

# HOLY CROSS HIGH SCHOOL

## Guide to Formal Essay Writing

### In General

Writing is central to all English courses. Of the many goals in an English course, two are critical here: to provide you with opportunities to become skilled, mature, critical readers, and to develop into practiced, logical, clear, and honest writers.

In English, writing is taught as “process”; that is, thinking, planning, drafting the text, reviewing, discussing, redrafting, editing, polishing, and finishing.

Here are some key guidelines to remember in learning to write a critical essay:

- Make use of the text given to you to analyze.
- Quote judiciously from it to support your observations.
- Be logical in your exposition of ideas.
- Use evidence from the text to strengthen your analysis.

If you acquire these skills – organizing ideas, marshalling evidence, being logical in analysis, and using the text judiciously – you should have little trouble writing essays.

In time, it is expected that you will develop stylistic maturity in your writing. This is characterized by the following:

- a wide-ranging **vocabulary** used with denotative accuracy and connotative resourcefulness.
- a variety of **sentence structures**, including appropriate use of subordinate and coordinate constructions.
- a logical **organization**, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis.
- a balance of **generalization** with **specific** illustrative detail.
- an effective use of **rhetoric**, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.

## The Formal Essay

### 1. Defined

- A formal essay is a serious and objective discussion of a restricted topic.
- In this discussion, a main idea (called **Thesis**) is developed with sound reasoning and arguments.

### 2. Thesis

- A thesis statement is a declarative sentence which states the focus or argument of the essay. The thesis statement must be debatable, or pertain to a subject worthy of scholarly discussion.
- A thesis should always contain two things: 1) a distinct position, and 2) some reasoning implied.

Consider the following generic examples:

#### Example #1

1. Some athletes take steroids.  
→ This is a WEAK thesis. It is merely a fact, not a point of view.
2. Athletes should not take steroids.  
→ This is BETTER. It has a definite viewpoint, but there is no reasoning implied.
3. Steroids should be banned from athletic competitions because they not only endanger the health of the athletes, but also give athletes an unfair advantage.  
→ This is the BEST. It has a distinct position with reasoning implied.

#### Example #2

1. Some movies made for theaters are censored before being shown on television.  
→ This is WEAK. It is merely a fact, not a point of view.
2. This essay will examine the arguments for and against censoring movies on television.  
→ This is WEAK. It is merely a restatement of the subject.
3. The censoring of movies shown on television is a controversial topic.  
→ This is WEAK. It is slightly better, but still too indecisive.
4. I am opposed to the censoring of movies shown on television.  
→ This is WEAK. It is merely a personal opinion, emphasizing the writer instead of the subject.
5. Movies made for theatres should not be censored before being shown on television  
→ This is BETTER. It has a definite viewpoint, but no reasoning implied.

6. The censoring of movies shown on television is an invasive practice since it violates the producer's right to freedom of artistic expression and the viewer's right to freedom of choice.

→ This is BEST. It has a distinct position with reasoning implied.

### 3. Structure

- a formal essay has a very distinct form:

#### a. Introduction

- Simply put, the introduction is the opening paragraph of your essay. Its purpose is to acquaint the reader with the topic of the essay, and to provide a suitable context for the thesis statement.
- The thoughts in an introduction move from the general to the specific, the most specific thought being the thesis. With this in mind, it is good practice to end your Introduction with a well-phrased thesis statement.
- An introduction should include certain things: 1) an introduction of sources (title, author, genre), 2) pertinent information that is relative to establishing the situation that exists in the literature (called "context"), 3) this information should lead gradually toward your thesis.

#### b. Body

- In the body of the essay, the writer systematically and logically provides facts and ideas to persuade the reader to the truth of the thesis.
- Each paragraph/section of the body needs to have a strong topic sentence (a sort of mini-thesis stating the purpose of the paragraph), several pieces of strong evidence to support this topic sentence, and an ending statement to conclude the argument and/or prepare for the transition to the next argument.
- If you have several pieces of evidence, you may use more than one paragraph to develop a single topic sentence. Paragraphs sharing the same topic sentence should be linked with transitions (see: Transitions)

#### c. Conclusion

- Thoughts in the conclusion should move from the specific to the general. Thus, you should begin with your most specific thought (thesis) restated in different words.
- As you move to the general, you must depart the relatively narrow scope of the thesis (called "departure"). While the purpose of the essay itself was to illustrate a single truth, the conclusion needs to suggest the importance of this thesis on a broader scale. Certain questions should be explored: What is the broader significance of the thesis? What fundamental questions about human nature does it raise? Does it open up into further areas of exploration and research?

- The conclusion should present some new insights that leave the reader with a clear understanding of the essay topic and its implications.

#### 4. Style Requirements

- You must write in the 3<sup>rd</sup> Person Voice
  - ▶no use of 1<sup>st</sup> Person (I, me, my, we, us ...)
  - ▶no use of 2<sup>nd</sup> Person (you, your ...)
- Always write of literature in the Present Tense
  - ▶“Hamlet contemplates suicide.”
  - ▶“Macbeth dies at the end of the play.”
- Always write of history in the Past Tense
- Do not use abbreviations or contractions
  - ▶etc, &, +, can't, I'd ...
- Never number your sections
  - ▶“Part 1 – My Incredible Introduction” – note: this isn't good.
- Never write as if you are answering a set of questions
  - ▶“Yes, I think ...” – note: ditto.
- Titles of books and movies are underlined; titles of poems, short stories, essays, or chapter titles are enclosed in quotations marks. The MLA Handbook expresses a clear preference for underlining wherever you might use italics.

#### 5. Format (MLA Style)

- Use 8½" x 11" (21.59 cm x 27.94 cm) white unlined paper. Write/type on one side only.
- Leave a 1½" (3.7 cm) margin on the left hand side and a 1" (2.54 cm) on top, bottom and right hand sides.
- Staple the pages on the top left corner.
- If the document is typed on a word processor a “normal” 12 point font should be used, and the right margin should be unjustified.
- Essays may be typed (double-spaced) or handwritten (double-spaced) in blue or black ink.

## 6. Title and Identification:

### a. Title page

- The title page includes the title of the essay (not underlined) centred about one-third down the page; writer's name centred near the middle; and the class and period, the name of the school, the teacher's name and the date centred near the bottom of the page.

#### Example:

<p><b>Title</b></p> <p>Student Name</p> <p>Class, Period School Teacher Name Date</p>
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\*\* N.B. When a separate title page is used, the essay title is **also** placed on the **first** page of text, centred and double-spaced. The writer's name and the page number are placed on the top right corner of all pages.

**b. No Title Page**

- If a separate title page is **not** required, provide your name, your instructor's name, the class title, and the date, in the upper left of the first text page. Double space between each entry. Double space between this identification and the title. Centre the title, capitalize, and double space between the title and the first line of text.

**Example:**

	Student surname 1
Student's name	
Teacher's name	
Class	
Date	
	Title (centered)
Introductory/Thesis paragraph. . .	

Begin numbering the pages at the top, right-hand corner of the first **text** page, and number consecutively through to the end. Use arabic numerals (1, 2, 3, 4) and place your last name before the page number in case the pages become separated after you submit your paper. Follow your teacher's wishes regarding the use of a title page and regarding the numbering of page one.

## 7. Documenting Sources: Parenthetical References

- Indicate clearly the source of your quotation or paraphrase immediately after including it in your essay.
- You need to include sufficient information to identify the relevant entry listed in the Works Cited. This usually requires the author's last name and the page number.
- Punctuation comes **after** the reference for short quotations, and **before** the reference for long quotations.

## 8. Formatting Sources: Paraphrases

- Supply the author's name and the page number(s) for paraphrased information.

Examples:

Author's name in text:

Frye also supports the idea of a dual system (178-80).

Author's name in reference:

There is other support for the idea of a dual system (Frye 178-80).

## 9. Formatting Sources: Quotations

### a. In General:

- Use quotation marks to indicate **exact** quotations; if you depart for any reason from the author's exact words, you must indicate that you have done so.
- Use **ellipsis points**, or three spaced periods, placed in square brackets [ . . . ] to indicate that you have omitted one or more words.
- Use **square brackets** [ ] to indicate that you have added or substituted something to make the meaning clearer. Parenthesis (round brackets) and square brackets are **not** interchangeable.

eg. "Til Bellona's bridegroom [Macbeth] confronted them and [ . . . ] the victory fell on us" (1.3.48-50).

- If there are two or three authors for the source, list all names in order as they appear on the title page. List the surname of the first author first, then the first name, and then list the authors with first names first, surnames last.
- If there are more than three authors for the source, list the name of the first author and the expression et al. for any subsequent names.

eg. ".....end of quotation" (Smith, et al. 64).

- If quoting from more than one book by the same author, reference as follows: [(the name of the author, first significant word of the title/ page number)].
- If quoting from only one source, cite the name of the author(s) and the page number (no punctuation between author and page number) the first time you quote, and only the page number for subsequent quotations.
- If you introduce your quotation with a complete sentence, separate the introduction from the quotation with a colon. If your introduction is a sentence fragment, follow it with (a) a comma or (b) no punctuation, depending on the structure of your sentence and of the quotation.

#### **b. Short Quotations:**

- Quotations of three lines or less should be incorporated into the regular double-spaced lines of the essay.
- The quotation is placed in quotation marks. Use double quotation marks to enclose the entire quotation, and single quotation marks to enclose any quotations within it.

eg. When the Duke mentions that “perhaps/ Fra Pandolf chanced to say, ‘Her mantle laps/ O’er my lady’s wrist too much’” (Browning 15-17), he reveals the driving motivation behind his actions: jealousy.

- If the author’s name appears in the text:

eg. Robertson maintains that “in the appreciation of medieval art the attitude of the observer is of primary importance” (136).

- If the author’s name is not in the text, place it in the parenthetical reference:

eg. Some people believe that “in the appreciation of medieval art the attitude of the observer is of primary importance” (Robertson 136).

#### **c. Long Quotations:**

- Quotations exceeding three typed lines must be set apart from the text of the essay by indenting the left-hand margin twice (ie. ten spaces) and double-spacing.
- These quotations do not require quotation marks, except for quotations within the quotation.
- The parenthetical reference follows two spaces after the end of the quotation.

eg. Another comment on the War of 1812 suggests that:

Financing the war was very difficult at the time. Baring Brothers, a banking firm of the enemy country, handled routine accounts for the United States, but the

firm would take no loans. The loans were in the end absorbed by the wealthy Americans at great hazard – also, as it turned out, at great profit. (Mahon 385)

- When quotations of more than three lines of poetry are used, they must appear in your essay in exactly the form they take in the text. A line of spaced periods set out in brackets indicates that one or more lines of the poem have been omitted from the body of the quotation. When a verse quotation begins in the middle of a line, the partial line should be positioned where it is in the original and not shifted to the left margin.

eg. Elizabeth Bishop's "In the Waiting Room" is rich in evocative detail:

It was winter. It got dark  
early. The waiting room  
was full of grown-up people,  
artics and overcoats,  
lamps and magazines. (6-10)

#### **d. In Particular:**

- QUOTATION NOT COMING AT THE END OF THE SENTENCE:

eg. Her world expands and she becomes "powerful with secrets" (Munro 136), secrets which help her to regain her sense of self.

eg. The father stood at "the door of [his] child's world" (Buckler 28) and did not trespass.

- QUOTATION OF DIALOGUE IN DRAMA:

Begin each part of the dialogue with the appropriate character's name indented ten spaces from the left margin and written in all capital letters: HAMLET. Follow the name with a period, and start the quotation. Indent all subsequent lines in that character's speech and additional three spaces. When the dialogue shifts to another character, start a new line indented ten spaces from the left margin.

- QUOTATION OF UP TO THREE LINES OF POETRY:

The lines should be incorporated into your sentences (in keeping with the rules for Short Quotations). Use a slash, or virgule [/], to indicate the line divisions in the poem.

eg. When the speaker asserts his desire to "present / [His] true account" (Milton 5-6) to God, he comments on the fear of damnation felt by many Puritans.

If there are parts in the poem, cite them and the line number.

eg. In "The Highway Man" Alfred Noyes calls the highway a ribbon of moonlight" (1.5) and a "gypsy's ribbon" (2.3)

- **QUOTATION FROM A VERSE PLAY:**

List the act, scene, and line numbers. Use Arabic numerals, with periods separating act, scene, line(s).

eg. “What’s in a name? That which we call a rose / By any other name would smell as sweet” (2.2.45-46).

- **QUOTATION FROM AN INDIRECT SOURCE:**

When a writer’s or speaker’s quoted words appear in a source written by someone else, begin the citation with abbreviation “qtd. in.”

eg. “We only used seven signs in his presence,” says Fouts. “All of his signs were learned from the other chimps in the laboratory” (qtd. In Toner 24).

- **QUOTATION FROM A WORK IN ANTHOLOGY:**

Use the name of the author of the work as your reference, not the name of the editor of the anthology. In the **Works Cited** page, cite the individual selections used from the anthology. See the examples in the **Works Cited** section.

- **QUOTATION FROM BOOKS OF THE BIBLE OR FAMOUS LITERARY WORKS:**

When included in parenthetical references, the titles of the books of the Bible and of famous literary works are often abbreviated (1 Chron.21.8, Rev 21.3, Oth. 4.2.7-13). References to the Bible do not need to be cited in the Works Cited list.

- **QUOTATION FROM AN E-MAIL COMMUNICATION:**

When you cite an e-mail message in your essay, reference it in your parenthetical citation. Give the name of the writer; the title of the message, (if any), taken from the subject line and enclosed in quotation marks; a description of the message that includes the recipient; and the date of the message. E-mail is considered personal; therefore, it need not appear in your Works Cited list.

eg. Mathabane, Mark. “RE: A Request.” E-mail to Ken Hodson. 09 January 2002.

## 10. General Writing Tips

### a. Using Quotations Effectively

- Quotations generally serve two purposes in an essay: to provide literary evidence and to enhance writing style. Quotations are most effective when they are integrated into the text of your own writing – they support and supplement your own words. With this in mind, most quotations should be short in nature and used frequently.

- eg. Macbeth is a “poor player” (Shakespeare 5.5.24) who has no existence beyond the play – a fictitious man with no real man underneath; once his “borrowed robes” (1.3.109) have been torn from him, he ceases to exist.
- eg. It is through the Young Ben, the “lone coyote” (Mitchell 153), that Brian has an “extrasensory brotherhood” (45).

### b. Using Transitions

- An effective transition takes the reader smoothly from one thought to another, or from one paragraph to the next. Transitions help the reader clearly understand relationships between thoughts and ideas.
- To connect thoughts **within** a paragraph, writers use transitional words called conjunctions or conjunctive adverbs (eg. and, however, nevertheless, therefore, ergo . . .).
- To connect thoughts **between** paragraphs or groups of paragraphs, use one of the following techniques:
  - Begin your paragraph by relating to your thesis.
 

eg. The tragic nature of Hamlet’s character is most prevalent ...
  - Begin your paragraph by relating something from your previous paragraph.
 

eg. Once his goal is clearly established, the tragic hero is then faced with making a moral decision.

### c. Vocabulary

- Writers and critical readers have a technical vocabulary they use when talking about language and literature. You need to compile a list of such words, and keep adding to it.
- Examples of words that writers know and use: *syntax, tone, rhetoric, attitude, denouement, voice, thesis, ideology, paradox, allusion, syllogism, etc.*

### d. Essay Titles

- The title of a formal essay consists of three elements:
  - i. full name of the author
  - ii. title of the text (with appropriate quotation marks, underlining, or italics)
  - iii. a phrase or statement indicative of your topic and thesis
- The title, thesis statement, and conclusion should be consistent with each other.

egs.

“Betwixt and Between”: The Roles of Grace and Rachel in Guy  
Vanderhaeghe’s The Englishman’s Boy

“Let He Who Is Without Sin Cast the First Stone”: An Analysis of  
Religious Imagery in Shirley Jackson’s “The Lottery”

#### e. Audience

- Sometimes an audience is specified for you, but usually you write for some entity known as “The General Reader”. The general reader is someone, anyone, who possesses an average intelligence and has a fairly sound general education. The general reader is interested in the events of the day and in the world as a whole. He or she has a good measure of sympathy for humankind, and appreciates the happy as well as the unhappy incidents of life. This reader is also blessed with a good sense of humour and the ability to listen to others. Keep this general reader in mind when you write.

## 11. Works Cited (or Bibliography)

- A **Works Cited** is a list of books and articles that you have cited (quoted from) in your essay. A **Bibliography** page is a list of works consulted. This includes all references you read on the topic, not only those from which you quoted. Follow your teacher’s guidelines as to which to use. Centre the title one inch from the top of the page. The **Works Cited** or **Bibliography** information must begin on a separate page from the body of the essay. Do NOT number the entries.
- Begin each entry flush with the left margin and indent subsequent lines of the entry (if there are any) five spaces (hanging indent) from the left margin.
- List the items alphabetically by surname of the author(s). Indicate titles of books, plays, long poems published as books, pamphlets, periodicals, films, radio and television programs, compact discs, audio tapes, records and artwork by **underlining** the title. The MLA Handbook expresses a clear preference for underlining wherever you might use italics. Indicate the titles of poems, chapters of books, episodes of television shows, unpublished works such as speeches, essays and magazine articles with **quotation marks**.
- Put a period after the author’s name and after the title, a colon after the place of publication, a comma after the publishing company, and a period at the end. Two spaces follow each of the periods. All entries must be double spaced.
- If the source comes from an anthology or a magazine, include the page number(s) of the article.

Following are sample MLA entries for various sources:

- BOOK WITH ONE AUTHOR:  
Lawrence, D.H. Sons and Lovers. New York: The Viking Press, 1966.
- BOOK WITH TWO AUTHORS:  
Gregor, Ian and Brian Nichols. The Moral and the Story. London: Faber and Faber, 1962.
- BOOK WITH MORE THAN THREE AUTHORS:  
Thomas, Gillian, et al., eds. Introduction to Literature: British, American, Canadian. Toronto: Holt, 1989.
- NEWSPAPER ARTICLE WITH AUTHOR INDICATED:  
Smith, Bill. "Forever Green." Star Phoenix. 1 Nov. 1993: C3.  
(“C3” indicates Section C, page 3. “3,5” would indicate pages three and five.)
- NEWSPAPER ARTICLE WITH NO AUTHOR INDICATED:  
"Forever Green." Star Phoenix. 1 Nov. 1993: C3.
- ARTICLE FROM A MONTHLY MAGAZINE:  
Newman, Peter C. "What's so Surprising About Quebec's Anglo Exodus? They're Just Following Their Money." Maclean's, 4 Apr. 1977: 14-15.
- ARTICLE IN A JOURNAL PAGINATED BY VOLUME: (Continuous pagination, each month's issue starts page numbering where the previous issue ended.)  
Wiebe, Rudy. "Disordering the Alphabet." Brick: A Literary Journal 49 (1994): 66-74.
- ARTICLE IN A JOURNAL PAGINATED BY ISSUE: (Each issue starts page numbering at 1.)  
Horner, B. "Negotiating Traditions of English Song: Performance, Text, History." Mosaic 27.3 (1994): 19-44.
- A WORK IN AN ANTHOLOGY OR COLLECTION OF PIECES BY DIFFERENT AUTHORS:

Joyce, James. "The Dead." Masters of the Short Story. Eds. Abraham H. Lass and Leonard Kriegel. New York: New American Library, 1971. 276-315.

- A WORK WITH AN AUTHOR AND EDITOR(S):

Shakespeare, William. Macbeth with Related Readings. Eds. D. Saliani, C. Ferguson, Dr. T. Scott. Toronto: International Thompson Publishing, 1997.

- A WORK COMPILED BY EDITORS RATHER THAN AUTHORS

Sebranek, P., V. Meyer, and D. Kemper, eds. Writers Inc. Wilmington: Great Source Education Group, 1996.

- TWO OR MORE WORKS BY THE SAME AUTHOR OR EDITOR:

Shakespeare, William. Hamlet with Related Readings. Eds. D. Saliani, C. Ferguson, Dr. T. Scott. Toronto: International Thompson Publishing, 1997.

- - -. Macbeth with Related Readings. Eds. D. Saliani, C. Ferguson, Dr. T. Scott. Toronto: International Thompson Publishing, 1997.

- A WORK IN SEVERAL VOLUMES OR PARTS: If citing only one volume of a multivolume work, use the following:

Gibbon, Edward. The History of the Decline and Fall of the Roman Empire. Ed. J. B. Bury. Vol. 4. London: Methuen, 1909.

- UNSIGNED ARTICLES IN WELL-KNOWN REFERENCE WORKS: (i.e., encyclopaedia entries)

"Mandarin." The Encyclopaedia Americana. 1994 ed.

- SIGNED ENCYCLOPAEDIA ARTICLES:

Mohanty, Jitendra M. "Indian Philosophy." The Encyclopaedia Britannica: Macropaedia. 15<sup>th</sup> ed. 1987.

- CORPORATE AUTHOR:

List the entry under the name of the corporate author, even if it is also the name of the publisher.

Worker's Compensation Board of Saskatchewan. 1998 Annual Report. Regina: WCBS, 1998.

- FILM OR VIDEOTAPE:

(List the following information if it is available, in the following order: Title. Writer, Director, Producer, Performers, Medium, Distributers, year.)

Much Ado About Nothing. Dir. Kenneth Branagh. Perf. Emma Thompson, Kenneth Branagh, Denzel Washington, Michael Keaton, and Keanu Reeves. Film. Goldwyn, 1993.

The Burning Times. Dir. Donna Reed. Nar. Martha Henry. Videocassette. National Film Board of Canada, 1990.

- CLASSROOM LECTURE:

Give the teacher's name, followed by the topic or title of the lecture, school, and date.

Hodson, Ken. "Willy Loman – Everyone Loves the Common Hero". Holy Cross High School, 8 November 2007.

## CITATIONS OF ELECTRONIC SOURCES:

- BASIC COMPONENT:

Author's Last Name, First Name. "Title of Document." Title of Complete Work (if applicable). Version or File Number (if applicable). Access date. Protocol and address, access path or directories **enclosed with angle brackets** (< >).

- FTP (FILE TRANSFER PROTOCOL) SITES:

Author's name (if known); the full title (of a shorter work in quotation marks; of

a larger work; underlined); and the document date (if available). Next give the protocol (i.e., "ftp") and full FTP address, including the full path needed to access the file.

Johnson-Eilola, Johndan. "Little Machines; Rearticulating Hypertext

Users." 3 Dec. 1994.

<ftp://ftp.daedalus.com/pub/CCCC95/johnson-eilola>.

- WWW SITES (WORLD WIDE WEB):

Author's name (if known), last name first; the full title, in quotation marks; the title of the complete work (if applicable), underlined; the name of any editors, translators, compilers; the date of electronic publication; the name of the sponsoring institution or organization; any version or file numbers; the date of access. Next list the protocol (e.g., "http") and the full URL.

Keats, John. "Ode on a Grecian Urn." Poetical Works. 1884. Project Bartleby.

Ed Steven van Leeuwen. May 1998. Columbia U. 8 May

1998<http://www.columbia.edu/acis/bartleby/keats54.html>.

- SYNCHRONOUS COMMUNICATIONS (MOOS, MUDS, IRC, ETC.):

Give the name or alias of the author or speaker (if known); the type of communication (i.e., "Personal Interview") or, for synchronous conferences, the session title (if applicable), enclosed in quotation marks; the date of the event, the site title (if applicable), the date of access, the protocol and address, including any paths or directories, and the command sequence (if applicable).

Grigar, Dene. Online defense of dissertation "Penelopeia: The Making of Penelope in Homer's Story and Beyond." 25 July 1995. LinguaMOO. 25 July 1995

<telnet://lingua.utdallas.edu:8888>.

- GOPHER SITES:

Author's name (if known); the title of the paper or file, underlined; the date of publication (if known), including any previous publication information (if applicable) the date of access. Include the protocol (i.e., "gopher"), the address, the gopher search path or directories followed to access the information (if applicable)

African National Congress. Human Rights Update for Week No. 10 from 5/3/96 to

11/3/97. 14 March 1997 <gopher://gopher.anc.org.za:70/00/hrc/hrup97.10 >.

- **LISTSERV, AND NEWSGROUP CITATIONS:**

Cite the author's name (if known) or the author's email or login name (the part of the email address before the @ sign), followed by the title as given in the subject line of the posting, (in quotation marks); followed by the description *Online posting*, the date the material was posted, the name of the forum (if known; eg. Humanist Discussion Group), the date accessed; and, in angle brackets, the online address of the list's Internet site.

Merrian, Joanne. "Spinoff: Monsterpiece Theatre." Online posting. 30 Apr. 1994.

Shaksper: The Global Electronic Shakespeare Conf. 30 Oct. 1996 <<http://www.arts.ubc.ca/english/iemls/shak/shak-L.html>>.

**ELECTRONIC PUBLICATIONS AND ONLINE DATABASES:**

- **COMPLETE SCHOLARLY PROJECT OR INFORMATION DATABASE:**

List the title of the project or database (underlined), the name of the editor (if given), the electronic publication information, the date of electronic publication or of the latest update, and the name of any sponsoring institution or organization. Next list the date of access and network address.

CNN Interactive. 19 June 1998. Cable News Network. 19 June 1998 <<http://www.cnn.com/>>.

- **A DOCUMENT WITHIN A SCHOLARLY PROJECT OR INFORMATION DATABASE:**

List author's name, the title of the work in quotation marks, the relevant information for the database, the date of access and the ULR.

Ryan, J. "To See a Future is to Have One." San Francisco Chronicle. 28 Sept.

1999. Infotrac. 20 Oct. 1999.

<[www.infotrac.galegroup.com/itweb/stpaulrcssd](http://www.infotrac.galegroup.com/itweb/stpaulrcssd)>.

- **AN ARTICLE IN AN ONLINE PERIODICAL:**

List author's name; title (if available); name of the periodical (underlined); Volume number; issue number; date of publication; number range or total number of pages, paragraphs, or sections if they are numbered; date of access; and network address.

Denning, Peter. "Business Designs for the New University." Educom Review

31.6 (1996). 23 June 1998

<<http://educom.edu/web/pubs/review/reviewArticles/31620.html>>.

Sohmer, Steve. "12 June 1599: Opening Day at Shakespeare's Globe." Early Modern Literary Studies 3.1 (1997): 46 pars. 26 June 1998

<<http://www.humanities.ualberta.ca/emls/03-1/sohmjuli.html>>.

- AN EDITORIAL:

"Controlling Deadly Trade." Editorial. Christian Science Monitor: Electronic Edition 26 June 1998.

<<http://www.csmonitor.com/durable/1998/06/26/f-p16s1.htm>>.

- AN ARTICLE IN A NEWSPAPER OR ON A NEWSWIRE:

"Endangered Species Act Upheld." AP Online 22 June 1998. 15 August 1998

<<http://www.nytimes.com/aponline/w/AP-Court-Endangered-Species.html>>.

- A SOURCE ON CD-ROM, DISKETTE, OR MAGNETIC TAPE:

First provide the publication information for the printed form just as you would for any book or article; then provide the publication medium (CD-Rom, Diskette, or magnetic tape). Give the edition, release or version (if relevant), the place of publication, the name of the publisher, and the date of publication.

Ramirez, A. "Computer Groups Plan Standards." New York Times 14 Dec. 1993: D5.

New York Times Ondisk. CD-Rom. UMI-Proquest. June 1994.

"Albatross." The Oxford English Dictionary. 2nd ed. CD-Rom. Oxford: Oxford UP, 1992.

- SOFTWARE PROGRAMS AND VIDEO GAMES:

Cite the name of the author or corporate author (if available); the title of the software program, underlined, the version number (if applicable and if not included in the software title); and the publication information, including the date of publication (if known).

MacCase, Vers. 1.0. 1 Aug. 1998 <<ftp://ftp.adfa.oz.au/pub/mac/MacCASE/>>.

## 12. On Writing Responsibly

*“Adam was the only man who, when he said a good thing, knew that nobody had said it before him.”*

– Mark Twain

- When you write an essay on a work of literature, you will be required to support your arguments with direct reference to the selected text. Further, you may also incorporate material, either directly quoted or paraphrased, from sources other than the main text. Without fail, you must document the sources for any material that you have borrowed, whether it be direct quotations or paraphrases of others’ ideas. All such sources must be documented using MLA style.

### Plagiarism

- You are plagiarizing if you present the words or thoughts of someone else as if they were your own, or if you submit without approval any work for which credit has previously been obtained or is being sought in another course. You owe it to your sources and your readers to give credit for the ideas you use, unless the ideas are proverbial sayings (“a stitch in time saves nine”) or widely accepted as “common knowledge”. Information is considered common knowledge if most people already know it, or if it can be found in nearly any basic reference book on the subject. (The fact that there are 365 days in the year is common knowledge; the fact that August follows July is common knowledge; the fact that English teachers are brilliant people is common knowledge; the fact that Samuel Taylor Coleridge considered Shakespeare the greatest literary mind ever is probably the result of some research).
- You can avoid charges of plagiarism by acknowledging the sources in the essay and including them in the list of works cited. When quoting, you must ensure that all words and phrases from the source are in quotation marks. When paraphrasing, you must rewrite in your own language, phrasing, and wording, and acknowledge the source of the idea in a parenthetical reference.
- Using the source’s wording and merely changing a few words here and there is not paraphrasing – it is plagiarism. When in doubt, you should quote from your source and cite it. Paraphrasing should be kept to a minimum.

### Examples

#### Original Source:

“The journal begins, naturally, as a particularized account of the events in Crusoe’s daily life” (McFarlane 261).

#### Plagiarism:

Crusoe’s journal begins as a particularized account of the events in his daily life.

**Correctly quoted:**

As McFarlane points out, the early pages are “a particularized account of the events in Crusoe’s daily life” (261).

**Correctly paraphrased:**

McFarlane points out that the early pages of Crusoe’s journal describe his life in detail (261).

Works Cited

McFarlane, Cameron. “Reading Crusoe Reading Providence.” English Studies in Canada.  
(1995) 257-67.

Sources: *Writer’s Inc.* 1996.  
Uof S Department of English Web Site

**Holy Cross High School Policy**

- Plagiarizing someone else’s work is a serious academic offence. Teachers at Holy Cross can use discretion in dealing with students who are guilty of plagiarizing, but the academic penalties will most likely include rewriting the essay, receiving reduced grades, receiving a zero on the assignment, and/or failing the course. Ignorance of the rules is not a defense against plagiarism. It is the responsibility of the student to know and to adhere to these requirements.

