43. Page Setup and Paper. To save time, it is advisable to create and save a style sheet on a word processor for Department of English papers and to reuse it for subsequent papers. It is also recommended to have a backup of papers and at least one hard copy of any papers that are handed in for grades. Papers should be typed or printed on good white paper in clearly visible black ink. The margins should be one inch all around and the entire paper double-spaced, including the heading, the title, the text, and the Works Cited section; footnotes and endnotes, however, should be single-spaced (block quotations can go either way, but be consistent). A title page is not necessary; instead format the top of the first page as follows:

Karen Savage
Professor Brown
English 487
7 December 1999

“Something Wicked This Way Comes”:
Glimpses of Evil in Macbeth and The Duchess of Malfi

One cannot examine the aspects of evil and its consequences in John Webster’s Duchess of Malfi and Shakespeare’s Macbeth without being overwhelmed by its pervasiveness in both works. The influence of evil is . . .
44. **Paper Titles and Pagination.** Titles are centered and in upper and lower case Roman type without boldface or underlining; titles should not end with a period. The principal words are capitalized but not articles, conjunctions, and prepositions. Page numbers appear in the upper right hand corner; the running header Savage 1, as in the example above, should appear on all subsequent pages of the paper, including the Works Cited section, as Savage 2, Savage 3, etc. For the phrasing of titles, see #1.

45. **Correction of Errors.** If errors are found in the paper and it cannot be retyped or reprinted, they should be corrected neatly in black ink; uncorrected errors will be taken as evidence of illiteracy, and papers will be graded accordingly. Insertions should also be made neatly in black ink. Paper-clipping or stapling usually suffices to hold papers together.

### Quotations in Papers

46. **Purpose of Quotations.** A quotation (or direct reference) is any part of the text, from a single word to several sentences, that scholarly writers use verbatim in order to illustrate or to support a point they make in their papers. Indirect reference alludes to a specific text but does not cite directly from it; when indirect references do not serve as illustration or support, when they are offered with no attempt to discuss their significance, they become part of a summary or paraphrase. Another form of indirect reference consists in referring to a passage by page number without directly addressing its relevance to the author’s argument. Indirect reference, even summary or paraphrase, can be useful (especially when working up to an important passage or making a major transition); however, as the sole means of reference, they are insufficient.

All quotations, no matter how short, and all paraphrases must be cited. In addition, a writer may want to repeat key phrases or terms in order to adhere to the language or conceptual framework of the author in question. This insures that the argument will not be derailed by a term that has either no value or a quite different value from what the writer believes to be a synonymous term used by the author.
When writers use quotations to support or illustrate a point, they must remember to let their reader know in what specific way the quotation is relevant. This is particularly important for long quotations. Writers should ask themselves the following questions whenever they use a quotation: What does it illustrate? What does it support? Are there specific details in the quotation that I want to call my reader’s attention to? By explaining the quotation’s significance can I make a transition to my next point?

47. Parenthetical Citations. Source material a writer uses must acknowledged in parenthetical citations. Parenthetical citations to prose works typically contain the author’s last name and a page number. See #52a. If there is more than one text by a given author, a short form of the title needs to be added. All titles in parenthetical citations should be either italicized, in the case of books, or put in quotations marks in the case of articles, poems, and short stories. See #48b and #55-71 for more information. Parenthetical citations for poetry and drama follow a slightly different format. For poetry, the procedure is to cite by line number(s). All line numbers are to be in parentheses, e.g. (5-7). See examples a) and b) in #49, and a) and b) in #50. When citing consecutive lines, use a hyphen, e.g. (1-7); when citing multiple but not consecutive lines, use commas, e.g. (1, 4, 7); it is also possible to combine the two, e.g. (1, 4, 7-12). Of course, one does not use punctuation before the parenthetical reference unless an exclamation point or question mark occurs in the original text.

48. Integration of Quotations. Quotations should be smoothly integrated grammatically and syntactically into the writer’s own sentences. Any change in capitalization, verb tense, number, pronoun, etc., must be indicated by using square brackets.

    a) Carlyle writes, “Never since the beginning of Time was there, that we hear or read of, so intensely self-conscious a Society” (955).

    b) Tess was confused because she “inwardly wonder[ed] how far [Alec] was going with her” (Hardy, Tess 243).

In the original, the dependent phrase read: “Tess inwardly wondering how far he was going with her.” The changes in brackets avoid the repetition of “Tess,” render the sentence grammatical by changing the present participle into a past tense verb and identify the pronoun “he,”
which would have been unclear otherwise. Try to avoid excessive alterations, however. The idea is to make sentences clear and grammatical. For an example involving the quotation of poetry, see #49b.

49. Quoting Poetry (under four lines). Poetry quotations under four lines are incorporated into the writer’s paragraph using the slash (/) to indicate line breaks; use one space before and after the slash. Do not use a slash at the end of the quotation.

   a) Browning combines the sacred and the profane: “I the Trinity illustrate, / Drinking watered orange pulp” (37-8).

Follow the original with respect to capitalization and punctuation. Of course, one does not use punctuation before the parenthetical reference unless an exclamation point or question mark occurs in the original text.

It is often desirable to quote only a small portion of a text. In this case, one must try to integrate the quotation into one’s sentence.

   b) Bishop writes of the fish’s “five-haired beard of wisdom” and of its “victory,” which “filled up / the little rented boat” (63, 66-7).

Note the following: each phrase is placed in quotation marks—even the single word “victory” (because it is a key word); the line break after up is indicated by the slash; each line is indicated in the parenthetical reference individually (not 63-7); there is no use of l. or ll. for line number(s).

50. Quoting Poetry (over three lines). Indent all quotations of poetry over three lines. Single-space the quotation and double-space before and after it, or double-space all quotations and text; in any case, be consistent. Do not use quotation marks since the typography of the indentation signals quotation. However, retain any interior quotation marks (as in dialogue). For lengthy quotations, give line numbers (at 5-line intervals) in the left margin.

   a) O chestnut tree, great rooted blossomer,  
      Are you the leaf, the blossom or the bole?  
      O body swayed to music, O brightening glance,
How can we know the dancer from the dance?
(Yeats, “Among School Children” 61-4)

If the quotation begins in midline, do the same.

b) And coins, I presume,
   and paper money; they remain to be seen.
   And gingerly we climb down the ladder backward,
   myself and a fellow passenger named Miss Breen.
   (Bishop, “Arrival at Santos” 17-20)

In block quotations of poetry, the lines must be reprinted exactly as they are appear in the original, including punctuation and capitalization. Note that in example a) Yeats begins each line with a capital letter, while in b) Bishop capitalizes only the first letter of a sentence. In any case, do exactly as the poet has done. If the last line quoted ends with a comma (as did the line in b), semicolon or colon, substitute a period; if it ends with an exclamation point or question mark, retain it; if it lacks punctuation, use a period. If there is no room on the final line for the parenthetical reference, it is best to place it (as indicated in examples a and b) flush right. In block quotations, the parenthetical citation comes after the final period. See #51a. Note there is no use of l. or ll. for line number(s).

51. Quoting Drama. Different kinds of drama require different quoting procedures. Renaissance drama, for example, mixes prose and verse, and should be cited accordingly. Prose passages in such works should be quoted as one would quote prose passages in general (see #52). In any case, such drama, whether prose or verse, should include citation by act, scene, and line number(s), using Arabic numerals. Note that there is no space between numerals and periods, and there is no use of l. or ll. for line number(s). The format for quotations from dramatic works in verse is governed by the same rules as quotations from poetry. See #49 and 50.

a) Never, Iago. Like to the Pontic Sea,
   Whose icy current and compulsive course
   Ne’er feels retiring ebb, but keeps due on
   To the Propontic and the Hellespont.
   (Oth. 3.3.453-56)
Note that the title of the work is abbreviated. *MLA* 7.7 contains a list of standard literary abbreviations. If you are only quoting from one play, the title can be omitted.

Quotations from non-verse drama do not require act, scene and line numbers. Those quotations are handled like prose quotations and cited by page number. See #50. Of course, one does not use punctuation before the parenthetical reference unless an exclamation point or question mark occurs in the original text.

52. **Quoting Prose, Using Colons.** When quoting prose, writers should integrate the quotation into their syntax whenever possible, making any necessary changes as recommended in #48 above. Passage of four or fewer lines in the original text are often best introduced with a prefatory phrase followed by a colon.

a) The scene of greeting signals a relation of paternal authority: “A band of satchelled schoolboys crossed from Richmond street. All raised untidy caps. Father Conmee greeted them more than once benignly” (Joyce 221).

Any passage of five or more lines in the original text should be set off by indentation. Do not use quotation marks since the typography of indentation signals quotation. Retain any interior quotation marks (as in dialogue). As with poetry, single-space the quotation and double-space before and after it, or double-space all quotations and text; in any case, be consistent.
b) Carlyle’s notion of progress can be defined best by setting it against Christian Providence:

One great step of progress, for example, we should say, in actual circumstances, was this same; the clear ascertainment that we are in progress. About the grand Course of Providence, and his final Purposes with us we can know nothing, or almost nothing; [. . .] mystery is everywhere around us and in us, under our feet, among our hands. (Sartor 961)

As with block quotations of poetry, the parenthetical citation comes after the final period. It is best not to end a paragraph with a block quotation. It is important to remember that indented quotations tend to be long and therefore may require some significant commentary by the author to justify their inclusion. Note that the author’s name does not appear in the documentation, as it was mentioned in the introductory sentence to the quotation. For an example involving the quotation of poetry, see #50a and b.

53. Ellipses. Use ellipses (three spaced periods . . . not ...) with or without square brackets in order to shorten a quotation by removing parts of the text (see #52b). It is not necessary to use ellipses before or after a quotation. However, when omitting one or more lines of poetry in the middle of a poem, indicate the omission with an entire line of spaced periods. For more detailed information, see MLA 3.7.5. When using ellipses, avoid creating fragmentary or awkward syntax and avoid editing passages in order to suppress material that might undermine one’s point.

54. Titles of Literary Works. Poem titles and short stories are indicated by quotation marks.

a) “Among School Children,” “The Dead” from Joyce’s Dubliners

Book and play titles are italicized or underlined. Be consistent.

b) Ulysses, Hamlet; Ulysses, Hamlet

Poems of middling length can go either way.
c) “The Waste Land,” The Waste Land

Exceptions to these rules are the Bible and the *Canterbury Tales*.

d) The Bible, Revelations, The Gospel of John
   The Miller’s Tale, The Wife of Bath’s Prologue

### Parenthetical Documentation and Notes

#### 55. Purpose of Documentation.
Scholarly writers use published sources in their writing mainly in three ways: direct quotation, paraphrase, and summary. In each case, writers must document their sources to mark the boundaries between the original thoughts of contributors. Therefore, as long as students document their sources carefully and completely (paraphrases, borrowed words, ideas, quotations), they are adhering to the rules. Another form of indirect reference consists in referring to a passage by page number without directly addressing its relevance to the author’s argument. Documentation should occur closest to the material used, but keeping the paper readable while giving due credit is the primary concern. The two most common documentation methods are *parenthetical references* and *foot- or endnotes*. We recommend that students use parenthetical documentation with a Works Cited, plus substantive footnotes, if so desired. See #71.

#### 56. Parenthetical Documentation.
Parenthetical documentation is a commonly used form of documentation in literature papers that is easy to format and follow. Parenthetical documentation is a short acknowledgment of the source within the paper. These short acknowledgments (usually author’s last name and page number) have to be congruent with an attached *Works Cited* section in content and form (see #73). All citations (even those of a single word or phrase, especially when cited initially) must be indicated by page or line number. (For references to plays or poetry see #49-51.) Place all page and/or line numbers in parentheses that follow the close quotation mark. No abbreviation (p. pp.) is needed. Close period comes after the parenthetical citation. (See #50-52a for exceptions.) Anonymous sources are cited by the first proper word in their titles. For one-page articles, page numbers are unnecessary. Depending on the source, the parenthetical reference can assume a number of formats. The name of an author can appear either in the
sentence or in the parenthetical reference. There is usually no need to repeat an author's name or title in a parenthetical reference if it has already been given in the sentence introducing and containing the quote. It is important that you identify the quoted material and avoid redundancy. See #57-71 for examples of documenting primary and secondary works. Note: Primary and secondary prose works are documented the same way. Online material follows the same format but does not necessarily demarcate by page numbers. Cite your online sources by screens (Miller, screens 4-5) or paragraphs (par. 44).
57. **Documenting, Primary Work with Subsections.** When citing the *Canterbury Tales*, for instance, be specific and document the actual tale with an abbreviated title and *line numbers* in parentheses.

a) Coincidentally, both the Miller’s and Chaucer’s apologies attempt to eradicate responsibility and narrative center, as the Miller’s admission of his inebriated state expresses: “And therfore if that I mysspeke or seye, / Wyte it the ale of Southwerk, I you preye” (MT 3139-40).

58. **Documenting, Anonymous Primary Author.** When no author is known, as in the case of many older poems and modern editorials, give a shortened title of the work with *its original format* in the parentheses.

a) They wanted to mourn their king in their grief, to weave a lay and speak about the man: they honored his nobility and deeds of courage, their friend’s great prowess. So it is fitting that a man speak praise of his beloved lord.

   (Beowulf 3170-75)

59. **Documenting the Bible.** Passages from the Bible are documented by chapter and verse in Arabic numerals. The individual books are usually abbreviated. See the fifth edition of the *MLA* for a complete list of abbreviations. Also, list your particular edition on your Works Cited page.

a) The Gospel of John contains the moving scene between Mary Magdalene and Christ (20.11-18).

b) Jesus called his disciples with the command, “‘Come follow me, and I will make you fishers of men’” (Matt. 5.18-19).

60. **Documenting Poetry.** Poetry is documented by line numbers. If the name of the poet appears in the sentence, give only a shortened title of the poem and the line numbers in parentheses. If the explanatory sentence does not contain the name, add the name to the parentheses.
a) Eliot outlines Prufrock’s insecurity with these questions: “Shall I part my hair behind? Do I dare to eat a peach?” (“Prufrock” 122).

b) Prufrock’s paralysis is evident from these lines: “Shall I part my hair behind? Do I dare to eat a peach? / I shall wear white flannel trousers, and walk upon the beach” (Eliot, “Prufrock” 122-23).

61. Documenting, Author’s Name in Sentence.
   Marenbon contends that William tackled this problem from two directions (120-28).

62. Documenting, Author’s Name in Reference.
   It has been argued that William tackled this problem from two directions (Marenbon 120-28).

63. Documenting, Multiple Authors’ Names in Sentence.
   Quirk and Greenbaum (311-13) have also addressed this problem.

64. Documenting, Multiple Authors’ Names in Reference.
   This problem has been addressed recently (Quirk and Greenbaum 311-13).

65. Documenting, Author’s Name in Sentence, Quotation not in Final Position.
   Julia Kristeva argues that “literature reveals a certain knowledge and sometimes the truth itself about an otherwise repressed, nocturnal, secret and unconscious universe” (207), though many hold that literature reveals truth only about itself.

66. Documenting, Multiple Page Numbers from the Same Work.
   This problem has been addressed recently (Quirk and Greenbaum 311-13, 488).

67. Documenting, Multiple Authors with Different Works in Sentence.
Among French feminists, Julia Kristeva and Lucy Irigaray hold divergent opinions on the semiotic functions of language (123; 248).

68. Documenting, Multiple Authors with Different Works in Reference.
French Feminists hold divergent opinions on the semiotic functions of language (Kristeva 123; Irigaray 248).
69. Documenting, More than One Work by an Author. When an
author is cited who has more than one work in the Works Cited, a short
title of the work needs to be added to the parenthetical citation. Note
that the short titles of books are still italicized or underlined, and the
short titles of articles, short stories or poems are put in quotation marks.

French feminists hold divergent opinions on the semiotic
functions of language (Kristeva, Desire 123; Irigaray, “This Sex” 248).

70. Documenting, Indirect Sources. Quote and cite from original
sources to avoid copying potential errors in your source. When that is
not possible, and a passage is quoted from a work other than the original,
the abbreviation *qtd. in* for *quoted in* has to precede the usual
parenthetical information. Material quoted in a second source should be
cited with single quotation marks, and double quotation marks should be
used to indicate that this has been quoted in a second source. Material
cited, but not quoted, is preceded by *ctd. in* for *cited in*.

Julia Kristeva argues that “‘literature reveals a
certain knowledge and sometimes the truth itself about
an otherwise repressed, nocturnal, secret and
unconscious universe’” (qtd. in Miller 54).

71. Documentation Combining Parenthetical References and
Substantive Notes. Parenthetical documentation (see #56) can be
used in conjunction with substantive notes that provide information not
included in the paper, either because it interrupts the argument or is of
secondary importance. Substantive notes with parenthetical
documentation do not provide bibliographical information, since a
*Works Cited* section at the end of the paper provides that record. Two
forms of notes exist: indented, numbered footnotes, at the bottom of
the page, and endnotes on a separate page with a heading at the end of
the paper.

5 Lydgate reports that Queen Anne assigned the work
to Chaucer (ctd. in Baker 5), which is of course based
on the reference to her in F496-97. Constance B. Hieatt
subscribes to a topical interpretation of the poems
(85); Bertrand H. Bronson opposes that view (54).
For additional types of source documentation in notes and for alternative documentation systems, see Appendices A and B of the sixth edition of the *MLA Handbook for Writers of Research Papers*.
**Works Cited Section**

72. **Purpose of Works Cited.** A *Works Cited* section contains the acknowledgment of the *primary and secondary sources* used in a paper and has to be congruent with parenthetical documentation (see #56). The *Works Cited* section should not contain items that have not been cited or, worse, lack items that have been used. To indicate breadth of research, the student can add a *Works Consulted* section containing works that the student has read but has not used in the preparation of the paper. A *Works Consulted* section takes the same format as the *Works Cited* section.

73. **Works Cited, Page Layout.** A *Works Cited* section is an *alphabetical*, double-spaced list of entries, beginning on a new page after the last page of text, adhering to the following format:

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Savage 6

Works Cited

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74. **Works Cited, Page Setup.** The first line of each citation is not indented, but all subsequent lines of the same citation are indented half an inch, a so-called *hanging indent*. *Hanging indents* are common features in most word processing programs and can be easily activated. To avoid frustration with tabs and printing conventions, students should add *hanging indents* to their page setup for Department of English papers.

75. **Works Cited, Bibliographical Information.** A *Works Cited* section is governed by specific rules of inclusion and needs to contain
particular information with certain punctuation. The most common setup is author's last name, first name, publication title, place of publication, publisher, date of publication. Unfortunately, there are various kinds of publications. A single-author monograph is different from a poem in an anthology, which is different from a critical article in a scholarly journal. Some publications are also anonymous and should be alphabetized by the first word of their title, not counting A, An, or The. Since a Works Cited section provides a research record for the reader, it obviously has to contain the correct information found on title pages of books, etc. Misinformation can send a researcher on a wild goose chase and damages the reputation of the negligent writer.

76. Works Cited, General Guidelines.
   - Titles and degrees do not need to be included. Sr. and Jr. are retained.
   - Subtitles of works are preceded by colons.
   - Names of editors and translators should be included after the title of the work.
   - Editions and volume numbers of multi-volume works need to be specified.
   - If information on place, publisher or date of publication is not given, the writer should indicate this by using N.p., n.p., or n.d.
   - University Press is abbreviated UP, such as Florida UP or U of California P.

77. Works Cited, Sample Entries. The following items provide sample entries for the most widely used types of publications. Students need to adhere to the formatting and punctuation of individual entries. For other types of sources not covered here, students might want to consult the fifth edition of the MLA Handbook for Writers of Research Papers.

78. Works Cited, Book by a Single Author. Last name, first name, title plus subtitle, place of publication, publisher, date of publication.


79. Works Cited, Two or More Works by the Same Author. Name on the first entry only; in the second entry, three hyphens replace the name. Alphabetize by title.
80. Works Cited, Book by Two or More Authors. Names in the order listed on the title page, first name in reverse order, comma, other names in normal order. In case of more than three names, first name and *et al.*


81. Works Cited, Anonymous Work. Title and alphabetizing by first non-article word.


82. Works Cited, Entries in Anthologies. Author and title of the piece; for not independently published works such as shorter poems, essays, and short stories, put titles in quotations marks; for usually independently published works such as plays and novels, put underline or italicize titles (see also #54); if it is a translated work, translator’s name; title of the anthology, editors (for up to three editors, list all three; for more than three editors list the first one and *et al.*), edition and number of volumes, place, publisher, date of publication, and inclusive pages numbers of the cited publication. For single volume anthologies, you do not need to indicate the volume number.


83. **Works Cited, Multiple References to the Same Anthology.** If two or more works are cited from the same anthology, students can use an abbreviated form that repeats only the editors' last names, volume number and pages after the author's name and title of the work. The anthology has to be cited in its bibliographical entirety for this to work properly. See Abrams and Beaty below. See #82 for guidelines with multiple editors. Note that the “1” before the page number refers to the volume number of the anthology. Therefore, if volume two is used, a “2” is substituted. For single volume anthologies, you neither indicate the volume number nor use a colon. Also note that the works cited is still arranged alphabetically.


84. **Works Cited, Introduction, Preface, Foreword, or Afterword.** Author's name, section title name, title of the complete work, author of the complete work, page numbers.


85. **Works Cited, Literary Edition.** Author's name, title, editor's name.


Here is an example of an individual work in a literary edition.

If more than one example from the same edition is used, follow format found in #83.

Increasingly literary texts are published with critical essays and other supplementary material. When citing this supplementary material, treat it like an article from an essay collection.


87. Works Cited, Translations. Trans. and translator’s name after title.


88. Works Cited, Journal Article with Continuous Pagination. Author name, article title, journal title, volume number, year, page number(s). Continuous pagination means that the first issue ends on page 156; the second begins on page 157, etc.


89. Works Cited, Journal Article without Continuous Pagination. The volume number is followed by an issue number, hence “5.2.” Each issue is paginated starting with page 1.


90. Works Cited, Anonymous Article from (Bi)Weekly Periodical. Title, journal name, issue, date, page number(s).

91. Works Cited, Article with Quotation Marks in Title. The article title quotation marks are double; the internal quotation marks are single.

92. Works Cited, Articles and Books with Underlined (Italicized) Title in Title.


If a book title appears within a book title, the quoted title is not underlined or italicized.


94. Works Cited, Dissertation Abstracts on CD-ROM.


95. Works Cited, Film or Video Recording.
Film entries start with the title, followed by the director, distributor and year of release. Performers', producers' and writers' names may also be added.


96. Works Cited, Online Material.
Recently, the usage of online material has proliferated and brought with it its own rules and problematics. Careful evaluation of the source is required before it can be used as a reliable authority. Web pages are much more unstable than fixed text in the form of books and journals. Web pages may disappear altogether. It is advisable to download or print your source for later verification. The URL and your date of access are indispensable for the citation of online material citation. See #56 for a few guidelines on how to document online material in parenthetical
documentation. The following examples attempt to demonstrate the types of sources one could encounter and find useful for English Studies.
97. Works Cited, Online Scholarly Project or Database. Include the title of the project or database, the name of the editor, electronic publication information, your date of access, and network address. See MLA 5.9 for more examples.


98. Works Cited, Online Professional or Personal Site. Include the name of the person, the title, any institution listed, your date of access, and the network address.


99. Works Cited, Online Book Available Independently. Include as many of the following as are available for your source. Author's name, title of the work, the editor, compiler, translator, publication information, your date of access, and the network address.


100. Works Cited, Part of an Online Book. The format rules of hardcopy sources apply to online material. See # 54. Give the URL for the specific part, not the entire book.


<http://www.humanities.ualberta.ca/emls/o3-2/sohmjuli.html>
102. **Definition of Plagiarism.** Knowingly presenting the language or ideas of another person as one’s own is plagiarism. Plagiarism can take several forms:

- Using all or part of another writer’s work verbatim (i.e., word for word) without quotation marks and proper acknowledgment;
- Closely paraphrasing the work of another writer without proper acknowledgment;
- Summarizing the work of another writer without proper acknowledgment;
- Knowingly using original ideas of another person expressed in writing or speech without proper acknowledgment;
- Copying the composition of another student or allowing another student to copy one’s own composition;
- Submitting a composition that has been significantly revised by another person;
- Submitting as one’s own work a paper from dorm or fraternity/sorority files, from professional paper-writing companies or web sites;
- Receiving assistance in excess of acceptable tutorial limits.

Student writers are cautioned to be scrupulously honest in their writing. They are obliged to write their papers themselves, and they are not to hand in work that has been so extensively revised by tutors, friends, or parents that it is no longer truly their own work. Material deriving from other sources must be acknowledged according to accepted principles of documentation set forth in this document.

In accordance with policies stated in the *Student Code of Conduct*, the Department of English will not excuse, condone, or ignore plagiarism. Offenders may receive severe penalties, including immediate failure for the assignment, immediate failure in the course, referral to the Student Conduct Committee of the University, and possible expulsion from the University.

103. **Examples of Plagiarism.** The first four forms of plagiarism stated above occur when writers fail to keep clear at all times which
words are found in the source material and which are their own contributions. Often plagiarism occurs because students are not entirely sure about the actual conventions. Here are four examples corresponding to the first four items in #102.

104. Plagiarism, Copied Material without Quotation Marks and Documentation. The most blatant form of plagiarism is to repeat as one’s own someone else’s sentences, more or less verbatim. Consider the following original passage a) and its faulty rendition b):

a) Instead of inventing “quiet hierarchies” to bring correction or “confort” [sic], as the Newbolt Report quaintly describes it, to a “modern” world divided by social antagonism, we should try to familiarize ourselves with the fact that late medieval England was a heterogeneous society confronting greatly changed circumstances in the post-plague period. (Source: Aers, David. Community, Gender, and Individual Identity. London: Routledge, 1988. 9.)

If a student writes the following without any quotation marks and documentation, he or she has committed plagiarism:

b) Instead of inventing quiet hierarchies to correct and comfort the socially torn modern world, our age needs to look at late medieval England as a heterogeneous society confronting greatly changed circumstances in the post-plague period.

105. Plagiarism, Paraphrased Material that Is too Close to the Original. The more terms and concepts are taken from the original, the more paraphrase looks like copying. In an acceptable paraphrase, both the sentence structure and the terminology have been changed substantially. Consider paraphrasing most of a passage but quoting the key words that cannot be changed without distorting the meaning.

a) Instead of making up hierarchical structures to correct and comfort the socially torn modern world, our age needs to look at late medieval England as a heterogeneous society grappling greatly with the different circumstances after the plague (Aers 9).
Note that in this example the writer documented the source but has not used quotations marks to emphasize keys words like “heterogeneous society.”

106. Plagiarism, Summarized or Paraphrased Material without Documentation.

a) The twentieth century has relegated the Middle Ages to a homogeneous status without sufficiently examining its historical pluralism.

But a writer may use this information if he or she credits the author:

b) David Aers argues that the twentieth century has relegated the Middle Ages to a homogeneous status without sufficiently examining its historical pluralism (9).


a) Scholars should reexamine their need to discuss the Middle Ages in terms of “quiet hierarchies.”

Instead rephrase like b) or c). Note the single and double quotation marks, signaling already quoted material. See #70.

b) Scholars should reexamine their need to discuss the Middle Ages in terms of what David Aers calls “‘quiet hierarchies’” (9).

c) Scholars should reexamine their need to discuss the Middle Ages in terms of what has been called “‘quiet hierarchies’” (Aers 9).
108. Library. ASU’s Hayden Library is fairly easy to navigate. Home page: [http://www.asu.edu/lib/](http://www.asu.edu/lib/). From this point students can access books, journals and other resources. The English major’s primary research bibliography database is the *MLA Bibliography* from 1963-present, which can be accessed through “Articles” under FIND on the home page.

109. Library, Interlibrary Loan Service (ILL). A service to order material not available at ASU from other institutions. It is the responsibility of the library patron to make sure that the library does not own the specific item. ILL will provide the requested material for free, unless the lending library levies a charge. The patron can specify the upper limit on potential charges. The speed of ILL’s service depends on the request and the lending library. Articles often get sent as downloadable pdf files and arrive in a few days. Some items arrive within a week; others take longer. It is advisable to do one’s research early to allow time for ILL materials to arrive. Requests can be made from the ILL website [http://www.asu.edu/lib/ill/](http://www.asu.edu/lib/ill/) (which is also linked off the home page) or at the ILL desk.

110. Library, Journals (Periodicals). Periodicals from the recent three years cannot be checked out of the library; periodicals older than three years can be checked out for one week. Electronic journal access is available to ASU students through JSTOR, Project Muse and other online archives.

111. Library, Recalls and Searches. Recalls can be ordered on the web on the screen of the book’s bibliographical info or by filling out the yellow cards at the Circulation Desk. When the computerized catalog indicates that an item is either checked out or missing, patrons can file a request, and library staff will search for the missing items. Patrons will be informed by mail when the items are found but can also check periodically at the Circulation Desk. Patron may also sign up for email notification.

112. Library, Reference Section. Contains materials that cannot be checked out because they need to be available to all patrons. These materials are *index* and *abstract* collections, *encyclopedias*, companions to
literature, bibliographies, the National Union Catalog, etc. Reference Librarians are available to assist patrons in finding desired publications.

113. Library, Reserve. Students can request and pick up reserve books and other materials at the circulation desk. Electronic reserves can be accessed through the home page under “Course Reserves.” All patrons of the library can check out materials from Reserve. Fines by the hour are levied for late returns, however. Reserve lists can be viewed by course number or instructor’s name, under “Course Reserves.”

114. Library, Stacks. The place in the library where most of the volumes that can be checked out are stored. Hayden Library’s stacks are open; therefore, patrons can go and get books off the shelves.

115. Study Aids. Students of literature need to know more than primary texts and/or their corresponding criticism. To be perceptive readers and skillful writers, students should consult the following list of works to hone their abilities and skills in these areas. Note that this list is a sampler of available materials not a complete bibliography. Most of the works on this list have been published in several editions; consult the most recent editions of these works, although in some cases older editions might still suffice.

Background Reading
Copelstón, Frederick. A History of Philosophy.
Encyclopedia of Philosophy.
Bulfinch’s Mythology (also online: http://www.sacred-texts.com/cla/bulf/).
Oxford Companion to the Bible.
**Dictionary, Grammar, Thesaurus**

*American Heritage Dictionary.*


*Oxford English Dictionary*

Roget’s *International Thesaurus of English Words and Phrases.*

*Webster’s New Collegiate Dictionary.*

**Language Usage**


**Literary Terminology**

Abrams, H. *A Glossary of Literary Terms.*

Barnet, S., M. Berman, and W. Burto. *A Dictionary of Literary Terms.*

Fussell, Paul F. *Poetic Meter and Poetic Form.*


Lanham, Richard A. *A Handlist of Rhetorical Terms.*


Murfin, Ross and Supryia Ray. *Bedford Glossary of Critical and Literary Terms*

*Princeton Encyclopedia of Poetry and Poetics.*

**Literary Theory**

Barnet, Sylvan. *Dictionary of Theory Terms.*

Barry, Peter. *Beginning Theory.*

Castle, Gregory. *The Blackwell Guide to Literary Theory*


**Style Guides**


**Writing Guides**

Aaron, Jane E. *The Little, Brown Essential Handbook for Writers.*
Barnet, Sylvan. *A Short Guide to Writing about Literature.*
Lanham, Richard A. *Revising Prose.*
Trimble, John R. *Writing with Style.*
Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace.*