NONFICTION EDITING 101

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LESSON #4

Documentation

Introduction

Documenting sources used in a book can seem to be an overwhelming task. Some people are either confused by this aspect of writing/editing or are unaware of the necessity of giving credit to those whose works are referenced. Then there's the question of *how* to format citations.

If writers use quotes or ideas from books, magazine articles, speeches, recordings, emails, etc., they must list these sources in either the notes or bibliography.

Let me give you a few reasons a manuscript requires proper documentation: First, copyright laws. If authors use another's intellectual property, they would violate copyright laws by claiming (or even alluding) that the material belongs to them. You probably recall at least one lawsuit of many brought against J. K. Rowling concerning some of the Harry Potter books. No matter who won the suits, they were costly in time, money, and emotions. If your clients use ideas, names, etc., they must document the source and, in some cases, may need to get written permission from the copyright holder (more on this later).

A second reason to document intellectual property is that it is the ethical thing to do. The first example that pops into mind is Al Gore saying in an interview, "I took the initiative in creating the internet." Was he clumsy in speech, or did he take credit for "inventing" the internet? The debate rages. (The internet was developed by many people—Vint Cerf is called the "father of the internet"—in many places and over a span of time.) Even if Gore meant that he perceived the future of the internet and, therefore, pushed for funding its development, his words seem to give himself credit where none is due. Equally troublesome is the ridicule he received because of his careless/erroneous statement.

The third reason is simply the consideration of the readers. When the author mentions an idea or concept, or quotes from other works, the reader may want to know more about it. Providing documentation allows the reader to pursue further knowledge of this topic.

Quotations

It is the author's responsibility to accurately quote another's words. The author has access to the original material, not the copyeditor, so the copyeditor's job is to

- bring to the author's attention any spelling, punctuation, or wording questions about the quoted material (Sometimes it's faster for me to try to locate the quotation than it is to contact the author to confirm the quote. I choose a significant phrase from the quote and insert it, within quotation marks, in the search engine. If it pops up, I compare it with what the author has. If I spot any differences, or I can't find the quotation, I'll query the author with my findings.);
- make sure the quotation in running text is enclosed within quotation marks (If the quoted material uses quotation marks within it, change those to single quotation marks—unless it is a block quotation [more on that later].);
- properly apply ellipses if needed; and
- ensure the quotation is referenced and documented.

Reference Marks

Merriam-Webster says this about reference marks: "a conventional mark (as *, †, or ‡) placed in written or printed text to direct the reader's attention especially to a footnote." Unless the work is an academic piece, you will want to discourage the use of footnotes. If you're editing for a publisher, the PM will make that decision. Endnotes are preferred over footnotes. They are located at either the end of each chapter or the end of the book and listed according to chapters. Instead of the above marks, *MW* recommends quoted material should receive a superscript number immediately following the word or closing punctuation of the quoted material. For example, "The number of cows in Montana is greater than the human population."[1] The next running text quotation will receive a superscript [2], and so on. (Superscript is found on the Home tab on Font under Effects. Check the Superscript box, then type the number. Don't forget to uncheck the Superscript box to get out of it. Or you can use Ctrl+Shift+=.)

If the manuscript has several numbered quotations, I suggest numbering them and documenting them by chapter. The first quotation of each chapter starts the numbering over with superscript [1]. The documentation in the notes section is divided into the corresponding chapters that contain quoted material.

Running (Run-In) Quotations

A running, or run-in, quotation simply means that the quotation is included within the text. It receives opening and closing double quotation marks. If any quoted material is included within the quotation, it takes single quotation marks.

For example, if you were to open the book *Secrets of a Freelance Writer* by Robert W. Bly to page 112, the fourth paragraph begins exactly like this: For example, if I write an article on "How to Sell Insurance Through Direct Mail," I can look in my notebook and send a reprint of the article to advertising managers at insurance companies who previously requested information on my services.

But note the double and single quotation marks when I properly quote this sentence: Robert W. Bly wrote, "If I write an article on 'How to Sell Insurance Through Direct Mail,' I can look in

my notebook and send a reprint of the article to advertising managers at insurance companies who previously requested information on my services."[1]

The quotation is set off with opening and closing quotation marks, and any other quoted material within the quotation is enclosed within single opening and closing quotation marks.

Block Quotations

Generally, if the quoted material is five or more lines (or more than one hundred words), format it into a block quotation. A block quotation starts on a new line, has wider margins, and does not take opening and closing quotation marks. Following is a quote from one of my manuscripts. I have it set as a block quotation.

> Modern-day home-school pioneers had no idea what homeschooling looked like. We had never seen it; we had never experienced it; we had never known any parents who homeschooled their children or had been homeschooled themselves. Oh, we were acquainted with the stories about colonial America, when reading and ciphering took place in the home. We were aware that Thomas Edison, Sandra Day O'Connor, and other well-known Americans had been homeschooled, but these stories were devoid of practical details for the modern home-school experience. Unfortunately, I could not call up Mrs. Edison and inquire about young Tom's tutelage. Neither could I invite Sandra and her mother over for tea, eliciting wisdom from their day-to-day homeschooling.

A block quotation is sometimes referred to as an extract. Occasionally, you might have to code the block quotations. If so, the publisher will supply you with codes and instructions. (More on type coding in Lesson 7.)

Ellipses with Quotes

Often a quote won't include every word or sentence from the original selection, just that which is pertinent to the subject at hand. When words or sentences are omitted from the quote, ellipsis points are used to indicate missing material. Let's use the block quotation from above, but I'll leave out part of it so I can demonstrate two uses of ellipses in quotes.

> Modern-day home-school pioneers had no idea what homeschooling looked like........Oh, we were acquainted with the stories about colonial America when reading and ciphering took place in the home. We were aware that Thomas Edison, Sandra Day O'Connor, and other well-known Americans had been homeschooled, but these stories were devoid of practical details for the modern home-school experience. Unfortunately, I could not call up Mrs. Edison and inquire about young Tom's tutelage. Neither could I invite Sandra and her mother over for tea, eliciting wisdom from their day-to-day homeschooling.

Here you see that I omitted the second sentence of the paragraph. The previous sentence ends with a period followed by a space then the ellipsis points, which also use spaces.

In this next example, I cut off the first sentence and joined it to the middle of another sentence. Because the first sentence was not complete, no sentence-ending period is included—just the three ellipsis points with spaces before and after each point.

> Modern-day home-school pioneers . . . were acquainted with the stories about colonial America, when reading and ciphering took place in the home. We were aware that Thomas Edison, Sandra Day O'Connor, and other well-known Americans had been homeschooled, but these stories were devoid of practical details for the modern home-school experience. Unfortunately, I could not call up Mrs. Edison and inquire about young Tom's tutelage. Neither could I invite Sandra and her mother over for tea, eliciting wisdom from their day-to-day homeschooling.

Permissible Changes to Quotations

CMOS gives a list of permissible changes to quotations (13.7–8), but I'd like to quickly call your attention to *sic*, which means "thus" or "so" and is put in italics within brackets, [*sic*], to indicate a word or spelling is intentionally written that way. It is not used simply to point out variant spelling. (Please see *CMOS* 13.61.)

If authors insert an explanatory comment or clarifying word within a quotation, they must put it within brackets so that the reader knows it is the author's comment and not part of the original quote.

To emphasize a word, phrase, or sentence within the quotation, the author can put that portion in italics and at the end of the quote add one of the following phrases within parentheses: "italics mine," "italics added," "emphasis mine," or "emphasis added" (*CMOS* 13.62). Use the same phrase throughout the manuscript. Instead of this method, you can add a statement to your copyright page: "Italics in quoted material is the author's emphasis."

Quoting Scripture Verses

I edit and proofread numerous manuscripts by Christian authors who typically quote several Scripture verses in their manuscripts. Though you may not work in this field, I want to include a small section because these quotations have some peculiarities worth knowing.

Let's say your client quotes the following verse. Please note how it is referenced. "For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life" (John 3:16 NIV).

First, I suggest verifying that this verse is correctly copied. You'll have to consult the New International Version (NIV). (Biblegateway.com is a good go-to source.) Second, though the verse in the Bible ends with a period or a comma, one is not put at the end of the quotation. Instead, place a period *after the closing parenthesis*. Within the parentheses is the Scripture reference, followed by the abbreviation of the version of the Bible in either all caps or small caps (*The Christian Writer's Manual of Style*, 4th edition, uses all caps [see page 330], but some of my publishers prefer small caps). However, if you know the manuscript will be in e-book version only, use full caps because small caps won't convert. If the quoted verse ends in an exclamation

point or question mark, include that *before* the closing quotation mark, but also place a period *after* the closing parenthesis. "And the Lord said unto Cain, Why art thou wroth? and why is thy countenance fallen?" (Gen. 4:6 KJV).

Let's talk about the statement "the version of the Bible used." If the author uses one version throughout the entire manuscript, you do not include the version abbreviations as part of the reference. You will, however, include the permission statement from the publisher of the version used on the copyright page. In the case of the example of the New International Version, insert on the copyright page the following:

> All Scripture quotations are taken from the Holy Bible, New International Version®, NIV®. Copyright © 1973, 2011 by Biblica, Inc™. Used by permission of Zondervan. All rights reserved worldwide. www.zondervan.com.

If authors use more than one version, they will have one primary version and one or more secondary versions. The primary version does not need to be noted with the reference, but the abbreviation of the secondary version(s) is included in small/all caps, as I've done in the above examples. The permission statements on the copyright page must include all versions used and be worded like this:

> [*This opening phrase designates this as the primary version.*] Unless otherwise noted, all Scripture quotations are taken from the Holy Bible, New International Version®, NIV®. Copyright © 1973, 2011 by Biblica, Inc™. Used by permission of Zondervan. All rights reserved worldwide. www.zondervan.com. [*Secondary versions use the following opening phrase.*] Scripture quotations marked NASB are taken from the *New American Standard Bible*, © Copyright 1960, 1995 by The Lockman Foundation. Used by permission.

Each Bible publisher has its specific permission wording that is to be included on the copyright page, as well as an allowable number of verses that can be quoted within a single work. Consult the appropriate websites for the permission statements.

Anonymous and Unknown Authors

I did a quick search on Amazon.com for "anonymous author" in Books. Care to guess how many results I got? 12,171. That's a lot of titles by Anonymous!

If a citation includes a book written by Anonymous, treat it as you would the author's name while documenting it—*Anonymous* in the place of the author's name. If, however, the book's author is unknown, simply begin the citation with the book title—ignore the author's name. If the text contains quoted material from an unknown author (the author should have diligently searched for the source), the wording can be something like this: Someone once wrote, "Montana has more cattle than people."

But some situations call for attribution. I've edited several *Chicken Soup for the Soul* titles. The stories begin with a chapter-opening quote placed under the story title. The quotation is centered

and in italics. On the next line in Roman and right justified is the attribution. If the author is unknown, they use the words *Source Unknown* or just *Unknown*:

<div align="center">

Story Title

</div>

Lorem ipsum dolor sit amet, ad corrumpit adversarium his, eu pro aliquip salutatus consequun.
<div align="right">Unknown</div>

Formatting Documentation

Some authors avoid using quotations and referring to other sources simply because they don't know what is included in the documentation and how to format it. I remember the first manuscript I received that included several pages (about thirty!) of bibliographic entries. Though I didn't exactly panic, my heart rate increased, and I'm sure my labored breathing could be heard by those in the next room. But now that I'm familiar with them, I rather enjoy editing the notes and bibliography sections of manuscripts. A PM from a publisher I freelance for had two galleys that needed proofreading. One was fiction, the other nonfiction with lots of notes. She asked if I knew how to proofread/edit notes. I did, of course, but I had to chuckle because she didn't and needed someone to rescue her!

As I mentioned earlier in this lesson, any source the author quotes from must be noted and documented. And quotes can come from not only books and magazines but also websites, blogs, emails, and many more sources. *CMOS* chapters fourteen and fifteen (yes, two long chapters) cover everything you need to know about documentation. If you want to break into editing nonfiction books, you must study these chapters.

Before I show you examples of documentation, let's review the purpose of notes and a bibliography. Notes give credit to the material being quoted within the manuscript, and notes give additional information about the content. A bibliography provides additional sources related to the content. Pay attention to the formatting differences between note and bibliographic entries.

Notes
- At the close of quoted material within the text, designate it with a superscript numeral and place the corresponding number before the note/documentation.
- Put in order of appearance in the text.
- Only the first line is indented.
- List by author's first name followed by the last name.
- Separate note elements with commas.
- Enclose facts of publication in parentheses.

Bibliography
- The first line is flush; subsequent lines are indented (flush-and-hang style).
- Put in alphabetical order by author's last name.
- Author's last name first, followed by first name (additional authors: first name followed by the last name).

- Separate elements with periods.
- Facts of publication are not enclosed in parentheses.

Each example below is given first as a note and followed by a bibliographic entry. For numerous specific examples, see chapters fourteen and fifteen of *The Chicago Manual of Style*, 17th edition. Use this handy reference of the most commonly used sources. This was compiled from chapters sixteen and seventeen of *CMOS*, fifteenth edition, but the format is current. My comments are highlighted.

Book with one author (*If a state is required after the city of publication, use the postal abbreviation. For example, Grand Rapids, MI*)
   1. Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 10–33.

Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Book with two authors
   2. Guy Cowlishaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000).

Cowlishaw, Guy, and Robin Dunbar. *Primate Conservation Biology*. Chicago: University of Chicago Press, 2000.

Book with more than three authors
   3. Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994).

Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. *The Social Organization of Sexuality: Sexual Practices in the United States*. Chicago: University of Chicago Press, 1994.

Editor, translator, or compiler
   4. Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951).

Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

Augustine. *Confessions.* Translated by R. S. Pine-Coffin. Harmondsworth, UK: Penguin Books, 1971.

Chapter or other part of a book
   5. W. Freeman Twaddell, "A Note on Old High German Umlaut," in *Readings in Linguistics I: The Development of Descriptive Linguistics in America, 1925–1956*, 4th ed., ed. Martin Joos (Chicago: University of Chicago Press, 1957).

Twaddell, W. Freeman. "A Note on Old High German Umlaut." In *Readings in Linguistics I: The Development of Descriptive Linguistics in America, 1925–1956.* 4th ed. Edited by Martin Joos. Chicago: University of Chicago Press, 1957.

Preface, foreword, introduction, and similar parts of a book

7. James Rieger, introduction to *Frankenstein or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1974).

Rieger, James. Introduction to *Frankenstein or, The Modern Prometheus*, by Mary Wollstonecraft Shelley. Chicago: University of Chicago Press, 1974.

Journal article

8. John Maynard Smith, "The Origin of Altruism," *Nature* 393 (1998): 639–40.

Smith, John Maynard. "The Origin of Altruism." *Nature* 393 (1998): 639–40.

Article in an electronic journal

33. Mark A. Hlatky et al., "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial," *Journal of the American Medical Association* 287, no. 5 (2002), http://jama.amaassn.org/issues/v287n5/rfull/joc10108.html#aainfo.

Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial." *Journal of the American Medical Association* 287, no. 5 (February 6, 2002), http://jama.amaassn.org/issues/v287n5/rfull/joc10108.html#aainfo.

Popular magazine article

9. Steve Martin, "Sports-Interview Shocker," *New Yorker*, May 6, 2002, 84.

Martin, Steve. "Sports-Interview Shocker." *New Yorker*, May 6, 2002, 84.

Newspaper article

10. William S. Niederkorn, "A Scholar Recants on His 'Shakespeare' Discovery," *New York Times*, June 20, 2002, Arts section, Midwest edition.

New York Times, June 20, 2002, Arts section.

Chicago style puts newspaper citations in running text, not in parenthetical notes:
As William Niederkorn noted in a *New York Times* article on June 20, 2002, . . .

Paper presented at a meeting or conference
    13. Brian Doyle, "Howling Like Dogs: Metaphorical Language in Psalm 59" (paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, June 19–22, 2002), 15–16.

Doyle, Brian. "Howling Like Dogs: Metaphorical Language in Psalm 59." Paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, June 19–22, 2002.

Personal communications
In an email message to the author on October 31, 2002, John Doe revealed that . . .

Or the reference may be given in a note:
    2. John Doe, email message to author, October 31, 2002.

Email messages, letters, and the like are rarely listed in a bibliography or reference list. Note that individuals' email addresses should be omitted.

Movie
    1. *Movie Title,* Directed by Mary Smith, Hollywood, CA: Bigshot Productions, 2004.
Movie Title. Directed by Mary Smith. Hollywood, CA: Bigshot Productions, 2004.

Dictionary/Encyclopedia
"Well-known reference books, such as major dictionaries and encyclopedias, are normally cited in notes rather than in bibliographies. The facts of publication are often omitted, but the edition (if not the first) must be specified." See CMOS *14.232 for more details.*
    1. *Encyclopedia Britannica*, 15th ed., s.v. "Salvation."
    2. *Dictionary of American Biography*, s.v. "Wadsworth, Jeremiah."

Certain reference works, however, may be listed with their publication details.
    3. *MLA Style Manual and Guide to Scholarly Publishing,* 2nd ed., ed. Joseph Gibaldi (New York: Modern Language Association of America, 1998), 6.9.4.

MLA Style Manual and Guide to Scholarly Publishing. 2nd ed. Edited by Joseph Gibaldi. New York: Modern Language Association of America, 1998.

Newsletter
See CMOS *14.236 for details on how to cite pamphlets, reports, newsletters, and the like.*

Subsequent references to already cited works
State the author's last name, a shortened title of the work, and the page number, if applicable.
    10. Niederkorn, "A Scholar Recants."

Consecutive references

When you have two or more consecutive references to the same note, simply use Ibid.*, which means "in the same place." If the page number is the same, it can be omitted; if it is different, include it.*

    1. Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 10–33.

    2. Ibid., 50.

With increasing numbers of books published daily on Kindle, chances are good that you will run into citations from a Kindle book. Here's how to do that with the location number:

    1. *The Works of Jonathan Edwards*, vols. 1–2 (Edinburgh: Banner of the Truth, 2011), Kindle location 28482–84.

You will likely encounter many sources from the internet (do not use hyphens to show a break in the URL):

    1. "Forgiven Knightley," *Sun*, accessed March 24, 2016, www.thesun.co.uk/sol/homepage/showbiz/bizarre/4285973/Atheist-actress-Keira-Knightley-wishes-she-believed-in-God.html.

This website is a great source when you have to document electronic sources: https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/web_sources.html.

Tips When Editing and Proofreading Notes

Before I begin editing or proofreading a manuscript that includes notes/bibliographies (remember, it's the author's responsibility to provide documentation; you make sure it's formatted correctly), I print the section and keep it handy as I move through the manuscript. When I come to, say, chapter three and find a superscript [1], I grab the printed notes, locate number 1 under the chapter three heading, jot the page number next to it, and verify that the documentation matches the text content. Many times, I've encountered a situation where I had either too few or too many notes. I have to query the author or PM if I can't figure out the problem.

Once I've completed the edit/proofread of the text, I go through my printed copy of the notes/bibliography and do a hard-copy edit, making sure all the information is included and formatted correctly (for whatever reason, I catch more errors on a hard copy than I do on the electronic copy). I transfer the corrections from the hard copy to the electronic document. You may want to skip the hard-copy edit and just do it on the electronic copy, but I do suggest printing out a copy of the notes so you can easily reference them while editing the text.

Another Important Note about Notes

I can just about guarantee that at some point in your nonfiction editing career, you will have to convert footnotes to endnotes, combine into one file several files that contain endnotes, and delete notes (which affects their sequential numbering in the text and in the notes section). Unless you know how to do this, frustration will become your nightmare—trust me, I know. I

didn't know how to do any of these things, so I had to learn on my own. But once I did, I was one happy editor. Let me share my findings.

Converting Footnotes to Endnotes

This is a very easy operation Word does for you. Go to the References tab, and at the bottom next to Footnotes, click the launcher (the little arrow). Footnotes should be chosen, click Convert, then OK or Apply. Sometimes Word automatically changes the Arabic numerals to Roman, so under Format, choose Arabic numerals, then Apply.

For Word for Mac OS X (2011), from the Insert menu, select Footnote. Click Convert and select from one of the following options:

- Convert all footnotes to endnotes
- Convert all endnotes to footnotes
- Swap footnotes and endnotes

Click OK in each of the dialog boxes.

Next, go to View. On the Views menu, click on the Draft mode and then go back to the References tab and select Show Notes. A smaller screen will appear. In the dialogue box, choose Line Separator. The line that separates the text from the notes will appear. Highlight it and delete it.

Create One File from Many Files That Include Notes

Open the first document of the several you want to combine. Go to the Insert tab. In the Text box, click the Object launcher (down arrow). Click "Text from File". A dialogue box (Insert File) will open, allowing you to pick all of the files you want to add. (See figure 1.)
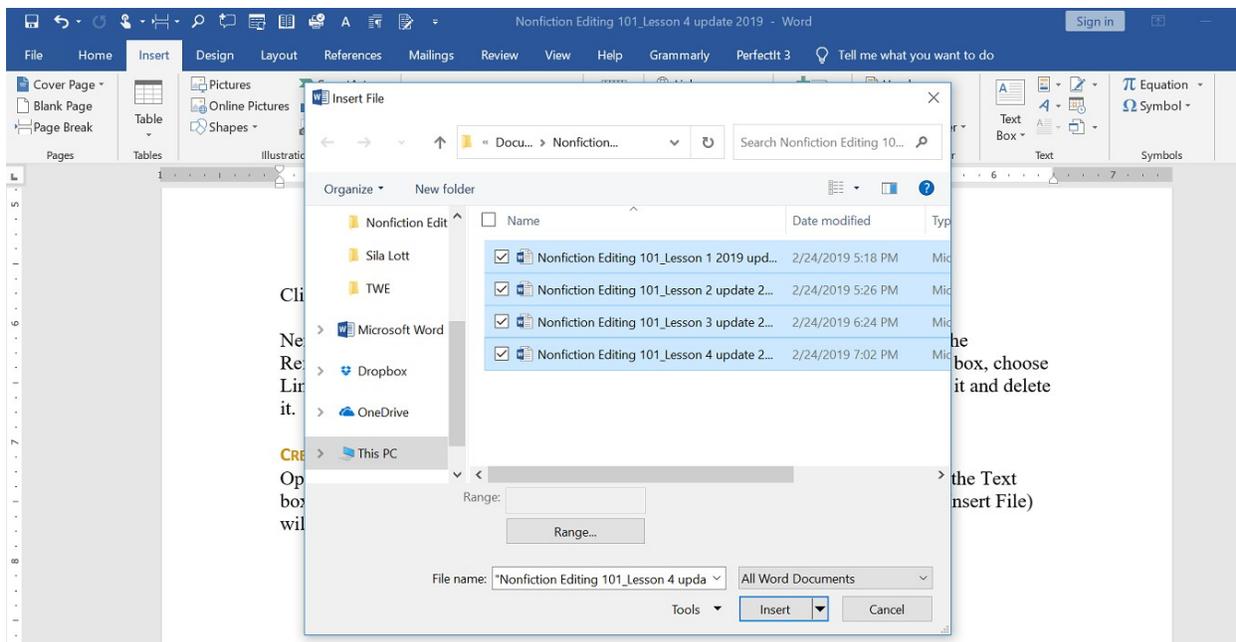
Figure 1: Insert File dialogue box

Choose the files you want to add and then click Insert.

So far so good. But what if a couple, or all, of these files have notes and you need to get all of the notes at the end of the last chapter? To complicate things a bit, if the author used the Insert Footnote feature of Word, you need to keep the notes separated by their respective chapters *and* maintain their original numbering. In other words, let's say chapter 1 has twelve notes, numbered one through twelve. Chapter two has five notes, numbered one through five. You want to keep this original numbering because your notes section will be divided into chapters. You don't want the notes from one chapter running into the next chapter.

Sound like a nightmare in the making? Here's a really easy solution. Create Section Breaks at the end of each chapter by going to your Quick Access Toolbar and locating the Page Break icon (you should have added this in Lesson 1). Click Breaks launcher (down arrow to the right of the icon). Look under Section Breaks, and choose Next Page.

While your file is open, use Ctrl+A to highlight it all. Then go to the References tab>Footnotes launcher, and make sure Endnotes is chosen. Under Format find Numbering, and choose from the dropdown menu Restart each section. Under "Apply changes", choose "Apply changes to selected text". Then choose Apply. (See figure 2.)
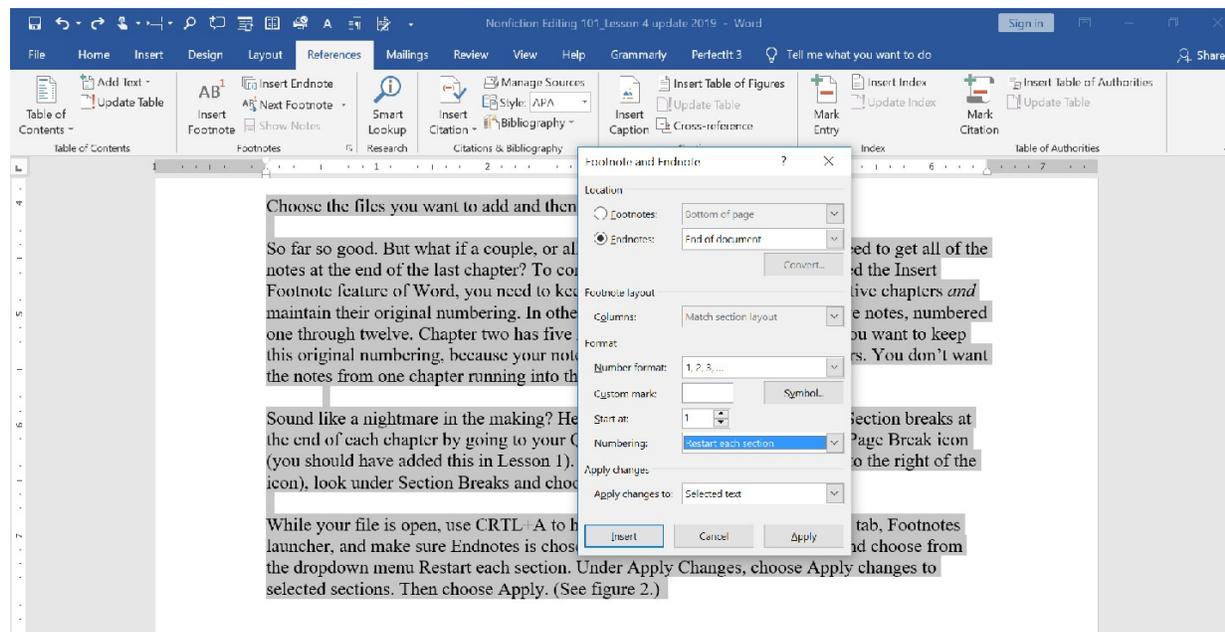

Figure 2: Moving multiple-files' notes to the back of the document

Voila! All of your notes are now at the back of the file. They've retained their original numbering. All you need to do is create chapter divisions (type "Chapter #" and two line spaces).

That was easy, right? I wish someone had taught me this early on. But I'm thankful I know how to do this now and can share it with you.

For additional information regarding quotations, study the following sections from *CMOS*: 13.9–29, 59–63.

Summary

I hope this lesson helps relieve some fear you may have about editing quotations, notes, and bibliographic entries. Remember that *CMOS* style is directed to general audience works. If you edit or write for a specific field (academic, medical, journals, etc.), you will likely face some minor differences, which you can find in the specific style guides a particular field uses. But what you've learned here gives you a solid foundation that will serve you well in any field.

We learned about the importance of giving credit where credit is due, and we looked at some forms of quotations: running text, block, and Bible verses. And we learned about using ellipsis points within quotations, single and double quotation marks, and permissible changes within quotations.

I gave you several examples from *CMOS* of formatting entries in both notes and bibliographies. And I gave you a tip on making sure authors have provided documentation on everything they have quoted or referred to within the text.

I closed by showing you how to convert footnotes to endnotes. But best of all, you learned how to compile several files that contain notes into one file and move all the notes to the end of the last chapter/file. All this while keeping the notes numbered according to their original chapters and order.

The more you work with notes and bibliographic entries, the less intimidating they will be.

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LESSON #4 ASSIGNMENTS

<u>Assignment #1</u>

Edit these notes.

[1.] Sally Denton and Roger Morris, *The Money and the Power* (New York: Alfred A. Knoph, 2001), 6.

[2]. Barbara Land and Myrick Land, *A Short History of Las Vegas* (Reno: University of Nevada Press, 1999), 100.

[3]. Kenneth Keniston, *The Uncommitted* (New York: Dell Publishing, 1960), 25.

[4]. Allen Ginsberg was a political activist who was widely considered to be the spokesman for the Beat Generation. In 1956 he published *Howl*, which was a denunciation of American culture and values.

5. Matthew 14: 15–21; Mark 6:35–44; Luke 9:12–17; John 6:1–14.

6. John A.T. Robinson, *Honest To God* (Philadelphia: The Westminster Press, 1963), 24.

[7]. Ibid., 78.

8. James A. Pike, *The Other Side* (Garden City, New York: Doubleday & Company, Inc., 1968), 275.

<u>Assignment #2</u>

Edit this Bibliography.

Roemer, William F. Jr. *War of the Godfathers.* New York: Donald I. Fine, Inc., 1990.

Denton, Sally, and Roger Morris. *The Money and the Power.* New York: Alfred A. Knoph, 2001.
Schulman, Bruce J. *The Seventies.* New York: the Free Press, 2001.

Hal Rothman and Mike Davis. *The Grit Beneath the Glitter.* (California: University of California Press, 2002).
Hal Rothman *Neon Metropolis.*New York: Routledge, 2002.