Integrating Quotations and Avoiding Plagiarism

**Basic Rule:** If it's not your own idea, document it.

Be sure to cite
- quotations (three or more exact words from an author).
- paraphrases
- summaries
- anyone else's ideas

And when you cite them,
- use them to illustrate your point; don't just throw them in randomly.
- introduce the citation; don't just plunk it in there.
- explain the significance of the citation; don't just expect it to make sense.

Don't cite common knowledge, which is:
- information accepted by the entire field, *not* attributed to one person or one person's opinion or judgment.
- information found in dictionaries, encyclopedias, or at least four sources other than references.
- often a judgment call (for instance, some teachers assume the textbook is common knowledge; others say, cite it anyway).

*But if the common knowledge is new to you, cite it anyway.*

Use a consistent format. Teachers may require a specific format, or they may not care which you use, as long as you are consistent. Some standard formats include:

- MLA for English and Humanities
- APA for Psychology and Hard Sciences
- Turabian for History, Business, and Social Sciences
- IEEE for Engineering

**Avoiding Plagiarism—In Action**

**The Right Way**

**Using a quotation**

Despite pleasant depictions of home life in art, the fact remains that for most Seventeenth Century Dutch women, the home represented a curtailment of some degree of independence. In *Perilous Chastity: Women and Illness in Pre-Enlightenment Art and Medicine*, Laurinda Dixon writes that "for the majority of women, however, home was a prison, though a prison made bearable by love and approval" (136).
Using a paraphrase or summary
Despite pleasant depictions of home life in art, the fact remains that for most Seventeenth Century Dutch women, the home represented a curtailment of some degree of independence. In *Perilous Chastity: Women and Illness in Pre-Enlightenment Art and Medicine*, Laurinda Dixon argues that the home actually imprisoned most women. She adds that this prison was made attractive by three things: the prescriptions of doctors of the day against idleness and sexual abstinence, the praise given diligent housewives by books such as Jacob Cat's, and the romantic ideal based on love and respect (136).

THE NOT-SO-RIGHT WAY

plagiarized (the student uses Dixon's ideas and phrasing without documenting them)
Despite pleasant depictions of home life in art, the fact remains that for most Seventeenth Century Dutch women, *home was a prison, though a prison made bearable by love and approval*.

random quotation (the quotation doesn't quite illustrate the student's point)
In paintings, images of caged birds were often associated with the bonds of marriage or the voluntary imprisonment of love. Somewhat ironically, Laurinda Dixon notes that the "image of the fragile, passive, housebound woman has always been a reflection more of male wish fulfilment than of female reality" (3).

un-introduced quotation (the quotation is just "plunked in" without an introduction to tie it in)
In some quarters, Seventeenth-century Dutch women were accorded considerable respect. "Beverwijck solves the dichotomy between the public and private woman’s role by lauding the superior qualities of women that make them not only capable rulers, artists and savants, but also good daughters, wives, and mothers" (Moore 642).

unexplained quotation (the quotation's significance is left unconnected and unexplained)
Since men were largely responsible for the images (both visual and written) the public received during the Seventeenth Century, popular notions of gender were largely construed from a male vantage point. Cornelia Moore points out that Seventeenth-century Dutch society prioritized the following virtues in women: "submissiveness, chastity, silence, industry, modesty, piety and charity." By contrast, female vices included: "lascivious, garrulity, vanity, nosiness, indolence, gluttony, and showing off" (649). Male Dutch painters often tended to downplay individuality to more clearly portray an intended virtue.

**Works Cited**