

Halbat

Perspectives on Plagiarism
and Intellectual Property
in a Postmodern World

Lise Buranen and Alice M. Roy
editors

Foreword by Andrea Lunsford

State University of New York Press

Poaching and Plagiarizing: Property, Plagiarism, and Feminist Futures

Debora Halbert

Over the past two hundred years very little has changed regarding how we view intellectual property. Plagiarism, piracy, and copyright infringement are the names given for the illegal copying of copyrighted works. Plagiarism is the logical outgrowth of the creation of intellectual property. Plagiarism as theft exists because a system of knowledge production that emphasizes creative genius, originality, and the proprietary author defines how we understand the expression of ideas. Once it becomes possible to think of literary work as property it becomes possible to "steal" that property.

Some literary critics argue that we are all plagiarists or, at the very least, engage in "textual poaching" (de Certeau 165–76). The recognition that we all embrace some form of plagiarism, even at a subconscious level, is increasingly important as intellectual property protection becomes a matter of big business. Where we draw lines between the cultural commons and private property has important implications for future creative work. The acceptable amount of appropriation becomes smaller each day as the law is utilized and expanded to reap larger profits from every aspect of a creative work. Copyright produces a tension between how texts are created (a process that relies on textual poaching, exchange, and sharing) and how texts are legally protected (a process reliant on originality and private property).

The proprietary author is indebted to a gendered understanding of authorship and ownership. The history of intellectual property is a history of masculine creation and birth. It is possible, and essential, to question the very foundations of the intellectual property system—that of the proprietary author. Even as intellectual property law grows in strength, the potential of a postmodern feminist approach makes it possible to offer a substantive critique. Uncovering the assumptions on which copyright is premised can make it possible to revise copyright in a manner appropriate for greater sharing and creativity.

Feminism is important in understanding intellectual property because it provides a lens through which to view the past, a theoretical understanding that can help interpret the present, and a set of principles for framing the future. Postmodern feminism is especially meaningful when thinking about the future because of its emphasis on ambiguity, appropriation, creativity, and play. This chapter makes the argument that given the gendered construction of intellectual property in the past and the overemphasis on ownership in the present, a possible alternative construction for intellectual property in the future can be discovered through a feminist framework.

I will first discuss the gendered historical construction of authorship and the envelopment of authorship within the paternity metaphor. Second, I will look at the postmodern nexus of plagiarism, property, and creativity as it plays out in a modern story of intellectual property. It is through this story that a postmodern feminist framework can best be understood. Finally, if we are to move toward any form of a feminist goal we must begin the process of envisioning an alternative to intellectual property law. I will look to the future and evaluate the possibilities for creativity if we unhinge it from intellectual property law and begin to view it through a feminist framework.

Discussing the history of intellectual property illustrates how impoverished our language is regarding creative work. There is only the language of property available to discuss creation. If we want to understand the possibilities of creativity in a feminist world we must create those possibilities ourselves. A feminist-oriented future can illustrate what an alternative to the current legal system may be and in the process dissolve the powerful assumptions of authorship and ownership so readily taken as truth.

Some Words on Intellectual Property

Copyright emerges in its modern form during the eighteenth century. By modern form, I mean that a system of property laws was created to deal with works of authorship and that authorship underwent a definitional revision through which the proprietary nature of the author over his work (and I say "his" on purpose) was emphasized (Mark Rose 1993). At a variety of levels, the emergence of intellectual property laws, specifically copyright laws, was gendered.

The philosophy of intellectual property has its roots in Locke and Hegel and hinges on the definition of intellectual work as private property (Hughes 297–358). The combination of Locke's theory of property, the patriarchal environment of the late seventeenth and early eighteenth century, and the characteristics of the book market created a discourse on copyright based on masculine creation. Both Locke and Hegel are the subject of extensive feminist critique, which I will not repeat (Butler 74–94; Benhabib, 129–145). However, the link between gender and intellectual property deserves space.

Intellectual property is about masculine creation. Ideas, expressed through the labor of an author, become possessed as property. Women, whose status as authors was problematic long before the institutionalization of intellectual property laws, were discouraged from writing and from public life. Women were discouraged from printing because it did not fit with the socially accepted feminine ideal (Wall 279–80). Additionally, early discourses on authorship masculinized publication and feminized that which was published, which impacted women's access to authorship and resulted in a masculine understanding of authorship. As Wendy Wall asks, "If women were tropes necessary to the process of writing, if they were constructed within genres as figures for male desire, with what authority could they publish? How could a woman become an author if she was the 'other' against whom 'authors' differentiated themselves?" (282). Thus, by the time booksellers institutionalized property rights in published works, women were already virtually excluded from authorship.

Excluding women from authority and authorship is only one aspect of early intellectual property. Originality through authorship was also interpreted as the domain of the masculine. In Hegel's philosophy, property becomes an expression of the will and personality (Hughes 333). Literary property was "original" because it originated from the uniqueness of a person's mind (Mark Rose 1993, 120). Many metaphors were tried in an effort to describe the act of authorship and legitimate ownership of the ideas, but the most common, according to Mark Rose, is the "author as begetter and the book as child" (38). Thus, the most common metaphor was one of paternity.

The paternity metaphor is significant for understanding copyright from a feminist perspective. Copyright invites the author to own his work. The work is not only the child of the author, but his property. Authorship was a method for establishing paternity over a text, the male creation. The paternity metaphor was replaced with the metaphor of the landed estate in the eighteenth century in part because it provided a better understanding of the proprietary nature of authorship. However, paternity metaphors continue to be part of the law to this day. In a recent law suit, the author sued for damages from the "denial of [his] paternity" when a publisher published contributions under a different byline (Morris Freedman 508). The paternity metaphor illustrates what later metaphors conceal—literary creation is masculine creation.

Despite the prejudices against them, women still became authors. Wendy Wall suggests they did so either at great expense or by appropriating specific genres of writing considered "acceptable" for women. An acceptable genre for women was the will, because it was socially appropriate for a dying woman to leave instructions to her children. Women appropriated this genre as an avenue into the public sphere as authors, creating subversive avenues into the largely male dominated public sphere (Wall 282–283).

Friedrich Kittler provides ever greater insight into the gendered production of authorship circa 1800 in *Discourse Networks: 1800/1900*. Kittler argues,

much along the lines of Wendy Wall, that women in the discourse network¹ of 1800 were not authors because they played a distinctly private role in society. However, he pursues this theme further and suggests that women during this period played a much more significant symbolic role. As Kitter states, "Nature, love, and women—the terms were synonymous in the 1800 discourse network" (73). From her place within Nature women could not write, but rather became the source of ideas voiced by men: "To the author's surprise, his words have not been his at all. It is as if they had been whispered by a prompter who in turn had them from the Woman or Nature" (Kitter 73).

When woman, in the role of nature, is the origin of ideas, then all is appropriated (or plagiarized) from her: "Through their mandate to represent The Mother, women made authors write. The Mother neither speaks nor writes, but from the depths of her soul arise the unembellished accents that the author rescues by writing" (Kitter 67). Through the gendered development of authorship in the 1800s, not only were women relegated to the private sphere where they could not write or speak, but through the symbolic transformation of women into "The Mother," male authorship appropriated from and spoke for women. It could be argued that authorship itself, in the 1800 discourse network, is plagiarism. Masculine creativity is dependent on appropriation and this appropriation is not recognized as plagiarism. Such textual appropriation played out in everyday life when women allowed themselves to be plagiarized. As one woman put it:

For ten years even our closest friends had no inkling of my part in my husband's creative work, and during these ten years even I was unaware that a portion of the praise, the honorable judgments pronounced by gladdened readers of stories my husband published, belonged to me. I was too deeply devoted to him, too immersed in my domestic duties, to call anything my own. (Kitter 126)

Such appropriation was considered a natural aspect of authorship. The very development of intellectual property, which carefully established the paternity of the text, is indebted to appropriation. By ignoring the connections between ideas and highlighting originality, intellectual property favored those who could be authors—men. Plagiarism is what happens to men, not women. Women, within the 1800 discourse network, did not have the authority or the originality necessary to make claims to their own ideas.

A Modern Story about Appropriation, or is it Plagiarism?

What choices do women have as they enter the world of authorship? This world, governed by intellectual property, is one where appropriation is called

plagiarism and ideas are property. Postmodern feminism provides strategies for cultural creation, but these strategies clash at the ideological level with the law. Jeffrey Koons could be considered a poster child for the clash between postmodern appropriation and the law. His experience illustrates why it is impossible for a postmodern feminist project to operate within the already existing laws of intellectual property (where they will be called plagiarists) and perhaps move into a future absent a notion of intellectual property.

Jeffrey Koons is a modern American artist accused of plagiarizing a photographic postcard created by Art Rogers. Rogers had originally taken the photograph, *Puppies*, for the owners of a litter of German Shepherd puppies. Rogers licensed *Puppies* to Museum Graphics who turned it into a postcard. The picture depicts the owners sitting on a bench holding the puppies. Koons encountered the postcard in a museum gift shop and decided the scene would fit in his art show on banality. Koons had the photograph reproduced as a wood carving entitled "A String of Puppies."

Koons understood he was reproducing a copyrighted photograph, but argued that since he had seen similar pictures of people holding animals, the picture should be viewed "as part of the mass culture—'resting in the collective sub-consciousness of people regardless of whether the card had actually ever been seen by such people'" (Rogers 304). He instructed artisans to make the wood carving just like the photo. Because Rogers had not given permission to Koons to use his photograph he considered it an act of piracy and took Koons to court.

The court labeled Koons a plagiarist because Rogers had created an "original" work of art and held exclusive rights to its use (Rogers 307). Koons argued that his "String of Puppies" is a parody of society at large and thus a legitimate fair use (Rogers 309). As his art show suggests, he was commenting on banality in society. After all, what can be more banal than a couple holding a bunch of puppies? The Appeals court and the Supreme Court felt otherwise and argued that Jeff Koons had indeed violated Roger's copyright (Koons 365).

Appropriation, like that done by Koons, is plagiarism according to the law. It does, however, play an important role in social critique. As Martha Buskirk notes,

The appropriation of imagery from mass media and other sources is, of course, a strategy central to postmodern art. Koons is only one of a number of artists who have responded to an increasingly image-saturated society by taking pictures directly from the media, advertising or elsewhere and repositioning them within their own work. (37)

In a commodified world, appropriation provides an avenue for awareness of our situation. The postmodern voice is important. As Rosemary Coombe

notes, "Postmodernists breach rules of discourse because they believe that form has implications and conventional forms of discourse may be inadequate to express alternative visions" (1856, fn 19). Thus, a postmodern strategy is to avoid playing by the rules and attempt to expand our understanding of creation, commodification, and property law. However, when brought to court the postmodernist will (evidently) lose.²

Intellectual property laws restrict the flow of texts, "freezing the connotations of signs and symbols and fencing off fields of cultural meaning with 'no trespassing' signs . . ." (Coombe 1866). Appropriation like that of Koons's is an example of the fences constructed by intellectual property laws and the limits they put on cultural creation.

Postmodern appropriation has important links to feminist strategies as well. Ellen G. Friedman, in a discussion about Kathy Acker's work, makes this point:

Acker's purpose in appropriating well-known texts is profoundly political. Through plagiarism, Acker proposes an alternative to the classical Marxist explanation of the sources of power. With Jean Baudrillard she believes that those who control the means of representation are more powerful than those who control the means of production. Plagiarism undermines the assumptions governing representation. (243-44)

According to this feminist perspective, the means of representation are governed by male texts and desires:

In plagiarizing, Acker does not deny the masterwork itself, but she does interrogate its sources in paternal authority and male desire. By placing the search for modes of representing female desire inside male texts, Acker and others clearly delineate the constraints under which this search proceeds. (Friedman 244)

The process of appropriation (or plagiarism) has political motivations with a very specific cultural and feminist subtext. Appropriation encourages us to understand the sources of cultural production and "paternal authority," both aspects of intellectual property from which creation ought to be liberated. For the feminist and the postmodernist, appropriation or plagiarism are acts of sedition against an already established mode of knowing, a way of knowing indebted to male creation and property rights. Friedman suggests that there are "many reasons to adopt a complex attitude toward plagiarism" (174-75). Among these she lists different examples of appropriation, especially those by women who take texts and "refashion them into interrogations of the originals" (174-75). Ultimately, this radical approach to plagiarism is on a collision course with legal interpretations.

While Koons and his "String of Puppies" is not a feminist work, its example is close to a strategy that has postmodern feminist tendencies. At the very least, Koons helps problematize the concept of plagiarism, a goal which can be endorsed by feminists interested in deconstructing intellectual property. Current law, instead of recognizing the cultural dependence of all creativity, enforces ownership of original works. Appropriation within such a world is a valid social critique. To use the title of a recent article describing the trouble and cost of adhering to copyright law: "Just do it" (Stowe 32).

The law, confined as it is to statutes and precedence, cannot begin to address the cultural complexities of postmodern theory or practice. Nor can the law adequately address the problems associated with plagiarism unless there is a profit at stake.³ Unless drastic change occurs, further ownership will provide the assumptions on which our future is based.

It is important to ask why plagiarism is so upsetting. Plagiarism is upsetting because it is personal. Keeping in mind the cultural specificity of this claim,⁴ people want to be acknowledged for their contributions (M. Friedman 508). Plagiarism can be a silencing mechanism as Neal Bowers, an American poet whose work has been plagiarized for several years by the same person, points out (545-55). There is a distinction the law does not address and which any future theory of intellectual property ought to address—that plagiarism is about personal feelings, not profits. It is a personal offense when someone plagiarizes your work. Copyright, by focusing exclusively on profits and the potential loss of market share, lacks the ability to deal with the personal issues of authorship and plagiarism.

The American system of copyright very clearly asserts property ownership over every possible aspect of a creative work and is used to halt appropriation that occurs without permission. The sense of a cultural commons within the copyright framework of the United States is one constructed through profit and production. If we want the future to take into consideration the fact that creation is inherently cultural we need to begin developing a language in which to talk about the future.

The origins of intellectual property law, authorship, originality, and plagiarism are indebted to understanding creation as the domain of males who are the only ones authorized to speak and write. Additionally, our present use of intellectual property calls virtually all acts of appropriation plagiarism without giving thought to the damage done to cultural exchange and sharing. This present approach provides an avenue for subversive feminist plagiarism such as that done by Acker; however, it remains a fringe possibility with most everyone playing by the intellectual property rules. The past and present cannot provide us with a language of creativity from which to begin our future. Thus, it would be best if a future language is a feminist one. As Ellen G. Friedman notes, "As male texts look backward over their shoulders, female texts

look forward, often beyond culture, beyond patriarchy, into the unknown, the outlawed" (244).

Looking into the future is one way of theorizing about what ought to be. Speculating about the future or devising the type of future one would want is not only a futurist practice but a postmodernist and feminist one. Postmodernism and feminism are normative approaches that outline what ought to exist instead of what does exist. As Frances Barkowski writes, "Feminist fiction and feminist theory are fundamentally utopian in that they declare that which is not-yet as the basis for a feminist practice, textual, political, or otherwise" (12). In the process, many feminist theorists help us envision a future. The most important task for feminist theorists is to help envision a future that provides alternatives to the way intellectual property is conceptualized and legally protected.

Feminist Intellectual Property Futures

Feminists are especially good at developing alternative futures because nothing remotely akin to a feminist present can be found. Thus, throughout feminist theory and fiction one can find rich descriptions of alternative futures. I would like to draw on several feminist fiction writers to help begin the process of speaking a new intellectual property language—one that does not center on individual ownership of expression, but emphasizes the cultural communities we ourselves to be members of.

The future of authorship and intellectual property is not certain. As David Lange puts it, "Authorship as an artifact of authority is indefensible; it deserves to die. But authorship in the preliminary sense of identifying, merely *entre nous*, the 'person to whom something owes its origin' is not only defensible, but inevitable as well" (qtd. in Aoki ft 108). Instead of calling for the death of the author (Foucault 1977, 113–38), we need to think more relationally about authorship. If we can emphasize a framework focused on sharing and exchange instead of personal ownership, then the concept of authorship as identifying "to whom something owes its origin" is appropriate.

A feminist future for intellectual property would differ substantially from the legalistic, commercial future we can now expect. Where the legalistic/commercial future emphasizes ownership and control of property, a possible feminist future emphasizes the relational aspect of all learning and creation. It would emphasize the intellectual debts one owes and recognize that all work is connected to the intellectual streams within which one swims.⁵ A relational attitude toward creative work, while acknowledged by many actually doing such work, is mutually exclusive with the current state of intellectual property.

To put it more concretely, no concept of intellectual property should exist in a feminist future. While authorship would remain and individual contributions would continue to matter, the emphasis would be taken off the proprietary nature of the creation and placed on the communitarian aspects. Actually, emphasizing the relational aspects of creation fits well with how ideas are communicated. Ideas once verbalized can never be privately owned. Unlike a tangible item, an idea can be shared by many and ownership of expressions can be difficult to enforce. As Ursula Le Guin notes in *The Dispossessed*, "It is the nature of the idea to be communicated: written, spoken, done. The idea is like grass. It craves light, likes crowds, thrives on crossbreeding, grows better for being stepped on" (79). Thus, a feminist future would eliminate the law of intellectual property, which is too often used to halt creativity, and replace it with an understanding of the community in which one creates. Feminists writing science fiction have already begun to develop such futures.⁶

Fully fleshing out the future is beyond the scope of this chapter. However, it is necessary not only to identify how intellectual property depends on gendered assumptions to exist, but also to provide feminist visions for alternatives. The most important role feminists could play is to think about the future, to move beyond the law and the concept of private property, and develop meaningful relationships for humans and their creative work that fall outside property relationships. The law is a helpful tool as long as one wishes to stay within the pre-arranged definitions and agree to its premises. However, if new ways of thinking about what we call intellectual property are to be found, we must move outside the law and into the works of those who engage in envisioning the future. This is where the intellectual energy of feminists is most needed.

Notes

1. A Discourse Network is described in the Introduction to Kittler's book by David E. Wellbery as "A system in which knowledge was defined in terms of authority and erudition, in which the doctrine of rhetoric governed discursive production, in which patterns of communication followed the lines of social stratification, in which books circulated in a process of limitless citation, variation, and translation, in which universities were not yet state institutions and the learned constituted a special (often itinerant) class with unique privileges, and in which the concept of literature embraced virtually all of what was written." (Wellbery, qtd. in Kittler xviii).

2. Buskirk notes that other artists have been sued for copyright infringement including Andy Warhol, Robert Rauschenberg, and David Salle, but all have settled out of court.

3. Neal Bowers, a poet who has worked for several years to halt the plagiarism of his poems writes that no lawyer would touch his case because the plagiarist did not have money to sue for and Bowers would have a difficult time proving the plagiarism.

had caused him to lose money. This in itself is a critique of a system that only functions to preserve commercially valuable products while leaving nearly unprotected the creative works of those who have little or no commercial stake in their intellectual property. (Bowers 545-55)

4. China, for example, did not have copyright laws until forced to embrace them by the West. For a specific account of the history of Chinese copyright see William Alford's book *To Steal a Book is an Elegant Offense: Intellectual Property Law in Chinese Civilization*.

5. I owe this language to Kathy Ferguson who helped provide clarity to these thoughts through several discussions.

6. These include Ursula Le Guin, Joan Slonczewski, and Marge Piercy.

From Kant to Foucault: What Remains of the Author in Postmodernism

Gilbert Larochelle

Unprecedented growth in communication and information technology, nowadays, makes it necessary to thoroughly review the rules that must prevail in the production and transfer of knowledge. The mechanisms regulating intellectual works were created, for the most part, at the end of the eighteenth century. The creative ingenuity of the Age of Enlightenment, from Diderot to Voltaire and Kant to Fichte, had set the foundations for juridical individualism, in terms of diffusion of ideas, thus helping shape a vocabulary that would have seemed strange in the Middle Ages. This brings to mind the interwoven relationships of this era, between the writer, hereafter known as *author*: the text, having become *literary property*; a contract with a chargé d'affaires called *publisher*; an abstract public space perceived as *readership*; the market, transforming the book into a *copy* for mass production; commercial regulation by a *bookstore*; and finally, the imposed registration of intellectual works known as *copyright*.

Introduced into the legal system, the dissemination of thought thus integrated the standardization of exchanges and a network of economic universality. The limits set by the legal framework provided an understanding of the respective possessions of the author, reader, and publisher, whose task remained, as noted by Kant, to ensure "the conclusion of a business deal in someone else's name" (120). The protection of ideas by law fits into the process of capacitation of market return. Normalization in the control of intellectual works included, on the other hand, the principles for the definition of a counterfeit (pirated edition). The practice proliferated at the end of the eighteenth century and reinforced the need for a contractual philosophy to define the borders between a legitimate publication (authorized by the author), a counterfeit (pirated edition), and plagiarism (despoliation of someone else's ideas).

The notion of plagiarism cannot exist without referring to the philosophy of modernity that gave birth to the idea. Reconfiguration of the idea of author in the postmodern discourse recently helped emphasize the ambiguity of

those limitations are of questionable legality. This public anxiety, in turn, reinforces a view that the law must be as it is perceived by allowing false protection notices to stand without direct legal challenge. Such challenge is likely to come only from those with profit motives and a team of lawyers, from corporate holders of copyright, who will challenge only creations sufficiently popular to be profitable or sufficiently incisive to be embarrassing. Since profitability is incorporated into the criteria for determining fair use, such challenges are more likely to be decided in favor of megaholders, creating precedent for arguing subsequent cases involving fair use—and, eventually personal use. Intertextual innovations like the collage rant become increasingly risky.

We have already prepared the ground for a postmodern generation's artistic and critical work to be declared illegal or to be perceived as such, making into brute fact the warning that copyright extensions of 1976 and later provide the means to use copyright for censorship (Patterson and Lindberg)—that is, to use copyright for suppressing texts troubling to the economic and proprietary status quo. Those texts of the most apparent value, those which gather a following and thus come to the attention of copyright holders, would be most subject to litigation. If such litigation or the threat of it succeeds in suppressing GenX texts at home in a postmodern world, then we have acquiesced in a generation's being represented in the cultural canon only by its less appealing and less incisive texts. We risk losing the collage rant, one of GenX's most creative modes of civic and artistic literacy. The legally permissible cultural legacy we leave to our grandchildren and great-grandchildren will have been stripped by law or by intimidation of its best and brightest, at the least, of some of its most interesting. We have already set the climate of intimidation (Patterson and Lindberg's "in terrorism effect") such that some of the most innovative work might never get beyond its creator's mind and certainly not beyond his or her mailbox—in direct contradiction to the constitutional mandate for copyright.

Works Cited

- Achert, Walter S., and Joseph Gibaldi. *The MLA Style Manual*. New York: The Modern Language Association, 1985.
- Acker, Kathy. *The Adult Life of Toulouse Laurec by Henri Toulouse Laurec*. 1975. In *Portrait of an Eye: Three Novels*. New York: Pantheon, 1992.
- _____. *Blood and Guts in High School*. New York: Grove, 1978.
- _____. "Dead Doll Humility." *Postmodern Culture*. <http://jefferson.village.edu/pmc/>.
- _____. *Don Quixote: Which Was a Dream*. New York: Grove, 1989.
- _____. *Empire of the Senseless*. New York: Grove, 1988.
- _____. *Great Expectations*. New York: Grove, 1989.
- _____. *My Life My Death by Pier Paolo Pasolini*. 1984. In *Literary Madness: Three Novels*. New York: Grove, 1988.
- _____. *Pussy, King of the Pirates*. New York: Grove, 1996.
- Adams, Thomas. "Trademarks." *English Today* 9 (1987): 34.
- Adams, Peter Dow. *The HarperCollins Concise Handbook for Writers*. New York: HarperCollins, 1994.
- Aim Your Dick*. Berkeley: n.p., 1994.
- Albee, Edward. Lecture at the University of California-Davis, May 27, 1996, reported by Deutsche Presse-Agentur.
- Alford, William. *To Steal a Book Is an Elegant Offense: Intellectual Property Law in Chinese Civilization*. Stanford: Stanford University Press, 1995.
- Aoki, Keith. "Adrift in the Intertext." *Chicago-Kent Law Review* (1993): 805-840.
- Arieti, Silvano. *Creativity: The Magic Synthesis*. New York: Basic, 1976.
- Aristotle. *Rhetoric*. Trans. W. Rhys Roberts. Cambridge: Harvard/Loeb, 1964.
- _____. *The Poetics*. Trans. W. Hamilton Fyfe. *XXIII Aristotle*. Loeb Classical Library. Cambridge: Harvard University Press, 1932. 1-118.
- Arnold, Mathew. "The Study of Poetry." *English Literature and Irish Politics*, vol. 9 of *The Complete Prose Works of Mathew Arnold*. Ed. R. H. Super. Ann Arbor: U. of Michigan, 1973.
- Armstein v. Porter*. 154 F.2d 464, 2d Cir. 1946.
- Ashton-Jones, Evelyn. "Asking the Right Questions: A Heuristic for Tutors." *The Writing Center Journal* 9.1 (1988): 29-36.
- Atwood, F. G. "Manners and Customs of Ye Harvard Studente." Ed. Bernard Bailyn, Donald Flening, Oscar Handlin, and Stephan Thernstrom. *Glimpses of the*

- Harvard *Past*. Cambridge: Harvard UP, 1986. [originally published by J. R. Osgood (Boston) in 1877.]
- Augustine. *On Christian Doctrine*. Trans. D. W. Robertson. New York: Bobbs-Merrill, 1974.
- Bakhtin, M. M. *The Dialogic Imagination*. Trans. & ed. Michael Holquist and Caryl Emerson. Austin: University of Texas Press, 1981.
- Ballard, Brigit, and John Clanchy. "Assessment by Misconception: Cultural Influences and Intellectual Traditions." *Assessing Second Language Writing in Academic Contexts*. Ed. Liz Hamp-Lyons. Norwood: Ablex, 1991. 19-35.
- Baron, Dennis. "Word Law." *Verbatim* 16.1 (1989): 1-4.
- . *Guide to Home Language Repair*. Urbana: National Council of Teachers of English, 1994.
- Barthes, Roland. "Day by Day with Roland Barthes" Ed. Marshall Blonsky. *On Signs*. Baltimore: Johns Hopkins University Press, 1985.
- . "The Death of the Author." *Image, Music, Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977. 142-48.
- . "From Work to Text." *Image/Music/Text*. Trans. Stephen Heath. New York: Farrar, Straus & Giroux, 1977.
- Bartholomae, David. "The Study of Error." *College Composition and Communication* 31 (1980): 253-69.
- Bartkowski, Frances. *Feminist Utopias*. Lincoln and London: University of Nebraska Press, 1989.
- Baudrillard, Jean. *La transparence du mal. Essai sur les phénomènes extrêmes*. Paris: Galilée, 1990.
- Bazerman, Charles. *Constructing Experience*. Carbondale: Southern Illinois UP, 1994.
- . *Shaping Written Knowledge: The Genre and Activity of the Experimental Article in Science*. Madison: U of Wisconsin P, 1988.
- . *The Informed Writer: Using Sources in the Disciplines*. 3rd ed. Boston: Houghton, 1989.
- Beasley, Wm., and E. G. Pulleyblank. *Historians of China and Japan*. London: Oxford University Press, 1961.
- Behm, Richard. "Ethical Issues in Peer Tutoring: A Defense of Collaborative Learning." *The Writing Center Journal* 10.1 (1990): 3-12.
- Benhabib, Seyla. "On Hegel, Women and Irony." *Feminist Interpretations and Political Theory*. Ed. Mary Lyndon Shanley and Carole Pateman. University Park: Pennsylvania State University Press, 1991. 129-145.
- Benoist, Jocelyn. "En guise d'introduction au texte de Fichte" *Qu'est-ce qu'un livre?* (Emmanuel Kant). Paris: Presses Universitaires de France, Coll. "Quadrige," 1995.
- Berke, Jacqueline. *Twenty Questions for the Writer: A Rhetoric with Readings*. 3rd ed. New York: Harcourt, 1981.
- Berkenkotter, Carol, and Thomas N. Huckin. *Genre Knowledge in Disciplinary Communication: Cognition/Culture/Power*. Hillsdale: Lawrence Erlbaum, 1995.
- . "You Are What You Cite." *Professional Communication: The Social Perspective*. Eds. Nancy Roundy Blyer and Charlotte Thralls. Newbury Park: Sage, 1993. 109-27.
- Berlin, James. "Literacy, Pedagogy, and English Studies: Postmodern Connections." *In Critical Literacy: Politics, Praxis, and the Postmodern*. Ed. Colin Lankshear and Peter L. McLaren. Albany: State U of New York, 247-269.

- Beruby, David. "Student Withdraws in Plagiarism Uproar." *The National Law Journal* May 1983: 4.
- Blahuta, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse," *October* 28. (1984): 125-133.
- . *The Location of Culture*. London and New York: Routledge, 1994.
- . *The Bible*. Revised Standard Edition. Cleveland: World Publishing, 1962.
- Bills, Robert. "Plagiarism in Law School: Close Resemblance of the Worse Kind?" *Santa Clara Law Review* 31 (1990): 103-33.
- Black's Law Dictionary. 6th ed. St. Paul: West, 1990.
- Blackstone, Sir William. *Commentaries on the Laws of England*. London, 1765.
- Blair, Hugh. *Lectures on Rhetoric and Belles-Lettres. The Rhetoric of Blair, Campbell, and Whately*. Ed. James I. Golden and Edward P. J. Corbett. New York: Holt, Rinehart, 1968.
- Blau, Susan. "Issues in Tutoring Writing: Stories from Our Center." *The Writing Lab Newsletter* 19.2 (1992): 1-4.
- Bloom, Harold. *The Anxiety of Influence*. NY: Oxford University Press, 1973.
- The Bluebook: A Uniform System of Citation*. 16th ed. Cambridge, Mass: The Harvard Law Review Assn., 1996.
- Bollinger, Dwight. *Language: The Loaded Weapon*. London: Longman, 1980.
- Booth, Mark. Letter to the author. November 15, 1992.
- Borchard, William. *Trademark Basics: A Guide for Business*. New York: International Trademark Association, 1995.
- Bouygues, Charles. "Yambo Ouologuem, où le silence des canons." *Canadian Journal of African Studies* 25 (1991): 1-11.
- Bowers, Neal. "A Loss for Words: Plagiarism and Silence." *American Scholar* 63 (1994): 545-555.
- Boyle, James. *Shamans, Software, & Spleen: Law and the Construction of the Information Society*. Cambridge: Harvard University Press, 1997.
- . "A Theory of Law and Information: Copyright, Spleens, Blackmail, and Insider Reading." *California Law Review* 80.6 (1992): 415-540.
- . "Alienated Information: The International Political Economy of Authorship." Conference on Cultural Agency/Cultural Authority: Politics and Poetics of Intellectual Property in the Post-Colonial Era. Bellagio, Italy, 8-12 March 1993.
- Brautigan, Richard. *Please Plant this Book*. San Francisco: n.p., 1968.
- Brodey, Linda. "Modernism and the Scene(s) of Writing." *College English* 49 (1987): 396-418.
- . *Writing in Designated Areas Only*. Minneapolis: U Minnesota P, 1996.
- Brooks, Jeff. "Minimalist Tutoring: Making the Student Do All the Work." *Writing Lab Newsletter* 15.6 (1991): 1-4.
- Bruffee, Kenneth. "Collaborative learning and the Conversation of Mankind." *College English* 46 (1984): 645-52.
- . "Writing and Reading as Collaborative and Social Acts." *The Writer's Mind: Writing as a Mode of Thinking*. Ed. Janice N. Hays et al. Urbana: NCTE, 1983. 159-169.
- . *Collaborative Learning: Higher Education, Interdependence, and the Authority of Knowledge*. Baltimore: Johns Hopkins UP, 1993.
- . Collaborative Learning: Some Practical Models. *College English* 34 (1973): 634-43.

- Bruner, Jerome. *Toward a Theory of Instruction*. Cambridge: Belknap of Harvard University Press, 1966.
- Brusaw, Charles T., Gerald J. Alred, and Walter E. Olin. *Handbook of Technical Writing*. New York: St. Martin's, 1976.
- Buck v. Jewell-La Salle Realty Co. 283 U.S. 191. 1931.
- Burke, Kenneth. *A Grammar of Motives*. 1945. Berkeley: U of California P, 1969.
- . *A Rhetoric of Motives*. 1950. Berkeley: U of California P, 1969.
- . *Attitudes toward History*. 1937. Berkeley: U of California P, 1984.
- Buskirk, Martha. "Appropriation Under the Gun." *Art in America* June 1992: 37.
- Butler, Melissa A. "Early Liberal Roots of Feminism: John Lock and the Attack on Patriarchy." *Feminist Interpretations and Political Theory*. Ed. Mary Lyndon Shanley and Carole Pateman. University Park: The Pennsylvania State UP, 1991: 74-94.
- Carey, John. *The Intellectuals and the Masses: Pride and Prejudice among the Literary Intelligentsia, 1880-1939*. New York: St. Martin's, 1992.
- Carrino, Peter. "Early Writing Centers: Toward a History." *The Writing Center Journal* 15.2 (1995): 103-115.
- Central Piedmont Community College. *Plagiarism: Statement Three*.
- Chen Shou. *Sanguo zhi*. Beijing: Zhonghua shupin, 1959.
- Cicero. *De Optimo Genere Oratorum*. Trans. H. M. Hubbell. Cambridge: Harvard UP/Loeb, 1993, 1949.
- . *de Oratore*. Cambridge: Harvard/Loeb, 1963.
- . *Topica*. Cambridge: Harvard/Loeb, 1963.
- Clark, Irene Lurkis. "Collaboration and Ethics in Writing Center Pedagogy." *The Writing Center Journal* 9.1 (1988): 3-12.
- "Maintaining Chaos in the Writing Center: A Critical Perspective on Writing Center Dogma." *The Writing Center Journal* 11.1 (1990): 81-95.
- . *Taking a Stand: A Guide to the Researched Paper with Readings*. New York: HarperCollins, 1992.
- Clark, Irene L., and Dave Healy. "Are Writing Centers Ethical?" *WPA: Writing Program Administration* 20. 1/2 (1996): 81-95.
- College Evils. Winkle. Vol. 11 (1893-94): 8-9. Michigan Historical Collections.
- Bentley Historical Library. University of Michigan.
- Confucius. *Analects*. See also, D. C. Lau, Confucius: *The Analects*. Hong Kong: Chinese University Press, 1979.
- Connors, Robert J. *Overwork/Underpay: Labor and Status of Composition Teachers since 1880*. *Rhetoric Review* 9 (1990): 108-26.
- . "The Abolition Debate in Composition: A Short History." *Composition in the Twenty-First Century: Crisis and Change*. Ed. Lynn Z. Bloom, Donald A. Daiker, and Edward M. White. Carbondale: Southern Illinois UP, 1996. 47-63.
- Connors, Robert J., and Andrea A. Lunsford. "Frequency of Formal Errors in Current College Writing, or Ma and Pa Kettle Do Research." *College Composition and Communication* 39 (1988): 395-409.
- Conrad, Joseph. *Heart of Darkness*. NY: Scribner's, 1901.
- Cooley, Thomas. *The Norton Guide to Writing*. New York: Norton, 1992.
- Coombe, Rosemary J. "Objects of Property and Subjects of Politics: Intellectual Property Law and Democratic Dialogue." *Texas Law Review*. 69 (1991): 1853-1880.

- Cooper, Marilyn. "Really Useful Knowledge: A Cultural Studies Agenda for Writing Centers." *The Writing Center Journal* 14.2 (1994): 97-111.
- Copeland, Rita. "The Fortunes of 'Non verbum pro verbo': or, why Jerome is not a Ciceronian." *The Medieval Translator: The Theory and Practice of Translation in the Middle Ages*. Ed. Roger Ellis. Cambridge: D. S. Brewer, 1989. 15-35.
- Copyright Act of Feb. 3, 1831. Ch. 16, Sec. 2, 4 Stat. 436. 1831.
- Copyright Act of 1870. Ch. 230, 16 Stat. 212. 1870.
- Copyright Act of May 31, 1790. Ch. 15, 1 Stat. 124. 1790.
- Copyright Act of 1909. Ch. 320, 35 Stat. 1075. Codified as amended at 17 US Code, Secs. 1-216. 1976.
- Copyright Act of 1976, 17 US Code, Secs. 101-914. 1988.
- Cozzens, Susan E. *Social Control and Multiple Discovery in Science: The Opiate Receptor Case*. Albany: State U of New York, 1988.
- . "What Do Citations Count? The Rhetoric-First Model." *Scienometrics* 15 (1988): 437-47.
- Crews, Frederick, and Sandra Schor. *The Borzoi Handbook for Writers*. New York: Knopf, 1985.
- . *The Random House Handbook*. 4th ed. New York: Random, 1984.
- Cronin, Blaise. *The Citation Process: The Roles and Significance of Citations in Scientific Communication*. London: Taylor Graham, 1984.
- Cross, Geoffrey. *Collaboration and Conflict*. Cresskill, N.J.: Hampton Press, 1994.
- Crossan, John Dominic. *Who Killed Jesus?: Exposing the Roots of Anti-Semitism in the Gospel Story of the Death of Jesus*. San Francisco: HarperCollins, 1995.
- Crowley, Carolyn Hughes. "Focus, College Cribbers . . . Ethics May Be In, but So Is Cheating." *The Washington Post* 6 January 1992: C5.
- Crowley, Sharon. "A Personal Essay on Freshman English." *PreText* 12 (1991): 156-76.
- . *The Methodical Memory: Invention in Current-Traditional Rhetoric*. Carbondale: Southern Illinois UP, 1990.
- . "Composition's Ethic of Service, the Universal Requirement, and the Discourse of Student Need." *JAC* 15 (1995): 227-40.
- Day-Glo Corporation. *How to Use the Trademarks of the Day-Glo Color Corporation*. 1987.
- de Certeau, Michele. *The Practice of Everyday Life*. Trans. Steven Rendall. Berkeley, Los Angeles, London: Berkeley University Press, 1984.
- Decker, Glenn D. "Perspectives on Plagiarism from ESL Students in Hong Kong." *Journal of Second Language Writing*, 2 (1993): 131-148.
- De Grazia, Margreta. "Sanctioning Voice: Quotation Marks, the Abolition of Torture, and the Fifth Amendment." *The Construction of Authorship: Textual Appropriation in Law and Literature*. Eds. Martha Woodmansee and Peter Jasz. Durham and London: Duke UP, 1994.
- Denton, George B. Letter to Fred Newton Scott. 3 March 1910. Fred Newton Scott Papers. Michigan Historical Collections. Bentley Historical Library. University of Michigan.
- Derrida, Jacques. *Force de loi*. Paris: Galilée, 1994.
- Deitmar, Kevin J. H. *The Illicit Joy of Postmodernism: Reading Against the Grain*. Madison: U of Wisconsin P, 1996.
- Dewey, John. *Experience and Nature*. Chicago: Open Court, 1925.

- Diderot, Denis. *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers*. Genève: Pellet, 1777-79.
- Dieckhaus v. Twentieth Century-Fox Film Corp., 54 F. Supp. 425. E.D. Mo. 1944.
- Dihlmann, W. "Plagiarism: Copying for Advanced Students." *Radiologie* 31 (1991): 394-397.
- Dillon, George L. "My Words of an Other." *College English* 50 (1988): 63-73.
- Doi, Takeo. (Trans. John Bester.) *The Anatomy of Dependence*. Tokyo: Kodansha International. 1981.
- Domian, Edward A., and Charles W. Dawe. *The Brief English Handbook*. 2nd ed. Boston: Little, Brown 1987.
- Drew, Elizabeth. *T. S. Eliot: The Design of His Poetry*. NY: Scribner's 1949.
- Drum, Alice. "Responding to Plagiarism." *College Composition and Communication* 37 (1986): 241-43.
- Du Bellay, Joachim. *Ladefence et illustration de la langue francoyse*. Ed. Louis Terreaux. Paris: Bordas, 1972.
- Ede, Lisa. "Writing as a Social Process: A Theoretical Foundation for Writing Centers?" *The Writing Center Journal* 9.2 (1989): 3-13.
- Ede, Lisa, and Andrea Lunsford. *Singular Texts/Plural Authors: Perspectives on Collaborative Writing*. Carbondale: Southern Illinois UP, 1990.
- Edelman, Bernard. *La propriété littéraire et artistique*. Paris: Presses Universitaires de France, Coll. "Que sais-je?" 1989.
- Edelman, Murray. *Constructing the Political Spectacle*. U Chicago P, 1988.
- Editor and Publisher. New York: Editor and Publisher.
- Edwards, Suzanne. "Tutoring Your Tutors: How to Structure a Tutor-Training Workshop." *Writing Lab Newsletter* 7.10 (1983): 7-9.
- Eisenstein, Elizabeth. *The Printing Press as an Agent of Change*. 2 vols. Cambridge: Cambridge UP, 1979.
- Eliot, T. S. "Philip Massinger." In *Essays on Elizabethan Drama*. New York: Harcourt, Brace, & World, 1932. 141-61.
- . *Selected Prose of T. S. Eliot*. Ed. Frank Kermode. New York: Harcourt Brace Jovanovich, 1975.
- . *Selected Poems*. New York: Harcourt, Brace & World, 1964.
- . *On Poetry and Poets*. New York: Farrar, Straus and Cudahy, 1957.
- Emerson, Ralph Waldo. "Quotation and Originality." In *Letters and Social Aims*, The Centenary Edition of the Complete Works of Ralph Waldo Emerson, vol. 8. Boston: Houghton Mifflin, 1904.
- Evarts, R. C. *Alice's Adventures in Cambridge*. Cambridge: The Harvard Lampoon, 1913.
- Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*. U Pittsburgh P, 1992.
- Fan Zuyu. *Tangian*. Shanghai: Shanghai tushuguan, 1980.
- Fanon, Frantz. *Black Skin, White Masks*. Trans. C. L. Markmann. London: MacGibbon & Kee, 1986. Trans. of *Peau noire, masques blancs*. 1952.
- . *The Wretched of the Earth*. Trans. Constance Farrington. New York: Grove Press, 1963. Trans. of *Les Damnés de la terre*, 1961.
- Feist Publications, Inc. v. Rural Tel. Serv. Co. 111 S. Ct. 1282. 1991.

- Fiche, J. G. "Preuve de l'illégitimité de la reproduction des livres, un raisonnement et une parabole." Texte reproduit dans *Qu'est-ce qu'un livre?* (Emmanuel Kant). Paris: Presses Universitaires de France, Coll. "Quadrage," 1995.
- Finn, Michael. "Beware of How You Color It." *Writer's Digest* June 1995: 57-60.
- Flanagan, Anna. "Experts Agree Plagiarism Hard to Define, Hard to Stop." *The Council Chronicle* 3.3 (1994) National Council of Teachers of English 1, 6.
- Flint, Anthony. "High Tech Blurs Boundaries of Plagiarism: Back on Campus." *The Boston Globe* 26 September 1993: National/Foreign 1.
- Flower, Linda. "Cognition, Context, and Theory Building." *College Composition and Communication* 40 (1989): 282-311.
- Flower, Linda and John Hayes. "A Cognitive Process Theory of Writing." *College Composition and Communication* 32 (1981): 365-387.
- Forman, Janis. *New Visions of Collaborative Writing*. Portsmouth, NH: Boynton/Cook Pub., 1992.
- Foucault, Michel. "What Is an Author?" *The Order of Things*. New York: Vintage, 1970.
- . "What Is an Author? Textual Strategies: Perspectives in Post-Structuralist Criticism." Ed. Josue V. Harari. Ithaca: Cornell UP, 1979. 141-60.
- . "What Is an Author?" *Bulletin de la Société française de Philosophie* 63.3 (1969): 73-104. Rpt. *Language, Countermemory, Practice: Selected Essays and Interviews*. Ed. Donald F. Bouchard. Trans. Donald F. Bouchard and Sherry Simon. Ithaca: Cornell UP, 1977. 113-38.
- . "Qu'est-ce qu'un auteur?" in *Bulletin de la Société française de philosophie*, Vol. 63, No. 3, 1969, 73 to 104.
- Frank, Jerome. "Mr. Justice Holmes and Non-Euclidean Legal Thinking." *Cornell Law Quarterly* 17 (1932): 568-603.
- Freedman, Morris. "The Persistence of Plagiarism, the Riddle of Originality." *Virginia Quarterly Review* 70 (1994): 504-517.
- Freedman, Sarah Washauer. "Outside-In and Inside-Out: Peer Response Groups in Two Ninth-Grade Classes." *Research in the Teaching of English* 26 (1992): 71-107.
- Friedman, Ellen G. "A Conversation with Kathy Acker." *Review of Contemporary Fiction* 9 (Fall 1989).
- . "Where Are the Missing Contents? (Post)Modernism, Gender, and the Canon." *PMLA* 108 (1993): 240-252.
- Friedman, Monroe. "Commercial Influences in Popular Literature: An Empirical Study of Brand Name Usage in American and British Hit Plays in the Postwar Era. *Empirical Studies of the Arts* 4.1 (1986) 63-77.
- . "The Changing Language of a Consumer Society: Brand Name Usage in Popular American Novels in the Postwar Era." *Journal of Consumer Research* 11 (1985): 927-938.
- Frisbie, Michael J., Douglas Chickering, Susan S. Frisbie, Arthur W. Hall, Jo Keroes, and Melanie Sperting. *The Active Writer*. New York: Macmillan, 1982.
- Fruman, Norman. (1976) "Originality, Plagiarism, Forgery, and Romanticism." *Centrum* 4.1 (1976): 44-49.
- . Coleridge, The Damaged Archangel. New York, George Braziller, 1971.
- Funk, Robert and Roy Hoover. "The Search for the Real Jesus: Darwin, Scopes and All That." *Five Gospels*. NY: Polebridge Press, 1993.

- Furuya, Reiko. School of Global Business and Economics. Nagoya University of Foreign Studies. Nisshin, Japan. Personal interview (Dryden), 12 Feb. 1996.
- Gage, John T. *The Shape of Reason: Argumentative Writing in College*. New York: Macmillan, 1987.
- Gennep, John Franklin. *The Working Principles of Rhetoric*. Boston: Ginn, 1900.
- Gere, Ann Ruggles. "On Imitation." Paper given at the Conference on College Composition and Communication. Atlanta, March 1987.
- . *Writing Groups: History, Theory, and Implications*. Carbondale: Southern Illinois UP, 1987.
- Gere, Anne Ruggles and Ralph S. Stevens. "The Language of Writing Groups: How Oral Response Shapes Revision." *The Acquisition of Written Language: Response and Revision*. Ed. S. W. Freedman. Norwood: Ablex, 1985. 85-105.
- Gibson, William. *Virtual Light*. New York: Bantam, 1993.
- Gifford, Don. "Ulysses" Annotated. Berkeley: University of California Press, 1988.
- Gilbert, G. Nigel. "Referencing as Persuasion." *Social Studies of Science* 7 (1977): 113-22.
- Gilliam, Alice. "Writing Center Ecology: A Bakhtinian Perspective." *The Writing Center Journal* 11.2 (1991): 3-11.
- Giliyard, Keith. *Voices of the Self*. Detroit: Wayne State UP, 1996.
- Giovannangeli, Daniel. *Écriture et répétition*. Paris: Union Générale d'Éditions, 1979.
- Gooch, G. P. *History and Historians in the Nineteenth Century*. London: Longmans, Green, 1913.
- Goodstein, David. "Travails of Publishing." Rev. of *Stealing into Print: Fraud, Plagiarism and Misconduct in Scientific Publishing*, by Marcel C. LaFollette. *Science* 27 Nov. 1992: 1503-04.
- Gracia, J. E. "Can There Be Texts Without Historical Authors?" in *American Philosophical Quarterly*, 31 (1994): 245 to 253.
- Grafton, Anthony. *New Texts Ancient Worlds*. Cambridge, MA: Harvard/Belknap, 1996.
- Greever, Garland and Easley S. Jones. *The Century Collegiate Handbook*. New York: Appleton, 1924.
- Guinier, Lani. *The Tyranny of the Majority: Fundamental Fairness in Representative Democracy*. New York: Free Press, 1994.
- Guth, Hans P. *The Writer's Agenda: The Wadsworth Writer's Guide and Handbook*. Belmont: Wadsworth, 1989.
- Hacker, Diana. *A Writer's Reference*. 2nd ed. Boston: St. Martin's, 1992.
- Hainson, Maxine. "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing." *College Composition and Communication* 33 (1982): 76-88.
- Hainson, Maxine et al. *The Scott, Foresman Handbook for Writers*. 3rd ed. New York: HarperCollins, 1993.
- Hall, Donald, and Sven Birkerts. *Writing Well*. 7th ed. New York: HarperCollins, 1991.
- Handelman, Susan. *The Slayers of Moses*. Albany: State U of New York Press, 1984.
- Harkin, Patricia. "The Postdisciplinary Politics of Lore." *Contending with Words*. Eds. Patricia Harkin and John Schillb. New York: MLA, 1991. 124-38.
- Harron, William, and C. Hugh Holman. *A Handbook to Literature*. Seventh edition. Upper Saddle River: Prentice Hall, 1996.
- Harris, Muriel. "Modeling: A Process Method of Teaching." *College English* 45 (1983): 74-84.

- . *Teaching One-to-One: The Writing Conference*. Urbana: NCTE, 1986.
- Hartmann, Geoffry. "Coleridge, the Damaged Archangel." Rev. of *Coleridge, The Damaged Archangel*, by Norman Fruman. *New York Times Book Review* 12 Mar. 1976: 7, 32.
- Haynes-Burton, Cynthia. "Intellectual (Property) in Writing Centers: Retro Texts and Positive Plagiarism." *Writing Center Perspectives*. Ed. Bryon Stay, Christine Murphy and Eric H. Hobson. NWCA Press: Maryland, 1995.
- Heffernan, James A. W., and John E. Lincoln. *Writing: A College Handbook*. 4th ed. New York: Norton, 1994.
- Hegel W. F. *Hegel's Philosophy of Right*. Trans. T. M. Knox. London: Oxford UP, 1952.
- Hill, David J. *The Elements of Rhetoric and Composition*. New York: Sheldon, 1878.
- Hobbes, Thomas. *Leviathan*. Ed. C. B. MacPherson. Harmondsworth, England: Penguin, 1951.
- Hoffman v. LeTraunik. 209 F. 375. D.N.Y. 1913.
- Hollander, John. *The Figure of Echo: A Mode of Allusion in Milton and After*. Berkeley: University of California Press, 1981.
- Holl, Mara. "The Value of Written Peer Criticism." *College Composition and Communication* 43 (1992): 384-92.
- Horowitz, Helen. *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present*. Chicago: U of Chicago P, 1987.
- Howard, Rebecca Moore. "A Plagiarism Penitence." *Journal of Teaching Writing* (Summer 1993).
- . "Plagiarisms, Authorships, and the Academic Death Penalty." *College English* 57 (1995): 788-806.
- . "The Gendered Plagiarist." Penn State Conference on Rhetoric and Composition, 15 July 1995. Eric document #ED 391 176.
- Hughes, Justin. "The Philosophy of Intellectual Property." *The Georgetown Law Journal* 77 (1988): 287-366.
- Hull, Glynda. "The Editing Process in Writing: A Performance Study of More Skilled and Less Skilled College Writers." *Research in the Teaching of English* 21 (1987): 8-29.
- Hum, Sue. "On Assimilation and Accommodation Through Literacy: Disciplinary Discourse on the Value of Difference." Unpublished paper presented to the Texas Christian University Symposium on Composition and Rhetoric, Spring 1995. Cited with permission of the author.
- Hyde, Douglas, ed. & trans. *The Love Songs of Connacht*. Shannon: Irish University Press, 1971.
- International Trademark Association. *Trademarks: The Official Media Guide*. 1993.
- Jameson, Frederic. *Postmodernism: or, The Cultural Logic of Late Capitalism*. Durham: Duke UP, 1991.
- Jacobellis v. Ohio. 378 U.S. 184. 1964.
- Jaszi, Peter. "On the Author Effect: Contemporary Copyright and Collective Creativity." *The Construction of Authorship: Textual Appropriation in Law and Literature*. Ed. Martha Woodmansee and Peter Jaszi. Durham, NC: Duke UP, 1994. 29-56.
- . "Toward a Theory of Copyright: The Metamorphoses of 'Authorship.'" *Duke Law Journal* (1991): 455-502.

- Joyce, James. *A Portrait of the Artist as a Young Man*. 1916. New York: Viking, 1968.
- . *Finnegans Wake*. New York: Viking, 1939.
- . *Ulysses*. Ed. Hans Walter Gabler. New York: Random House, 1986.
- Joyner, Michael. The Writing Center Conference and the Textuality of Power." *The Writing Center Journal* 12.1 (1991): 80–89.
- K. W. (1972) "In Defence of Yambo Onuoguem." *West Africa* 2875, 21 July (1972): 939.
- Kant, Emmanuel *Qu'est-ce qu'un livre?* Paris: Presses Universitaires de France, Coll. "Quadrige," 1995.
- Keller, Helen. *The Story of My Life*. New York: Doubleday, 1903. 1954.
- Kelloge, Brainerd. *Rhetoric*. New York: Effingham Maynard, 1889.
- Kelman, Mark. *A Guide to Critical Legal Studies*. Cambridge: Harvard UP, 1987.
- Kendrick, Walter. "The Other Side of Originality." Rev. of *Stolen Words: Forays into the Origins and Ravages of Plagiarism*, by Thomas Mallon. *New York Times Book Review* 29 Oct. 1989: 13–14.
- Kennedy, Mary Lynch, and Hadley M. Smith. *Academic Writing: Working with Sources across the Curriculum*. Englewood Cliffs: Prentice-Hall, 1986.
- Kiley, Mark. *Collosians as Pseudography*. Sheffield, England: JSOT Press, 1986.
- Kinoshita, Yumiko. AV Center. Nagoya University of Foreign Studies. Nissin, Japan. Personal interview (Dryden), 7 Feb. 1996.
- Kittler, Friedrich A. *Discourse Networks: 1800/1900*. Trans. Michael Metteer. Stanford: Stanford UP, 1990.
- Knoblauch, C. H. "Literacy and the Politics of Education." *The Right to Literacy*. Ed. Andrea Lunsford, Helene Moglen, and James Slevin. NY: Modern Language Association, 1990. 74–80.
- Kolich, Augustus M. "Plagiarism: The Worm of Reason." *College English* 45 (February 1983): 141–48.
- Koons v. Rogers, 506 U.S. 934; 113 S. Ct. 365. Cert. denied.
- Koyen, Jeff. "Those Damn Zines." *FactSheet5* 57 (1995): 10.
- Kroll, Barry M. "How College Freshmen View Plagiarism." *Written Communication* 5 (1988): 203–221.
- . "Why Is Plagiarism Wrong?" Paper given at the Conference on College Composition and Communication. Atlanta, March 1987.
- Lachs, John "Fichte's Idealism" *American Philosophical Quarterly* 9 (1972): 311 to 318.
- . "Is There an Absolute Self?" *The Philosophical Forum*. (1987–1988): 169 to 181.
- LaFollette, Marcel. *Stealing into Print: Fraud, Plagiarism, and Misconduct in Scientific Publishing*. Berkeley: University of California Press, 1992.
- Lannon, John M. *The Writing Process: A Concise Rhetoric*. 2nd ed. Boston: Little, 1986.
- Larousse, Pierre. *Grand dictionnaire universel du XIX^{ème} siècle*. Paris: Administration du Grand dictionnaire universel, 1866–1870.
- Latour, Bruno. *Science in Action: How to Follow Scientists and Engineers through Society*. Cambridge: Harvard UP, 1987.
- Lauer, Janice M., Gene Montague, Andrea Lunsford, and Janet Emig. *Four Worlds of Writing*. New York: Harper and Row, 1981.
- . "Legal Practice." *The Second Draft* [The Institute of Legal Writing] 8.2 (1993): 7–8.

- LeFevre, Karen Burke. *Invention as a Social Act*. Carbondale: Southern Illinois UP, 1987.
- Le Guin, Ursula. *The Dispossessed: An Ambiguous Utopia*. New York: Harper Prism, 1974.
- Leggett, Glenn C., David Mead, and Melinda G. Kramer. *Prentice Hall Handbook for Writers*. 11th ed. Englewood Cliffs: Prentice Hall, 1991.
- Lester, James D. *Writing Research Papers: A Complete Guide*. 7th ed. New York: HarperCollins, 1993.
- Levi-Strauss, Claude. *The Savage Mind*. Chicago: University of Chicago Press, 1966.
- Li Tao. *Xu Zishi tongjian chuangbian*. Beijing: Zhonghua shuju, 1957.
- Lindley, Alexander. *Plagiarism and Originality*. New York: Harper, 1952.
- Locke, John. *The Second Treatise of Government*. Ed. Thomas P. Peardon. Indianapolis: Bobbs-Merrill, 1952.
- . *Two Treatises of Government*. Ed. Peter Laslett. 2nd ed. Cambridge, England: Cambridge UP, 1967.
- Logie, John. The Author(s) Property): Rhetoric, Literature, and Constructions of Authorship. Dissertation underway at Penn State University. Contact Logie at <antrobuss@ripco.com>.
- Lomer, Gerhard R., and Margaret Ashmun. *The Study and Practice of Writing English*. Boston: Houghton Mifflin, 1917.
- Longinus. *On the Sublime*. Trans. W. Hamilton Fyfe. XXIII Aristotle. Loeb Classical Library. Cambridge: Harvard UP, 1932. 119–254.
- Lotringer, Sylvère. "Devoured by Myths." In *Hannibal Lecter, My Father*, by Kathy Acker. New York: Scribner, 1991.
- Lu, Min-Zhan. "Professing Multiculturalism: the Politics of Style in the Contact Zone." *College Composition and Communication* 45:4 (1994): 442–58.
- Lunsford, Andrea. "Collaboration, Control, and the Idea of a Writing Center." *The Writing Center Journal* 12.1 (1991): 3–10.
- . "Intellectual Property in an Age of Information: What Is at Stake for Composition Studies?" *Composition the the Twenty-First Century: Crisis and Change*. Ed. Lynn Z. Bloom, Donald A. Daiker, and Edward M. White. Carbondale: Southern Illinois UP, 1996. 261–272.
- Lunsford, Andrea A., and Lisa Ede. "Collaborative Authorship and the Teaching of Writing." *The Construction of Authorship: Textual Appropriation in Law and Literature*. Ed. Martha Woodmansee and Peter Jaszi. Durham: Duke UP, 1994. 417–38.
- . *Singular Texts/Plural Authors: Perspectives on Collaborative Writing*. Carbondale: Southern Illinois UP, 1990.
- Lunsford, Andrea, and Robert Connors. *The St. Martin's Handbook*. New York: St. Martin's, 1989.
- Lunsford, Andrea, and Susan West. "Intellectual Property and Composition Studies." *College Composition and Communications* 47 (1996): 383–411.
- Lytard, Jean-François. *Dérive à partir de Marx et de Freud*. Paris: Gallilée, 1994.
- Mack, Burton. *The Lost Gospel: The Book of Q and Christian Origins*. NY: HarperCollins, 1993.
- . *Who Wrote the New Testament? The Making of Christian Myth*. NY: HarperCollins, 1995.

- Mainon, Elaine P., Gerald L. Belcher, Gail W. Hearn, Barbara F. Nodine, and Finbarr W. O'Connor. *Readings in the Arts and Sciences*. Boston: Little, Brown, 1984.
- Mallon, Thomas. *Stolen Words: Forays into the Origins and Ravages of Plagiarism*. New York: Ticknor & Fields, 1989.
- Marius, Richard, and Harvey S. Wiener. *The McGraw-Hill College Handbook*. 3rd ed. New York: McGraw-Hill, 1991.
- Marr, John. "Present and Accounted For." *FactSheet5* 58 (1995): 8-9.
- Marvin, Barbara. "Everything You Wanted to Know About Plagiarism But Were Afraid to Ask." Unpublished research paper, The American University, 1994.
- Mattel, Inc. Letter to *Hey There, Barbie Girl!* 7 April 1995.
- Matthews, Peter. *Morphology*. 2nd ed. Cambridge: Cambridge UP, 1991.
- Mawdsley, Ralph. "Plagiarism in Higher Education." *Journal of College and University Law* 12 (1986): 65-92.
- _____. *Legal Aspects of Plagiarism*. National Organization on Legal Problems, 1985.
- McCracken, Ellen. "Metaplagiarism and the Critic's Role as Detective: Ricardo Piglia's Reinvention of Roberto Arlt." *PMLA* 106 (1991): 1071-82.
- McGill, Meredith. "The Matter of the Text: Commerce, Print Culture, and the Authority of the State in American Copyright Law." *American Literary History* 9.1 (1997): 21-59.
- McCuen, Jo Ray, and Anthony C. Winkler. *Rewriting Writing: A Rhetoric*. New York: Harcourt, 1987.
- McLeod, Susan H. "Responding to Plagiarism: The Role of the WPA." *WPA: Writing Program Administration* 15 (1992): 7-16.
- Meinecke, Friedrich. "Values and Causalities in History," in Stern, Fritz, *The Varieties of History*. New York: Vintage Books, 1956.
- Meningier, Dean. *The Prentice Hall Guide to Research Writing*. 2nd ed. Englewood Cliffs: Prentice Hall, 1989.
- Merton, Robert K. *On the Shoulders of Giants*. New York: Harcourt, 1965.
- Mervis, Jeffrey. "Don't Steal This Book." Rev. of *Stealing into Print: Fraud, Plagiarism, and Misconduct in Scientific Publishing*, by Marcel LaFollette. *Nature* 29 Oct. 1992: 787.
- Meyer, Emily, and Louise Z. Smith. *The Practical Tutor*. New York: Oxford, 1987.
- Miller, Christopher. *Blank Darkness: Africanist Discourse in French*. Chicago and London: U of Chicago P, 1985.
- Miller, Keith D. "Composing Martin Luther King, Jr." *PMLA* 105 (1990): 70-82.
- _____. "Martin Luther King, Jr., and the Black Folk Pulpit." *Journal of American History* 78 (1991): 120-23.
- _____. "Martin Luther King, Jr., Borrows a Revolution: Argument, Audience, and Implications of a Secondhand Universe." *College English* 48 (1986): 249-65.
- _____. "Martin Luther King, Jr., and the Issue of Plagiarism." Conference on College Composition and Communication. Cincinnati, 19 March 1992.
- _____. "Redefining Plagiarism: Martin Luther King's Use of an Oral Tradition." *Chronicle of Higher Education* 20 January 1993: A60.
- _____. *Voice of Deliverance: The Language of Martin Luther King, Jr. and Its Sources*. New York: Free Press, 1992.
- Miller, Keith D., and Elizabeth A. Vander Lei. "Collaboration, Collaborative Communities, and Black Folk Culture." *The Right to Literacy*. Ed. Andrea A. Lunsford, Helene Moglen, and James Slevin. New York: MLA, 1990.

- Miller, Susan. "The Death of the Teacher." *Composition Forum* 6.2 (1995): 42-52.
- _____. *Rescuing the Subject*. Carbondale: Southern Illinois UP, 1989.
- _____. *Textual Carnivals: The Politics of Composition*. Carbondale: Southern Illinois UP, 1991.
- Miner, Earl. *Comparative Poetics: An Intercultural Essay on Theories of Literature*. Princeton: Princeton UP, 1990.
- Moody, Patricia A. *Writing Today: A Rhetoric and Handbook*. Englewood Cliffs: Prentice-Hall, 1981.
- Morrone, Michelle Henault. School of Global Business and Economics, Nagoya University of Foreign Studies. Nissin, Japan. Personal interview (Dryden), 16 Feb. 1996.
- _____. 1 July 1996.
- _____. 5 Dec. 1996.
- Mortier, Roland. Originalité. Une nouvelle esthétique au siècle des lumières. Geneva: Droz, 1982.
- Morton v. Raphael. 79 N.E.2d 522. Ill. App. Ct. 1948.
- Murphy, Richard. "Anorexia: The Cheating Disorder." *College English* 52 (1990): 898-903.
- Murray, Donald M. *Write to Learn*. 3rd ed. Fort Worth: Holt, Rinehart and Winston, 1990.
- Naipaul, V. S. *The Mimic Men*. London: André Deutsch, 1967.
- Neff, Julie. Learning Disabilities and the Writing Center. *Intersections: Theory-Practice in the Writing Center*. Eds. Joan Mullin and Ray Wallace. Urbana: NCTE, 1994. 81-95.
- Nehamas, Alexander. "What an Author Is." *Journal of Philosophy*, Vol. LXXXIII, No. 11, November 1986, 685 à 691.
- Newcomer, Alphonso. *Elements of Rhetoric*. New York: Holt, 1898.
- Nietzsche, Friedrich. "On the Problem of Translation." Trans. Peter Mallenhauer. From *Die Fröhliche Wissenschaft*. 1882. *Theories of Translation: An anthology of Essays from Dryden to Derrida*. Ed. R. Schulte and J. Biguenet. Chicago and London: U of Chicago P, 1992. 68-70.
- Nodier, Charles. *Questions de littérature légale*. Paris: Crapetel, 1828.
- Nord, James. Nanzan University. Nagoya, Japan. E-mail to the author (Dryden), 14 Feb. 1996.
- Norris, Frank. Excerpt from *The Wave*. Reprinted in *The Origins of Literary Studies in America*. Ed. Gerald Graff and Michael Warner. New York: Routledge, 1989. 134.
- North, Stephen M. "The Idea of a Writing Center." *College English* 46 (1984): 433-446.
- Northwestern University. *Some Notes on Plagiarism and How to Avoid It*.
- Nystrand, Martin, and Deborah Brandt. Response to Writing as a Context for Learning to Write. *Writing and Response: Theory, Practice, and Research*. Ed. Chris Anson. Urbana: NCTE, 1989. 209-30.
- Nystand, Martin, Stuart Greene, and Jeffrey Wiemelt. "Where Did Composition Studies Come From? An Intellectual History." *Written Communication* 10 267-333.
- O'Keefe, Steve. "Shut Up and Write." *FactSheet5* 54 (1995): 115.
- Oathout, John. *Trademarks: A Guide to the Selection, Administration and Protection of Trademarks in Modern Business Practice*. New York: Charles Scribner's Sons, 1981.
- Olivier, Lawrence. *Michel Foucault: Penser au temps du nihilisme*. Montréal: Libet, 1995.

- Ouologuem, Yambo. *Le Devoir de violence*. Paris: Seuil, 1968. Trans. as *Bound to Violence*. Trans. Ralph Manheim. New York, 1971.
- The Oxford English Dictionary*. 2nd ed. Oxford: Clarendon Press, 1989.
- Packer, Nancy Huddleston, and John Timpone. *Writing Worth Reading: A Practical Guide and Handbook*. 2nd ed. New York: Bedford, 1989.
- Papay-Carder, Debbie. "Plagiarism in Legal Scholarship." *Toledo Law Review* 15 (1983): 233-271.
- Patterson, Lyman Ray. *Copyright in Historical Perspective*. Nashville: Vanderbilt, 1968.
- Patterson, Lyman Ray, and Stanley W. Lindberg. *The Nature of Copyright: A Law of Users' Rights*. Athens: U of Georgia P, 1991.
- Patton, Robert. *On Literacy*. New York: Oxford UP, 1976.
- Patton, Warren. *An Author's Guide to the Copyright Law*. Lexington: Lexington Books, 1980.
- Pearsall, Thomas E., and Donald H. Cunningham. *The Fundamentals of Good Writing*. New York: Macmillan, 1988.
- Pemberton, Michael. "Writing Center Ethics: Questioning Our Own Existence." *The Writing Lab Newsletter* 19.5 (1995): 8-9.
- . "Writing Center Ethics: Teaching, Learning and Problem Solving." *The Writing Lab Newsletter* 19.8 (1995): 15-16.
- . "Writing Center Ethics: Ignorance and the Unethical Writing Center." *The Writing Lab Newsletter* 19.6 (1995): 13-14.
- Pert, Sondra. "Understanding Composing." *College Composition and Communication* 31 (1980): 363-369.
- Petronius. *Satyricon and the Fragments*. Harmondsworth: Penguin, 1969.
- Piercy, Marge. *He, She and It*. New York: A. A. Knopf, 1991.
- "Plagiarism in the Classroom: Readers Explain How They Define It and How They Deal With It." *The Council Chronicle* June 1994: 14-15.
- Pope, Alexander. "The Dunciad." *Pope: Poetical Works*. Ed. Herbert Davis. London: Oxford UP, 1966. 470-619.
- Pore, Jerod. "Notes from the Tropics." *FactSheets* 57 (1995): 6-7.
- Porter, James E. *Intertextuality and the Discourse Community: Composition in Four Keys*. Ed Mark Wiley, Barbara Gleason, and Louise Welthebee Phelps. Mountain View: Mayfield, 1996.
- Posner, Richard. "What Has Pragmatism to Offer Law?" *S. Cal. Law Review* 63 (1990): 1653-70.
- Pratt, Mary Louise. "Arts of the Contact Zone." *Profession* 91. New York: MLA, 1991. 33-40.
- Price, Derek de Solla. *Little Science, Big Science*. New York: Columbia UP, 1963.
- "Property." *Black's Law Dictionary*. 6th ed. St. Paul: West, 1990.
- Quackenbos, John Duncan. *Practical Rhetoric*. New York: American Book, 1896.
- Quéard, Joseph-Marie. *Supercherries littéraires dévoilées*. Vol. 1. Paris: G.-P. Masion-neuve et Larose, 1964.
- Randall, Marilyn. "Appropriate(d) Discourse: Plagiarism and Decolonization." *New Literary History* 22 (1991): 525-41.
- Reinking, James A., and Andrew W. Hart. *Strategies for Successful Writing: A Rhetoric, Reader, and Handbook*. 2nd ed. Englewood Cliffs: Prentice Hall, 1989.

- Ricks, Christopher. "The Moral Imbecility of a Would-Be Wunderkind." Rev. of *Coleridge, The Damaged Archangel*, by Norman Fruman. *Saturday Review* 15 Jan 1972: 31-33, 49.
- Robbins, Harold. *The Pirate*. 1974. New York: Pocket Books, 1975.
- Rochelle, Larry. "The ABC's of Writing Centers." *The Writing Lab Newsletter* September 1981: 7-9.
- Rogers v. Koons, 960 F.2d 301; 1992 U.S. App. p. 304.
- Rohlen, Thomas P. *Japan's High Schools*. Berkeley and Los Angeles, CA: U of California P, 1983.
- Ronsard, Pierre de. *Odes*. Ed. C. Guérin. Paris: Editions de Cédre, 1952.
- Rose, Mark. *Authors and Owners: The Invention of Copyright*. Cambridge: Harvard UP, 1993.
- . The Author as Proprietor: *Donaldson v. Becker* and the Genealogy of Modern Authorship. *Representations* 23 (Summer 1988): 51-85.
- Rose, Mike. *Lives on the Boundary*. NY: Penguin, 1989.
- Rose, Shirley K. "Citation Rituals in Academic Cultures." *Issues in Writing* 6 (1993): 24-37.
- . "What's Love Got to Do with It? Scholarly Citation Practices as Courtship Rituals." *Journal of Language and Learning Across the Disciplines* 1.3 (August 1996): 34-48.
- Rose, Shirley K., William Reed, and Nancy Faye Johnson. "Community Discourse and Discourse Communities: A Grammar, a Rhetoric, and a Symbolic of Scholarly Citations." Unpublished manuscript.
- Rousseau, Jean Jacques. *The Social Contract and Discourses*. Trans. G. D. H. Cole. New York: Dutton, 1950.
- Roy, David. "How to Read the Chin Ping Mei." *How to Read the Chinese Novel*. Princeton: Ed. David Rolston. Princeton University Press, 1990.
- Royster, Jacqueline Jones. "When the First Voice You Hear Is Not Your Own." *College Composition and Communication* 47 (1996): 29-40.
- Rucker, Randy, R. U. Sirius, and Queen Mu. *Mondo 2000: A User's Guide to the New Edge*. New York: HarperCollins, 1992.
- Rushkoff, Douglas. Ed. *The GenX Reader*. New York: Ballantine, 1994.
- Russell, David R. "Romantics on Writing: Liberal Culture and the Abolition of Composition Courses." *Rhetoric Review* 6 (1988): 132-48.
- Ryan, Leigh. *The Bedford Guide for Writing Tutors*. Boston: Bedford Books of S Martin's Press, 1994.
- Said, Edward. *Culture and Imperialism*. New York: Vintage Books, 1994.
- . *The World, the Text and the Critic*. Cambridge: Harvard UP, 1983.
- Samuelson, Pamela. "The Copyright Grab." *Wired* 4.01 (Jan. 1996): 134+.
- . "Writing as a Technology." Conference on Cultural Agency/Cultural Authority: Politics and Poetics of Intellectual Property in the Post-Colonial Era." Bellagio, Italy, 8-12 March 1993.
- Schiffhorst, Gerald J., and John F. Schell. *The Short Handbook for Writers*. New York: McGraw-Hill, 1991.
- Schlag, Pierre. "Normative and Nowhere to Go." *Stanford Law Review* 43 (1990) 167-91.
- Scholtes, Robert. *Protocols of Reading*. New Haven: Yale University Press, 1989.

- Schwartz-Bart, André. "Letter to Paul Flannaud." *Research in African Literatures* 4.1: 129.
- Schwegler, Robert A. "Dichotomies: Composition vs. Rhetoric." "In New Rhetoric Courses in Writing Programs: A Report from a Conference for New England Writing Program Administrators." Ed. Linda Shannon. *WPA: The Journal of the National Council of Writing Program Administrators*. 19.3 (1995): 12-15.
- Scollon, Ron. "Plagiarism and Ideology: Identity in Intercultural Discourse." *Language in Society* 24 (1995): 1-28.
- Scott, Fred Newton, and Joseph Villiers Denney. *Composition-Rhetoric*. Boston: Allyn and Bacon, 1897.
- Sellin, Eric. "The Unknown Voice of Yambo Onologuem." *Yale French Studies* 53 (1976): 137-62.
- Seltzer, Leon E. *Exemptions and Fair Use in Copyright*. Cambridge, MA: Harvard UP, 1978.
- Senghor, Léopold. *Liberté I, Négritude et Humanisme*. Paris: Seuil, 1964.
- Shakespeare, William. *A Midsummer Night's Dream*. Ed. R. A. Foakes. Cambridge, England: Cambridge UP, 1984.
- Shannon, Linda K., and Deborah H. Burns. "A Critique of Pure Tutoring." *The Writing Center Journal* 15.2 (1995): 134-51.
- Sharples, Mike. *Computer-supported Collaborative Writing*. London: Springer-Verlag, 1993.
- Shaughnessy, Mina P. *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977.
- Sheldon v. Metro-Goldwyn Pictures Corp. 81 F.2d 49. 2d Cir. *Cert. denied*, 298 U.S. 669, 1936.
- Shelley, Mary. Author's Introduction. *Frankenstein*. By Shelley. New York: Bantam, 1981. xxi-xxviii.
- Shields, Carol. *Small Ceremonies*. New York: Penguin Books, 1996.
- Shils, Randy. *And the Band Played On: Politics, People, and the AIDS Epidemic*. NY: Penguin, 1987.
- Sima Guang. *Zizhi tongjian*. Beijing: Zhonghua shuju, 1956.
- Singer, Joseph W. "The Player and the Cards: Nihilism and Legal Theory." *Yale Law Journal* 94 (1984) 1-70.
- Sirico, Louis, J., Jr. "A Primer on Plagiarism." *Northern Kentucky Law Journal* 16 (1988): 501.
- Skom, Edith. "Plagiarism: Quite a Rather Bad Little Crime." *American Association of Higher Education Bulletin* (October 1986): 3-7.
- Slonczewski, Joan. *A Door into Ocean*. New York: Avon Books, 1986.
- Small, Henry G. "Cited Documents as Concept Symbols." *Social Studies of Science* 8 (1978): 327-40.
- Smith, Frank H. "Co-Education: A Story." *The Inlander* 5 (1894-95): 197-203. Michigan Historical Collections. Bentley Historical Library. University of Michigan.
- Smitherman, Geneva. "'God Don't Never Change': Black English from a Black Perspective." *College English* 34 (1973): 828-33.
- "Something New Out of Africa?" *Times Literary Supplement* 5 May 1972: 525.
- Sommers, Nancy. "Revision Strategies of Student Writers and Experienced Adult Writers." *College Composition and Communication* 31 (1980): 378-388.
- Sorkin, David. "Practicing Plagiarism." *Illinois Bar Journal* 81 (1993): 487-88.
- Spear, Karen. *Sharing Writing: Peer Response Groups in English Class*. Portsmouth Boynton/Cook: 1988.
- Spenser, Edmund. *The Yale Edition of the Shorter Poems of Edmund Spenser*. William A. Oram. New Haven: Yale University Press, 1989.
- St. Onge, K. R. *The Melancholy Anatomy of Plagiarism*. Lanham: University Press of America, 1988.
- Stallybrass, Peter, and Allon White. *The Politics and Poetics of Transgression*. Ithaca Cornell UP, 1986.
- Stanley, Jo. *Bold in Her Breaches: Women Pirates Across the Ages*. London: Pandora, 1995.
- Stewart, Donald C. "Collaborative Learning and Composition: Boon or Bane?" *Rhetoric Review* 7 (1988): 58-83.
- Stewart, Susan. *Crimes of Writing: Problems in the Containment of Representation*. New York: Oxford UP, 1991.
- Stock, Brian. *The Printing Press As an Agent of Change*. Princeton: Princeton UP, 198.
- Storm, Beaver and Phlegm-Phlan. *Kabloonie*. Merton Station, PA: n.p., 1994.
- Stowe, David. "Just Do It." *Lingua Franca*. (November/December 1995): 32-42.
- Strong, William. *The Copyright Book: A Practical Guide*. 4th ed. Cambridge: MIT P, 1993.
- Sullivan, Paula. Letter to the Editor. *Council Chronicle* 3.5 (1994): 14.
- Sullivan, Patrick. "Do You Object to Tutors Assisting Your Students with Their Writing?" *The WritingLab Newsletter* December 1985: 6-8.
- . "The Politics of the Drop-In Writing Center." *The Writing Lab Newsletter* May 1984: 1-2.
- Swales, John. "Citation Analysis and Discourse Analysis." *Applied Linguistics* (1986): 39-56.
- Swearingen, C. Jan. "Ethos: Imitation, Impersonation, and Voice." *New Essays in Rhetorical and Critical Theory*. Ed. James S. Baughn and Tita French Baur. Dallas: Southern Methodist UP, 1994. 115-148.
- Swift, Jonathan. "On Poetry: A Rhapsody." *The Complete Poems*. Ed. Pat Rogers. New Haven: Yale UP, 1983. 522-36.
- Temple University. *University Statement on Academic Policies and Regulations*. Terez, Angela. "Tricks of the Trade(marks)." *Writer's Digest* November 1994: 24-2
- The Citadel. *101 Course Information Sheet*.
- Thomas, D. M. *The White Hotel*. Hammondsworth: Penguin, 1981.
- Thompson, Thomas C. "'Yes, Sir!' 'No, Sir!' 'No Excuse, Sir!'" Working with an Hon Code in a Military Setting." *Writing Lab Newsletter* 19.5 (1995): 13-14.
- Thomson, Weldon. *Allusions in "Ulysses"*. Chapel Hill: University of North Carolina Press, 1968.
- Tibbetts, A. M., and Charlene Tibbetts. *Strategies of Rhetoric with Handbook*. 5th e Glenview: Scott, 1987.
- Toffler, Alvin. *The Third Wave*. NY: Morrow, 1980.
- Trimbur, John. "Composition Studies: Postmodern or Popular?" *Into the Field: Sites, Composition Studies*. Ed. Anne Ruggles Gere. New York: MLA, 1993. 117-32.
- . "Peer Tutoring: A Contradiction in Terms." *The Writing Center Journal* 7. (1987): 21-28.

- Trimmer, Joseph F., and James M. McCrimmon. *Writing with a Purpose*. 9th ed. Boston: Houghton, 1988.
- Tuo Tuo. *Songsitu* (Song History). Beijing: Zhonghua shuju, 1977.
- Ujifani, Eiko. School of Foreign Languages, Department of British and American Studies, Nagoya University of Foreign Studies, Nishin, Japan. Personal interview (Dryden), 15 Feb. 1996.
- United States v. Steele. 785 F.2d 743. 9th Cir. 1986.
- University of Alabama-Birmingham. *Plagiarism Policy*. Birmingham: University of Alabama-Birmingham, n.d.
- University of Illinois. *Statement on Plagiarism*. Champagne-Urbana: University of Alabama, n.d.
- University of North Carolina-Chapel Hill. *The Source: The Resource Handbook for the University of North Carolina-Chapel Hill*. Chapel Hill: University of North Carolina, n.d.
- . *Staff Manual*. Chapel Hill: University of North Carolina, n.d.
- . *Guide to Freshman Composition*. Chapel Hill: University of North Carolina, n.d.
- Vandendorpe, Christian. "Le plagiat entre l'esthétique et le droit." In *Le plagiat* (sous la direction de Christian Vandendorpe). Ottawa: Les Presses de l'Université d'Ottawa, 1992. 7–15.
- Twain, Mark [Samuel Langhorne Clemens]. *Adventures of Huckleberry Finn*. 1884. Harmondsworth: Penguin, 1966.
- Veysey, Laurence R. *The Emergence of the American University*. Chicago: University of Chicago Press, 1965.
- Vygotsky, Lev. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge: Harvard UP, 1978.
- Wagner, Richard. *The Authentic Librettos of the Wagner Operas*. NY: Crown, 1938.
- Walker, Melissa. *Writing Research Papers: A Norton Guide*. 2nd ed. New York: Norton, 1987.
- Wall, Wendy. *The Imprint of Gender: Authorship and Publication in the English Renaissance*.
- Waring v. Dunlea. 26 F. Supp. 338. D.N.C. 1939.
- Wakins, Mel. "Talk with Quoteguem." *New York Times Book Review* 7 Mar. 1971: 7, 34.
- Watt, William. *An American Rhetoric*. 5th ed. New York: Holt, 1980.
- Webb, R. K. Rev. of *Stolen Words: Forays into the Origins and Ravages of Plagiarism*, by Thomas Mallon. *Academe-Bulletin of the AAUP* 76.3 (1990): 70–71.
- Webster's Third New International Dictionary of the English Language Unabridged. Springfield: G.&C. Merriam Co., 1961.
- Webster's Third New International Dictionary of the English Language Unabridged. New York: Simon and Schuster, 1997.
- Weiner, Bernard. *Achievement Motivation and Attribution Theory*. Morristown: General Learning Press, 1974.
- Wells, Dorothy. "An Account of the Complex Causes of Unintentional Plagiarism in College Writing." *WPA: Writing Program Administration* 16 (1993): 59–71.
- Wenyuange siku quanshu. Taipei: Taiwan shangwu yinshuguan, 1984.

- West, Susan. "From Owning to Owning Up: Authorial Rights and Rhetorical Responsibilities." Unpub. Diss. Ohio State University, 1997. Contact West at <swest@einet.com>.
- Wheelwright, John T. and Frederic J. Stimson. *Rollo's Journey to Cambridge*. Boston 1880. Reprinted in *The Harvard Book*. Cambridge: Harvard UP, 1959. 72.
- Whelan Assocs., Inc. v. Jaslow Dental Lab., Inc. 797 F.2d 1222. 3d Cir. 1986.
- Whitaker, Elaine E. "A Pedagogy to Address Plagiarism." *College Composition and Communication* 44 (1993): 509–513.
- White, Howard D., and Katherine W. McCain. "Bibliometrics." *Annual Review of Information Science and Technology* 24 (1989): 119–86.
- White, Merry. *The Japanese Educational Challenge: A Commitment to Children*. New York: The Free Press, 1987.
- Wilksell, Wesley. "The Communications Program at Stephens College." *College English* 9 (1947): 143–45.
- Wilcox, Delos F. "Dishonesty in College Work." *The Inlander* (University of Michigan) 3 (1892–93): 189–90.
- Williams, Patricia. *The Alchemy of Race and Rights: Diary of a Law Professor*. Cambridge: Harvard UP, 1991.
- Wimsatt, William. *The Verbal Icon: Studies in the Meaning of Poetry*. Lexington: University of Kentucky Press, 1954.
- Winterowd, W. Ross. "A Grammar of Coherence." *College English* 31 (1970): 828–35.
- Witte, Stephen P. "Topical Structure and Writing Quality: Some Possible Text-Based Explanations of Readers' Judgments of Student Writing." *Visible Language* 17 (1983): 177–205.
- Wittenberg, Philip. *The Protection of Literary Property*. Boston: Writer, 1978.
- Wolitz, Seth. "L'Art du plagiat, ou une brève défense de Quoteguem." *Research in African Literatures* 4.1 (1973): 130–34.
- Womack, Craig. Personal Communication. April 1996.
- Woodmansee, Martha. "The Genius and the Copyright: Economic and Legal Conditions of the Emergence of the Author." *Eighteenth Century Studies* 17 (1984): 425–63.
- . On the Author Effect: Recovering Collectivity. *The Construction of Authorship: Textual Appropriation in Law and Literature*. Ed. Martha Woodmansee and Peter Jaszi. Durham: Duke UP, 1994. 15–28.
- . *The Author, Art, and the Market: Rereading the History of Aesthetics*. New York: Columbia UP, 1994.
- Woodmansee, Martha, and Peter Jaszi. "The Law of Texts: Copyright in the Academy." *College English* 57 (1995): 769–87.
- . "Introduction." *The Construction of Authorship: Textual Appropriation in Law and Literature*. Eds. Martha Woodmansee and Peter Jaszi. Durham and London: Duke UP, 1994.
- . *The Construction of Authorship: Textual Appropriation in Law and Literature*. Durham, NC: Duke University Press, 1994.
- Wooley, Edwin C., and Franklin W. Scott. *College Handbook of Composition*. Boston: Heath, 1928.
- Wordsworth, William. "Essay, Supplementary to the Preface." *The Prose Works of William Wordsworth*. Ed. W. J. B. Owen and Jane Worthington Smyser. Vol. 3. Oxford: Clarendon Press, 1974.

- Writer's Digest*. Cincinnati: F & W Publications.
- Young, Edward. *Conjectures on Original Composition*. 1759. Leeds: Scholar P, 1966.
- . *Conjectures on Original Composition*. 1759. New York: Garland, 1970.
- Zebroski, James. *Thinking Through Theory: Vygotskian Perspectives on the Teaching of Writing*. Portsmouth NH: Boynton Cook Heinemann, 1994. 72–118.
- . *Blue Collar Scholar: The Working Class Struggle for Composition and Rhetoric*. forthcoming.
- Zhu Xi. *Yupi Zizhi tongjian gangmu*. Siku quanshu zhenben, series 6, Volumes 140–148.

Biographical Notes on Contributors

Lise Buranen is a Lecturer in the English Department at California State University, L. A., where she has taught composition, literature, and writing pedagogy for the past ten years and served as Chair of the Composition Committee for the past three years. She previously taught composition and ESL at two local community colleges. She has presented papers on plagiarism and part-time faculty issues at annual meetings of the Conference on College Composition and Communication.

Deborah H. Burns is Assistant Professor of English and Director of the Writing Center at Merrimack College. She has published articles on writing center theory and practice and has developed a Writing Fellows Program in which advanced undergraduates employ a social-rhetorical approach to discipline-specific tutoring. With six colleagues, she is developing *The Electronic Democracy Project*, a national e-mail writing project.

Shawn M. Clankie is a linguist, language teacher, and freelance writer. He holds a B.A. in French and M.A. in English as a Foreign Language from Southern Illinois University, and an M.Phil. in Linguistics from the University of Cambridge. He is currently a Ph.D. student in Linguistics at the University of Hawaii at Manoa.

Irene L. Clark directed the Writing Center at the University of Southern California for many years and is now codirector of USC's Expository Writing Program. Her publications include articles in *The Journal of Basic Writing*, *Teaching English in the Two Year College*, *College Composition and Communication*, *WPA: Writing Program Administration*, and *The Writing Center Journal*. She is the author of *Writing in the Center: Teaching in a Writing Center Setting* and several textbooks concerned with argumentation.

Kevin J. H. Detmar is Associate Professor of English at Clemson University. He has written widely on topics in modernist and postmodern fiction; his books include *The Illicit Joyce of Postmodernism: Writing Against the Grain*, and, as