

Format Procedures

Student Paper Format

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:

Savage 1

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 . . .

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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 be 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 quotation 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 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

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

Parentetical 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 *parentetical references* and *foot- or endnotes*. We recommend that students use parentetical documentation with a Works Cited, plus substantive footnotes, if so desired. See #71.

56. Parentetical Documentation. Parentetical documentation is a commonly used form of documentation in literature papers that is easy to format and follow. Parentetical 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 parentetical 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 parentetical 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 therefore 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. Heatt 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:

Savage 6
Works Cited
Aers, David. <i>Chaucer, Langland and the Creative Imagination</i> . London: Routledge & Kegan Paul, 1980.
Alexander, William Hardy. <i>Horace's Odes and Carmen Saeculare</i> . Berkeley: U of California P, 1947.
Baum, Paull F. <i>Chaucer: A Critical Appreciation</i> . Durham: Duke UP, 1958.
Curry, Walter C. "Destiny in Chaucer's <i>Troilus</i> ." <i>PMLA</i> 45 (1930): 129-68.

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.

Huot, Sylvia. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*. Ithaca and London: Cornell UP, 1987.

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.

Brewer, Derek. *Chaucer*. London: Longmans, 1961.
---. *Chaucer: The Poet as Storyteller*. London: Macmillan, 1984.

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.*

Calder, Daniel G., and Michael J. B. Allen. *Sources and Analogues of Old English Poetry: The Major Latin Texts in Translation*. Cambridge: D. S. Brewer, 1976.

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

Beowulf. Trans. Howell D. Chickering, Jr. New York: Doubleday, 1977.
The King James Version. Oxford: Clarendon P, 1994.
The Oxford English Dictionary. 2nd ed. Oxford: Clarendon P, 1989.

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.

Behn, Aphra. *Oroonoko*. *The Norton Anthology of English Literature*. Eds. M. H. Abrams and Stephen Greenblatt. 7th ed. 2 vols. New York: Norton, 2000. 1: 2170-2215.
Mill, John Stuart. "On Liberty." *The Norton Anthology of English Literature*. Eds. M. H. Abrams and Stephen Greenblatt. 7th ed. 2 vols. New York: Norton, 2000. 2: 1003-12.

Parker, Dorothy. "Comment." *The Norton Introduction to Literature*. Eds. Jerome Beaty and J. Paul Hunter. 7th ed. New York: Norton, 1998. 687.

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.

Abrams, M. H., and Stephen Greenblatt, eds. *The Norton Anthology of English Literature*. 7th ed. 2 vols. New York: Norton, 2000.

Beaty, Jerome, and J. Paul Hunter, eds. *The Norton Introduction to Literature*. 7th ed. New York: Norton, 1998.

Behn, Aphra. *Oroonoko*. Abrams and Greenblatt 1: 2170-2215.

Browning, Robert. "Andrea del Sarto." Abrams and Greenblatt 2: 1222-28.

Hughes, Langston. "Theme for English B." Beaty and Hunter 1101.

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.

Arberry, A. J. Preface. *The Ring of the Dove*. By Ibn Hazm. London: Luzac & Company, 1953. 7-14.

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

Chaucer, Geoffrey. *The Riverside Chaucer*. Ed. Larry D. Benson. 3rd ed. Boston: Houghton, 1987.

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

Chaucer, Geoffrey. *Troilus and Criseyde*. *The Riverside Chaucer*. Ed. Larry D. Benson. 3rd ed. Boston: Houghton, 1987. 473-585.

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

86. Works Cited, Essays in Collections and Critical Editions.

Essay collections are a common source of research materials. Cite each essay separately.

Slochower, Harry. "The Use of Myth in Kafka and Mann." *Spiritual Problems in Contemporary Literature*. Ed. Stanley Romaine Hopper. New York: Harper, 1965. 117-26.

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.

Tanner, Tony. "Butterflies and Beetles—Conrad's Two Truths." *Lord Jim* by Joseph Conrad. Ed. Thomas C. Moser. New York: Norton, 1968. 447-62.

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

Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. London: Penguin Books, 1987.

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.

Kelly, H. Ansgar. "The Right to Remain Silent: Before and after Joan of Arc." *Speculum* 68 (1993): 992-1024.

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.

Bjork, Robert E. "Kennedy's 'Nothing in Heaven Functions as It Ought.'" *The Explicator* 40.2 (1982): 6-7.

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

"Midnight Conversion." *The New Republic* 204: Jan. 21
1991: 9-10.

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

Hammond, Eleanor Prescott. "Chaucer's 'Book of the
Twenty-Five Ladies.'" *Modern Language Notes* 48
(1933): 514-16.

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

Young, Karl. "Chaucer's Renunciation of Love in *Troilus*."
Modern Language Notes 40 (1925): 270-76.

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

Frank, Robert Worth, Jr. *Chaucer and The Legend of Good
Women*. Cambridge, MA: Harvard UP, 1972.

93. Works Cited, Dissertation Abstracts.

Pucci, Robert Gregg. "The Metaphorical Rose: Mythology,
Language and Poetics in the *Roman de la Rose*." *DA* 34
(1974): 7323A. Brown U.

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

Stempel, Carl William. "Toward a Historical Sociology of
Sport in the United States, 1825-1875." *DAI* 53
(1993): 3374A. U of Oregon, 1992. *Dissertation
Abstracts Ondisc*. CD-ROM. UMI-Proquest. Sept. 1993.

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.

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

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.

Victorian Women Writers Project. Ed. Perry Willett. June 1998. Indiana U. 26 June 1998
<<http://www.indiana.edu/~letrs/vwwp/>>

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.

Dawe, James. *Jane Austen Page*. 15 Sept. 1998
<<http://nyquist.ee.ualberta.ca/dawe/austen.html>>

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.

Barsky, Robert F. *Noam Chomsky: A Life of Dissent*. Cambridge: MIT P, 1997. 8 May 1998
<<http://mitpress.mit.edu/e-books/chomsky/>>

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.

Keats, John. "Ode to a Grecian Urn." Poetical works. 1884. Project Bartleby. Ed. Steven van Leeuwen. May 1999. Columbia U. 8 June 1999. <<http://www.columbia.edu/acis/bartleby/keats/keats54.html>>

101. Works Cited, Online Article in a Scholarly Journal.

The rules for citation of articles available in print apply to online articles as well. See #88-92. Modify the information for electronic use.

Sohmer, Steve. "12 June 1588: Opening Day at Shakespeare's Globe." *Early Modern Literary Studies* 3.1 (1997): 46 pars. 26 June 2000 <<http://www.humanities.ualberta.ca/emls/o3-2/sohmjuli.html>>

Plagiarism

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 quotation marks to emphasize key 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).

107. Plagiarism, Repeating an Elegantly Phrased Idea *without Documentation.*

- 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).

Research Aids

108. Library. When starting a research project, students are often intimidated by university libraries. Here are a few tips to alleviate this intimidation and to produce better results for the students. UNM's *Zimmerman Library* contains the following useful tools for the student of literature. Note that technology gets updated continuously and that URLs in this guide may be out of date in the future. Go by the links listed on the University Libraries home page: <http://elibrary.unm.edu/>.

109. Library, Libros. The computerized and web-accessible UNM libraries catalog, Libros (<http://libros.unm.edu/>) lists both UNM's *books* and *journals*, but not individual journal articles. Students would consult the catalog to check whether UNM has a certain item or whether it is checked out. On this computer system, users can also access reference works—including the *Oxford English Dictionary*—the libraries of other participating academic institutions, as well as a plethora of databases and indexes (<http://elibrary.unm.edu/genlibsite/articles/databasesindexes.php>). The English major's primary research bibliography database is the *MLA Bibliography* from 1963-present. Most databases are hooked up to printers for which copy cards are necessary. Results may also be downloaded or sent to email addresses. For off-campus access, a UNM net id and password are required.

110. Library, Interlibrary Loan Service (ILL). A service to *order material* not available at UNM 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://illiad.unm.edu/illiad/logon.html>) or at the ILL desk.

111. 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 at http://unm.goldrush.coalliance.org/index.cfm?inst_code=UNM

112. 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 *grey 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. Patrons may also sign up for email notification.

113. 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.

114. Library, Reserve. Mostly eReserves that are accessible via computer. But there is still a location in the library (next to the Circulation Desk) where materials are held so that a large number of patrons can check them out for a short time. Reserve files are compiled by individual instructors for their courses but are not restricted to students enrolled in those courses. 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 at <http://ereserves.unm.edu/eres/default.aspx>.

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

116. 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

A Bible, preferably with index and concordance (maybe the *New Jerusalem Bible* [1985 ed.] or the *Oxford Study Bible*).

Adams, Robert M. *The Land and Literature of England*.

Copelston, Frederick. *A History of Philosophy*.

Encyclopedia of Philosophy.

Hamilton, Edith. *Mythology*.

Bulfinch's Mythology (also online: <http://www.sacred-texts.com/cla/bulf/>).

Oxford Companion to the Bible.

Dictionary, Grammar, Thesaurus

American Heritage Dictionary.

Becker, Udo. *The Continuum Encyclopedia of Symbols.*

Biedermann, Hans. *Dictionary of Symbolism.*

Oxford English Dictionary

Roget's International Thesaurus of English Words and Phrases.

Webster's New Collegiate Dictionary.

Language Usage

Evans, Bergen, and Cornelia Evans. *A Dictionary of Contemporary American Usage.*

Follet, Wilson. *Modern American Usage.*

Fowler, H. W. *A Dictionary of Modern English Usage.* Revised by Ernest Gowers.

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.*

Hollander, John. *Rhyme's Reason.*

Holman, Hugh C., and William Harmon. *A Handbook to Literature.*

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

Lemon, Lee T. *A Glossary for the Study of English.*

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*

The Johns Hopkins Guide to Literary Theory and Criticism
(<http://litguide.press.jhu.edu/>)

Richter, D. H. ed. *Falling into Theory: Conflicting Views on Reading Literature.*

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory.*

Style Guides

Gibaldi, J., and W. S. Achtert. *MLA Handbook for Writers of Research Papers.* 6th ed.

University of Chicago Press *Manual of Style.* 14th ed.

Writing Guides

Aaron, Jane E. *The Little, Brown Essential Handbook for Writers*.

Barnet, Sylvan. *A Short Guide to Writing about Literature*.

Crews, Frederick. *The Random House Handbook*.

Hacker, Diana. *The Bedford Handbook for Writers*.

Lanham, Richard A. *Revising Prose*.

Strunk, William, Jr., and E. B. White. *Elements of Style*.

Trimble, John R. *Writing with Style*.

Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*.

