



Arlington Baptist College

GUIDELINE FOR RESEARCH-BASED PAPERS

Third Edition

BE RESPONSIBLE TO EDIT AND PROOFREAD!!

The individual student, that is, the writer of the research paper, is solely accountable for the text and all the errors it may contain. The student will not be allowed to excuse errors by blaming the typist, computer, printer, or the professor. Nor will the professor be moved by complaints that Turabian or this manual are difficult to follow. The student will have enjoyed ample time to consult with the professor about any unclear item during the interim between the beginning of the semester and the date for submitting the paper.

Therefore, each student must proofread the text of his/her research paper. The professor will conclude that the writer of a paper containing numerous mistakes has not made a serious effort to follow instructions or proofread his/her text. The professor will grade his/her paper accordingly.

The teacher will be meticulously alert not only for strong content, but also for all errors which would have been avoided by consulting this manual and Turabian. The student must be attentive to all matters discussed in these sources, as well as to such basic issues of grammar as coherence, ambiguity, precision of expression, paragraphing, and dependence on a limited number of sources.

The student may not reasonably expect to receive a passing grade on the basis of content, if the research paper is corrupted by excessive errors in form and style. Excessive errors testify to a careless attitude toward the paper and an apathetic contentment with mediocrity. Both are the mortal enemies of learning and have no rightful place on a college campus.

Methods for Documentation of Sources

"Writers of term papers, theses, and dissertations should first of all determine whether a particular method of documentation is required by their academic department or discipline. If a style is specified, the writer should follow an authoritative manual within that field. For example, in the natural and social sciences, the use of parenthetical references and a reference list is generally recommended."

A Manual for Writers, Kate L. Turabian p. 117

1. MLA Documentation (Modern Language Association)

Purpose: English papers / research-based papers

Parts:

- parenthetical references (author's last name, page number)
- Works Cited page
- *optional footnotes with endnotes page

2. APA Documentation (American Psychological Association)

Purpose: Social Sciences and related fields; Education and Business

Parts:

- parenthetical references (author's last name, date, page number)
- Reference List
- *optional footnotes with endnotes page

3. CMS Documentation (Chicago Manual of Style)

Purpose: Humanities, History, Philosophy, Religion, Fine Arts

Parts:

- superscript number in text
- footnotes in text or endnotes following text
- Works Cited page

Purpose: Applied Sciences or Life Sciences

Parts:

- superscript numbers (Chemistry, Physics, Computer Science)
- parenthetical numbers (Math and Life Sciences)
- Literature Cited page or Reference List

The College Writer's Reference

Prentice Hall Publishers

1999

THE RESEARCH PAPER

A research paper is a report of what authorities in "the particular field of study state about that subject. It is not a discussion of how the student feels about the subject. In fact, a research paper is written in the third person, reporting that is given by other authors, and will not utilize personal opinion or experience of the writer except in the third person.

(all nouns are in third person; only the pronouns "he, him, his, she, her, hers, it, its, they, them, their, theirs, us, our, ours" are used in third person)

To commence a research paper, the student will surround themselves with several good resources related to the subject. These may be books, periodicals, or other research sources such as speeches, dissertations, etc. Usually the professor will designate the minimum number of research sources required. Resources should include contemporary thinking and current information concerning the subject.

Manuscript Format Expectations

Page Dimensions / Paper

- 8 1/2 x 11 inches / white bond or 120 lb. Weight

Type

- Times New Roman or comparable font; size 12

Margins

- 1 inch on all four edges of the page

Indentation

- paragraphs - five spaces from left margin
- footnotes / End Notes - first line five spaces from left margin
- Works Cited entries / Reference List entries - second and all subsequent lines five spaces from left margin
- block quotations - quote of 4+ lines; separate single-spaced paragraph; first line indented 8 spaces and each additional line indented 4 spaces; a partial paragraph quote indents all lines 4 spaces (see example on page 3 of sample text)

Spacing

- double space text in general
- single space blocked quotations
- single space footnotes

Pagination (page numbering)

- preliminary pages to the body - title page and blank page - are counted as preliminary pages i and ii, however the lowercase Roman numerals are not printed.
- other preliminary pages to the body of the text - outline etc. - are numbered using lowercase Roman numerals beginning with iii centered at the foot of the page 3/4" from the bottom.
- the text and all remaining parts of the paper are numbered consecutively with Arabic numerals (1, 2, 3, etc.) flush with the upper right margin 3/4" below the top edge of the page.
 - pages of the text which begin with a title are numbered 3/4 " from the center of the bottom edge of the page.

Major Headings / Titles

- Times New Roman or comparable font; size 12 '
- center two inches from the top of the paper.

***exception!!**

- page 1 of the body has no title; begin one inch from the top of the page the title page serves to introduce the title
- type in full capitals
- double space below the major heading / title to begin the text
- do **NOT** punctuate unless a question mark or exclamation mark is called for
- do **NOT** put quotation marks around it
- do **NOT** underline
- do **NOT** bold

Required Manuscript Parts

Turabian *A Manual for Writers 6th ed.* page numbers indicated for format reference

*** "optional" parts dependent on individual professor / department requirements**

1. Title Page 1.7 14.18

*** required format for ABC papers**

2. Blank Page 1.8

***prevents the text of the following page from showing through the white space on the title page.**

* Table of Contents	1.11-1.18	14.19
* List of Abbreviations	1.27	14.32
* Glossary	1.28-1.30	14.33
* Outline	2.73 5.14	5.4 8.4

3. Text 1.33 - 1.38 14.2 -14.17

* parenthetical references	8.1	8.4	10.1 -10.19
* footnotes	1.4	8.2	14.13

4. Reference Section

* Appendix	1.39 - 1.45
* Endnotes	1.46 8.2 8.4 8.15 14.38

Bibliographies: 9.1-9.36 11.1-11.68 14.41-14.42

* Works Cited page	
* Reference List	10.20 - 10.32 11 12 14.39 - 14.40
* Annotated Bibliography	9.36

***SAMPLE TITLE PAGE* (*Turabian 1.7-14.18*)**

ARLINGTON BAPTIST COLLEGE

A STUDY OF THE HEROINES IN THREE NOVELS BY WILLA CATHER
(title)

ASSIGNMENT TITLE SUBMITTED TO
NAME, PROFESSOR
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS OF
COURSE TITLE
COURSE NUMBER

(underlined parts change according to individual assignments)

BY

Jonathan Mark Walters
7 January 2002

(full name)
(date: day, month, year)

SAMPLE BLANK PAGE (*Turabian 1.8*)



OUTLINE EXPECTATIONS (*Turabian 2.73 5.14 5.4 8.4*)

Rules for Outline Format

- 1 Place the title of the paper one inch from the top of the page. (Do not title "Outline")
- 2 Center the title; type in full capitals.
- 3 Single space.
- 4 The "Introduction" and "Conclusion" are not included in the outline. These are not topics to be discussed in the composition; they are organizational units in the writer's mind.
- 5 Number main headings with Roman numerals.
- 6 Letter the subtopics under each main heading with capital letters.
- 7 Divisions of subtopics, in descending order of importance, are given numbers and letters as follows: Arabic numerals, small letters, Arabic numerals in parentheses, small letters in parentheses.
- 8 Indent subtopics so that all corresponding letters or numbers are in a vertical line.
- 9 Never allow a subtopic to stand alone; use two or more subtopics, or none at all. Subtopics are divisions of the topic above them, and a topic cannot be divided into fewer than two parts.
- 10 Headings should be capitalized sentence style. Sentence outlines should be punctuated like a sentence. Topic outlines should not be followed with a period.
- 11 All main topics should be grammatically parallel in form. For example, if the first main topic is a noun, the other main topics must also be nouns; if the first subtopic under this main topic is an adjective, the corresponding subtopics must also be adjectives.

Sample Outline format:

A STUDY OF THE HEROINES IN THREE NOVELS BY WILLA CATHER (one space)

Thesis Statement: Upon examination of the women protagonists in Willa Cather's novels, . . . the reader is given a clear picture of Cather's heroic ideal. (*single-spaced*)

(one space)

- I. General...
 - A. Cather's...
 - B. Cather's...
 - 1. When...
 - 2. When...
 - a. In ...
 - b. In ...
 - 1) An ...
 - 2) An ...

SAMPLE OUTINES

Example Topic Outline:

A STUDY OF THE HEROINES IN THREE NOVELS BY WILLA CATHER

Thesis Statement: Upon examination of the women protagonists in Willa Cather's novels, .. the reader is given a clear picture of Cather's heroic ideal.

- I. General heroic characteristics (adj + adj + noun)
 - A. Strong (adj)
 - B. Adaptable (adj)
- II. Specific heroic heroines (adj + adj + noun)
 - A. Alexandra Bergson, *0 Pioneers!* (noun + title)
 - 1. Strong (adj)
 - 2. Adaptable (adj)
 - B. Thea Kronborg, *The Song of the Lark* (noun + title)
 - C. Antonia Shimerda, *My Antonia* (noun + title)

Example Sentence Outline:

A STUDY OF THE HEROINES IN THREE NOVELS BY WILLA CATHER

Thesis Statement: Upon examination of the women protagonists in Willa Cather's novels, . . . the reader is given a clear picture of Cather's heroic ideal.

- I. General heroic characteristics from Cather's novels are discussed. (adj + adj + noun + prepositional phrase + verb)
 - A. Cather's characters are strong. (adj + noun + linking verb + pred adj)
 - B. Cather's characters are adaptable. (adj + noun + linking verb + pred adj) II.
- Specific heroic heroines from Cather's novels are discussed. (adj + adj + noun + prepositional phrase + verb)
 - A. Alexandra Bergson is Cather's heroine in *0 Pioneers!* (noun + linking verb + adj + noun + prepositional phrase)
 - 1. Alexandra Bergson is strong. (noun + linking verb + predicate adj)
 - 2. Alexandra Bergson is adaptable. (noun + linking verb + predicate adj)

REQUIRED TEXT "DIVISIONS"

INTRODUCTION

The introduction should consist of a minimum of two sentences depending on the subject and the length of the paper. The introduction should not be longer than two paragraphs. Long or short, the introduction should catch the reader's interest and let the reader know immediately what the composition is about. There are many different ways of beginning a composition. Among the most effective are:

1. a broad general statement to begin with narrowing the focus to a statement of the thesis
2. a striking fact or example
3. a challenging question (3rd person)

Stated or implicit, the introduction should clearly reveal the purpose for the body of the paper.

BODY

The body or main part of a composition fulfills the purpose expressed in the introduction. The outline is the blueprint for the body of your composition. In general, a paragraph should be devoted to each main topic in your outline, or at times a whole paragraph may be needed to develop an important subtopic. In any case, each paragraph should bear a clear relationship to an item on the outline.

A paragraph is not merely a physical division of a page - it is also a stage in the thinking process. A good paragraph develops a single idea, and this idea should have a clear and direct bearing on the subject of the whole composition. Also a paragraph must contain enough details to develop its idea fully. A good rule of thumb: if there is not enough information to write five interesting, fact-building sentences, this information might be better added to a previous paragraph, a future paragraph, or deleted altogether.

CONCLUSION

It should consist of a minimum of two sentences or a maximum of a paragraph. The conclusion of a composition has three main functions:

1. it leaves the reader with a feeling of finality - completion
2. it ties the ideas of the body together
3. it emphasizes the main point of the composition

Several effective ways of concluding a composition include:

1. summarizing the main idea of the paper
2. repeating the exact words the main idea stated in the introduction - NOT just restating or rewriting the thesis!
3. making a significant proposal (3rd person)
4. using a rhetorical question for effect (3rd person)
5. mobilize readers to action (3rd person)

NO TITLE

***SAMPLE TEXT - (INTRODUCTION AND OUTLINE POINTS INCLUDED TO SHOW FORMAT) (Turbian 1.33-1.38 14.2 - 14.17)**

Introduction

Willa Cather's early novels about the West - *O Pioneers!* (1913), *The Song of the Lark* (1915), and *My Antonia* (1918) - celebrate the American pioneer experience and the human qualities that were most admirable in it. Cather found her most memorable symbols of the heroic and creative spirit of the frontier in women who were immigrants or daughters of immigrants. Upon examination of the women protagonists in Willa Cather's novels,... the reader is given a clear picture of Cather's heroic ideal.

I. General heroic characteristics

A. Strong

Cather's heroines are all superior women of epic stature, protagonists with "tenacious wills and an extraordinary capacity for struggle."¹ They refuse to accept conventional roles or bend to meanness and pettiness. Their aspirations-whether mastery of the land or of 311- inevitably bring them into conflict with family and society. In their struggle to fulfill themselves, they assert their independence from their families and also from men.

B. Adaptable

Although they are rebels in one sense, they do not reject their European backgrounds; on the contrary, each one has a love of tradition and order, and of the language and art of the Old

¹ Leon EM *Willa Cather: The Paradox a/Success*, p. 8.

World. But unlike those immigrants who are unable to adapt to the American environment and who are defeated by the struggle, Cather's heroines succeed in meeting the challenge of the new country by blending the traditions of the Old World and the New.

II. Specific heroic heroines

A. Alexandra Bergson, *O Pioneers!*

1. Strong

Alexandra Bergson, the first of Cather's epic characters, has been described as a "heroine of the Saggas";² that is, a character of legendary dimensions. When Alexandra is introduced, she is still a girl but already determined and resolute, and austere in her habits. She has a sense of mission-to finish the job her father had not completed, that of conquering the land. After her father's death Alexandra holds the family and the farm together through her strength of will and intelligence. By contrast, her brothers Lou and Oscar are not made of pioneer stuff. They lack imagination and a sense of purpose. During a time of drought and crop failure, they wish to give up the struggle. Alexandra convinces her brothers to mortgage the homestead and to invest in more land, a shrewd maneuver that eventually brings all of them prosperity. As Alfred Kazin has noted, "the Tenacious ownership of the land, the endless search of its possibilities, become the very poetry of her character."³

2. Adaptable

Throughout her life Alexandra maintains a spiritual bond with the land. Her youngest and favorite brother, Emil, observes that when she looks at the land her face is radiant. She is

² T.K. Whipple, *Spokesmen: Modern Writers and American Life*, p. 153

³ Alfred Kazin, *On Native Ground: An Interpretation of Modern American Prose Literature*, p. 252

overwhelmed by her own feelings of joy: "it seemed beautiful to her, rich and strong and glorious. Her eyes drank in the breadth of it, until her eyes blinded her."⁴ Years later, when Alexandra has one of the richest farms on the Divide, her big house is "curiously unfinished and uneven in comfort." She has no talent for the indoors, but all over the great farm there is a sense of order and arrangement: "Alexandra's house is the big out-of-doors,...it is in the soil that she expresses herself best."⁵

While she is the most visionary of the figures in the book, Alexandra never relinquishes her ties to the past. In her home she keeps the furniture from the family's first log house, the family portraits, and keepsakes from Sweden. Her household becomes a haven for "old-time people," those who like to do "all the old thins in the old way."⁶

Alexandra fulfills her destiny, but her single-mindedness exacts a price. In subordinating herself to her life's work, she sacrifices the opportunity for profound human relationships:

"Her personal life, her own realization of herself, was almost a subconscious existence... She had never been in love, she had never indulged in sentimental reveries. Even as a girl she had looked upon men as work-fellows. She had grown up in serious times."⁷

After Emil's tragic death, she turns to the companion of her childhood, Carl Linstrom, for comfort. Their marriage is based on friendship and affection, but not on passion.

⁴ Willa Cather, *O Pioneers!*, p. 65

⁵ *Ibid.*, pp. 83-84

⁶ *Ibid.*, p. 95

⁷ *Ibid.*, pp. 203-205

FOOTNOTE INSTRUCTIONS (*Turabian 1.4 8 & 14*)
(examples shown in Sample Text)

1. Footnotes require that a superscript (raised) number be placed wherever documentations is necessary. The number should be as near as possible to whatever it refers to, following the punctuation (such as quotation marks, a comma, or a period) that appears at the end of the direct or indirect quotation.
2. Footnotes should be single-spaced four lines below the last line of text on the same page where the documentation is necessary. Double-space between footnotes if more than one appears on anyone page.
3. Indent the first line of the footnote five spaces, then give the footnote number followed by a space (no period). Additional lines in a note should be flush with the left margin.
4. Note that an abbreviation for "page" is not used before the page number at the end of the note.
5. Exact use of punctuation is required.

Examples

1 **(book)**

Joseph W. Krutch. Hena David Thoreau (New York: Sloane, 1984) 103.

2 **(article from a magazine)**

Jonathan Yardley, "Ten Books That Shaped the American *Character*," *American Heritage* April-May 1985: 24.

3 **(article from a newspaper)**

AllanR. Gold, "New England Debates More Rules to Make the Best of Its Progress," *New York Times* 23 Oct. 1988, natl. ed., sec. 4: 2.

REFERENCE LIST INSTRUCTIONS (*Turabian 10, 11, & 12*)
***Alphabetical listing of sources located after the text which cross reference with
footnotes in the text**

- 1 Center the title with no quotation marks, no underlining, and no boldface - one inch from the top of a separate page that follows the final page *of* the paper.
- 2 Number the page, following the sequence from the last text page of your paper. If the list runs more than a page, continue the page numbering in sequence, but do not repeat the title.
- 3 Skip one line between the title and the first entry. Single space in body of entry and leave one blank line between entries.
- 4 Begin each entry at the left-hand margin, and indent subsequent lines the equivalent of a paragraph indention.
- 5 Alphabetize entries according to authors' last names. If an author is unknown, alphabetize according to the first word of the title (but do not use an initial A, An, or The).

PARENTHETICAL REFERENCE INSTRUCTIONS (*Turabian 8, 10 & 14*)

***used in place of footnotes within the body of the paper**

1. Parenthetical references are source citations in the running text of the composition. Example:

Cather's heroines are all superior women of epic stature, protagonists with "tenacious wills and an extraordinary capacity for struggle" (Leon 8).

2. Citations consist of two basic elements - authors' names and page number - in parentheses. The full biographical details for these cited works are given in a list of references arranged alphabetically by authors' last name. This list is put at the end of the paper and may bear the title Reference List or Works Cited List.

WORKS CITED INSTRUCTIONS (*Turabian 9 & 14*)

*** Alphabetical listing of sources located after the text which cross reference with parenthetical references in the text**

1. Center the title with no quotation marks, no underlining, and no boldface - one inch from the top of a separate page that follows the final page of the paper.
2. Number the page, following the sequence from the last text page of your paper. If the list runs more than a page, continue the page numbering in sequence, but do not repeat the title.
3. Skip one line between the title and the first entry. Single space in body of entry and leave one blank line between entries.
4. Begin each entry at the left-hand margin, and indent subsequent lines the equivalent of a paragraph indentation.
5. Alphabetize entries according to authors' last names. If an author is unknown, alphabetize according to the first word of the title (but do not use an initial A, An, or The).
6. Exact use of punctuation is required.

EXAMPLES

(book)

Reynolds, David. *Beneath the American Renaissance*. New York: Knopf, 1988.

(magazine or newspaper)

Queenan, Joe. "The Ridiculous to the Sublime." *Barons* 17 Oct. 1988: 40-41.

REFERENCE LIST (footnotes) OR WORKS CITED (parenthetical references)

Bennett, Mildred R., "Willa Cather and the Prairie," *Nebraska History*, 56: 231-35, Summer, 1975.

Brown, Edward K. and Leon Edel, *Willa Cather: A Critical Biography*, New York, Knopf, 1953.

Cather, Willa, *My Antonia*, Boston, Houghton Mifflin, 1918.

_____, *0 Pioneers!*, Boston, Houghton Mifflin, 1913.

_____, *The Song of the Lark*, Boston, Houghton Mifflin, 1915.

Daiches, David, *Willa Cather: A Critical Introduction*, Ithaca, Cornell University Press, 1951.

Edel, Leon, *Willa Cather: The Paradox of Success*, Washington, D.C., Library of Congress, 1960.

Hicks, Granville, "The Case Against Willa Cather," *English Journal*, 22: 703-10, November, 1933

Kazin, Alfred, *On Native Grounds: An Interpretation of Modern American Prose Literature*, New York, Harcourt Brace Jovanovich, 1942.

Welty, Eudora, "The House of Willa Cather" in *The Eye of the Story: Selected Essays and Reviews*, New York, Random House, 1978.

Whipple, T .K., *Spokesmen: Modern Writers and American Life*, New York, Appleton, WI, 1928.

Woodress, James Leslie, *Willa Cather, Her Life and Art*, New York, Pegasus, 1970.

CITING INTERNET SOURCES

The following guidelines are authorized by the Modern Language Association of America (MLA).

The MLA guidelines on documenting online sources are explained in detail in the fifth edition of the Handbook for Writers of Research Papers (1999) and in the second edition of the MLA Style Manual and Guide to Scholarly Publishing (1998).

Entries in a Works Cited list contain as many items from the list below as are relevant and available. Following this list are sample entries *for* some common kinds of Web sources.

- 1 Name of the author, editor, compiler, or translator of the source (if available and relevant), reversed for alphabetizing and followed by an abbreviation, such as ed., if appropriate.
- 2 Title of a poem, short story, article, or similar short work within a scholarly project, database, or periodical (in quotation marks); or title of a posting to a discussion list or forum (taken from the subject line and put in quotation marks), followed by the description *Online posting*.
- 3 Title of a book (underlined).
- 4 Name of the editor, compiler, or translator of the text (if relevant and if not cited earlier), preceded by the appropriate abbreviation, such as *Ed*
- 5 Publication information for any print version of the source.
- 6 Title of the scholarly project, database, periodical, or professional or personal site (underlined); or, *for* a professional or personal site with no title, a description such as *Home page*.
- 7 Name of the editor of the scholarly project or database (if available).
- 8 Version number of the source (if not part of the title) or, *for* a journal, the volume number, issue number or other identifying number.
- 9 Date of electronic publication of the latest update, or of posting.
- 10 For a work from a subscription service, the name of the service and - if a library is the subscriber - the name and city (and state abbreviation, if necessary) of the library.
- 11 For a posting to a discussion list or forum, the name of the list or *forum*.
- 12 The number range or total number of pages, paragraphs, or other sections, if they are numbered.

- 13 Name of any institution or organization sponsoring or associated with the Web site.
- 14 Date when the researcher accessed the source.
- 15 Electronic address, or URL, of the source (in angle brackets); or, *for* a subscription service, the URL of the service's main page (if known) or the keyword assigned by the service.

Sample entries for some common kinds of Web sources:

Scholarly Project:

Victorian Woman Writers Project. Ed. Perry Willet
Apr. 1997. Indiana University. 26 Apr. 1997
<http://www.indiana.edu/~letrs/vwwp/>

Professional Site:

Portuguese Language Page. University of Chicago. 1 May
1997 <http://humanities.uchicago.edu/romance/>

Personal Site:

Lancashire, Ian. Hope Page. 1 May 1997
<http://www.chass.Utoronto.ca:8080/~ian/index.html>

Book:

Nesbit, Edith. Ballads and Lyrics of Socialism. London, 1908.
Victorian Women Writers Project. Ed. Perry Willet. Apr. 1997.
Indiana University. 26 Apr. 1997
<http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html>

Poem:

Nesbit, Edith. "Marching Song." Ballads and Lyrics of Socialism.
London, 1908. Victorian Women Writers Project. Ed. Perry
Willet. Apr. 1997. Indiana University. 26 Apr. 1997
<http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html#p9>

Article in a Reference Database:

"Fresco." Britannica Online. Verso 97.1.1 Mar. 1997. Encyclopedia Britannica.
29 Mar. 1997 <http://www.eb.com/180>

Article in a Journal:

Flannagan, Roy. "Reflections on Milton and Ariosto." Early Modern Literary Studies 2.3 (1996):
16 pars. 22 Feb. 1997 <http://unixg.Ubc.ca:7001/0/e-sources/ernls/O2-3/flanmilt.html>

Article in a Magazine:

Landsburg, Steven E. "Who Shall Inherit the Earth?" *Slate* 1 May 1997. 2 May 1997
<http://www.slate.com/economics/97-05-01/economics.asp>

Work from a Subscription Service:

Koretz, Gene. "Economic Trends: Uh-Oh, Warm Water." *Business Week* 21
July 1997:22. Electric Library. Sam Barlow High School Library, Gresham, OR.
17 Oct. 1997 <http://www.elibrary.com/>.

"Table Tennis." *Compton's Encyclopedia Online*. Version 2.0 1997. America Online. 4 July
1998. Keyword: Compton's.

Posting to a Discussion List:

Merrian, Joanne. "Spinoff: Monsterpiece Theater." Online posting. 30 April 1994. Shaksper: The
Global Electronic Shakespeare Conf. 27 Aug. 1997
http://www.art.ubc.ca/english/iemls/shak/monsterp_spinoff.text

Web Sites/Works Cited and Parenthetical Referencing

Web sites are cited just like printed works. For any type of source, you must include in your text the first word of your Works Cited entry that directs readers to the correct entry in the Works Cited page. Web documents generally do not have fixed page numbers or any kind of section numbering. If your source lacks numbering, you have to omit numbers from your parenthetical references.

If your source includes fixed page numbers or section numbering, cite the relevant numbers. Give the appropriate abbreviation before the numbers: (Moulthrop pars 19-20). *Pars* is the abbreviation for *paragraphs*. For a document on the Web, the page numbers of a printout should normally not be cited, because the pagination may vary in different printouts.

What is Plagiarism

Many people think of plagiarism as copying another's work, or borrowing someone else's original ideas. But terms like "copying" and "borrowing" can disguise the seriousness of the offense:

According to the *Merriam-Webster OnLine Dictionary*, to "plagiarize" means

- 1) to steal and pass off (the ideas or words of another) as one's own
- 2) to use (another's production) without crediting the source
- 3) to commit literary theft
- 4) to present as new and original an idea or product derived from an existing source.

In other words, plagiarism is an act of *fraud*. It involves both **stealing** someone else's work and **lying** about it afterward.

But can words and ideas really be stolen?

According to U.S. law, the answer is yes. In the United States and many other countries, the expression of original ideas is considered intellectual property, and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some media (such as a book or a computer file).

All of the following are considered plagiarism:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not (see our section on "fair use" rules)

Attention! **Changing the words of an original source is *not* sufficient to prevent plagiarism.** If you have retained the essential idea of an original source, and have not cited it, then no matter how drastically you may have altered its context or presentation, *you have still plagiarized*

Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed, and providing your audience with the information necessary to find that source, is usually enough to prevent plagiarism.