SCHOOL OF ENGLISH

Citing and Documenting Sources

January 2013

You should make sure that you understand these guidelines. If you have any queries, please consult one of the lecturers or tutors.

1. Plagiarism

1.1   Plagiarism is the copying of textual material or the wilful use of other people's work and ideas and presenting them as your own without acknowledgement. The exchange of ideas is the basis of intellectual activity; but it is dishonest to claim (or to give the impression) that you are responsible for ideas and words which you have taken from others. Your writing will probably contain a mixture of your own opinions and judgements, and other people's. You should be careful to make a clear distinction between the two. Do not pretend or give the impression that the words or ideas which you have taken from others are your own work. This is plagiarism, and you will be penalised for it.

1.2   All quotations from books and articles consulted should be acknowledged each time they occur. Such material, if not actually placed in quotation marks, must be prefaced with some introductory phrase like "As Hugh Kenner says", etc. (see 3 below)

1.3   It is not enough to name a source in the bibliography at the end of your work, and doing so does not give you a license to quote freely from that source without specific acknowledgement on each occasion.

1.4   Obviously, such a rule cannot be absolute. Statements of fact taken from reference sources need not be acknowledged; but opinions, value judgements and generalizations which you have not reached independently should be credited. Failure to acknowledge sources is often due to incomplete or inaccurate reading notes. Be sure to clearly identify quotation and paraphrase when taking notes and include the bibliographic details and page numbers. Always acknowledge all direct quotations and paraphrase.

1.5   There are severe penalties for plagiarism in the School of English. Students found plagiarizing may be failed not only in the plagiarized oral or written assignment but in the course. Their case will also be considered by a School panel which may decide on further penalties depending on the gravity of the offence. This may involve disclosure of the plagiarism to teachers of other courses in the School. The panel may also decide to lodge a complaint with the University's Disciplinary Committee which can result in other penalties. See also the School's plagiarism warning at http://www.english.hku.hk/plagiarism.htm.

2. Formatting Titles and Bibliography

2.1   Titles of books and journals should be <u>underlined</u> or *italicized* (e.g. <u>Approaches to Discourse</u> or *Approaches to Discourse*; *Modern Language Review*). Titles of individual poems, articles, essays or chapters should be given in inverted commas (e.g. "Kubla Khan", "Tradition and Individual Talent", "Modification of Verb Phrases and Sentences"). Note: *Frankenstein* is a novel by Mary Shelley. Frankenstein is a character in that novel.

2.2   All papers should be accompanied by a bibliography, which should specify which edition of the primary text(s) has been used (especially if page references are given in the essay), and should also list other works consulted in preparation for the writing.

2.3   There are several styles of setting out a bibliography. You should choose one style, and use it consistently. Here are some examples according to the MLA style (see 5 below):

A single-authored book (in print):

Schriffrin, Deborah. *Approaches to Discourse.* Cambridge, Mass.: Blackwell, 1994. Print.

An edited book (in print):

Lentricchia, Frank, and Thomas McLaughlin, eds. *Critical Terms for Literary Study.* 2nd ed. Chicago: University of Chicago Press, 1995. Print.

An e-book:

Wollstonecraft, Mary. *A Vindication of the Rights of Women.* 1792. *Bartleby.com*, 1999. Web. 1 Jan. 2013 [This is date on which you last accessed this source online].

Woolf, Virginia. *The Voyage Out.* 1915. *Project Gutenberg*, 2006. Web. Date of access.

An essay in a collection (print):

Williams, L. Pearce. "The Politics of Science in the French Revolution." *Critical Problems in the History of Science*. Ed. Marshall Clagett. Madison, Wisc: University of Wisconsin Press, 1959. 51-93. Print.

An article in a periodical (print):

Wilson, Anna. "Mary Wollstonecraft and the Search for the Radical Woman." *Genders* 6 (1989): 88-101. Print.

An article in an online source:

Childs, Peter. "Heart of Darkness." *The Literary Encyclopedia*. 2002. Web. 22 January 2013 [This is date on which you last accessed this source online].

Wagner, Tamara S. "From Imperialist Commerce and Cosmopolitan Modernity to Semicolonial China: Demystifying Work Abroad in Victorian East Asia." *Postcolonial Text* 6.3 (2011): 1-17. Web. Date of access.

Narrog, Heiko. "A Diachronic Dimension in Maps of Case Functions. *Linguistic Discovery* 8.1 (2010): 233-254. Web. Date of access.

2.4   Bibliography entries should be listed in alphabetical order, by author.

<u>3. Quotation and paraphrase</u>

3.1   When you quote in your own text, follow the quotation with a parenthesis giving the name of the author, and the page number – e.g. (Schiffrin, 101-2). In this way, your reader can refer to your bibliography for publication details. If you mention the author's name when introducing a quotation, you only need to give the page number between brackets following the quotation. If your bibliography contains more than one work by that author, distinguish the one you are quoting from by a date (Schiffrin 1994, 101-2) or a short title (Schiffrin, *Approaches*, 101-2).

3.2   Quotations should usually be surrounded by quotation marks and indicated by a page– or line– reference in the text. Brief quotations can be incorporated into your prose, e.g.

> In Shakespeare's *Hamlet* the queen describes Hamlet as "fat and scant of breath" (V ii 290) and we are reminded of Hamlet's own complaint about "this too too solid flesh" in an earlier scene (I ii 129), which suggests that Hamlet etc.

3.3   Indicate any omissions or changes you have made on the quotation by the use of square brackets, e.g. […] to indicate that you have left out part of the original text in the quotation, or changed it as in the following example:

> As Narrog points out, "a diachronic dimension in classical maps gives [such maps] a unique value which is hard to achieve [otherwise]" (235). This is not to say, of course, etc.

3.4   Quotations of more than a couple of lines' length should be indented as a block quotation (without surrounding quotation marks); e.g.

> By the end of the speech, it is not clear whether Hamlet has succeeded in resolving anything:
>
>> And thus the native hue of resolution
>> Is sickled o'er with the pale cast of thought,
>> And enterprises of great pitch and moment
>> With this regard their currents turn awry
>> And lose the name of action. (III i 84-88)
>
> At this point, Ophelia etc.

3.5   Verse should always be quoted as verse, and not set out as continuous prose. A verse quotation of only two or three lines may be set out as prose with the verse line endings indicated by a slash-mark, e.g.

> "She lived unknown, and few could know / When Lucy ceased to be."

3.6   There are a number of ways of indicating your use of reference material. The simplest is direct quotation. You should make it clear that the quotation *is* a quotation, and briefly indicate its source in your essay itself (see 3.1), or in a footnote, *as well as* listing the source in your bibliography; e.g.

In "Tradition and the Individual Talent", T. S. Eliot declares:

> The business of the poet is not to find new emotions, but to use the ordinary ones and, in working them up into poetry, to express feelings which are not in actual emotions at all. (4)

or:

> The argument put forward by Eliot (4) depends on a distinction between emotions and "feelings which are not in actual emotions at all".

or:

> Schiffrin (1994, 5) says that discourse analysis is an ill-defined area because "our understanding of discourse is based on scholarship from a number of academic disciplines that are actually very different from one another".

3.7   Alternatively, paraphrase is quite acceptable; e.g.

> There are problems with defining the area of discourse analysis because of the heterogeneity of the academic disciplines on which it is based (Schiffrin 1994, 5).

3.8   Do not indulge in unattributed quotation; e.g.

> It has been argued that "the business of the poet is not to find new emotions, but to use the ordinary ones". However, etc

3.9   It is **unacceptable** to use quotation and paraphrase without acknowledging that you are doing so; e.g.

> It has always seemed to me that the business of the poet is not to find new emotions, but, so to speak, to use the ordinary ones and, in working them up into poetry, to express feelings which are not in emotions at all. Thus we see that poetry is an escape from emotion.

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4. Conventions in writing on linguistic topics

4.1   In writing on linguistic topics, the following conventions should be strictly followed in order to avoid possible misunderstanding.

4.1.1   Cite the written form of a word or sentence by underlining or italicizing it:
e.g. The word cat has three letters. Or: The word *cat* has three letters.

4.1.2   Cite the phonetic form of a word or sentence by writing it in IPA notation enclosed in square brackets: e.g. The word [kæt] is a monosyllable.

4.1.3   Cite the phonemic form of a word or sentence by enclosing the IPA notation in slants: e.g. The word /kæt/ is pronounced differently in different English dialects.

4.1.4   Cite the meaning of a word or sentence by enclosing it in single quotes: e.g. The word <u>cat</u> means 'small domesticated feline.'

4.2   Do *not* write e.g. Cats is the plural of cat. This makes it impossible for the reader to tell whether you are making a statement about the orthography or the pronunciation or the morphology.

<u>5. Style sheets for academic essays and research papers</u>

Modern Language Association
(MLA): http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch08_o.html

American Psychological Association
(APA): http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch09_o.html