

REGISTRATION DRAFT

The final draft will be available on the first day of class

**Ethics at the movies, ethics in movies:
world-views, values and decision-making on and off screen
CERA 4022**

3 units

Starr King School for the Ministry – Graduate Theological Union

Fall 2010

"Teaching art is teaching morals" Iris Murdoch

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Office hours: Tuesday, 2:00-5:30 by appointment; other times may be available upon request. Please e-mail instructor with reasonable notice (one week is preferred, no less than two weekdays).

Class Meeting Time: Thursday, 9:40 a.m. - 12:30 p.m.

Location: SKSM, Fireside Room - Please help setting up the space before and after class.

Movie Screenings (optional): TBA Fireside Room (movies' length varies). Please check filmography below. A calendar of film screenings will be distributed. Please, sign up weekly with TA for movie screenings (e-mail by Sunday at 8pm).

Teaching Assistant: TBA

Please, direct to the TA any questions about readers, Moodle, movie screenings, editing for ESL writers, and other practical matters and needs. The TA will not be responsible for grading papers and writing evaluations.

DESCRIPTION AND OBJECTIVES

Through narratives, images and sound movies embody the complex, implicit and explicit values and decision-making processes that are part of the lives of individuals and communities. They are also the expressions of particular worldviews and the fruit of complex artistic, technical and economic decisions with deep ethical implications. This course will discuss movies as an important source for the academic study of ethics and offer tools for critical readings of the ethics of films. The movies chosen will focus on the interconnection of issues such as race, ethnicity, class, gender, sexualities, colonialism, class, economics, abilities, and religious and cultural diversity. Movies from underrepresented minorities and international movies will be preferred. The use of

movies in community settings for theological and ethical reflection and grassroots activism will also be explored. Readings from the fields of ethics, theology and film studies. Assigned movies will be on reserve at the library and optional communal screenings will take place weekly on campus. Introductory classes in ethics preferred. Class limited to 15 people: please write to instructor introducing yourself and motivating your reasons for taking the class.

COURSE AIMS

This goals of this course are:

- to deepen one's knowledge of different ethical perspectives, presenting a variety of voices;
- to deepen one's ability to engage movies critically while also learning to engage them as a serious sources for ethics, spirituality, theology and justice-making;
- to engage in a critical discussion of philosophical and religious approaches to ethics;
- to introduce key terms and definitions and learn how to use in our own discussions and writing;
- to explore different sources used in ethical discernment and discuss ethical models and perspectives;
- to understand the importance of social location in shaping ethical stances;
- to introduce new liberating approaches to ethics, using sources traditionally disregarded or underrepresented;
- to explore the connection between imagination, ethics, spirituality, social justice and the arts;
- to improve media literacy;
- to explore different ways of using movies in community settings;
- to discuss and assess ethical models;
- to promote articulation and critical examination of one's ethical stances and their sources;
- to develop strategies to counter oppressions and build just and sustainable communities, in line with SKSM educational commitment (please read: http://www.sksm.edu/about/educational_philosophy.php).
- to integrate theory and praxis, theology and ethics, scholarship and ministry;
- to create a community of learners and seekers, using our experiences of being in this class as a primary source of learning.

LEARNING OBJECTIVES

Through this course students will:

- discern and articulate the connections between ethics, spirituality, worship and the arts;
- strengthen their ability to read critically primary philosophical, theological and ethical sources, placing them in their historical contexts;

- deepen their skills in film analysis;
- be able to outline major paradigm shifts in the history of ethics in a multi-religious perspective;
- be able to recognize and critically assess different understandings of self and identity and how they connect to different ethical paradigms;
- be able to integrate ethical issues with theological reflection in their class contributions and writings;
- offer a constructive proposal to the issues explored in the course in their paper and presentation;
- articulate a personal understanding of the use of the ethical imagination for social change;
- improve writing skills by writing short learning journals and a major research/constructive paper;
- improve communication skills by preparing one student presentation;
- improve time-management skills by respecting deadlines;
- deepen their ability to do interdisciplinary work;
- deepen their ability to work collaboratively in teams and study groups;
- articulate how the issues explored in the course relate to their vocational journey and ministries;
- articulate how the work of the course relate to SKSM commitment to Educate to Counter Oppressions and Build Just and Sustainable Communities.

PROCEDURE

striving to respect a multiplicity of learning styles and perspectives this course will involve short lectures by instructor, extensive class discussions in a variety of formats, student presentations, visits by guest speakers and movie screenings. It will also include brief openings/ritual moments at the beginning of each class. Students are asked to take turns in leading such opening moments (please see Openings sign up form).

LEARNING STYLES AND SPECIAL NEEDS

We will strive to be attentive and respectful of the diversity of learning styles of the people in the class. This means that some activities will fit best your leaning and some will be more challenging but best for other people in the class.

If you have any learning disabilities or special needs please discuss it promptly with the instructor so that adequate measures can be taken.

GRADING

Your final evaluation will assess holistically your performance in the different areas and requirements outlined below, with a focus on your learning growth during the semester. Elements for the assessment of students will include class attendance, class participation, one class presentation, writings, postings on Moodle and the performance of the class as a whole. As ethics is not done in solitude but is a collective endeavor, we will price collaborative learning by making it one of the evaluative criteria for the class. This will

include the way we challenge to learn together in the group and the quality of group presentations.

SKSM students take classes on a pass or fail basis, and receive a written evaluation of their work. If you need or desire to receive letter grades please notify instructor.

Modes of receiving evaluation: every time you turn in an assignment you will receive written feedback on your writing, your work in class and online and suggestions for your future work. I am also available for individual meetings and hope to meet with all students at least once, especially as you prepare your final papers and presentations. At the end of the class I return the final with written feedback and an evaluation form about the overall work in the class. For people requesting letter grades, I follow PSR guidelines (<http://www.psr.edu/grades>).

I will also ask you to fill in midterm and final evaluations of your work in this class and of the class. We will discuss the midterm feedback as needed.

Class Attendance - Attendance and participation in class discussions are essential components of this course, and all students are required to attend class and participate actively. You will not pass this class if you miss more than two sessions (with the exception of extenuating circumstances). Please notify instructor of any absence, possibly before missing the class. Please **be on time. Please refrain from texting, e-mailing or surfing the Internet for personal reasons during class.** If you wait for an important call (e.g. as a chaplain or family emergency), please notify instructor and sit next to the exit door.

Class Participation - It is absolutely essential to individual and group learning that you come to each class with the readings completed and prepared to engage in group discussions. Please remember it is **your responsibility** to check with your classmates, the instructor and online about the class you missed and homework for future classes.

Online Discussion - All students are invited to participate in an on-line dialogue on the readings and issues presented in class. This response can take the form of short reactions to the texts, questions concerning various topics or follow up reflections after class. An assignment sheet explaining this requirement in detail is attached to the syllabus. You are asked to post a minimum of six times, including your initial ethical autobiography. Because of the large number of students in the class, please practice being synthetic.

Students' Presentations – As students research and write for their final paper they are asked to offer a presentation on a topic of choice. Presentations will explore a particular issue related to the topic of the course and possibly present a personal constructive response; group presentations are highly encouraged. The format of the presentation is open (brief lecture, visuals, workshop, etc). After each presentation students will receive feedback from peers and instructor. Such feedback will benefit the final version of the paper. People choosing a group presentations can write a collective paper or an individual one. One/two page proposals and bibliographies for final papers and presentations are due **Nov. 4**. Students are advised to meet with professor to discuss the proposals.

Papers – Class participants are asked to write an introduction paper (3-5 pages), a reflection essay (5-7 pages), and one final paper (12-15 pages) on a subject of one's choice. Papers should be **double-spaced, font size 12**.

- September 16: introduction paper due;
- October 21: reflection essay due;
- November 4: first draft of paper and group presentation proposals due;
- December 9: final paper due.

- Please advise instructor promptly if you need an extension due to any extenuating circumstances. Failure to do so will reflect on your final evaluation.

Please see the appendixes at the end of the syllabus for specific descriptions and requirements for each paper.

Team work – You will be evaluated also according to how well the group is able to work together as a team, as we aim to create an environment that is respectful yet able to cope with conflicts and differences of perspectives, where learning is communal rather than only individual, where students support each other in their work and students and teacher strive to be direct and pro-active in communicating with each other. Students are invited to pay great attention to the dynamics of our work together, reflecting critically on them and using them as a source for learning on ethics. The creation of **support/accountability learning teams** is also highly suggested and it is for the students to organize. Ethics is a collective and collaborative endeavor.

Credits and workload: this is a 3 credits graduate class. It is usually expected that graduate students spend 3 hours for each credit given in order to prepare for class. Ideally, you should plan to read, watch suggested movies, reflect and write for about nine hours to prepare for each session. Strategies on how to approach the work will be discussed in class.

Additional Homework: occasionally you will be asked to do short requirements to prepare for the next class. These requirements will be tailored to the work of the group, will be announced a week in advance and will enhance learning for that week without exceeding the amount of time needed to prepare for class.

READINGS

Readings for this class will include selected articles and book chapters included in a **Class Reader** available for purchase at Copy Central (2483 Hearst Ave.), and significant portions from the following books:

- Nicholas J. Cull and David Carrasco, eds. *Alambrista and the U.S.-Mexico Border: Film, Music and Stories of Undocumented Immigrants*. Albuquerque, New Mexico, University of New Mexico Press, 2004. Note: this book contains a DVD. ISBN 0-8263-3376-1
- The Poverty Initiative, ed. *A New and Unsettling Force: Reigniting Rev. Dr. Martin Luther King, Jr.'s Poor People's Campaign*. Published by the Poverty Initiative, Summer 2009, www.povertyinitiative.com
- S. Brent Plate, *Religion and Cinema: Cinema and the Recreation of the World*. New York: Wallflower, 2008. ISBN 978-1-905674-69-5

Suggested Support Texts:

- David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 7th edition
- Leo Braudy and Mashall Cohen. *Film Theory and Criticism*, 6th edition
- Chohini Chaudiri, *Feminist Film Theorists*. New York: Routledge, 2006.
- Paul V.M. Flesher and Robert Torry. *Film and Religion: An Introduction*. Nashville: Abingdon, 2007.
- John C. Lyden, *Film as Religion: Myths, Morals, and Rituals*. New York: NYU Press, 2003. ISBN 0-8147-5181-4
- Jolyon Mitchell and S. Brent Plate, eds. *The Religion and Film Reader*. New York, Routledge, 2007.
- S. Brent Plate, ed. *Representing Religion on World Cinema: Filmmaking, Mythmaking, Culture Making*. New York: Palgrave MacMillan, 2003.
- Jonathan Rosebaum, *Placing Movies: The Practice of Film Criticism*
- Judith Weisenfeld. *Hollywood Be Thy Name: African American Religion in American Film, 1929-1949*. University of California Press, 2007.
- Frank B. Wilderson III, *Red, White, and Black: Cinema and the Structure of US Antagonisms*

Additional Suggested General Reading:

Mary Lea Bandy and Antonio Monda, *The Hidden God: Film and Faith*. New York: The Museum of Modern Art, 2003.

Kimberly A. Blessing and Paul J. Tudico., eds. *Movies and the Meaning of Life: Philosophers Take on Hollywood*. Chicago: Open Court, 2005.

Note: You do not need to buy all of these books and movies if it is not financially sustainable. They are on reserve at the GTU Library. A copy of the Reader will also be on reserve and one can be borrowed and used onsite at SKSM. Please check with SKSM front desk.

The required movies are available on reserve at the GTU Library. Weekly screenings held at SKSM.

COURSE CALENDAR

**Week 1, September 9 – Introduction of the class and the participants
What is ethics? Why ethics in films?**

Week 2, September 16 – Movies as Arts, Entertainment, Propaganda, Business, Education

Readings:

Christofer Falzon, "Plato's Picture Show: The Theory of Knowledge" in *Philosophy Goes to the Movies*, New York, Routledge, 2002, 19-44. R
S. Brent Plate, *Religion and Cinema: Cinema and the Recreation of the World*. New York: Wallflower, 2008. (99 pages)
REMINDER: Introductory paper due

Week 3, September 23 – Ethical issues in Movie Watching: What ECO has to do with it?

Readings:

Julianne Burton-Carvajal, "Marginal Cinema and Mainstream Critical Theory" in *Screening World Cinema: A Reader*, Catherine Grant and Annette Kuhn, eds. New York: Routledge, 2006, pp. 17-35. R
Teshome H. Gabriel, "Colonialism and 'Law and Order' Criticism" in *Screening World Cinema: A Reader*, Catherine Grant and Annette Kuhn, eds. New York: Routledge, 2006, pp. 36-47. R
Margaret R. Miles, "Becoming Answerable to What We See," AAR 1999 Presidential Address, *Journal of the American Academy of Religion* September 2000 Vol. 68, No. 3, pp. 471-485. R
Judith Weisenfeld, "Projecting Blackness: African-American Religion in the Hollywood Imagination," in Henry Goldschmidt and Elizabeth McAlister, eds., *Race, Nation and Religion in the Americas*, Oxford University Press, 2004.R
Judith Weisenfeld, "'My Story Begins Before I Was Born': Myth, History and Power in Julie Dash's *Daughters of the Dust*," in S. Brent Plate, ed., *Representing Religion in World Cinema: Mythmaking, Filmmaking, Culture Making*. New York: Palgrave, 2003. R
Melanie Wright, "Some Trends in Religious Film Analysis" in *Religion and Film: An Introduction*, New York: IB Tauris, 2007. pp.11-31 R

MOVIE:

Week 4, September 30 – Movies, Ethics and Religions

John C. Lyden, "Film as Religion"

Margaret Miles, “What You See is What You Get: Religion and Values in the Movies”

Paul V.M. Flesher and Robert Torry, “Islam and Fanaticism: Only in the Eye of the Beholder?” in *Film and Religion: An Introduction*. Nashville: Abingdon, 2007. Pp 279-297. R

Movies: *Destiny, The Wedding Song*

Suggested: *Arranged*

Week 5, October 8 – Screening Colonialism

Readings: TBA

- **MOVIE/S:** Cache’, Bamako, Sleep Dealer
- Suggested Movies: Outramer, White Noise

Week 6, October 14 –Screening Poverty: Documentaries as a source if grassroots empowerment and Justice Making-

Readings: The Poverty Initiative, ed. *A New and Unsettling Force: Reigniting Rev. Dr. Martin Luther King, Jr. ’s Poor People’s Campaign*

Movies: *Outriders, Takeover, Poverty Outlaw, Living Broke in Boom Times, Redemption*

Week 7, October 21 – Screening Poverty: Truths, Lies, Myths and Fiction

Readings: TBA

MOVIES: Capitalism: A Love Story: Frozen River,
Suggested Movies: Precious, Make Way for Tomorrow, Slumdog Millionaire, Wendy and Lucy

REMINDER: REFLECTION ESSAY DUE

October 25-29: Reading Week No class
WORK ON MIDTERM JOURNAL

Week 8, November 4 – Screening War and Torture: from Exploitation to Truth Telling

Readings:

See website for the Truth Commission on Conscience in War: www.conscienceinwar.org
 Tyler Boudreau, “Packing Inferno: The Unmaking of a Marine” R

Movies: *Soldiers of Conscience, Taxi to the Dark Side*

REMINDER: PAPER PROPOSAL AND GROUP PRESENTATION PROPOSALS DUE

Week 9, November 11 – Screening White Privilege and Race

Readings: TBA

MOVIE/S: Do the Right Thing, Traces of the Trade, Killer of Sheep

Week 10, November 18 - Screening Resistance, Revolution and Utopia

Readings: TBA

MOVIE/S: *The Spirit of the Beehive, Together, The Edukators, Antonia's Line*
Suggested: *Cria Cuervos, Pan's Labyrinth*

November 25: Thanksgiving/Thanksgrieving: No class

Week 11, December 2 – Educating to Counter Oppression and Imagining Just and Sustainable Communities: Individual or Group Presentations

Week 12, December 9 – Educating to Counter Oppression and Imagining Just and Sustainable Communities: Individual or Group Presentations

REMINDER: FINAL PAPER DUE

**Week 13, December 16 – Weaving the Threads of Our Learning
Closing celebration and evaluation of our work - Ritual**

Dec. 9: FINAL PAPER DUE. Extensions will be granted only in exceptional circumstances. Grades are due at the GTU on January 3 and on January 4 the instructor starts teaching an intensive class in Rome, Italy (Jan4-18): any lateness is in this case a very major disruption of work and holiday schedule. Incompletes will be allowed only if the proper paperwork is filled.

GUEST SPEAKERS WILL BE ANNOUNCED.

NOTES:

- Students will receive additional bibliographical suggestions on the topic chosen for their presentations and final paper.

- Additional suggestions of novels, newspaper, magazine articles, artwork, movies, etc. relevant to our work will be posted online by instructors and students during the course of the semester.

Selected Filmography:

Antonia's Line, by Marleen Gorris, Netherlands, 1996, 102 min.

Amandla: A Revolution in Four Part Harmony, by Lee Hirsh, South Africa, 2003, 103 min.
Bamako, by Abderrahmane Sissako, Mali/France/U.S., 2006, 108 min.
Children of Men, by Alfonso Cuarón, UK/USA, 109 min. 2006.
Decalogue 2, by Krzysztof Kieslowski, Poland, 1987, 60 min.
Decalogue 8, by Krzysztof Kieslowski, Poland, 1987, 60 min.
Frozen River, by Courtney Hunt, USA, 2008, 93 min.
La Promesse (The Promise), by Jeanne-Pierre and Luc Dardenne, Belgium, 1996, 93 min.
Milk by Gus Van Sant, USA, 2009, 128 min.
Pray the Devil Back to Hell, by Gene Reticker, USA-Liberia, 2008.
Soldiers of Conscience, by Gary Weimberg and Catherine Ryan, USA, 2008, 65 min.
Together (Tillsammans) by Lukas Moodysson, Sweden, 2000, 106 min.
Walk on Water, by Eytan Fox, Israel, 2004, 104 min.

Additional Selected Suggestions:

Born Into Brothels, by Ross Kauffman, USA/India, 2004, 85 min.
Boys Don't Cry by Kimberly Peirce, USA, 1999.
Cache' (Hidden) by Michael Haneke, France, 2005.
Code Unknown, by Michael Haneke, France, 2000.
Crimes and Misdemeanours, by Woody Allen, USA, 1989, 104 min.
Daughters of the Dust, by Julie Dash, USA, 1991.
Dead Man Walking, by Tim Robbins, USA, 1996.
Dogville by Lars von Trier, Denmark, 2004.
Facing Windows by Ferzan Ozpetek, Italy, 2003.
His Secret Life by Ferzan Ozpetek, Italy, 2001.
Overseas (Outramer), by Diane Kurys, France, 1990.
The Edukators, by Hans Weingartner, Germany, 2005.

(additional suggestions will be posted online)

Also note:

Pacific Film Archives, 2575 Bancroft Way at Bodwitch, Berkeley,
www.bampfa.berkeley.edu

Online Resource:

Internet Movie Database, <http://www.imdb.com>

Race and Ethnicity in Movies:

<http://www.lib.berkeley.edu/MRC/EthnicImagesVid.html>

Labor Themes in Movies:

<http://www.lib.berkeley.edu/MRC/labormoviesbib.html>

Race, Ethnicity and Gender in Movies:

<http://www.lib.berkeley.edu/MRC/FilmBibMenu.html>

Gay, Lesbian, and Transgendered People in Film and TV

<http://www.lib.berkeley.edu/MRC/GayBib.html>

Disabilities in Movies:

<http://www.lib.berkeley.edu/MRC/disabilitiesbib.html>

Moodle

Moodle will be an important resource for our class. A website for the course has been established at www.moodle.gtu.edu Please register for our class using the password: Stella25 (case sensitive)

ANNOUNCEMENTS

Each week announcements about the class might be sent. In order to receive class e-mails from Moodle, please check if you are registered with your current e-mail address. All students are asked to participate in an on-line discussion of the readings assigned for the course.

DISCUSSION

Each week the instructor or TA will open new discussion forums in the "Discussion Board" section of the site. Use each forum in the way that is most useful to you: briefly share your preliminary reflection on the readings, post questions you hope to address in class, or follow up on the weekly class discussion. Please be synthetic in your postings, and write in the same respectful way in which you address classmates and instructor in class. If you are introverted in class discussion this is a great way to share your ideas with the group.

Please check the weekly forums to read your classmates' comments. The instructor will not participate in online discussions. Access to the online portion of the class will not be allowed to guests in order to respect the privacy of your work.

GROUP WORK

Special discussion sub-groups might be created for people working on special projects. Please ask instructor and TA.

VIRTUAL COMMUNITY BOARD: ANNOUNCEMENTS AND SUGGESTIONS

Moodle is a place where announcements and suggestions for additional EVENTS, readings, movies, etc. connected to the work of the class can be shared. It is highly encouraged that you participate in this virtual community board.

REQUIREMENTS FOR ONLINE WORK

You are asked to post at least six times during the semester, and to keep yourself updated **weekly** with the announcements and online discussions.

PAPER DESCRIPTIONS AND DEADLINES

NOTE: If English is not your first language you have the right to some additional time to hand your papers in and can receive help with editing. Please check in with TA ASAP.

Introduction paper: Due Sep. 16

This assignment opens our work together. (3-5 pages, double space): In writing address the following question: What are the traditions/influences/sources/experiences/movies that have most shaped your ethical thinking and imagining? PLEASE POST ONLINE YOUR BIOGRAPHY AND READ ALL OF THEM. NOTE: This is an academic paper in a public setting: you are NOT required to share any personal detail or information unless you want to. In other words, this paper asks you to give an introduction to yourself to the professor and the class in relation to the subject matter of the class and you can write this paper without having necessarily to share extremely personal information. Please discuss this with instructor if instructions are still not clear to you. Students will be asked to keep the information from the papers confidential, but the writers should take responsibility for what they decide to share: the classroom is not a completely “safe” space.

Reflection essay: Due Oct. 21

Please write a 5-7 page reflection essay addressing the following questions:

- How did the readings and topics we engaged so far enriched and/or challenged you the most in your thinking about ethics and the ethical imagination? What have you learned from them, what critical feedback do you have, what are the questions you want to keep addressing?
- Please, make some references to the texts. Footnotes are not necessary, but please give page references if quoting texts. Please, no long quotes.
- How did group discussion and group process (in class and online) enrich your thinking?

Before writing your journal, please do the following:

- **read** any assignments that you were not able to complete,
- go on **Moodle** and read any of the postings you might not have read,
- consider **meeting with your learning-accountability partner or team** to reflect and discuss together as you prepare to write,

- if you have the time, consider watching any of the suggested movies you might have missed,
- take a moment to **re-read your first ethical auto-biography**. Reflect on anything that might have changed for you or that you might articulate in a different way because of our work together.

READING WEEK SUGGESTIONS:

- Make an appointment with yourself: what/who is something/someone that inspires and replenishes your spirit and ethical imagination? Try to set aside two hours for yourself to rest and renew. Plan ahead your favorite “encounter”.
- If you have not been active on Moodle, share more of your thinking with the group. Remember that six “substantial” postings are the minimum requirement.
- Think about your presentation and final paper topic.

PAPER AND GROUP PRESENTATION PROPOSALS: one or two pages describing the focus of your project, explaining its relevance and articulating the main questions you hope to address. Please list an initial bibliography. An additional handout will be distribute in class.

FINAL PAPER: December 9

Write a 12-15 page paper on a topic previously decided with the instructor and related to your class presentation (double-space, 12 points). Final deadline is May 20 (you can e-mail your paper, if needed).

As you focus on writing your final paper, make sure you address the following questions:

- What is the working title for the paper? It might change until the final draft, but to have a sense of it will enable to see how focused you are in your paper topic.
- What is the main question or thesis that you want to explore in your paper?
- Why is your chosen topic relevant to the theme of our class?
- What are the sources/ resources that you will engage? What is your bibliography? How much research and reading do you need to do to write this paper? Is this feasible? If not, your plan might be too ambitious for a final paper: if you discover so, try to narrow your focus.

- Did you draft a tentative outline? This will enable you to focus on the step you need/want to take as you write. Rewrite your outline as needed. Make sure the paper has an introduction and a conclusion, where you explain your project and methodology and then eventually present your constructive thought on the topic.
- What is your writing schedule? Knowing when you will be able to work and setting up a reasonable research and writing schedule will enable you not to have to stretch yourself too thin at the end.
- Did you consider having extra time for editing and polishing your paper? Please check: Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations (Chicago Guides to Writing, Editing, and Publishing)*, 6th edition. <http://www.lib.berkeley.edu/instruct/guides/chicago-turabianstyle.pdf>
- Remember that **plagiarism** is a serious ethical breach and offense and does not contribute to any real learning! For information and suggestions on how to avoid plagiarism: <http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>