

**NOTES
ON
SCHOLARLY
STYLE**

November 2005

These notes are intended as a guide to students submitting essays and term papers. They are meant to answer basic questions common to all subjects. For more detailed information, consult:

- a) your instructor (for matters of style specific to the subject area);
- b) handbooks such as *The MLA Handbook*; and *The Canadian Writer's Handbook*.

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WHAT IS AN ESSAY?

“That which is well conceived is easily worded.” Boileau

An essay is a defence/development of one idea (your answer to the professor’s question)

- a) The introduction states the idea clearly to the reader.
- b) The body of the essay deals with the idea either by
 1. presenting methodically the separate parts of the idea (EXPOSITION); or by
 2. defending logically the separate reasons for the idea (ARGUMENT).

The characteristics of a good essay, therefore, are that

- a) it deals with one idea only (UNITY);
- b) it takes a single, clear approach to that idea (UNITY);
- c) the parts of the discussion are organized into a logical sequence (COHERENCE);
- d) the writer has linked the parts of the discussion so that the reader can follow the sequence (COHERENCE);
- e) the idea and the main breakdown are expressed simply and clearly (EMPHASIS).

The professor grading your essay is looking for these characteristics, in the following order:

- a) your essay focuses upon the central idea in the assignment; the whole central idea; and nothing but the central idea.
- b) you understand the idea well, because
 1. you have broken it down logically into its component parts and/or defended your views about it ;
 2. you have further supported this analysis with concrete evidence.
- c) your understanding of the idea is more developed than that of the rest of the class and/or that provided by the lecture and books in that
 1. your analysis of the idea divides the component aspects more finely;
 2. your list of parts of the discussion is more extensive;
 3. your clarifying of each of the parts of the discussion is more intensive.
- d) you express your analysis simply and clearly.

The outline, or master plan, of your thought process is of paramount importance in ensuring these goals.

THE OUTLINE

An outline is not, as is commonly supposed, a chart of the surface features of an essay, but rather a master plan of your thought processes. It helps a writer avoid the most serious defects of an essay:

1. failure to deal with, or stick to, the subject, or answer the professor's question;
2. failure to organize the subject logically.

If the essay is short, a writer who understands the subject well may work out a master plan in his or her head. If the essay is long, or the subject challenging, most writers work their outline out on paper.

There are three basic patterns of dividing an idea into parts. These patterns can be diagrammed as follows:

TYPE I: for listing aspects, characteristics, examples, details, types, reasons, etc.

Sample theses:

→ "There are four types of

schizophrenia"

→ "For economic reasons, the trade pact is not feasible at this time."

TYPE II: for processes, such as chronological, spatial, mathematical, scientific and logical sequences in which one step determines the next.

Sample theses:

→ "The development of schizophrenia can be observed in six clearly delineated stages."

→ "Any trade pact at this time will lead us inevitably into an untenable position."

TYPE III: for differentiation, comparison, analogy

Sample theses:

→ "Schizophrenia can be clearly distinguished from manic depression"

→ "The proposed trade pact can be equated to an act of aggression."

AN INTRODUCTION TO THE RESEARCH PAPER

STEP 1 — CHOOSE AND FOCUS THE TOPIC.

When choosing a topic, keep the following points in mind:

- 1) The topic should interest you. You may spend weeks writing the paper, whereas your reader will spend less than an hour reading it.
- 2) The topic should allow you to learn something new. This is the purpose of research. Also, your style and work habits will suffer if you are bored.
- 3) The topic should be one about which you have some ideas of your own. Otherwise, you will plagiarize, or document every line of text.

A topic is focused through a thesis. A thesis is a personal interpretation of facts, a solution to a problem, an answer to an important question, or an assertion about a significant aspect of the topic.

A good thesis is

- 1) a debatable idea, not a fact;
- 2) an idea which can be debated using facts rather than merely elaborated upon by adding more opinions;
- 3) unified because it deals with one idea on that subject;
- 4) limited to a subject which can be thoroughly covered in a set number of pages;
- 5) precisely worded.

Ideally, a good thesis is also

- 6) of current concern;
- and 7) of significant concern to the discipline.

Your paper should not be

- 1) a mass of quotations lumped together;
- 2) a summary of one or more sources;
- 3) the borrowed opinions and ideas of others (plagiarized);
- 4) a compendium of vague statements;
- 5) self-evident.

One of the most useful ways of arriving at a thesis for a paper is the process of freewriting, or brainstorming, in order to discover the limits and contours of your ideas on the topic. Most successful students have developed their own idiosyncratic means of brainstorming. If you want instruction, ask one of the writing teachers for help.

If you have any difficulties formulating a good thesis, consult your instructor. The thesis is the pivotal point of the paper, and must be strong.

STEP 2 — DRAFT A PRELIMINARY OUTLINE.

Before you start research on your topic, try to list what you anticipate will be the logical shape, and major points of your essay. There is no doubt that your paper will change as you do research and think over your ideas in more detail, but a preliminary outline will help you to

- 1) focus your research;
- 2) keep your paper logical and original by giving precedence to your own reasoning;
- 3) visualize the eventual size and scope of your paper;
- 4) organize your notes as you take them, thus saving time.

Do not attempt at this time to produce a tidy, “school” outline which you will be reluctant to change. Your paper is, after all, supposed to reflect the growth of your ideas.

STEP 3 — READ AND TAKE NOTES.

When doing research on your topic, do not limit yourself to a Google search. Consider also

- 1) library databases (to locate up-to-date journal and newspaper articles);
- 2) the vertical file (for information on recent or current topics);
- 3) interviews (because not all material is found in print, and an interview can save you research time and be tailored to your thesis);
- 4) books in the College library, which are often ordered by your professor to provide a basis for your research;
- 5) microfilm and microfiche (for such material as old newspapers and journals);
- 6) television and radio programmes.

If you are dissatisfied with your own system of taking notes, or if you do not yet have one, try the index card system. Most people who do research professionally, or tackle long or complicated papers, find this system the most efficient:

Bibliography card: For each separate source, fill out a bibliography card with necessary details of author, title, place and date of publication, as appropriate. You could add a short note, such as a library call number, for possible future reference. Assign each source a number.

Note cards: Put each piece of information or opinion you wish to include in your paper on a separate notecard. In one corner, write the source number and page for ease of documentation when you have to write the paper. Put quotation marks around any direct transcription of a source to remind yourself of whose words they are.

Then, when you decide to start writing your paper, you can shuffle the information and organize it as you wish, at hand to include as you write. (The bibliography cards can be put in alphabetical order for transcription.)

STEP 4 — ORGANIZE THE MATERIAL AND OUTLINE THE PAPER.

Many people categorize their notes and modify their outline as they do their research. If you have not done so, now is the time. Put aside any notes that are not relevant to your paper as you now envision it. Decide how you are going to organize your material within each of your major subdivisions. Put your notecards into groups according to your sub-divisions, and then into the order in which you wish to use them within these subdivisions.

STEP 5 — WRITE THE FIRST DRAFT OF THE PAPER.

Steps 1 - 4 should have developed and clarified your ideas and familiarized you with your material. Now concentrate on expressing your ideas. Try to write with as few interruptions as possible in order to maintain a consistent and readable style. Do not try to write cleverly: the logic and thoroughness of your thought determine the success of the essay.

Among other secrets to successful writing:

- 1) if you have trouble writing introductions, start your paper with your defence of the thesis and write the introduction last;
- 2) if you tend to make errors in grammar, do not write a statement until you have formulated the entire sentence in your head;
- 3) if the idea of writing an entire paper seems daunting, write one section at a time: there is no reason why the paper cannot be built in stages.

STEP 6 — REVISE THE DRAFT.

Leave your draft alone if you can for at least a day in order to refresh your mind. Revision of material requires an objective eye.

There are two types of revision:

- 1) Check **the clarity and logic of your content**. Have you left gaps in the flow of thought? Is anything unnecessary? Do the individual ideas follow one another smoothly with transitions? Do the details and illustrations relate logically to the idea they are supporting?
- 2) Check **the mechanics**: awkward expression, faulty grammar, questionable spellings, and peculiar punctuation.

Some people can edit most effectively when they read their writing aloud. Other people—including professors, businessmen and lawyers—ask friends and colleagues to examine their work critically.

STEP 7 — PREPARE AND SUBMIT THE FINAL MANUSCRIPT.

Prepare a manuscript that is accurate in format, reflecting your competence and courtesy. Run a spell-check, and proof-read it. Then submit it—and relax.

NOTES ON ENGLISH USAGE IN ACADEMIC PAPERS

The best English is exact and simple. The best writing is courteous to the reader. And academic writing is reserved, objective and professional. Therefore,

“YOU” Do not address the reader directly in scholarly papers. Direct address is a familiarity which should be reserved for more personal correspondence. For the same reason, avoid direct commands—such as we are using in this booklet. The academic reader should not be given orders: e.g. “Notice the character’s repetition of words in this passage.”

“I” The use of “I” is a question of tone. In many academic circles, it is considered out of fashion to draw attention to yourself: your name is on the paper, so the reader assumes that all undocumented opinions are yours. In some circumstances, on the other hand, the nature of the research or commentary calls for a personal tone.

SLANG AND COLLOQUIALISMS

Slang and colloquial language are colourful, but sometimes offensive, usually imprecise, and not universally understood. Do not use words which your reader cannot find in the dictionary; and do not use expressions which you do not mean literally.

e.g. “Bouchard is *running all over* the other premiers.” (?)

“THIS” AND “THAT”

Do not use either word without a noun. It is sloppy usage, and rude, as it forces your reader to figure out what “this” actually means.

“BIG WORDS”

Write the clearest, simplest English you know. Every English word has a meaning slightly different from every other English word. Thus, writing “financial possibilities” when you mean “money” and “academic responsibilities” when you mean “political science essay” is not only pretentious, but incorrect.

JARGON

The current language is full of official-sounding fillers and meaningless vogue words. Avoid such expressions as “along the lines of”, “regarding”, “concerning”, “in terms of”, “considering the fact that”, “aspect”, “factor”, “hopefully”, “input”, “meaningful”, “with respect to”, and the remainder of that scenario at this point in time, and equally in future.

EMPHATICS (Exclamation Points, Underlining, “Really,” “Very,” and so on)

It is generally thought that if a writer has to emphasize a point with such devices, it is because he or she lacks sufficient control of logic and style. Because emphatics are overused in advertisements and common speech, moreover, a STATEMENT is often really very much STRONGER *without them!!!*

CONTRACTIONS AND ABBREVIATIONS

Do not insult the reader by using contractions & abbreviations just to save a few minutes of your own time. Aim for clarity and courtesy. (For full details on using numbers and abbreviations, consult a Handbook of English Usage.)

QUOTATION MARKS

Quotation marks indicate wording which is not your own, or a word used as a word: e.g. “the spelling of ‘belittle’”. Do not use them to indicate imprecise words, slang terms, or quotations which you yourself have invented.

PARENTHESES AND DASHES

Information thrown into the text in parentheses or tacked on with dashes should either be included logically and grammatically, or omitted. Fascinating asides and material not directly related to text can be put into an explanatory footnote: (See p. 18, footnote 5, and p. 19, footnote 2).

QUESTIONS

You are submitting an academic paper in order to inform the reader of your conclusions, not to ask the reader about his or hers. Furthermore, it is dangerous to ask a rhetorical question because it invites an answer which may not be the one you want, and it often takes the place of logical defence. Hence, use questions only in certain limited, appropriate circumstances.

DIVISION OF WORDS AT THE END OF LINES

Your main concern is ease of reading, not the beauty of the page. Do not try to maintain a perfect right hand margin at the expense of clarity. If you can avoid dividing a word, do so; if you must divide a word, do so correctly.

FOREIGN WORDS

Do not use any foreign language when you can use English with equal effectiveness. For example, it is pretentious and silly to speak of *jeux de mots* in Shakespeare’s plays when you mean “puns”. On the other hand, philosophical terms such as *Weltschmerz*, *Gestalt* in psychology, and native terms in anthropology express ideas which are not easily translated into English. They should be explained briefly once, if necessary, and then repeated consistently in their original form.

All non-English words are customarily italicized; or underlined if you do not have access to italic typeface: e.g. Gestalt.

LATIN Latin is no longer commonly used in academic writing, and should be avoided. If you do insist upon using the more common Latin terms, use them correctly:

[*sic*] means “thus”. This word is used after what seems to be a mistake of spelling or choice of words in your paper to indicate that the usage is intentional.

etc. means “and so on”. It is often used by lazy writers who cannot be bothered finishing a list. If reading the entire list would be a waste of the reader’s time, use the expression “such as” instead, to indicate that you are illustrating your point with a few examples.

e.g. means “for example”. In continuous text, it is better to use the English expression, “for example”.

i.e. means “that is”. It introduces a clarification of the preceding statement. Use it sparingly, and never when you could have been clear by writing the first statement more precisely. Also, never confuse “i.e.” with “e.g.”.

FORMAT

MATERIALS

All computer-generated or typewritten work is to be submitted on plain white paper, 8 1/2" by 11". Any handwritten work is to be submitted on lined white paper, 8 1/2" by 11". For formal submissions, computer-generated or typed manuscripts are always preferable. Fasten pages in upper left hand corner only, with staple.

In order to make your paper as legible as possible, use dark print, a conservative font of 12 points at least, and a good quality bond paper.

Unless you are responding to specified requirements, **do not write any assignments in pencil**, and do not use erasable bond.

PLEASE ASK PERMISSION OF YOUR INSTRUCTOR
BEFORE SUBMITTING PHOTOSTATTED WORK.

SPACING

All work must be double-spaced, and written on one side of the paper only, unless your professor specifies otherwise. Unless you are asked for a binding margin (1 1/2" on the top and left hand sides; 3/4" on the right hand side and bottom) leave a margin of 1" on all four sides of the page. Begin each paragraph with an indentation of 1/2".

PAGINATION

Number pages consecutively throughout the paper. In MLA style, write your name and the page number in the upper right hand corner of each leaf, 1/2" from the top, beginning with the first page. In a paper with a title page, start paginating on the second page of text. As in MLA style, use Arabic numbers without punctuation in the upper right hand corner, but without your name.

TITLE AND IDENTIFICATION

MLA style papers do not require a title page. Instead, at the top of the first page

- a) at the left hand margin, 1" from the top, type your name, your instructor's name, course number and date on separate lines, double-spacing between lines
- b) double-space again, and centre the title of your paper, written without quotation marks, underlining or a period
- c) double-space again, and start the text of your paper.

If your submission requires a title page:

- a) In the centre of the title page, write the title/topic of the submission;
- b) On the lower right hand side of the page, write your name; your professor's name; course name; section identification (e.g. Hum. 103-02); and the date of submission.

Do not repeat title on the first page of text.

PREFACE

Some subject areas require a preface which states the purpose of the paper and the limitations you have imposed upon your topic. It is presented on a separate sheet of paper, with no page number, and included immediately after the title page, before the text.

APPENDIX

If your paper requires sketches, graphs, illustrations for other content that does not fit into the body of your paper without breaking the flow of your text, this material should appear in an appendix, at the end of the text, before the reference list.

QUOTATIONS

Quotations are to be used only when the words the author has chosen are in themselves interesting, or necessary to convey the full import of his idea. Do not use a quotation if you can express the idea precisely in your own words; and never let quoted material overpower your own text.

Quotations less than five lines long are integrated into your text, distinguished from your material only by quotation marks. Longer quotations are single-spaced, and set without quotation marks in a separate paragraph, the margins of which are slightly indented from those of your text (refer to examples on pp. 18 and 19).

Additions to and omissions from quoted material are made a) to integrate the quotation grammatically; or b) to clarify and emphasize the content. If you omit material within a quoted sentence, indicate the omission with three dots. An omission at the end of a sentence is indicated in the same way, with the addition of the sentence period. If it is evident from the quotation itself that part of the sentence has been omitted, do not use dots.

e.g. not “it was evident that ‘...the good squire...’ was inebriated”
but “it was evident that ‘the good squire’ was inebriated.”

All material added to a quotation is placed within square brackets [].

Verse quotations of more than one line are separated from the text, centred on the page, and single-spaced. Please retain the author’s original line divisions.

DOCUMENTATION

In both the arts and the sciences, documentation consists of two parts: a list at the end of the paper of all sources used, or consulted; and a series of references throughout the text.

The list of sources follows text and any appendices as the final page(s) of the paper, and is numbered as such.

In-text references directly follow the material you are crediting, without intervening punctuation. They are either parenthetical references, or footnotes.

The reader assumes that an in-text reference refers to the preceding name, or the material in the preceding clause or sentence. Unless the preceding series of sentences all deal very clearly with one single specific case, quotation or idea, document each case, quotation or idea separately, even if they are all from the same source.

<p>PLEASE KEEP A COPY OF ALL IMPORTANT SUBMISSIONS FOR YOUR OWN REFERENCE, AND PROTECTION.</p>
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STYLE OF DOCUMENTATION: THE ARTS (MLA)

PARENTHETICAL REFERENCES

In all academic writing, each separate unit of information or idea which is not your own, or common knowledge, must be documented as clearly and accurately as possible. You must indicate not only what sources you used, but what material exactly you took, and where exactly in the source it can be found. The modern MLA style is designed to communicate a) the source and b) the precise location as economically as possible.

In MLA style, a reference is placed within parentheses in the text at the end of the information cited, without intervening punctuation:

e.g. Atwood is regarded as “an exceptional talent, one who has managed to move beyond her own generation while still reflecting it” (Dahlie 11).

“Dahlie” is the author’s last name, and “11” is the page number of the book. There are no commas or “p.” or “pp.” added.

This is the shortest and most accessible cue to the appropriate bibliographical entry. Because the bibliography is in alphabetical order, and the name of the author (if available) comes first, usually a parenthetical reference looks like the example provided. In the bibliography the reader can easily find the entire reference:

Dahlie, Hallvard. “Self-Conscious Canadians.” *Canadian Literature* 62 (Autumn 1974): 6-16.

If, however, Dahlie is the author of two entries in your bibliography, it is necessary to add a very short part of the title of the article or book to which you wish to refer:

(Dahlie, “Self-Conscious” 11)

If the information is not discussed in a particular part of the source, but is the general theme of the source, do not add page numbers:

(Dahlie)

If the information is not discussed in a particular part of the source, but is discussed on and off throughout a section of the source, say *passim* (or “here and there”):

(Dahlie 6-16 *passim*)

If more than one author makes the same point, put both authors in the parenthetical citation:

(Dahlie, Jacobs)

If there is no author, make a short, clear reference to the initial information which is listed in the bibliography: for example, if the bibliographical entry is to an article entitled “Cancelling the Alamo”, and the quotation was found on page 42 the parenthetical reference would be

(“Cancelling” 42)

If the citation is to a work cited in a work which you read (secondary source citation), you must clarify this relationship for the reader:

(Albany, *The Forces*, qtd. in Roy 46)

PLEASE NOTE:

Documentary information included in text is never repeated in the parenthetical reference. So, for example, the preceding reference could be written:

Albany, in his seminal text *The Forces*, emphasizes in particular... (Roy 46).

EXPLANATORY FOOTNOTES

Explanatory footnotes can be used to deal with that material which is too important, in your opinion, to omit, but not important enough to include in your main text; or with important material which would cause a significant and unnecessary digression (see p. 18 and 19 for examples).

BIBLIOGRAPHY**SELECTION OF ENTRIES**

You must list all the sources you used to write your essay: not only those you specifically cited, but those you merely consulted. The only sources you should omit are those you used to refresh your memory about items of common knowledge, such as the spelling or meaning of words.

The purpose of this list is to permit your readers to locate your sources if they wish, or to assess the quality of your source material. These purposes determine the information which must be provided:

LAYOUT OF ENTRIES

The bibliography is printed on a separate page and numbered as the final page of text. The title "Bibliography" or "Works Cited" (depending upon its content), is centred on the page 1" from the top.

Entries are listed alphabetically according to the author's (or editor's) last name. If there are two or more works by one author, entries are listed alphabetically by title, and the repetition of the author's name is indicated by a line (see p. 14). If there is no author or editor, entries are alphabetized according to the first word of the entry (usually an article title), excluding words such as "The," "A," and "An."

Single-space each entry, but double-space between entries, unless your professor requires double-spacing throughout. Begin the first line of each entry at the margin; indent subsequent lines of that entry by 1/2" (5 spaces).

You may be asked to divide your listings into "Works Cited" (those entries to which you refer specifically in text) and "Works Consulted" (those entries which you used only to clarify your ideas in writing the paper). You may also be asked to divide your listings into "Primary Sources" (such as original documents, the writer's own words) and "Secondary Sources" (critical opinion or second-hand report).

<p>SAMPLES OF COMMON TYPES OF BIBLIOGRAPHICAL ENTRIES ARE PROVIDED ON PP. 14-15.</p>
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STYLE OF ENTRIES— WRITTEN MATERIALS

1. First, the author's name, if known. If there are two authors, the second should follow in normal order. Four or more authors are indicated by the first author and then "et al." The editor's name is used if the book has been compiled by an editor rather than written by an author.
2. Second, the complete title of the source, including subtitle, or title of article, title of journal, and volume number of journal in which the article is printed. Titles of complete, self-contained books, journals or other works are presented in italics, or underlined if written or typed. Titles of parts of works, such as chapters, poems, articles and short stories, are presented within quotation marks.
3. Third, all relevant publishing details. Normally, you must provide place of publication (city) and name of publisher (abbreviated). Journal, encyclopaedia and newspaper entries, however, do not require the listing of a publisher: if they are not well known, mention the city of publication. Always include the date of publication.
4. Finally, list relevant page numbers if you have read only part of the reference.

STYLE OF ENTRIES— INTERNET MATERIALS

Documenting information found on-line follows the same logic as documenting published references: the goal is to credit the author, to provide your reader with as much information as possible about the source, and to enable your reader to find the material. Essentially, an on-line reference should if possible provide as much of the same information in the same order as would a print citation—the author's name, complete title and original date—but should then specify the added internet information: the name of the site, the path (that is, <http://...>) and the date of access (in parentheses).

It is important to distinguish clearly between the date that the material was written (or updated) and the date on which it was accessed. This distinction is emphasized 1) by placement and 2) by putting the less significant access date in parentheses.

For example, Marianopolis College library subscribes to databases of full-text articles on the Web. Bibliographical entries for these articles should include information about the original print publication followed by information about the online subscription service:

Nelson, Roxanne. "Smoking Outside Still Causes Second-Hand Smoke Exposure to Children." *Lancet* 359 (2002): 1675+. Academic Search Premier. EBSCOhost. Marianopolis College Lib., Montreal, Quebec. <http://search.epnet.com/> (8 Sept 2005).

Complete publication information may not be available for a Web site; therefore, you must provide as much as is given: for example,

"Title of the Page." Title of Site. Date and/or Version Number. Name of Sponsoring Institution. <URL>. (Date of Access).

This Duke University site has clear guidelines and examples of each type of citation in APA, Chicago, MLA, Turabian, and CSE styles:

http://www.lib.duke.edu/libguide/cite/works_cited.htm

This commercial site actually formulates your documentation for you in proper MLA style:

<http://www.easybib.com/>

PLAGIARISM: ACADEMIC THEFT

Plagiarism is the using of another person's words or ideas as though they were your own. It is one of the gravest offences a scholar can commit, as ideas and expression are the only measures of ability and success in the scholarly world. Stealing another person's "intellectual property" is clearly fraudulent and despicable. For this reason, at Marianopolis, if you are found to have plagiarized, you are subject to severe penalties, usually including as a minimum:

- a) a mark of zero on the plagiarized assignment;
- and b) your offence recorded by the Academic Dean.

Plagiarism includes using information, ideas or wording from another person, from a student paper, from television, from charts, graphs and tables, or from any other source you consult without full acknowledgement. It is not limited to printed material. Furthermore, an acknowledgement is still not a licence to copy: not using quotation marks around direct quotations, or merely listing a source in the bibliography without specifically crediting derived ideas or indirect quotations, is still plagiarism. You are also considered an accomplice in plagiarism if you allow your own writing to be used without credit, or if you prepare a paper for another person.

In order to avoid plagiarism, therefore, if you are

- a) using another source's words, expressions or turns of phrase,
- b) summarizing or mentioning another source's ideas,
- or c) including facts or other material which you learned from a specific source,

you must acknowledge your source completely and appropriately, using parenthetical references to indicate the use of another writer's information, and quotation marks around any material directly quoted.

Moreover, for many subjects, any text or other source which you consult and which is useful as a springboard for your ideas must be included in your list of references at the end of the paper, *even though it provides no specific information or quotations of any sort*. Consult your instructor for details.

Unintentional plagiarism will not occur if you approach your work properly. It is your obligation to understand the material you read. Inadvertent use of the source's words shows merely that you have not digested the original source, and/or have not taken the time to let the ideas formulate in your own mind properly. Inadvertent use of facts and ideas shows that you have not been responsible enough to take notes precisely and fully.

If you are unsure about your ability to produce a good paper without plagiarizing, ask your instructors for help. Part of their role is to help you in formulating and trusting your own ideas, as well as to provide concrete suggestions about efficient research procedures and to guide you to useful sources in their disciplines.

BIBLIOGRAPHICAL ENTRIES: SAMPLES OF COMMON TYPES

TYPE	31
BOOK	BIBLIOGRAPHY
STANDARD FOOTNOTE	Atwood, Margaret. <i>Surfacing</i> . Toronto: McClelland Stewart, 1972.
BOOK WITH TWO AUTHORS	Badgley, Robin R., and Samuel Wolfe. <i>Doctor's Strike: Medical Care and Conflict in Saskatchewan</i> . Toronto: Macmillan, 1967.
BOOK WITH MULTIPLE AUTHORS	Barbe, Raoul P., et al. <i>Droit administratif canadien et québécois</i> . Ottawa: Université d'Ottawa, 1969.
NEW OR REVISED EDITION OF BOOK	Callaghan, Morley. <i>An Autumn Penitent</i> . 2nd ed. Toronto: Macmillan, 1973.
BOOK WITH EDITOR	_____. <i>Such is My Beloved</i> . Ed. Malcolm Ross. Toronto: McClelland Stewart, 1969.
BOOK WITH EDITOR BUT WITHOUT AUTHOR	Cameron, Elspeth, ed. <i>The Faces of Hugh MacLennan: Selected Critical Essays</i> . Toronto: Macmillan, 1978.
BOOK WITH ANONYMOUS AUTHOR	<i>Canadian Writers and their Works: Poetry Series</i> . Downsview, Ontario: E.C.W., 1983.
BOOK IN TRANSLATION	Carrier, Roch. <i>La Guerre, Yes Sir!</i> Trans. Sheila Fischman. Toronto: Anansi, 1971.
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SELECTION FROM ANTHOLOGY	Cohen, Leonard. "The Partisan." <i>Canadian Poems and Lyrics</i> . Ed. Robert Weaver. Toronto: Oxford, 1970. 243.
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ENCYCLOPEDIA SIGNED ARTICLE	Collier, Eric. "Frontier and Pioneer Life in British Columbia." <i>Encyclopedia Canadiana</i> . 1970.
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STANDARD FOOTNOTE: JOURNAL/MAGAZINE	Dahlie, Hallvard. "Self-Conscious Canadians." <i>Canadian Literature</i> 62 (Autumn 1974): 6-16.
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SIGNED EDITORIAL	Dandenault, Bruno. "PQ's Years of Work are Paying Dividends." Editorial. <i>Gazette</i> [Montréal] 19 May 1980: 21, col. 3.

LETTER TO THE EDITOR	Denman, C. "Chrétien Far Better Choice than 'The Man from Glad'." Letter. <i>Gazette</i> [Montréal] 26 Apr. 1984: B2.
GOVERNMENT PUBLICATION	Department of Labour. Canada. <i>Changing Patterns in Women's Employment</i> . Ottawa: Queen's Printer, 1966.
<u>MISCELLANEOUS</u>	
FACE-TO-FACE INTERVIEW	Hebb, D.O., Chairman of the Department of Psychology, McGill University. Personal Interview. Montreal, 10 Feb. 1967.
COURSE NOTES	Henderson, Peter, Lecturer, Marianopolis College. Lecture on Science Fiction. Montreal, 22 Feb. 2004.
RADIO OR TELEVISION PROGRAMME	<i>Journey Without Arrival: A Personal Point of View from Northrop Frye</i> . Prod. Vincent Tovell. CBC Special: Images Canada Series. 17 Apr. 1976.
FILM	Jutras, Claude, dir. <i>Mon Oncle Antoine</i> . Perf. Jean Duceite, Jacques Gagnon, and Monique Mercure. National Film Board, 1971.
WORK OF ART WITH CITED ILLUSTRATION	Krieghoff, Cornelius. <i>The Passing Storm, St.-Féréol</i> . The National Gallery of Canada, Ottawa. <i>Cornelius Krieghoff</i> . By Hugues de Jouvancourt. Toronto: Musson., 1971. 139.
AUDIO RECORDING	<i>The McGill Symphony Orchestra Conducted by Uri Mayer</i> . McGill University Records, 81013, 1981.
VIDEOTAPE OR RECORDING	<i>The National Scream</i> . Videocassette. National Film Board, 1980.
COMPUTER PROGRAM ON TAPE OR DISK	Nilsson, D.B. <i>Linear Magnification, Lens Extension, Depth of Field</i> . Computer Programme. Ryerson Institute of Technology. Hewlett-Packard Canada. 97-01282-3.
CD-ROM PERIODICAL ALSO PUBLISHED IN PRINT	Perron, Anthony. "Computer Groups Plan Standards." <i>New York Times</i> 14 Dec. 1993, late ed.: D5. <i>New York Times Ondisc</i> . CD-ROM. UMI-Proquest. June 1994.
INTERNET CITATION FROM ON-LINE NEWSPAPER	"Quebec appears on verge of rejecting Canada." <i>Nando Times</i> 10 May 1995. < http://www2nando.net/newsroom/ntn/top/top_102995__side0.html >. (14 July 2004).
ON-LINE SUBSCRIPTION SERVICE	Richardson, A. J. H. "Stone Pre-Fab in Quebec City in the Middle of the Eighteenth Century." <i>Bulletin of the Association for Preservation Technology</i> 5.4 (1973):73-75. <i>JSTOR</i> . Marianopolis College Lib., Montreal, Quebec. < http://www.jstor.org/ >. (9 Sept 2005).

STYLE OF DOCUMENTATION: THE SCIENCES

Standard reference style in the natural and social sciences (**APA**) is very similar to that of the arts. The significant differences between MLA and APA are:

- a) emphasis is placed on date of publication, and thus
 - the date immediately follows the author's name
 - several works by the same author are listed chronologically rather than alphabetically
- b) reference listings are always titled *References*
- c) initials are used instead of full first names
- d) capitalization of titles, and use of quotation marks for articles, is omitted
- e) the names of some publishers, such as university presses, are written in full
- f) the first line of a reference entry is indented, while second and subsequent lines are flush with the left-hand margin

Anon. (1982, June 7). Report on economic growth. *The Globe and Mail*, p. B5.

Bird, R., Osler, E. & Peck, D. (1979). *Public employment in Canada*. Montreal: The Institute for Research on Public Policy.

_____. (1982). Industrial policy as an issue in the economic environment, *Canadian Journal of Economics*, 15, 1-17.

Dale, J.N. (1983). Distortions and dissipations, *Canadian Public Policy—Analyse de Politique*, 9, 257-263.

Science Council of Canada. (1979). *Forging the links: A technology policy for Canada*. Science Council of Canada Report No. 29. Ottawa: Supply and Services Canada.

Parenthetical references differ from those of MLA by the inclusion of the date of publication, and placement of reference in text:

Thus, many of the policy recommendations of the Science Council (1979) are motivated by concern for incipient “de-industrialization” (p. 15).

Surprisingly, the public sector kept growing faster than the labour force (Bird et al., 1979).

R. Bird (1982) best summarizes the point: “In short, the winners emerge from a very individualistic search process, only loosely governed by broad national advantages in relative labour, capital, or natural resource costs” (p. 14).

An alternative method (used by chemistry, physics, etc.) is to number references listed:

5. Science Council of Canada. *Forging the links: A technology policy for Canada*. Science Council of Canada Report No. 29. Ottawa: Supply and Services Canada. 1979.

References in the text are then made by number rather than by name and date:

Thus, many of the policy recommendations of the Science Council (5) are motivated by concern for incipient “de-industrialization” (p. 15).

STYLE OF DOCUMENTATION: BY SUBJECT

<i>STYLE</i>	<i>SUBJECT</i>	<i>STANDARD REFERENCE MANUAL</i>	<i>AVAILABLE IN LIBRARY</i>
<u>Arts / Science</u>			
✓	ANTHROPOLOGY	“McGill Citation Guide for Social Science Term Papers.” Based on Turabian, <i>A Manual for Writers of Term Papers, Theses and Dissertations</i> (Chicago 1996) 6th ed.	✓
✓	ART HISTORY	Gibaldi, Joseph. <i>The MLA Handbook for Writers of Research Papers</i> , 6th ed. New York, 2003.	✓
✓	BIOLOGY	Council of Biology Editors, Committee on Form and Style, <i>CBE Style Manual</i> , 3rd ed., Washington, American Institute of Biological Sciences, 1972.	x
✓	CHEMISTRY	“Notice to Authors of Papers” in first number of each annual volume of <i>Journal of the American Chemical Society</i> .	x
✓	ECONOMICS	Gibaldi, Joseph. <i>The MLA Handbook for Writers of Research Papers</i> . 6th ed. New York, 2003.	✓
✓	LITERATURE	Gibaldi, Joseph. <i>The MLA Handbook for Writers of Research Papers</i> . 6th ed. New York, 2003.	✓
✓	GEOGRAPHY	American Psychological Association. (1994). <i>Publication manual of the American Psychological Association</i> .	✓
✓	HISTORY	James Bennett and Lowell Harrison. <i>Writing History Papers</i> . Forum Press, 1979.	✓
✓	MATHEMATICS	American Mathematical Society, “Manual for Authors of Mathematical Papers,” Providence, R.I., American Mathematical Society, 1962.	x
✓	PHILOSOPHY	Modern Language Association of America. <i>The MLA Handbook</i> . New York, 1995.	✓
✓	PHYSICS	American Institute of Physics, <i>Style Manual for Guidance in the Preparation of Papers</i> , rev. ed., New York, American Institute of Physics, 1973.	x
✓	POLITICAL SCI.	Gibaldi, Joseph. <i>The MLA Handbook for Writers of Research Papers</i> . 6th ed. New York, 2003.	✓
✓	PSYCHOLOGY	American Psychological Association. (1994). <i>Publication manual of the American Psychological Association</i> , 4th ed. Washington, D.C.: A.P.A.	✓
✓	SOCIOLOGY	“Note to Contributors,” <i>The Canadian Review of Sociology and Anthropology</i> . Canadian Sociology and Anthropology Association, Toronto, Canada.	✓

[SAMPLE PAGE FROM A RESEARCH PAPER, ARTS]

D.G. Jones maintains that David's isolation "reflects the disintegration of the old rural ways of life and the final failure of the cultural community of the previous generations" (23). Such a comment illustrates a superficial reading of this novel and a lack of knowledge about the valley people in David's time, Buckler's time of writing the novel, and time present.⁵ Buckler comments in the novel about changes that had come about in valley society and how the people had lost their "wholeness" and in many ways had become replicas of urban dwellers (*M&V* 229), but he also goes on to point out that this situation was not a factor in David's sense of isolation. Buckler quite clearly says,

Just as part of it (David's loneliness) now was that even in his isolation he was not islanded from the true spirit of the changing times. It was as if a kind of extra sense kept him parallel with it, without dependence upon participation. He had been born with a condition for universality within him. In whatever place or at whatever time or with whatever person he found himself, his first response was not adaptation but recognition.... That was the part which most made his loneliness absolute. There was no single place he fitted in (*M&V* 229).

David therefore is not a victim of changing times and the disintegration of rural life and culture; he is rather a victim of his own divided nature, which would, on the one hand, not permit articulated communication with the people around him and, on the other hand, cried out for verbal or written expression. Buckler's key sentence in that quotation is "He had been born with a condition for universality within him," and this condition makes David timeless, not subject to changes. This point of view holds true for all the major characters of the novel: not one of them is victimized by Jones's "disintegration of the old rural ways of life".

Thus, although there are a number of lesser themes running through the novel, the main and controlling theme emerges—that of isolation. All other themes contribute to this larger, more sweeping theme, giving it an added dimension that few novels, Canadian or otherwise, have

⁵ David's time was the 1930's and 1940's; Buckler's time of writing the novel, the early 1950's.

[SAMPLE PAGE FROM A RESEARCH PAPER, SCIENCES]

cautious in mobilizing, for fear of self-fulfilling prophecy, unless it is certain that the outbreak of war is inevitable. Almost every strategic surprise is preceded by false alerts which, in time, become routine, as can be seen from the bivariate correlations in Table 2. Whaley (1969) says that

instances of surprises are indeed somewhat more commonly preceded by false alerts than those instances not involving surprise. The false alarms serve mainly to undermine the credibility of the source...and dull the effect of subsequent warnings. Thus, we see that the “cry wolf” syndrome constitutes an important perturbation in intelligence estimates of future enemy action (p. 187).

The choice that intelligence services must make between “being popular and being alert” (Wohlstetter, 1962: p. 302) is not an easy one.

All knowledge increases the problematic nature of intelligence work. Knowing more about toxins can lead to the discovery of antitoxins, thus saving human life; but it can also lead to more efficient destruction. Similarly, knowledge we have accumulated on the prevention of surprise can be used against us: the enemy can manipulate indices which we have culled from his signals, thereby cancelling the effect of our information (Dussy, 1975; Leb et al., 1977).

For these reasons, the possibility of surprise is an integral part of conflict. As Wohlstetter (1962) clearly concludes, “We have to accept the fact of uncertainty. Our plans must work within its framework” (p. 302). This conclusion, which was validated by the American experience at the start of their involvement in World War II, is even more applicable in the age of nuclear weapons and international missiles.

The role of these paradoxes is significant in the outbreak of the Yom Kippur War in October of 1973.² The subsequent analysis will consider the three noise barriers which,

² A chronology of events that, in retrospect, are relevant to an understanding of the strategic surprise accomplished by the Egyptian and Syrian armies at the start of the Yom Kippur War can be found in Boz (1976).

ON COLLABORATION AND ACKNOWLEDGEMENTS

Collaboration, or working together on an essay, research paper, or other academic project, is initially a confusing situation for a student who has been told all the way through school not to “cheat” or to “plagiarize”. Collaboration is neither of these unacceptable procedures. It is not the submission by two students of two drafts of the same essay, nor is it the wholesale adoption by one student of the ideas of another.

Collaboration is a part of the scholarly process; in the sciences, researchers critique each other’s ideas and design research procedures together; in the arts, scholars submit their ideas and writing to the scrutiny of their peers. This process sharpens each scholar’s own critical faculties by forcing them to reconsider aspects of their work, brings forward for their consideration aspects they may not have previously considered, and challenges them on the selection, organization and bias of their thoughts. Students at Marianopolis may be permitted, or specifically requested, to participate in this part of the scholarly process.

If students are involved in a joint project, it is important that each of them contributes equally, both in time and in acuity of thought, to the process. Students who have not taken full part in the process should not sign their names to the paper, as they cannot take full credit, or responsibility, for it. If students have contributed to a certain part or in a certain way, to the paper, then their roles should be specified.

In the case of joint collaboration, students should list all their names alphabetically on the title page. If one student has coordinated the project, and other students have contributed separate sections, the coordinator’s name should head the title page; other students should be listed alphabetically (“Danielle Lefebvre, with Charles Ackermann, Susan Head and Martin Lawler”).

If, on the other hand, one student has asked others to discuss his ideas or to critique the expression of those ideas in his own paper, he is not responsible for listing the names of those others with his own name; for rather than a consensus of ideas, the paper is the student’s own final selection and editing. It is, however, common courtesy and honesty to acknowledge these contributions. Students should append a short note to their essay, specifying the following information:

1. name of person or persons who provided assistance;
 2. title or position of person, if relevant;
- and
3. nature of assistance, as precisely as possible.

For instance, a student submitting a research paper on spina bifida who has sought a doctor’s assistance in checking facts would add a note such as:

I would like to thank Dr. Beverly Marshall, head of pediatrics at the Children’s Hospital in Montreal, for verifying the correctness and currency of the medical facts on pediatric surgery presented in this paper.

Acknowledgement of a major contribution to the paper should be placed on a separate page immediately following the title page. A minor contribution should be mentioned in the bibliography.