

The 39 Steps



A Manhattan College Style Sheet

Fifth Edition, 2008

**In memory
of
Paul Hissiger**

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THE THIRTY-NINE STEPS:

The following guidelines are intended to help you prepare written assignments for English and other courses at Manhattan College. These guidelines are not intended to supersede or contradict the particular requirements of your instructor or of any writing manual that your instructor might assign. You should understand that different formats and styles are appropriate to and often required by different disciplines, purposes, and audiences. But in the absence of any modifications or directions to the contrary, we hope this booklet will prove a useful guide.

The first and final sections of this Style Sheet—"Physical Appearance of the Paper" and "Documentation"—will normally apply only to compositions, term papers, and other assignments written outside class. The middle sections—"Punctuation," "Verb Terms," and "Sentences"—provide a brief guide to basic matters of grammar and punctuation that students should observe in all written assignments.

PHYSICAL APPEARANCE OF THE PAPER

1. The overall appearance and effect of your paper are your responsibility and your achievement. Word-processing programs have simplified the physical layout of assignments and have made corrections easy, and since such programs include spelling checkers, there is no excuse for misspellings. When using the spelling checker, be aware that the computer will not catch misused homonyms, for example, if you use *there* when you mean *their*.

All assignments prepared outside class should be typed in 12 point Times New Roman or another appropriate formal typeface and double spaced on 8½ x 11" unlined white paper of at least sixteen-pound weight. There should be a margin of one inch on both sides, at the top, and at the bottom.

2. Your name, the course and section number, and the date should appear in the upper left-hand corner of page 1, in this way:

Winston Smith
English 245-01
23 April 2008

3. Position the title of the paper two lines below the date and center it on the page. Capitalize the first and last words of the title (and subtitle, if there is one) and all other words except *the*, *a*, *an*, *and*, and prepositions, as illustrated in 4, below. Your own title should not be italicized or underlined (the equivalent of italics), placed in quotation marks, or typed wholly in capital letters. (See 16a.2, 16b, 18a, and 36-38 for the correct presentation of titles of published works.)
4. The text should begin four spaces below your paper's title. The text of the opening sentence of the paper should never depend upon, or refer directly to, its title. For instance, a paper titled

The Economic Implications of James Joyce's "Counterparts"

might begin with the sentence

Farrington, the main character in Joyce's story "Counterparts,"

is the unhappy victim of his work as a copyist.

but it must **not** begin

Farrington, the main character in this story, is the unhappy

victim of his work as a copyist.

Note: In the first example, the title of the work under discussion is properly given in the opening sentence; in the second example, the reader is asked to return to the title to understand what "this story" means.

5. A title page or cover sheet is optional but appears pretentious on a paper of fewer than five pages. If included, a title page should contain the title of your work centered half-way down the page, with your name, the course and section number, and the date below and to the right of the title. If you use a title page, repeat and center the title at the top of the first page of text.
6. The title page, if any, and the first page of text should not be numbered. Pages 2 and following should be numbered either in the upper right-hand corner or at the center on the bottom.

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7. Indent the first word of each paragraph five spaces. Separate paragraphs from each other only by the normal double space.
 8. Secure the pages of the paper with a single staple or a paper clip in the upper left-hand corner. Do not enclose the paper in any kind of envelope, folder, or binder unless so directed.

PUNCTUATION

There are a few cases when it is difficult to decide how to punctuate; except for those few cases, you should find punctuation relatively simple.

Final Punctuation (at the end of a sentence)

9. A **period** ends statements of fact or opinion, such as this sentence.
10. A **question mark** ends queries that would normally be answered. However, the **question mark** is not used in requests courteously phrased as questions or in indirect discourse, such as the example below.

**Did you hand your papers in on time?
Would you please hand in your papers on time.**

11. An **exclamation mark** ends orders and statements that would be shouted or otherwise emphasized. Use exclamation marks judiciously and rarely.

**Fire!
Hurry!**

Internal Punctuation (within a sentence)

12. A **comma** separates elements in a sentence to guide the reader and to prevent misreading. Use a **comma**
 - a. to separate elements in certain names and numbers:

**August 20, 1939
Pierre, South Dakota
James J. Johnson, Jr.**

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12. b. to separate independent clauses joined by a coordinating conjunction (*and, or, nor, but, for, yet, so*):

He tried out for the part, but he did not get it.

- c. to separate items in a series of three or more elements:

All college students should study history, philosophy, fine arts, and literature.

- d. to separate contrasted elements:

I am wearing a kilt, not a skirt.

- e. to separate introductory elements:

**Inside, the factory was dark and sooty.
During the war, she worked for the embassy.
After eating, the baby slept.
Before he left, his mother gave him money.**

- f. to introduce a brief quotation (see also 15b for the use of the colon to introduce formal quotations):

He said, "Drinking and driving do not mix."

- g. to separate *coordinate adjectives*, sets of adjectives that each modify the noun independently. To determine whether you have written *coordinate adjectives*, which need a comma between them, substitute *and* for the comma or reverse the sequence of adjectives. If the sentence still makes sense, you need commas between the adjectives.

We entered the forest of tall, straight pines. (straight and tall pines; straight, tall pines: therefore, a comma)

- h. to separate interrupting elements (two commas needed):

**This assignment, if you ask me, is ridiculous.
I am, however, ready to start work immediately.**

- i. to indicate a *non-restrictive* modifier, usually a clause that adds non-essential information to the sentence. Separate the *non-restrictive* element from the sentence by a pair of commas unless it comes at the end, in which case the single comma sets it off and the sentence period ends it. If the *non-restrictive* element is a clause that modifies a noun, introduce it with *which* unless you are referring to a person.

**The octopus, which is an ugly creature, is very affectionate.
I sold my ice skates, which were too small for me.
My accountant, who had discovered the error, helped me file
the amended tax forms.**

Note: Some modifiers are *restrictive* modifiers; these add information essential to a clear understanding of the sentence. Do not set off the *restrictive* element with commas. If the *restrictive* element is a clause that modifies a noun, introduce it with *that* unless you are referring to a person.

**The octopus that was used in the psychological experiment
showed great intelligence.** (Note that this restricts the meaning to
the particular octopus used.)

I sold the ice skates that were too small for me. (Note that a
particular pair was sold and the speaker may have other skates.)

**The accountant who discovered the error helped me file the
amended tax forms.** (Note that there were other accountants, but
the particular accountant who found the error also helped to file the
amended forms.)

13. The **semicolon** is used

- a. to replace the coordinating conjunction (*and, or, nor, but, for, yet, so*) when joining independent clauses to form a compound sentence (see 12b and 28c):

He tried out for the part; he did not get it.

- b. to join independent clauses that are introduced by a conjunctive adverb (words like *however, therefore, then, thus*) rather than a coordinating conjunction (*and, or, nor, but, for, yet, so*):

He tried out for the part; however, he did not get it.

Note: There is a difference in punctuation between the sentence above and the one below (see 12b), in which a coordinating conjunction (*but*) is used:

He tried out for the part, but he did not get it.

c. to separate items in a series when any single item contains a comma:

On the jury were a lawyer for an investment firm; a retired policeman, who had worked in New York, Pittsburgh, and Los Angeles; a flight instructor with American Airlines; two teachers, one of whom taught French to pre-schoolers; and an unemployed actor.

14. The **period**, in addition to its use in final punctuation, also occurs in certain conventional places

a. to mark most abbreviations:

Dr., Ms., B. A., Aug., N.Y., St., p.

b. to mark the decimal place in numbers:

\$3.17 .0002 417.714

15. The **colon** is used

a. to introduce a formal series after a grammatically complete statement:

He had a choice of the following majors: philosophy, environmental engineering, accounting, physical therapy, and mathematics.

b. to introduce formal quotations:

In a statement to the press, the Mayor declared: "There is no reason to suspect the Sanitation Commissioner of any wrongdoing."

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- c. to introduce a clause that explains or expands on the preceding clause

His routine was the same every day: he rose at dawn, ate a bowl of rice, worked in the fields until dusk, ate a second bowl of rice, and then slept on the hard floor of his hut.

16. **Quotation marks** set off certain words to indicate that they are different from the words around them.

- a. Use double quotation marks

1. to set off the exact words of the speaker or of the text:

The mayor stated, "I have not lied or cheated in this election or any other."

The mayor stated that he had "not lied or cheated."

2. to set off titles of short works normally published in longer ones: stories, poems, essays, articles, songs, titled chapters of books, titled episodes of radio and television series:

I read Joyce's short story "A Painful Case" in *Dubliners*.

- b. Use single quotation marks

1. to set off the titles of short works within double quotations:

We were asked to read the periodical article "Style and Structure in Joyce's 'A Painful Case'" for the next class.

2. to set off quotations within quotations:

He stated, "I never said 'never.'"

- c. In American typographical style, commas and periods always go inside the quotation marks; colons and semicolons always go outside the quotation marks.

Our first essay will be an analysis of Joyce's "A Painful Case," and the second one will be on Hawthorne's "Young Goodman Brown."

Our first essay will be an analysis of Joyce's "A Painful Case"; however, the second one will be on Hawthorne's "Young Goodman Brown."

d. Question marks and exclamation marks go inside the quotation marks if they are part of the quotation and outside if they are not part of the quotation.

He asked, "Is it my turn now?"
Did he say, "It is my turn now"?

e. When you quote more than four lines, use the **blocked quotation** format. Set off the quoted words from your text with a double space and type the material double spaced but indented on the left five spaces. For **blocked quotations**, you do not use any quotation marks. If within the blocked quotation format, you have a quotation, place that internal quotation within double quotation marks. See 38c.

17. An **apostrophe** is used

a. to show the possessive case of nouns and indefinite pronouns (words such as *someone* and *anybody*). To recognize the need for the possessive and to form it, follow these three simple guidelines:

1. If the structure can be arranged to read "of [the] _____," you need an apostrophe. For example, "the money of the boy" is "the boy's money"; "the book of someone" is "someone's book."

2. To determine the singular possessive form, write the word down before making it possessive, as it would appear in the "of [the] _____" phrase, for example, "boy" or "someone." If the word you have written down is singular, even if it ends in *s*, add 's—an apostrophe followed by an *s*.

3. To determine the plural possessive form, write the word down before making it possessive, as it would appear in the "of [the] _____" phrase, for example, "boys" or "women." If the word you have written down is plural and ends in an *s*, simply add the apostrophe. If the word is plural but does not end in an *s*, for example *women*, add 's—an apostrophe followed by an *s*.

Singular possessive**Plural possessive**

boy's
woman's
actress's
Charles's

boys'
women's
actresses'

Note: A more informal style adds an apostrophe but no *s* for singular words ending in *s*. Thus, **actress'**.

- b. To show the plurals of letters or of numerals:

His s's look like 8's.

- c. to signal omissions, especially in dates and in contractions:

**I've (for *I have*), can't (for *cannot*), the class
of '12 (for *2012*), it's (for *it is*), they're (for *they are*)**

Note: *It's* is the contraction for *it is*; *its* is the possessive form of *it*. If you can say *it is* in the sentence, then you need the apostrophe if you substitute the contraction. To write *it's* as a possessive is like writing *hi's* as a possessive. In formal writing, avoid all contractions.

18. Use **underlining** or **italic print** (but not both)

- a. to identify titles of book-length works, newspapers and magazines, radio and television series, films, works of art, long musical compositions, albums, ships, planes, and space vehicles. Note the importance of underlining (or italics) to distinguish between a character and a work of the same name. For example,

Hamlet is usually dressed in black.

Hamlet has been translated into most European languages.

***Hamlet* has been translated into most European languages.**

Note: When a book title contains another title that is ordinarily underlined or italicized, underline or italicize only those parts of the title that do not contain the second title.

After we read Paradise Lost, we were asked to read A Preface to Paradise Lost by C. S. Lewis.

After we read *Paradise Lost*, we were asked to read *A Preface to Paradise Lost* by C. S. Lewis.

For other examples of underlining or italics with titles, see 38.

b. to indicate words from foreign languages unless they have been completely anglicized:

Homer's great epics begin in medias res.
Homer's great epics begin *in medias res*.

c. to indicate words, letters, and numbers considered as words (that is, independent of their meaning):

Oddly, his 8's look like s's.
You is the second-person pronoun.

Oddly, his *8*'s look like *s*'s.
***You* is the second-person pronoun.**

d. to indicate emphasis:

Did he really say that?
Did he really say *that*?

Note: Be consistent in your use of italics or underlining. If you start with italics, do not switch to underlining.

19. The **ellipsis** indicates words omitted from a quotation. The ellipsis is made with three periods with a space before, between, and after each. If you do choose to use the ellipsis at the end of the sentence, the three spaced periods follow the sentence period. There is no need to place the ellipsis at the beginning or at the end of the sentence to note omission since all material quoted, unless it is the first or the last sentence, has material before or after that has been omitted. For other examples of the use of ellipsis, see 38c.

***Original:* I am certainly not guilty, as you charge here in this court, of shooting my father-in-law. I have always had the greatest regard for him, and I have shown that regard on every occasion.**

***Quoted with omission:* He said, "I am certainly not guilty . . . of shooting my father-in-law. I have always had the greatest regard for him. . . ."**

***Quoted with omission (no ellipsis at end):* He said, "I am certainly not guilty . . . of shooting my father-in-law. I have always had the greatest regard for him."**

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20. A **dash** sets off something you want to emphasize. A dash is made with two typed hyphens with no space before, between, or after. Some computer type fonts will substitute the “em dash” for two typed hyphens. Use the dash

a. to lead up to a key point:

There is only one person who really understands the world and knows how it should be run--me.

There is only one person who really understands the world and knows how it should be run—me.

b. to indicate an emphatic interruption:

This assignment--if you ask me--is ridiculous.
This assignment—if you ask me—is ridiculous.

21. **Parentheses** enclose explanations that you are not emphasizing. Since parentheses indicate that you consider the matter enclosed to be less important than the matter in the rest of the sentence and since parentheses are used in many forms of documentation, you should avoid parenthetical intrusions except when giving dates. For the use of parentheses in documentation, see 37-38.

This assignment (if you ask me) is ridiculous.
Aphra Behn (1640?-1689) is considered by many scholars to be the author of the first English novel.

22. **Brackets** enclose material interpolated into a quotation and are used **only** with quotations. Note that parentheses are not a substitute for brackets.

“John of Gaunt [in Shakespeare’s *Richard II*] was born in Ghent, hence his name,” he said.

For other examples of brackets in a quotation, see 38c.

23. The **hyphen** is used

a. to break a word at the end of a line when the whole word will not fit on that line. When you break such words, do so only at a syllable division, and make sure the hyphen comes at the end of the first line, never at the beginning of the second line. Although most word-processing programs can hyphenate if that function is turned on, it is a good idea to avoid hyphenation.

b. to construct certain words made up of two or more component words, for example, *mother-in-law*.

c. to form compound adjectives, that is, two linked adjectives modifying a noun, as in *twentieth-century art* (but not *twentieth century*).

24. **Tense** refers to the time of the action. There are six tenses: present, past, future, present perfect, past perfect, and future perfect.

a. Present tense occurs in present time:

**I am a student at Manhattan College.
George goes to his club every Wednesday.**

Note: When describing the action of a poem, a play, or a novel, use the present tense:

**Hamlet dies in the final scene.
Oroonoko suffers a brutal death at the hands of the English colonists.**

b. Past tense occurs in time past:

**I was a student at Manhattan College many years ago.
George went to his club every Wednesday.**

c. Future tense occurs in time to come:

**I shall be a student at Manhattan College next year.
George will go to his club next Wednesday.**

d. Present perfect tense indicates an action beginning in the past but not necessarily finished as of the present:

**I have been a student at Manhattan College since January.
George has gone to his club every Wednesday for the past year.**

e. Past perfect tense indicates an action finished as of some point in the past usually in relation to another action:

**I had been a student at Manhattan College until I was drafted by the NBA.
George had gone to his club every Wednesday until he lost his job.**

f. Future perfect tense indicates an action finished as of some point in the future:

By the time I graduate, I shall have been a student at Manhattan College for eight years.

As of next week, George will have gone to his club every Wednesday for the past four years.

25. Two other constructions of the verb indicate tense:

a. The **progressive verb** form combines part of *to be* with the present participle (the *-ing* form) to give a sense of action, whether past, present, future, or perfected:

George is going to his club every Wednesday.

George was going to his club every Wednesday last year.

George will be going to his club every Wednesday next year.

George has been going to his club every Wednesday for the past year.

George had been going to his club every Wednesday until he lost his job.

As of next week, George will have been going to his club every Wednesday for the past year.

b. The **emphatic verb** form combines part of *to do* with the infinitive form of the verb (without the *to*) to give a sense of emphasis, whether present or past.

George does go to his club every Wednesday.

George did go to his club every Wednesday.

26. **Voice** indicates the relationship between the subject and the action expressed in the verb. There are two voices:

a. **active voice**, in which the subject performs the action and the direct object is the receiver of the action:

John shot Sidney.

b. **passive voice**, in which the subject receives the action and the performer of the action either is omitted when unknown or unimportant or is indicated in a phrase usually introduced by the preposition *by*:

Sidney was shot by John.

Sidney was shot last night.

Prefer the **active voice** because it uses fewer words and is more direct. If you are writing for science or some social science courses, you will be directed to use the **passive voice**.

27. **Mood** indicates the way the speaker or writer regards the action or state of being of the verb.

a. The **indicative mood** states matters regarded as fact or as opinion, or it asks questions of fact or opinion.

Who is in charge here? I am in charge here.

b. The **subjunctive mood** shows doubt, possibility, desire, or supposition and is used in three specific cases:

1. in *if* clauses that are contrary to fact:

If I were you, I would study.

2. in clauses following wishes:

He wishes he were a frog again.

3. in clauses following verbs of order, command, or necessity:

The President requested that the Attorney General be in her office tomorrow by nine.

The Judge demanded that John bring his attorney to court tomorrow.

c. The **imperative mood** shows authority. Use it for commands.

Do it now!

Let me speak!

SENTENCES

28. Sentences must contain two elements, a subject (a noun or pronoun) and a predicate (a verb): what you are discussing and what you are saying about it. Be sure to vary the length and kind of sentences you use in your writing. Remember that a series of short sentences is boring; a series of long sentences may be confusing. Variety contributes interest and clarity.

a. **Simple Sentences** are single independent clauses with a subject and a predicate and often various modifiers, objects, and verbal phrases. The subject or the predicate, or both, may be compound—that is, composed of two or more elements. Use simple sentences sparingly.

Students must learn.

Students must learn to study.

To make the Dean's List, college students must master punctuation and sentence structure.

George and Martha studied hard and learned to write well.

Note: The compound verb above (*studied and learned*) does not require a comma before the *and* that links the second verb.

b. **Complex Sentences** contain an independent clause and one or more subordinate clauses.

When you have mastered this material, you will be able to write better.

You will be able to write better when you have mastered this material.

c. **Compound Sentences** contain two or more independent clauses. The clauses should be joined by a comma and a coordinating conjunction (*and, or, nor, but, for, yet, so*) or by a semicolon when there is no coordinating conjunction.

You may end a sentence with a preposition, but some critics still consider this a mistake.

I sometimes encounter words I do not understand; I always look them up in a good dictionary.

d. **Compound-Complex Sentences** contain two or more independent clauses and at least one dependent clause.

Whenever I encounter words I do not understand, I look them up in a good dictionary, but often I do not know what the definitions mean.

SENTENCE STYLE

29. Shape your sentences carefully for clarity and effect. The beginning of the sentence and especially the end of the sentence are the best places for important details. Move words, phrases, and clauses around in your sentences, and watch the different effects. Experiment with balance and parallelism, and with periodic and loose constructions.

30. **Balance** sets parallel elements against each other.

**You go your way, and I'll go mine.
His intelligence shows he can do well; his dedication shows
he will do well.**

31. **Periodic Sentences** delay the key point to the end of the sentence.

**What I have worked for, hoped for, prayed for every day of
my life is the right to be free.**

32. **Loose Sentences** begin with the main idea, putting the key point at the beginning of the sentence, followed by defining or supporting elements.

**She attended Manhattan College, where she majored in
philosophy and physics.**

SENTENCE PROBLEMS

33. Careful writers **never write** any of the following in formal papers:

a. **Sentence Fragments.** A **sentence fragment** is a part of a sentence punctuated (and therefore posing) as a complete sentence. Usually it is a phrase or a dependent clause detached from the sentence preceding it.

In informal writing and occasionally to make a point in a formal paper, a fragment can be useful, but it should be written from knowledge and not from ignorance.

Problem: He was a good man. One we could all trust.

Revision: He was a good man, one we could all trust.

b. **Fused Sentences.** A **fused sentence** (or **run-on sentence**) is two or more sentences run together without terminal or proper internal punctuation.

Problem: He was a good man we all trusted him.

**Revisions: He was a good man. We all trusted him.
He was a good man, and we all trusted him.
He was a good man; we all trusted him.
Because he was good, we all trusted him.
He was a good man, one we could all trust.
He was a good man, whom we all trusted.**

c. **Comma Splices.** A **comma splice** results when a comma is used in place of a semicolon or in place of a comma plus coordinating conjunction.

Problem: He was a good man, we all trusted him.

Revisions: **He was a good man. We all trusted him.**
He was a good man, and we all trusted him.
He was a good man; we all trusted him.
Because he was good, we all trusted him.
He was a good man, one we could all trust.
He was a good man, whom we all trusted.

d. **Faulty Parallels.** A **faulty parallel** results from a failure to express items in a series in the same grammatical form.

Problem: It is necessary to obtain the ingredients, while clearing a working space, and then lock the door.

Revision: It is necessary to obtain the ingredients, clear a working space, and then lock the door.

e. **Dangling Participial Modifiers.** A **dangler** results when a verbal phrase placed at the beginning of the sentence modifies the subject of the sentence incorrectly.

Problem: Jumping into the shallow lake, my head hit a rock.
(Can your head jump into a lake?)

Revision: As I jumped into the shallow lake, my head hit a rock.
Jumping into the shallow lake, I hit my head on a rock.

PARAGRAPHS AND ESSAY STRUCTURE

34. A **paragraph** should develop a single unified idea, which may or may not be explicitly stated in a **topic sentence**. Paragraphs, like sentences, will vary in length but in general should contain between five and twelve sentences. If you write fewer than five sentences, you may have an underdeveloped topic sentence; if you write more than twelve sentences, you may have a second topic that should be developed more fully in its own paragraph.

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35. Always write from a plan. This does not mean that you need a written outline before you start (although that, too, can be helpful). Have an idea of what you intend to say before you try to say it. Keep in mind your **audience** and your **purpose** as you write. Ask yourself these questions: For whom am I writing this paper? What is the major purpose of my paper?

An essay, whether three, five, or one hundred paragraphs, must have a **beginning**, a **middle**, and an **end**. The beginning is usually a short, graceful introduction to what you are going to talk about (topic) and the way you plan to talk about it (tone) and should present the reader with your **thesis**, the argument or overall claim of the essay. The final paragraph should sum up what you have discussed, with a restatement of your thesis or thesis idea and a short, powerful statement to clinch your point. When you write, be conscious of transitions that will lead from one part of the paper to the next.

DOCUMENTATION AND ACADEMIC INTEGRITY

36. In April 2005, the Manhattan College Senate approved a policy on academic integrity, and in April 2007, the College Senate added to this honor code a policy whereby students pledge not to lie, cheat, or steal in their academic endeavors or to tolerate those who do. To make sure that students understand what is meant by academic integrity and academic dishonesty, the 2005 policy goes to great length to cite specific examples of actions that could cause students trouble. The entire policy is available in the *Manhattan College Student Handbook*, which is available from the Office of the Dean of Students and which every Manhattan College student should have. The following is part of the 2005 Manhattan College Policy on Integrity relating to plagiarism and fabrication:

Plagiarism

Plagiarism (from the Latin ‘to kidnap’) occurs when a person represents someone else’s words, ideas, order of ideas, phrases, sentences, graphs or charts, or other data as one’s own work, deliberately or not. When a student submits work that includes such material, the source of that information must be acknowledged through complete, accurate and specific references in a format specified by the professor or appropriate to the discipline. All verbatim statements must be acknowledged by placing the exact words of the source in quotation marks. To avoid a charge of plagiarism, a student must be sure to include an acknowledgment of indebtedness whether the material is quoted or paraphrased.

Examples of plagiarism include, but are not limited to

- ▶ Quoting another person's work directly without acknowledging (citing) the source in the format required by the professor or appropriate to the discipline.
- ▶ Quoting another person's words directly without using quotation marks whether the words are cited properly or not.
- ▶ Using another's ideas, opinions, or theories even if they have been completely paraphrased (that is, putting any of these into one's own words) without acknowledging the source.
- ▶ Using facts, statistics or other illustrative material taken from a source, without acknowledging (citing) the source, unless the information is common knowledge.
- ▶ Submitting a computer program as original work that duplicates, in whole or in part, the work of another.
- ▶ Submitting as one's own project, paper, report, test, program design, or speech copied from, partially copied from, or partially paraphrased from the work of another (whether the source is printed, in manuscript form, in audio, video, or digital format).
- ▶ Submitting written work to fulfill the requirements of more than one course without the explicit permission of both instructors.
- ▶ Assisting another to do any of the above.

Fabrication

Fabrication refers to the deliberate use of invented information or sources or the falsification of research or other findings with the intent to deceive. Examples of fabrication include, but are not limited to

- ▶ Using information not taken from the source indicated.
- ▶ Listing sources not used in that project in a bibliography, footnote, or parenthetical citation.
- ▶ Inventing or falsifying data or source information in experiments, research projects, or other academic exercises.
- ▶ Submitting as one's own any academic work prepared in whole or in part by others.

Thus, if you have used in any way materials, methods, or results obtained from other sources, they must be identified. The identification of sources is called **documentation**. If you take the time to learn not only when to document but how to document, you will be prepared for academic success.

Documentation consists of two parts. The first part is a “**List of Works Consulted,**” a list of sources that follows the text of the paper, in which you give, in alphabetical order, full bibliographical citations for all materials that you consulted in the course of preparing the paper. The second part consists of a specific reference in the text to indicate the source for your quotation, paraphrase, statistic, or idea (when the idea is not your own). This specific reference may be made through a footnote or through a parenthetical reference embedded in the text. Failure to provide documentation for the words, the ideas, or the order of ideas of another is, as noted in the policy, **plagiarism.**

There are several different style manuals available in the library that will help you to document your sources, and you should check with your instructor to determine if he or she wishes you to follow a particular one. The following are the most commonly used style manuals:

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington: APA, 2001.

The Chicago Manual of Style. 15 ed. Chicago: U of Chicago P, 2003.

Modern Language Association. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: MLA, 2003.

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses and Dissertations*. 7th ed. Rev. Wayne C. Booth et al. Chicago: U of Chicago P, 2007. (This follows *The Chicago Manual*.)

A useful on-line guide to these styles may be found at

Delaney, Robert. “Citation Style for Research Papers.” n.d. B. Davis Schwartz Memorial Library, C. W. Post Campus, Long Island U.
<<http://www.liu.edu/CWIS/CWP/library/workshop/citation.htm>>.

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37. Many professors suggest that students follow the MLA format in elective courses. Of course, students should understand that each discipline has its own methodology, which students will be required to use in major courses. Just as there are different styles of writing for different purposes, so there are different citation formats for different academic and professional needs.

If you are not directed to follow a specific style sheet for your paper, adopt the form illustrated below, the MLA Style. Once you master the idea of what goes into a bibliographical citation and how to present a parenthetical reference, you will find it relatively easy to move between the various formats.

If you need more information on the MLA format, the library has copies of the *MLA Handbook*, or you may go to the MLA Web site <www.mla.org/style> or the Long Island University Web site noted above. Observe that with the MLA style, footnotes are no longer necessary unless they give other than purely documentary information.

Papers should be documented as follows:

a. The List of Works Consulted

1. Following the last page of your own text, there should be a "List of Works Consulted," in which you give full publishing information for your parenthetical documentation.
2. For a book, this information includes the name of the author or authors; the full title of the work, underlined or italicized but not both; the city of publication, the name of the publisher, and the date of the publication; the number of the edition if it is other than the first; and the volume number if there is more than one.
3. For an article in a scholarly journal, this information includes the name of the author or authors; the full title of the article, placed in quotation marks; the title of the journal, underlined or italicized but not both; the volume and the year of the journal; and the inclusive page numbers.

4. For an article in a general-interest magazine or a newspaper, this information includes the name of the author or authors; the full title of the article, placed in quotation marks; the title of the magazine or newspaper, underlined or italicized but not both; the date of the issue; and the inclusive page numbers.

5. For an electronic edition, this information includes the author, title, publication date, page numbers (if available), and electronic address. Pay particular attention to the handling of dates and electronic addresses. For dates, include both the date of the original publication (if available) and the date you accessed the material. For addresses, include the access-mode identifier (for example, ftp, http, telnet) as well as the path and file names. The address should be given inside angle brackets:

<<http://www.manhattan.edu/arts/English/39steps.html>>

Note: If you use electronic sources, you must evaluate them carefully and document them as thoroughly as you would a book or an article. When you consult a Web site, remember that anyone can “publish” on the Internet, and many electronic sources may not be suitable for academic work. Always check with your instructor to determine what he or she considers a legitimate source.

b. The Parenthetical Reference within the Text

1. At the end of a sentence in which you have quoted, paraphrased, borrowed from, or otherwise relied upon a source, give in parentheses the last name of the author of your source and the page number of the work cited on which the material you have used may be found. Except in blocked quotations, this parenthetical reference is placed before the sentence period and outside the quotation marks.

2. If you use two or more works by the same author in your “List of Works Consulted,” then you should also include in each citation a short form of the title of the work cited.

3. If two or more authors in your “List of Works Consulted” share the same last name, then each citation should also include a first name or initial.

4. If your sentence includes the name of the author, then the page number alone is sufficient in the parenthetical citation.

38. The following require documentation, which is given here in the form just described, the MLA style. The examples are double-spaced, as they would be in your paper. The “List of Works Consulted” that follows the samples would normally go on a separate sheet of paper that is placed after your text.

a. A direct quotation from a book, with the author’s name not acknowledged in our sentence:

As one critic has observed about the graveyard scene in

***Hamlet*: “What is missing in the discourse of both men**

[Hamlet and Laertes], of course, is any real tribute to the

value of Ophelia” (Taylor 119).

Note: The parenthetical reference is placed after the quotation marks and before the sentence period.

b. A direct quotation from a scholarly article, with the author’s name acknowledged in your sentence:

According to Ashley Cross, “Robinson’s *Lyrical Tales*

attempts to thwart the double dispossession facing the

woman writer by linking her text to Wordsworth’s and

Coleridge’s *Lyrical Ballads*” (605).

Note: The parenthetical reference is placed after the quotation marks and before the sentence period.

c. A blocked quotation, in this case from a newspaper article, with the author’s name acknowledged in your introduction and with no quotation marks used at the beginning or the end since the blocking or indentation is sufficient indication that you are using the exact words of another.

In fact, what makes baseball so popular a game is, according to

A. Bartlett Giamatti, its relation to the “literary mode called Romance” (10). As Giamatti, a Renaissance scholar and a former commissioner of baseball, has noted:

[T]o go home may be impossible but it is often a driving necessity, or at least a compelling dream. As the heroes of romance from Odysseus and Aeneas through Leopold Bloom [of James Joyce's *Ulysses*] know, the route is full of turnings, wanderings, danger. To attempt to go home is to go the long way around. . . . In baseball, the journey begins at home, negotiates the twists and turns at first and often founders far out at the edges of the ordered world at rocky second—the farthest point from home. He who remains out there is said to “die” on base. Home is finally beyond his reach in a hostile world full of quirks and tricks and hostile folk. There are no dragons in baseball, only shortstops, but they can emerge from nowhere to cut one down. (10)

Note: Unlike the citations that follow quotation marks (see 39a and b), in blocked quotations you place the page reference after the sentence period. In addition, note the use of brackets to add information not in the original and ellipses to indicate omission.

d. A paraphrase from a book, with the author’s name acknowledged in your sentence. For the far more colorful original, see 39c.

As A. Bartlett Giamatti has written, baseball is similar to

romance since both have heroes who seek to return from their quests but often face the danger of being stopped by an adversary (10).

e. A borrowed idea from a book, with the author's name acknowledged in your sentence:

As Joseph Lennon illustrates, William Butler Yeats was strongly influenced by the Orient (247-289).

f. A borrowed idea from an essay in a collection, with the source not acknowledged in your sentence:

Aphra Behn's life is shrouded in mystery, and it appears she herself worked to obscure her background (O'Donnell 1).

g. A direct quotation from a scholarly periodical, with both author and pagination, through an on-line data base:

June Dwyer begins her analysis of immigration law and eugenics with an astute observation on the traumatic effect of "migration, acculturation, and naturalization" on the immigrant: "Their bodies, as repositories of their cultures, serve as microcosms of the homelands they have left behind. As they change and Americanize, they are in a sense destroying these homelands" (105).

h. A direct quotation from a book on line:

In Chapter 27 of *Great Expectations*, Pip reflects on human nature: "So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise" (Dickens).

List of Works Consulted

- Cross, Ashley J. "From *Lyrical Ballads* to *Lyrical Tales*: Mary Robinson's Reputation and the Problem of Literary Debt." *Studies in Romanticism* 40 (2001): 571-605.
- Dickens, Charles. *Great Expectations*. 1860-61. *Project Gutenberg*. 26 July 2007 <<http://www.gutenberg.org/dirs/etext98/grexp10.txt>>.
- Dwyer, June. "Disease, Deformity, and Defiance: Writing the Language of Immigration and the Eugenics Movement on the Immigrant Body." *MELUS* 28 (2003): 105-121. ProQuest. O'Malley Lib., Manhattan College. 25 July 2007 <<http://proquest.umi.com/>>.
- Giamatti, A. Bartlett. "The Story of Baseball: You Can Go Home Again." *New York Times* 2 April 1989, late ed., sec. 2:10.
- Lennon, Joseph. *Irish Orientalism: A Literary and Intellectual History*. Syracuse: Syracuse UP, 2004.
- O'Donnell, Mary Ann. "Aphra Behn: The Documentary Record." *The Cambridge Companion to Aphra Behn*. Ed. Derek Hughes and Janet Todd. Cambridge: Cambridge UP, 2004. 1-11.
- Taylor, Mark. *Shakespeare's Imitations*. Newark: U of Delaware P, 2002.

39. One last point: Remember that writing is a skill, and you can acquire and perfect a skill only through practice. *The 39 Steps* can get you started and answer a number of your basic questions. But when questions arise that are not answered in these few pages, consult a handbook of grammar and usage, many of which are available in the library or on-line. Of course, if you have questions, the best resource available to you is your professor.

NOTES

Historical note: *The 39 Steps* was first put together in 1977 by Dr. Mark Taylor and Dr. Paul Hissiger, and named by Dr. Taylor after the John Buchan mystery thriller, which was made into a motion picture by Alfred Hitchcock, and in 2008 became a Broadway play. The idea was to develop a handy guide for the bewildered in thirty-nine quick entries to show students that they could master some simple guidelines without being intimidated by a larger, more detailed handbook. Many other members of the English Department over the years have had a hand in later editions: Profs. George Freije, Dan Collins, Ashley Cross, June Dwyer, Br. Patrick Horner, Mary Ann O'Donnell. The layout has been developed over the years by Nancy Cave.

