**A student commits plagiarism when he or she does any of the following:**

* **submits the work of another person as original work**
* **gives inadequate attribution to an author or creator whose work is incorporated into the student's work, including failing to indicate clearly (through accepted practices within the discipline, such as footnotes, internal references and the crediting of all verbatim passages through indentations of longer passages or the use of quotation marks) the inclusion of another individual's work**
* **paraphrases material from a source without sufficient acknowledgement as described above**

**Students who are in doubt as to what constitutes plagiarism in a particular instance should consult their course instructor. (From *University of Victoria Calendar*)**

**Here is the original text drawn from p. 65 of Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004:**

What is indicated here is an opposition that is fundamental in realist texts: that there is an inside and an outside to a person, that these are separate, but that one may be understood to have a crucial influence on the other. The opening to *Middlemarch* concentrates almost obsessively on Dorothea’s clothes because it is her clothes that allow us insight into her character.

**Now compare the ways this source has been used in a student essay:**

**1. Student essay**

One can see that the opening to *Middlemarch* concentrates almost obsessively on Dorothea’s clothes because it is her clothes that allow us insight into her character.

Works Cited

Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004.

**Is this plagiarism? If so, why?**

**Word-for-word plagiarism; no attribution and insufficient documentation.**

**2. Student essay**

For example, the opening to *Middlemarch* concentrates almost obsessively on Dorothea’s clothes because it is her clothes that allow us insight into her character (Bennett and Royle 65).

Works Cited

Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004.

**Is this plagiarism? If so, why?**

**Word-for-word plagiarism; documented but not attributed.**

**3. Student essay**

Realist novels give us insight into characters through their appearance. The opening paragraph of *Middlemarch*, for example, focuses on the clothes worn by Dorothea.

Works Cited

Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004.

**Is this plagiarism? If so, why?**

**Piecemeal or near-verbatim plagiarism; no attribution and insufficient documentation.**

**4. Student essay**

Realist novels give us insight into characters through their appearance. The opening paragraph of *Middlemarch*, for example, focuses on the clothes worn by Dorothea (Bennett and Royle 65).

Works Cited

Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004.

**Is this plagiarism? If so, why?**

**Piecemeal or near-verbatim plagiarism; documented but not attributed.**

**5. Student essay**

Realism depends on an opposition between the interior and exterior person, as we can see by glancing at the first paragraph of a realist novel.

**Is this plagiarism? If so, why?**

**Paraphrase plagiarism; neither attributed nor documented**

**6. Student essay**

Bennett and Royle argue that realism depends on an opposition between the interior and exterior person, and they demonstrate the point in an analysis of *Middlemarch* (Bennett and Royle 65).

Works Cited

Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004.

**Is this plagiarism? If so, why?**

**No plagiarism**

**7. Student essay**

The opening paragraph of *Middlemarch*, for example, focuses “obsessively on Dorothea’s clothes because it is her clothes that allow us insight into her character” (Bennett and Royle 65).

Works Cited

Andrew Bennett and Nicolas Royle, eds., *Introduction to Literature, Criticism and Theory*, 3rd ed., Longman: London, 2004.

**Is this plagiarism? If so, why?**

**No plagiarism**

**TIPS ON AVOIDING PLAGIARISM**

1. CONSCIENTIOUS NOTE-TAKING

Your notes should record exactly which words, phrases, and ideas are not your own. Here are some ways to distinguish your ideas from the ones you copy down:

* Use different coloured pens: one colour for direct quotations, a second colour for paraphrase, and a third colour for your own reflections
* Use different fonts, sizes, colours, or styles if taking notes in a word processor
* Divide page into columns: quotation and paraphrase on one side, your reflections on the other

2. RESPONSIBLE WRITING

When it comes time to incorporate sources into your own writing, you must not forget to distinguish between your ideas and those that you are borrowing. Here are some methods that will prevent you from failing to acknowledge the difference:

* Introduce quotations or paraphrase with reference to your source: e.g., ‘According to critic Harold Bloom . . .’
* Put quotation marks around direct quotes the moment you copy them
* Insert footnotes at the end of paraphrased units as soon as you compose them
* If you find yourself asking the question, ‘How much must I change this to make it my own?’, you are asking the wrong question. Admit you are using a source; acknowledge the fact, do not attempt to evade it.

3. ATTRIBUTION OF SOURCES

* All direct quotes of phrases or sentences must be enclosed in quotation marks
* All direct quotes, paraphrase, and borrowed phrases must be accompanied by a footnote with precise information about your source
* See the Undergraduate School Dossier for instructions on citation technique