. Most student papers will require two, three or four levels of heading. For two levels, use Level 1 and Level 3 headings:

External Evaluation ⇦ **Level 1**

Choice of Method ⇦ **Level 3**

If three levels of heading are needed, use Level 1, Level 3, and Level 4 headings:

External Evaluation ⇦ **Level 1**

Choice of Method ⇦ **Level 3**

Reliability and validity. ⇦ **Level 4**

If four levels are needed, use Levels 1 through 4:

External Evaluation ⇦ **Level 1**

Choice of Method ⇦ **Level 2**

Reliability and Validity ⇦ **Level 3**

Limitations of data. ⇦ **Level 4**

Finally, if all five levels are needed, the other four levels are subordinated under a level five heading, which is a

CENTERED UPPERCASE HEADING ⇦ **Level 5**

like that.

References

When your instructor asks you to follow APA format in your papers, he or she primarily has in mind the APA method for in-text citations and the reference list. Rather than using a system of footnotes and endnotes, APA style calls for the writer to cite the author and date in the text or body of the paper, as in this example:

Smith (1997) showed that students' grades declined when the number of hours worked exceeded 25 per week.

Reference Citations in Text Citing an author's work in the text documents the content and source, enabling the reader to locate the complete citation in the Reference List at the end of the paper. Be sure to cite the source the first time you refer to it and each time thereafter. One reference cited at the beginning or end of a long paragraph does not make it clear exactly what words, ideas, or interpretations are being credited. Generally, use the author's name in a signal phrase to introduce cited material, and place the date of publication in parentheses, *immediately* after the author's name. For a quotation, the page number, preceded by *p*., appears in parentheses after the quotation. For example:

As Lamb (1998) discovered, students from families with annual incomes below $20,000 "seldom purchased both a dictionary and a guide to English usage" (p. 67).

Subsequent citations to that source *in the same paragraph* may omit the date. When a work has two authors, cite both names every time. *(Note: in your narrative, you use "and," and in parentheses use the ampersand [&]--see below.)* For works with three, four, or five authors, include every name in the first citation; after that, include only the first name followed by the expression, "et al.," and the date (see example below). For works with six or more authors, cite only the surname of the first author, followed by "et al." and the date: (Smith et al., 1995). (Note that there is no period following "et," which is not an abbreviation.)

Citations in text of electronic material. To cite a specific part of a source, indicate the page, chapter, figure, table, or equation at the appropriate point in text. Always give page numbers for quotations (see section 3.34). Note that the words *page* and *chapter* are abbreviated in such text citations:

(Cheek & Buss, 1981, p. 332)
(Shimamura, 1989, chap. 3)

For electronic sources that do not provide page numbers, use the paragraph number, if available, preceded by the paragraph symbol or the abbreviation para. If neither paragraph nor page numbers are visible, cite the heading and the number of the paragraph following it to direct the reader to the location of the material (see section 3.39).

(Myers, 2000, ¶ 5)
(Beutler, 2000, Conclusion section, para. 1)

Examples

One author

After completing her interviews, Suzuki (1998) concluded that . . .

In a recent report (Hallam, 1997), fewer than 10% of Americans over 65 identified . . .

Two authors

As found by Mitchum and Miller (1995), all subjects who had been briefed on the effects . . .

In a study of how information was given to patients (Mitchum & Miller, 1995) . . .

Note the use of "and" vs. the ampersand (&) above.

Three, four, or five authors, first citation

In their study, Miller, Woods, Jenkins and Corbet (1997) proved . . .

later citations

In one study (Miller et al., 1997), subjects were given . . .

Two works by same author

Jenkins (1985, 1988) has shown that fewer than 10% . . .

Citing a Web site

Kidpsych is a wonderful interactive Web site for children (http://www.kidpsych.org).

For quotations, give page numbers or paragraph numbers if they are available. To cite an entire Web site (but not a specific document on the site), *it is sufficient to give the address of the site in the text. No reference entry is needed (unless your instructor is specifically asking for a list of web addresses).*

Reference List From the *APA Manual*: "The reference list at the end of a journal article documents the article and provides the information necessary to identify and retrieve each source." Authors should include "only the sources that were used in the research and preparation of the article. Note that a reference list cites works that specifically support a particular article. In contrast, a bibliography cites works for background or for further reading" (2001, p. 215). References cited in the text must appear in the reference list; similarly, each entry in the reference list must be cited in text. Make certain that each source referenced appears in both places and that the in-text citation and the reference list entry are identical in spelling and year.

Details of entries. Double-space the reference list. The hanging indent is the preferred form for reference lists. Entries should begin flush left, and the second and subsequent lines should be indented one default tab (see the sample list at the end of this handout). Arrange entries in alphabetical order by the last name of the first author (for special cases, see *APA Manual*, sec. 4.04). Each entry in the reference list contains the following elements: author, year of publication, title, and publishing data. Give the location of publishers for books and reports (city and state for U.S. publications, city and country for publishers outside of the United States). Abbreviate the names of states according to the two-letter U.S. Post Office abbreviations. (You may omit the names of states or countries for those cities well known for publishing, e.g., Boston, Chicago, Tokyo, London.)

- Capitalize only the first word of the title and subtitle, if any, for a book or article.
- Capitalize all key words of the name of a periodical.
- Place in italics the title of a book (*The lonely crowd*) or the name of a periodical (*Administration in Social Work*).
- Do not underline or place in quotation marks the title of an journal article.

General form for electronic references. Electronic sources include aggregated databases, online journals, Web sites or Web pages, newsgroups, Web- or e-mail-based discussion groups, and Web- or e-mail-based newsletters.

Online periodical

Author, A. A., Author, B. B., & Author, C. C. (2000). Title of article. *Title of Periodical*, xx, xxxxxx. Retrieved month day, year, from source.

Online document

Author, A. A. (2000). *Title of work*. Retrieved month day, year, from source.

Examples for reference list.

Journal article, one author

Bekerian, D. A. (1993). In search of the typical eyewitness. *American Psychologist, 48,* 574-576.

Note the periods between elements and the period at the end of the entry. The title is not in italics or quotation marks, and only the first word of the title of the article is capitalized (if a subtitle is used, capitalize the first word of the subtitle; see next example).

Journal article, two authors

Brown, H., & Milstead, J. (1968). Socialization in the context of the family: Parent-child interaction. *Journal of Applied Psychology, 78*, 443-449.

Journal article, three to six authors

Kneip, R. C., Delamater, A. M., Ismond, T., Milford, C., & Salvia, L. (1993). Self- and spouse rating of anger and hostility as predictors of coronary heart disease. *Health Psychology, 12,* 301-307.

Note: When authors number seven or more, abbreviate the seventh and subsequent authors as "et al." [with the period, without the quotation marks].

Magazine article

Posner, M. I. (1993, October 29). Seeing the mind. *Science, 262,*673-674.

Newspaper article, no author

Obesity affects economic, social status. (1993, September 30). *The Washington Post,* pp. A1, A4.

Note: Alphabetize works with no author by the first significant word in the title. Precede page numbers for newspaper articles with *p.* or *pp.* If an article appears on discontinuous pages, give all page numbers, and separate the numbers with a comma.

Reference to entire book

Mitchell, T. R., & Larson, J. R. (1987). *People in organizations: An introduction to organizational behavior* (3rd ed.). New York: McGraw-Hill.

Edited book

Gibbs, J. T., & Huang, L. N. (Eds.). (1991). *Children of color: Psychological interventions with minority youth.* San Francisco: Jossey-Bass.

Selection in a book with an editor

West, C. (1992). The postmodern crisis of the black intellectuals. In L. Grossberg, C. Nelson, & P. Treichler (Eds.), *Cultural studies* (pp. 689-705). New York: Routledge.

Diagnostic and Statistical Manual of Mental Disorders

American Psychiatric Association. (1994). *Diagnostic and statistical manual of mental disorders* (4th ed.). Washington, DC: Author.

Note: The association is both author and publisher. Cite the edition you used, with Arabic numerals (i.e., "4" not "IV") in parentheses. *In text*, cite the name of the association and the name of the manual in full at the first mention in the text; thereafter, use the traditional *DSM* form:

All criteria listed above must be present for the diagnosis to be made (*DSM-IV,* p. 323).

Article or chapter in an edited book, two editors

Bjork, R. A. (1989). Retrieval inhibition as an adaptive mechanism in human memory. In H. L. Roediger III & F. I. M. Craik (Eds.), *Varieties of memory and consciousness* (pp. 309-330). Hillsdale, NJ: Erlbaum.

Reference to a report

National Institute of Mental Health. (1990). *Clinical training in serious mental illness* (DSHS Publication No. ADM 90-1679). Washington, DC: U.S. Government Printing Office.

Further examples: Electronic reference formats

Web site (no citation needed; see above under *Reference Citations in Text*)

Specific documents on a Web site

Web documents share many of the same elements found in a print document. Therefore, the citation for a Web document often follows a format similar to that for print, with some information omitted and some added.

Internet articles based on a print source

At present, the majority of the articles retrieved from online publications in psychology and the behavioral sciences are exact duplicates of those in their print versions and are unlikely to have

additional analyses and data attached. This is likely to change in the future. In the meantime, the same basic primary journal reference can be used, but if you have viewed the article only in its electronic form, you should add in brackets after the article title "Electronic version" as in the following fictitious example:

VandenBos, G., Knapp, S., & Doe, J. (2001). Role of reference elements in the selection of resources by psychology undergraduates [Electronic version]. *Journal of Bibliographic Research, 5,* 117-123.

An independent document (no author identified)

Electronic reference formats recommended by the American Psychological Association. (2000, August 22). Washington, DC: American Psychological Association. Retrieved August 29, 2000, from the World Wide Web: http://www.apa.org/journals/webref.html

All references begin with the same information that would be provided for a printed source (or as much of that information as is available). If no publication date is available for a document, use "n.d." ("no date") in its place. The Web information is then placed in a retrieval statement at the end of the reference. It is important to give the date of retrieval because documents on the Web may change in content, move, or be removed from a site altogether.

Document available on a university program or department Web site

Chou, L., McClintock, R., Moretti, F., & Nix, D. H. (1993). *Technology and education: New wine in new bottles: Choosing pasts and imagining educational futures.* Retrieved August 24, 2000, from Columbia University, Institute for Learning Technologies Web site: http://www.ilt .columbia.edu/publications/papers/ newwine1.html

If a document is contained within a large and complex Web site (such as that for a university or a government agency), identify the host organization and the relevant program or department before giving the URL for the document itself. Precede the URL with a colon

Electronic copy of a journal article, three to five authors, retrieved from database

Borman, W. C., Hanson, M. A., Oppler, S. H., Pulakos, E. D., & White, L. A. (1993). Role of early supervisory experience in supervisor performance. *Journal of Applied Psychology, 78,* 443-449. Retrieved October 23, 2000, from PsycARTICLES database.

Articles and abstracts from electronic databases

For databases, APA recommends a retrieval statement that identifies the date of retrieval (omitted for CD-ROMs) and the source (e.g., DIALOG, WESTLAW, SIRS), followed in parentheses by the name of the specific database used and any additional information needed to retrieve a particular item. For Web sources, a URL should be given that points to an "entry page" for the database. The basic retrieval statement for on-line databases is:

Retrieved [month day, year,] from [source] on-line database ([name of database], [item no.--if applicable])

For additional examples, see information on the APA Web site, *Electronic References,* at http://www.apastyle.org/elecref.html

Frequently Asked Questions

Q: How do I reference a Web page that lists no author?
A: When there is no author for a Web page, the title moves to the first position of the reference entry:

New child vaccine gets funding boost. (2001). Retrieved March 21, 2001, from http://news.ninemsn.com.au/health/story_13178.asp

For the in-text citation, you should cite just a few words of the title to point the reader to the right area of your reference list: "...are most at risk of contracting the disease" ("New Child," 2001).

Q: How do I cite Web site material that has no author, no year, and no page numbers?
A: Because the material does not include page numbers, you can include any of the following in the text to cite the quotation (from p. 120 of the *Publication Manual*):

1. A paragraph number, if provided; alternatively, you could count paragraphs down from the beginning of the document.
2. An overarching heading plus a paragraph number within that section.
3. Nothing. Just put quotation marks around the words you're using, which the reader can use as a search string.

Because there is no date and no author, your text citation would include the first couple of words from the title and "n.d." for no date (e.g., para. 5, "Style List," n.d.). The entry in the reference list might look something like this:

Style list for references. (n.d.). Retrieved January 1, 2001, from http://www.apa.org

Q: What format should I follow to cite an interview?
A: An interview is not considered recoverable data, so no reference to this is provided in the References. You may, however, cite the interview within the text as a personal communication. For example,

(J. Smith, personal communication, August 15, 2001)

Q: How do I cite a source that I found in another source?
A: To cite secondary sources, refer to both sources in the text, but include in the References list only the source that you actually used. For instance, suppose you read Feist (1998) and would like to paraphrase the following sentence within that book:

Bandura (1989) defined self-efficacy as "people's beliefs about their capabilities to exercise control over events that affect their lives" (p. 1175).

In this case, your in-text citation would be "(Bandura, 1989, as cited in Feist, 1998)." Feist (1998) would be fully referenced within the list of References. Bandura (1989) would not be listed. For more information on citing secondary sources, see Example 22 on p. 247 of the *Publication Manual*.

(From www.apastyle.org)

List of References and Resources

This handout was prepared by Gary Olson in the School of Social Work and is based on the references listed below. Students are especially encouraged to become familiar with those references below preceded by an asterisk.*

(Unlike other areas of this guide, which are not formatted according to APA Guidelines for academic papers [e.g., indentations, single-spacing, and shading], the reference list below *is shown exactly as your reference list should appear*--double-spaced, hanging indent, and so on. For the hanging indent, the first line should be flush with the left margin, and each subsequent line should be indented one tab.)

American Psychological Association. (2001). *Publication manual of the American Psychological Association* (5th ed.). Washington, DC: Author.

*Becker, H. (1986). *Writing for social scientists: How to start and finish your thesis, book, or article.* Chicago: University of Chicago Press.

The Graduate School of the University of Washington. (2002). *Style and policy manual for theses and dissertations.* Seattle: Author. Web address: http://www.grad.washington.edu/stsv/stylman/2001manual.pdf

*Hacker, D. (1995). *A writer's reference* (3rd ed.). Boston: St. Martin's Press.

Irmscher, W. F. (1976). *The Holt guide to English* (2nd ed.). New York: Holt, Rinehart and Winston.

*Lederer, R., & Dowis, R. (1995). *The write way.* New York: Pocket Books.

Lindemann, E. (1995). *A rhetoric for writing teachers* (3rd ed.). New York: Oxford University Press.

Lunsford, A., & Connors, R. (1998). *The everyday writer: A brief reference.* New York: St. Martin's Press.

Perrin, P. P. (1959). *Writer's guide and index to English* (3rd ed.). Chicago: Scott, Foresman, and Company.

* see top paragraph