

Sociology and Anthropology Thesis Guide 2010-2011

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SOCIOLOGY AND ANTHROPOLOGY THESIS GUIDE

- A. THESIS PROPOSAL, SKILLS, AND PREPARATION GUIDELINES
- B. SAMPLE THESIS PROPOSAL
- C. RESEARCH METHODS OUTLINE
- D. WHEN RESEARCH INVOLVES HUMAN SUBJECTS
- E. GUIDELINES FOR PAPERS
- F. NOTES

Department of Sociology and Anthropology

Thesis Proposal

Your thesis proposal is the bedrock of your senior thesis project. Senior Sociology/Anthropology majors should contact assigned faculty advisors at the beginning of the fall semester. Your advisor will assist you in revising your original thesis proposal. Keep in mind that the overall proposal should be from three to five pages long. It should consist of a research statement (<300 words), methodology statement (<500 words), and an initial bibliography of the ten most important literature sources for your study. The Thesis Writers Master Class will provide insight into many aspects of thesis writing. You may always contact the Chair of the Department with any thesis related questions.

Research Statement: The research statement should include a clear statement of the research question and explicitly point out the relevance of the study for understanding social dynamics and sociology/anthropology. The statement should include specific connections to coursework in Sociology and Anthropology at the College and, if relevant at other institutions. The statement should be clear, evocative and concise. It might help to frame your research question as a paradox, such as "why have indigenous organizations in Bolivia declined while the number and quantity of funding sources has increased?" You might also frame the research question in terms of making connections, such as what has been the impact of neo-liberal economic reforms in Bolivia on religious beliefs and festivals. In stating your research question you also want to make sure that you limit your variables. The question, "Was the decline of population in country X the result of government policies?" is easier to understand than, "Was the decline in population growth in country x related more to sex education, the distribution of birth control, the downturn in the economy, or all of these factors." Make sure that your research question is researchable! In the research statement you should also mention the theoretical objectives of your study and, if possible, point out how you are bringing a fresh perspective to the question.

Research Methodology The research methodology should emphasize how you plan on answering your research question. Do you plan on doing any observations or interviews? What kind of documents, statistics, or materials do you need to answer your question? We have included a checklist of research strategies that you might consider.

Initial Bibliography: Initially students might start their research by skimming a number of works related to their topic. An important aspect, however, of formulating your research question is to identify the major works that will inform your project. In conjunction with your faculty advisor you should list ten works that will play a central role in framing your research.

Sociology and Anthropology Thesis Skills, Preparation and Proposal Guidelines

Skills

The thesis plays a key role in developing critical skills both in general and for sociology and anthropology in particular. These skills include:

- Reading, writing and research.
- Express ideas at an abstract and theoretical level.
- Developing a methodology that is appropriate for answering a research question.
- Deepening knowledge of cross-cultural issues around social processes such as race and ethnic relations, globalization, violence, gender dynamics, etc.
- Enabling independent research.
- Providing an opportunity for in-depth knowledge of a particular area of the world or social issue.
- Working closely with a faculty member (yes, this is a skill).
- Integrating independent research, an internship, or community service into academic work.

Thesis Preparation

All Sociology/Anthropology majors are required to write a two-credit thesis. This is normally accomplished during the senior year, during which the student registers for SOAN 096 in the first semester of the senior year and SOAN 097 in the second semester. By enrolling for the thesis the student is automatically enrolled in the Thesis Writers Master Class, SOAN 098.

Those majors planning to spend a semester student teaching are advised to develop a modified schedule, scheduling their thesis work for their non-teaching semesters. This usually means doing the first semester of thesis work during the second semester of their junior year.

Schedule

- 1) By now you should be working with a member of the department as your thesis advisor. If you already have a thesis advisor but have not met this semester, be in touch with her or him as soon as possible. If you don't have an advisor or you have questions about who might be appropriate, don't hesitate to speak with the department chair, whose job is, in part, to help students with just this process.
- 2) By the end of the fourth week of classes, **(September 20)** if not sooner: submit a thesis proposal to your thesis advisor. The specifications for such a proposal should be worked out with your advisor.

3) The following are due dates for chapters and the completed thesis.

By **November 1**, at noon, a completed draft of your first chapter is due. Thesis chapters should be numbered and include bibliography and footnotes. Chapters are submitted to and reviewed by the department. Chapter deadlines apply to all thesis writers.

By **Dec. 13**, noon, a completed draft of your second chapter is due.

By **February 14**, noon, a completed draft of your third chapter is due.

By **March 6**, noon, either your 4th chapter or your conclusion is due.

By **April 4**, noon, the completed thesis is due. The copy should be considered a final draft with **abstract***, **proper footnotes**, **acknowledgements**, **table of contents**, and **bibliography**. You will hand in your thesis during our annual "Rite of Submission."

**Writing an Informative Abstract* - <http://www.asanet.org/journals/abstract.cfm>

4) *The department will evaluate the progress of students writing Senior Honor Theses on the **1st of November**. If progress is deemed inadequate, the student will be asked to withdraw from Honors.*

5) During the following weeks: your thesis will be read, discussed, and then, often, revised. Your thesis will be read by your advisor and one other faculty member. For the defense, a thesis conference will be scheduled between you and your two thesis readers. The focus of the conference will be on the thesis itself, although the two readers may also ask you to discuss links between the thesis and your coursework in the department. You may be asked to provide revisions.

6) The final versions of your theses are due **May 6 noon**. Your grade will be based on the strength of your **April 4** version and your revisions.

7) For Honors Majors: **By April 30th** the final copy should be submitted, it will be sent **May 1st** to the Honors Examiner for grading.

Please be in touch with the department chair or your advisor if you have any questions about the thesis process.

Sophia K. Acord
Department of Sociology/Anthropology
Thesis Proposal, Fall 2002

*“The Art of Legitimacy:
A History of the Artist Squatter Movement in Paris”*

I. Research Statement

In response to the perceived “exclusive” world of contemporary art, the *squatter*¹ phenomenon has established itself as yet another “French exception.” As they are invading private property, building owners necessarily go to the local government and demand their expulsion. However, the government is thereby put in a large catch-22. On the one hand, the squats attract some of the 92% of French that never go to institutions of contemporary art, and thus represent an important cultural experience for the French population. On the other hand, the Ministry of Culture is reluctant to encourage this illegal practice by supporting the squats, and feels that doing so would not encourage “good” artistic practices. The proposed public support of the squats is a large debate. The squats are by nature ethereal and fear institutionalism. However, without this support they will remain marginal and unrecognized, and their integration into a reliable cultural entity will not evolve.

My central research question is: how does the official system of art preserve and transform itself through the incorporation and exclusion of fringe art movements? As has been studied in the past with Impressionism, I will use the squats as a case study to examine notions of legitimacy, freedom, and constrain in cultural production. How do these two groups, artists and the bureaucracy, work together or in opposition to create Contemporary Art as it exists in French society? Must an inside/outside separation exist? How does each side view each other? This question concerns the theoretical existence of a cultural/artistic hierarchy, as well as roles played by personal taste, socioeconomic background, and education, in determine artistic legitimacy. The squats have only before been studied in terms of their political activism. I plan to study their artistic activism as well.

¹In using the term squat, I refer to the practice of non-institutionally-sponsored artists taking up residence in abandoned buildings, often in urban areas.

II. Research Methodology

I spent the past summer researching this topic in Paris, under the Roland J. Pennock Grant for Public Policy. I accumulated 21 hours of interview material, and a great wealth of primary source material. The latter includes government documents dealing with cultural policy vis a` vis the squats, squat documentation and advertisements, and independent reports produced about the squat/government situation by third parties.

In Paris, I primarily worked with M. Gilbert Hotz in the Department of Territorial Politics and International Action, in the Délégation aux Arts Plastiques (DAP), of the Ministry of Culture in Paris, France. This was the base for my activities and my main method for gaining interview access. I also worked with Professor Antoine Hennion of the Centre de Sociologie de l'Innovation (Center of the Sociology of Innovation).² It was this contact that helped me develop the theoretical basis of my argument as to the different spheres and constraints of culture.

My exact research methodology includes:

- My *participant observation* took place in two types of institutions: state-sponsored centers of contemporary art, and local squats. The former focused on: *Le Palais de Tokyo* (Paris' first official center of contemporary art), and *Le Plateau* (a smaller center located in an underprivileged neighborhood). The latter focused on: *Chez Robert* and *Une Galette dans l'Art*. During these visits, I spent a great deal of time "hanging out," while recording thick description of the spaces, visitors, and the artworks. I also focused on the interaction of the public in the process of creation.
- During my previous semester abroad in Paris, I acquired many useful informants spread out between the governmental and artistic spheres with who I conducted *interviews*. I spoke again with many of these same contacts, in order to conduct a slightly more longitudinal survey. The interviews were based around a constant and predetermined questionnaire, but done informally with much room to diverge. I thus interviewed in depth the following people:
 - 10-12 squatters
 - The head of cultural policy for the city of Paris

²This organization is an affiliate of the National École des Mines.

- The head of lodging policy for the city of Paris
- The advisor to the Mayor of Paris for cultural policy
- The head journalist for plastic arts in *Le Monde*
- The two artistic directors of Le Plateau
- The head of the department of artists in La DAP
- The artistic director at Le Palais du Tokyo

I also met with two independent researchers on this topic. One was commissioned with an official report on the squats, and another was writing his post-graduate dissertation.

- While at the DAP, I conducted a large amount of *background research* in the Department of the Press, studying published books, governmental reports, and articles of the press. This huge accumulation of data has yet to be completely processed.

- In the two centers of contemporary art, I conducted a simple, unofficial *survey* with random members of the public whom I approached. I inquired into the reasons they had come to the center, as well as the impressions it made on them.

III. Initial Bibliography

Becker, Howard S. 1982. Art Worlds. University of California Press.

Bloche, Patrick, Marc Gauchée, and Emmanuel Pierrat. 2002. La Culture: Quand Même. Paris: Mille et Une Nuits.

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Finney, Henry C. 1997. "Art Production and Artists' Careers: The Transition from "Outside" to "Inside." Outsider Art: Contesting Boundaries in Contemporary Culture. Ed. by Vera L Zolberg and Joni Maya Cherbo. Pp. 73-84.

Heinich, Nathalie. 2001. *La Sociologie de l'Art*. Paris: Editions La Découverte.

Lextrait, Fabrice. 2001. Une Nouvelle Époque de l'Action Culturelle. Paris: La Délégation aux Arts Plastiques.

- Peterson, Richard A. ed. 1976. The Production of Culture. London: Sage.
- Rhodes, Colin. 2000. Outsider Art. London: Thames and Hudson.
- Roszak, Theodore. 1980. Vers une Contre-Culture. Paris: Stock.
- Zolberg, Vera L. 1990. Constructing a Sociology of the Arts. Cambridge: Cambridge University Press.

Sociology and Anthropology

Research Outline

I. What is my research question?

A. What is already known?

1. Can I concisely state my research question (i.e. within a question or two)?
2. How can theory help me frame my research question?
3. How will my research add to or challenge what has already been said about this subject?
4. Do I know what is already in the literature on this topic? If not, do I know how to find out what has already been published? (Contact Melanie Maksin, Social Science Research Librarian—contact information below)
5. What kinds of research methods have other researchers used?
 - documents
 - observation/participant observation/ethnography?
 - interviews
 - surveys
 - experiments/natural experiments
 - historical studies
 - area studies

B. Is this topic measurable? Is the topic primarily about social theory or based on analysis of documents through discourse analysis?

1. What questions/variables will I use?
2. How do these questions help me garner information about my subject?
3. Can I draw a path analysis that will illustrate what I believe is the relationship between my questions and the topic?

C. How did I come to be interested in this question?

1. How much background information do I have about this topic?
2. How much personal experience do I have?
3. Do I need more background information before I develop my research question?
4. Why is this research interesting?
 - a. Who else is interested in this research question and why?
 - b. Does the research have social, political, and/or ethical implications?

D. Is my research comparative?

1. Am I studying one setting or planning on comparing two different research settings?
2. How will the difference between these two approaches affect the outcome of my research?

E. Who are the subjects of my research?

1. What effect will my research have on my subjects?
2. How disruptive will my research be on my subjects?
3. To what effect will my presence at the research site influence my findings?

F. Who is my audience?

1. Who will be interested in the results of my research?
2. Who will use the information I gather and for what purposes?

II. How will I conduct my research?

A. What kinds of methodologies do I want to use?

1. literature review and/or historical studies
2. analysis of documents/discourse analysis
3. analysis of social theory
4. observation/ participant observation/ethnography
5. interviews
6. surveys
7. experiments (i.e. natural, situational)

B. What is the time frame for my research?

1. Do I have a reasonable start and finish time table?
2. Have I allowed for possible problems and setbacks?
3. Have I allowed enough time to get clearance to speak to people and travel?
4. Have I allotted enough time for my literature review and other library work?
5. Do I have a clear sense of which documents I need to acquire?

C. Is my methodology feasible?

1. Do I need to get clearance to conduct research at this site?
2. Have I gone through proper channels to verify that clearance will be given?

Checklists for Methodology

Library Research

Contact Melanie Maksin:

Social Sciences Librarian	Melanie Maksin	mmaksin1	610.690.5786
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- Have I found adequate information on my research topic?
- Do I trust the published information?
- Have I found varied sources and voices on the topic (i.e. perhaps not just formally published works, but primary materials as well)?

Observation/Participant Observation/Ethnography

- How long do I need to observe my research subjects to get adequate information on my research subjects?
- Will I have a position other than “researcher” among this population (i.e. will I be a teacher as well as a social scientist)?
- Have I gotten clearance for my research?
- Do I have contacts at the research site that will help me become acquainted with the place and the people?

Interviews

- How can I find people to interview? Do I need clearance?
- How representative are the people whom I find to interview of the wider population I am interested in studying?
- How many people must I interview to get the kind of information I need and to help assure a representative sample?
- Will my interviews be:
 1. unstructured
 2. semi-structured
 3. question-and-answer
 4. other
- How will I record the information I get from the interviews?
 1. videotaped
 2. audio only
 3. jotted notes
 4. recalled notes

Surveys

- Do I want to survey a portion of my population? Will the findings help support other types of research?
- Have other researchers conducted surveys on my population that I can analyze?
- Can I develop a questionnaire that will measure my research topic?
- Can I readily access my survey population?
- Do I have a reasonable means of distributing and collecting the survey?

Discourse Analysis

- Which documents or visual representations will serve as the basis of my study?
- How have others researched or discussed similar documents?
- Can I readily gain access to these documents or visual representations?
- Can I obtain background information on the documents/visual representations?
- What tools of discourse analysis can I bring to bear on the documents/visual representations?

Social Theory

- Who are the authors that I will focus on in discussing a theoretical issue?
- Which social dynamics and issues will inform my discussion (such as defining power and class)?
- Do I plan on developing a historical or comparative perspective on how certain theorists have grappled with social issues (such as a comparison of Marxist and Weberian notions of historical change)?
- What fresh perspective might I be able to bring to bear on important theoretical debates? Have other authors writing about the development of social theory analyzed similar issues?
- To what extent is the issue that you are exploring currently debated in the sociology and anthropology?

Visual Ethnography

- Which visual representations do you anticipate exploring (photographs, indigenous or community-based film, cinema, etc.)?
- Have others explored the issues that interest you (for example representations of gender in photographs of Native Americans at the turn of the century)?
- Do you plan on making your own film or collection of photographs and if so which style and form do you plan on using? To what extent is your production practice going to be embedded in local understandings of video production and photography?

- At what levels will you be able to conduct your research---production, semiotics, distribution, and reception.
- Do you plan to conduct interviews with filmmakers and or audiences of a particular work?

Information sheet for Majors in Sociology and Anthropology

When Research Involves Human Subjects

Swarthmore Colleges Office of Institutional Research provides important information and guidelines for best research practices. Please refer to the website at:

<http://www.swarthmore.edu/x16001.xml>

Many ethical concerns arise when human beings are the subjects of both physical and social research. Below you will find a brief discussion of some of the main concerns and some suggested steps you can take to assure that your social science research meets the criteria for ethical research.

Informed Consent

Informed consent is a process through which research subjects voluntarily agree to participate in your research project after having been informed of the form and content of the project. Informed consent is considered a process and not merely the signing of a form. It is often helpful to have a letter of introduction and clarification that you share with your research subjects. In this letter, you should address many of the issues listed below. All the issues need to be covered to assure that the participant's consent is truly informed. The letter typically includes your signature and a place for the subject to sign after they have read through your description. There should be two copies of the letter. One copy should be kept by you, and one copy should be kept by your participant.

Issues covered in the letter:

- An explanation about what your research entails and the purpose of your research.

Tips for writing a comprehensive description of your research:

- | |
|--|
| <ul style="list-style-type: none">• use a 12 point font• do not justify right margins• use short sentences and paragraphs• do not use technical terms• use active rather than passive voice• use headings and bullet points• adjust readability, especially for groups with limited formal education (8th grade reading level is average level for American adult)• pilot test comprehension of form |
|--|

- The expected duration of the subject's participation (how long will you be speaking with the subject, will you need to speak with him or her again, etc.)
- A description of any foreseeable risks or discomforts (for example, will you be asking any questions that might make the subject uncomfortable?).

- A discussion of possible benefits to the subject?
- Can you assure the subject confidentiality? To what extent will personally identifiable information be held in confidence?
- You must provide subject with the means of contacting you even after your contact has ended in case he or she has questions or concerns about the research.
- Talk about whether there will be any compensation (monetary or other, for example, buying the participant lunch) for the subject's time.
- Make sure that your participant understands that he or she can withdrawal from the research at any time, even interrupting an interview in the middle.
- Explain how the information is likely to be disseminated.

The process includes these three main components:

- 1) Disclosure: have you adequately explained the nature of your research?
- 2) Comprehension: can you measure their comprehension of your research?
- 3) Voluntary agreement: are the subjects participating voluntarily?

Agreement to participation in a survey or interview itself signals consent.

How can Qualitative Research expose subjects to risk or injury?

Some examples include:

- 1) confessions of illegal activity
- 2) libel suits
- 3) scandal
- 4) mental anguish
- 5) embarrassment
- 6) harassment

Vulnerable Populations

A “vulnerable population” is defined as a group of people who are limited in their ability to give truly informed consent for any one of a variety of reasons. The list of reasons include cognitive incompetence, lack of social power, and lack of autonomy. The US Government identifies the following groups as vulnerable populations:

children	cognitively impaired
fetuses	prisoners
pregnant women	economically or educationally disadvantaged
mentally disabled	

What kinds of research do not necessarily require informed consent?

- 1) analyzing educational tests where identifying information has been removed
- 2) observing public behavior
- 3) using a variety of public documents where records are anonymous

Even in these cases, the researcher should be aware not to disclose information that may be anyone at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation.

Relationship with an Institution

Make sure you have permission from the institution where you will be performing your research to conduct your research. Get this permission in writing before beginning your research.

When Conducting Interviews

- Choose setting with little distraction and which ensures confidentiality
- explain purpose of interview
- address questions of confidentiality
- explain format
- indicate how long you expect interview to take
- tell them how to get in touch with you
- ask if they have any questions before you begin

Many of these topics may have been covered in your letter and when the interview was being scheduled, but they should be reviewed at this time.

When Administering a Survey

- explain purpose of survey
- address confidentiality
- explain format
- indicate how long you expect completing the survey to take
- remind them how to get in touch with you

Many of these issues were possibly explained in a cover letter and may be briefly reviewed on the survey itself; this is especially necessary when not administering the survey in person.

Some Helpful References:

For a review and more information on different research methodologies, please see Research Methods in Anthropology: Qualitative and Quantitative Approaches, H. Russel Bernard (AltaMira Press, New York, 2002)

Some Helpful External Links:

For information on rules governing human research published by the US government:

<http://www.nsf.gov/bfa/cpo/policy/hsfaqs.htm>
<http://www.asanet.org/members/ecoderev.html>
<http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm#46.102>

For ethical guideline for conducting research followed by professional anthropologists and sociologists:

American Anthropological Association
<http://www.aaanet.org/committees/ethics/ethcode.htm>

American Sociological Association
<http://www.asanet.org/members/ecoderev.html>

For information on how to compose and conduct surveys:

www.css.edu/users/dswenson/web/question.htm
<http://www.stat.ncsu.edu/info/srms/survplan.html>
(Section on Survey Research Methods, American Statistical Association)

SWARTHMORE COLLEGE

Department of Sociology and Anthropology

GUIDELINES FOR PAPERS

The following guidelines are designed to help students write papers for courses in the Department of Sociology and Anthropology. The first three sections deal with academic honesty, while the fourth offers guidelines for citation and reference formats:

- I. Academic Honesty
- II. Examples of Mis-Used Sources
- III. College Statement on Plagiarism
- IV. Format for References

Paper writing is an important required part of most courses, both introductory and advanced, as well as seminars, offered by the Department of Sociology and Anthropology. These guidelines are intended to state clearly what is expected in paper writing. You may still on occasion find yourself to be genuinely uncertain as to how to handle some particular mechanical matter in the preparation of your paper. Please be sure to take your question to your instructor. We expect you to accept responsibility for seeking guidance.

I. ACADEMIC HONESTY¹

In almost all successful paper writing, you will be drawing heavily on the ideas of others - usually as set forth in publications, but occasionally as learned by you from lectures or class discussion, conversation, or otherwise. Indeed, neglecting to take seriously into account important parts of the scholarly literatures(s) pertinent to your topic will result in an unsatisfactory paper. A major purpose of these guidelines is to be as clear as we can about the right and the wrong ways to use the ideas of others in your papers.

What follows is intended to supplement the statement on ACADEMIC HONESTY to be found on page 24 of the Student Handbook, and included on page 8 of these guidelines.

Though the rules of scholarly writing cannot be specified with absolute precision, the following guidelines are designed to help clarify your thinking in preparing and writing essays to submit in Department of Sociology and Anthropology courses.

The purpose of scholarly writing is to communicate facts, ideas, arguments, and conclusions to someone. The rules and customs of such writing are intended to aid clarity. For example, rules of acknowledgment are designed to specify your intellectual relationship to other authors whose works you have consulted and to indicate your intellectual debts.

Direct Quotation

When using the exact language of someone else to express a concept or a conclusion, use quotation marks or, if the passage is four lines or more in length, indent and single space without quotation marks. In either case, provide a reference, thus indicating your direct dependence and alerting the reader to the exact source of the quotation.

Paraphrase

Problems of judgment concerning paraphrase arise, and the definition, "Paraphrase is putting another's thoughts into one's own words," does not solve all the problems.

a) Paraphrasing should not consist of the changing of a word here and there, an occasional inversion of word order, an alteration of verb tense or of punctuation. It is less troublesome and more honest to quote directly.

b) There is an appropriate type of paraphrase which serves to abbreviate. It is better called summary. At the conclusion of your summary of another's argument you should indicate where the argument you have just summarized can be found.

c) There is an appropriate type of paraphrase which serves to clarify the meaning of the text being paraphrased. This is usually part of an explicit discussion of a primary text, and if you have already indicated the source of that text, further reference is unnecessary.

Of course, we all learn a great deal from others and from the sources we read, and much of this we assimilate until it becomes a part of us. Occasionally students will avoid reading widely in the subject area out of fear that their ideas will be pre-empted, that they will discover "everything has been said." But in virtually every field of study the spectrum of educated opinion is wide, and there is originality in your own mastering of the range of debate and your exercising of critical judgment between the competing options.

Questions of intellectual and scholarly integrity sometimes are not easy to answer. If you are unsure, you should discuss the questions with the instructor of the course or with the Humanities and/or Social Sciences Librarian. Be sure to familiarize yourself with the college statement on plagiarism, since the College considers cheating on examinations and plagiarizing the works of others in papers and term essays most serious offenses punishable by suspension or expulsion.

II. EXAMPLES OF MIS-USED SOURCES²

A. DIRECT PLAGIARISM

Source Material

From: Emotion in the Human Face: Guidelines for Research and an Integration of Findings by Paul Elman, Wallace V. Friesen, and Phoebe Ellsworth (New York: Pergamon Press, Inc.), p. 1 (Psychology source)

The human face -- in repose and in movement, at the moment of death as in life, in silence and in speech, when alone and with others, when seen or sensed from within, in actuality or as represented in art or recorded by the camera -- is a commanding, complicated, and at times confusing source of information. The face is commanding because of its very visibility and omnipresence. While sounds and speech are intermittent, the face even in repose can be informative. And, except by veils or masks, the face cannot be hidden from view. There is no facial maneuver equivalent to putting one's hands in one's pockets. Further, the face is the location for sensory inputs, life-necessary intake, and communicative output. The face is the site for the sense receptors of taste, smell, sight, and hearing, the intake organs for food, water, and air, and the output location for speech. The face is also commanding because of its role in early development; it is prior to language in the communication between parent and child.

Use of Source (underlining indicates direct plagiarism)

Many experts agree that the human face, whether in repose or in movement, is a commanding, complicated, and sometimes confusing source of information. The face is commanding because it's visible and omnipresent. Although sounds and speech may be intermittent, the face even in repose may give information. And, except by veils or masks, the face cannot be hidden. Also, the face is the location for sensory inputs, life-supporting intake, and communication.

Comment

The plagiarized passage is an almost verbatim copy of the original source. The writer has compressed the book's opinions into fewer sentences by omitting several phrases and sentences. But this compression does not disguise the writer's reliance on this text for the concepts he passes off as his own. The writer tries to disguise his indebtedness by beginning with the phrase "Many experts agree that...." This reference to "many experts" makes it appear that the writer's work is a summary of generally held opinions, and it could seem that the writer was somehow acknowledging the work of scholars "too numerous to mention." The plagiarized passage makes several subtle changes in language (e.g., it changes "visibility and omnipresence" to "it's visible and omnipresent"). The writer has made the language seem more informal in keeping with his own writing style. He ignores any embellishments or additional information given in the source-passage. He contents himself with borrowing the sentence about how only masks and veils can hide the face, without using the follow-up elaboration about there not being a "facial equivalent to putting one's hands in one's pockets." He also reduces the source's list of the face's diverse activities at the end of the paragraph.

Had the writer credited the authors of the Emotions book in his text or in a footnote, and enclosed the borrowed material in quotation marks, this would have been a legitimate use of a source.

B. THE MOSAIC

Source Material

From: Language in Sociocultural Change by Joshua Fishman (Stanford University Press, 1972), p. 67. (Linguistic source)

In a relatively open and fluid society there will be few characteristics of lower-class speech that are not also present (albeit to a lesser extent) in the speech of the working and lower middle classes. Whether we look to phonological features such as those examined by Labov or to morphological units such as those reported by Fischer (1958) (Fischer studied the variation between -in' and ing for the present participle ending, i.e. runnin' vs. running -- and found that the former realization was more common when children were talking to each other than when they were talking to him, more common among boys than among girls, and more common among "typical boys" than among "model boys"), we find not a clear-cut cleavage between the social classes but a difference in rate of realization of particular variants of particular variables for particular contexts. Even the widely publicized distinction between the "restricted code" of lower-class speakers and the "elaborate code" of middle-class speakers (Bernstein 1964, 1966) is of this type, since Bernstein includes the cocktail party and the religious service among the social situations in which restricted codes are realized. Thus, even in the somewhat more stratified British setting the middle class is found to share some of the features of what is considered to be "typically" lower-class speech. Obviously, then, "typicality," if it has any meaning at all in relatively open societies, must refer largely to repertoire range rather than to unique features of the repertoire.

Use of Source

In a relatively fluid society many characteristics of lower-class speech will also be found among the working and lower middle classes. Labov's and Fischer's studies show that there is not a clear-cut cleavage between social classes but only a difference in the frequency of certain speech modes. All classes share certain speech patterns. The difference among classes would only be apparent by the frequency with which speech expressions or patterns appeared. By this standard, then, Bernstein's distinction between the "restricted code" of lower-class speakers and the "elaborated code" of middle-class speakers is useful only up to a point, since Bernstein mentions cocktail parties and religious services as examples of "restricted speech" groupings. "Typicality" refers more to speech "range" than to particular speech features.

Comment

While this passage contains relatively few direct borrowings from the original source, all its ideas and opinions are lifted from it. The writer hides his dependency on the source by translating its academic terms into more credible language for a novice in sociology. For example, the plagiarist steers clear of sophisticated terms like "phonological features," "morphological units," and "repertoire range." However, his substitutions are in themselves clues to his plagiarism, since they over-generalize the source's meaning. The writer seems to acknowledge secondary sources when he refers to Labov's and Fischer's studies, but he obviously has no first-hand knowledge of their research. If he had consulted these studies, he should have footnoted them, rather than pretending that both

he and his audience would be completely familiar with them. He intertwines his own opinions with the source and forms a confused, plagiarized mass.

The writer should have acknowledged his indebtedness to his source by eliminating borrowed phrases and crediting his paragraph as a paraphrase of the original material.

C. PARAPHRASE

Source Material

From: Cliff's Notes on The Sun Also Rises by Ernest Hemingway

THE DISCIPLINE OF THE CODE HERO

If the old traditional values are no good anymore, if they will not serve man, what values then will serve man? Hemingway rejects things of abstract qualities -- courage, loyalty, honesty, bravery. These are all just words. What Hemingway would prefer to have are concrete things. For Hemingway a man can be courageous in battle on Tuesday morning at 10 o'clock. But this does not mean that he will be courageous on Wednesday morning at 9 o'clock. A single act of courage does not mean that a man is by nature courageous. Or a man who has been courageous in war might not be courageous in some civil affair or in some other human endeavor. What Hemingway is searching for are absolute values, which will be the same, which will be constant at every moment of every day and every day of every year.

Ultimately therefore, for Hemingway the only value that will serve man is an innate faculty of self-discipline. This is a value that grows out of man's essential being, in his inner nature. If a man has discipline to face one thing on one day he will possess that same degree of discipline on another day and in another situation. Thus Francis Macomber in the short story "The Short, Happy Life of Francis Macomber," has faced a charging animal, and once he has had the resolution to stand and confront his charging beast, he has developed within himself a discipline that will serve him in all situations. This control can function in almost any way in a Hemingway work.

Use of Source

Hemingway tries to discover the values in life that will best serve man. Since Hemingway has rejected traditional values, he himself establishes a kind of "code" for his heroes. This code is better seen than spoken of. The Hemingway hero doesn't speak of abstract qualities like courage or honesty. He lives them. But this living of values entails continual performance -- the Hemingway hero is always having his values put to the test.

How can the hero be up to this continual test? Hemingway stresses the faculty of self-discipline as the backbone of all other virtues. Self-discipline places man's good qualities on a continuum. The dramatic change in Francis Macomber in "The Short, Happy Life of Francis Macomber" stems from his new-found self-control than from any accidental combination of traits.

Comment

This illustrates plagiarism since the author has used the notion of the "Hemingway code hero" presented in Cliff's Notes as the sole basis for his own essay. He has absorbed his source's concepts, re-phrased them, and perhaps, made them seem simpler. But there is a one-to-one relationship between the development of ideas in the Cliff's Notes and the plagiarist's rendition. The first two sentences of the plagiarist's are directly borrowed from his source; the remaining sentences are more artfully disguised. The worst features of this idea-copying is that it seems to be the end product of a close reading of Hemingway, rather than the stealing of a source. By citing Hemingway's "Short, Happy Life," the writer makes it appear that his comments are based on this short story.

The writing here would be acceptable if he had written the same paraphrases with the proper acknowledgment of his source.

D. INSUFFICIENT ACKNOWLEDGMENT

Source Material

From: Peter Lave, Renaissance Italy: 1464-1534 New York: Capricorn Books, 1964), pp. 130-1.

The tenacious particularism of the Italian states gave rise to a wide variety of constitutional solutions and class structures throughout Italy. Even conquered territories and those swallowed up by bigger neighboring powers often managed to retain much of their internal organization as it had been. If power changed hands, the instruments and forms of power usually remained the same. Since the economic needs of such territories did not suddenly alter with a change of government or master, those classes which had been important before the change tended to continue to be important afterwards as well. Only when the nature of the change was economic and social might there have been a reversal in the relationships of classes; but even in this there was no sudden revolution in the structure of classes.

Use of Source

In his comprehensive study, Renaissance Italy, Peter Laven discusses the peculiar organization of Renaissance city-states:

The tenacious particularism of the Italian states gave rise to a wide variety of constitutional solutions and class structures throughout Italy. Even conquered territories and those swallowed up by bigger neighboring powers often managed to retain much of their internal organization as it has been...¹

This means that if power changed hands, the instruments and forms of power usually remained the same. Since the economic needs of such territories did not suddenly alter with a change of government or master, those classes which had been important before the change tended to continue to be important afterwards only when the nature of the change was economic and social might there have been a reversal in the relationships of classes; but even in this there was no sudden revolution in the structure of classes.

Comment

This half-crediting of a source is a common form of plagiarism. It stems either from a desire to credit one's source and copy it too or from ignorance as to where to footnote. The general rule is to footnote after rather than before your source material. In this case, the plagiarist credits historian Peter Laven with two sentences and then continues using the author without giving acknowledgment. The writer disguises the direct plagiarism as a paraphrase by using the falsely-explanatory phrase. "This means that . . ." in the third sentence. This example of plagiarism is especially reprehensible because the writer seemingly acknowledges his source -- but not enough.

THE COLLEGE STATEMENT OF PLAGIARISM

Academic honesty is a foundation of academic life. One of its tenets is that all scholars present as their work only that which is truly their own. For students this standard embraces all work submitted for academic purposes, not only examinations, laboratory reports, term papers, essays, etc., handed in for academic credit, but also papers written for seminar or for class discussion, whether graded or not. Transgressions of the principle are known as plagiarism, the use of another's ideas, language, or thoughts and representation of them as one's own.

When an instructor suspects plagiarism in a piece of written work, the instructor should present the evidence to the student who submitted it. If the student is unable to remove the instructor's suspicion of guilt, the instructor is required to submit the case to the Dean for consideration by the College Judiciary Committee. In its deliberations, the Committee considers the following to be evidence of plagiarism in a piece of writing: 1) the failure to put quotation marks around (or when appropriate to indent and to single-space) words, symbols, phrases, sentences, quoted verbatim from any source, whether published or not; 2) the failure to acknowledge one's use of reworded or restated material--even when loosely paraphrased; 3) inclusion of another's data, ideas, or arguments when not acknowledged by footnote and reference.

Writers may refer to a handbook on scholarly writing for information about correct citation procedures. The MLA Handbook is particularly useful since Section 6 also provides examples of plagiarism. Supplementary Departmental regulations governing joint projects, etc., may be found on file in departmental offices. The informal nature of some writing may obviate the necessity of rigorously formal citation, but still requires honest attribution to original authors of all borrowed materials. Students should feel free to consult with instructors whenever there is doubt as to proper documentation.

Fear of being charged with plagiarism need not inhibit anyone from appropriately using another's ideas or data in a piece of writing. Even direct quotation frequently serves as an effective device in developing an argument. Academic honesty requires only that writers properly acknowledge their debts to other authors at least by means of quotation marks, footnotes, and references, if not also with in-text phraseology like "Einstein argued in 1909 that. . ." or "As Melville implies in Chapter 3 of Moby Dick..." Such usage is fully within the tradition of forthright academic work.

Because plagiarism is considered so serious a transgression, it is the opinion of the faculty that for the first offense failure in the course and, as appropriate, suspension for a semester or deprivation of the degree in that year is suitable; for a second offense the penalty should normally be expulsion. A full description of the College judicial procedure may be obtained from the Office of the Dean.

IV. FORMAT FOR REFERENCES³

The following are guidelines for the formatting of references both within the text and the end of a paper. Rather than using footnotes for citations, a common practice in the social sciences is to use parenthetical references to author, date, and page numbers within the text, followed by a bibliography at the end of the paper which contains complete information for each citation. Footnotes are then used only for substantive information. The guidelines that follow are taken from the American Journal of Sociology and the Modern Language Association (MLA), which uses the social science style.

For information about the formatting of footnotes and bibliographies in the traditional style, see Kate L. Turabian, A Manual of Term Papers, Theses and Dissertations.

Format of References in Text: All references to monographs, articles, and statistical sources can be identified at the appropriate point in the text by last name of author, year of publication, and pagination where appropriate, all within parentheses. Footnotes are to be used only for substantive observations. Specify subsequent citations of the same source in the same way as the first one; do not use "ibid." "op cit.," or "loc. cit."

1. When author's name is in the text: Duncan (1959). When author's name is not in text: (Gouldner 1963).

2. Pagination follows year of publication: (Lipset 1964, pp. 61-65).

3. For more than three authors, use "et al." For institutional authorship, supply minimum identification from the beginning of the complete citation: (U.S. Bureau of Census 1963, p. 117).

4. With more than one reference to an author in the same year, distinguish them by use of letters (a, b) attached to the year of publication: (1965a).

5. Enclose a series of references with a single pair of parentheses, separated by semicolons.

Format of References: List all items alphabetically by author (providing the full list of multiple authors) and, within author(s), by year of publication, in an appendix titled "References." Examples follow:

Davis, K. 1963a. "Social Demography." Pp. 124-37 in The Behavioral Sciences Today, edited by Bernard Berelson. New York: Basic.

- _____. 1963b. "The Theory of Change and Response in Modern Demographic History." Population Index 29-334-66.
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- Moore, Wilbert E., and Arnold S. Feldman. 1960. Labor Commitment and Social Change in Developing Areas. New York: Social Research Council.
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Sources from the Web:

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- Victorian Women Writers Project. Ed. Perry Willett.
May 2000. Indiana U. 26 June 2002 <http://www.indiana.edu/~lettrs/vwp/>.

Information Database

- Thomas: Legislative Information on the Internet. 19
June 2001. Lib of Congress, Washington. 18 May
2002 <http://thomas.loc.gov/>.

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- Lancashire, Ian. Home page 28 Mar. 2002. 15 May
2002 <http://www.chass.utotonot.ca:8080/~ian/>.

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- Nesbit, E[dith]. Ballads and Lyrics of Socialism.
London, 1908. Victorian Women Writers Project.
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Article in a Journal

- Sohmer, Steve. "12 June 1999: Opening Day at
Shakespeare's Globe." Early Modern Literacy
Studies 3.1 (1997): 46 pars. 26 June 2002
<http://www.shu.ac.uk/emls/03-1.schmjuli.html>.

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- Levy, Steve. :Great Minds, Great Ideas.: Newsweek
27 May 2002. 20 May 2002 <http://www.msnbc.com/news/754336.asp>.

Posting to a Discussion List

Merrian, Joanne. "Spinoff: Monsterpiece Theater."
Online posting. 30 Apr. 1994. Shaksper: The
Global Electronic Shakespeare Conf. 23 Sept.
2002 <http://shaksper.net/archives/1994/0380.html>.

Style Guide

American Anthropological Association

<http://www.aaanet.org/publications/guidelines.cfm>

American Sociological Association

<http://www.asanet.org/students/index.cfm>

NOTES

¹This section is adapted directly from a statement issued by the Department of Religion, Swarthmore College.

²This section is adapted directly from "Some Notes on Plagiarism and How to Avoid It," issued by Northwestern University, Evanston, Illinois.

³Reference format from the American Journal of Sociology and Modern Language Association (MLA).

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