

11th Grade Research Paper Guide*

The research paper for your Junior English class is an analytical essay on a work of American literature. You will develop a thesis statement about the text(s), and prove that thesis statement in an essay, using evidence from 1) your primary source(s) (the main text itself), and at least two to three secondary sources (critical materials about the story that conform to the appropriate criteria for scholarly research).

The final draft will consist of the following:

- an outline (with title page information and thesis statement);
- the essay itself, with parenthetical documentation; and
- a Works Cited page.

All these must be typed, double-spaced and completed in exact accordance with the standards currently outlined in the most recent (2003) version of the *MLA Handbook for Writers of Research Papers*. They will be stapled together and scored according to the attached rubric.

The completion of any research paper is a step-by-step process. This paper will be completed in the following order, the completion of each step a prerequisite for the next:

DUE DATE

_____	Step 1- Topic*		
_____	Step 2- Preliminary Bibliography*		
_____	Step 3- Preliminary Thesis Statement*		
_____	Step 4- Note Cards**		
_____	Step 5- Thesis Statement**		
_____	Step 6- Outline**		
_____	Step 7- First Draft*		
_____	Step 8- Works Cited Page**		
_____	Step 9- Final Draft	*homework grade	**quiz grade

*Special thanks to Mr. Morgan who composed the majority of this guide.

STEP 1- Choosing a Topic

The first step in writing the research paper is to select a topic from your primary source that interests you, and that you will want to investigate. The best method is to brainstorm ideas about the work, and then read or skim a few secondary sources to find information about the topics you've listed.

Your topic needs to be specific enough so that it can be intelligently explored in an essay of about five pages. Think of a very general topic first (think of a literary term: symbolism, characterization, tone, theme, setting, etc.), then narrow it down to a more specific phrase—one that applies that general topic to your primary source. Much of the pre-writing portion of this project involves a continual focusing and readjustment of your topic until you have a clear, arguable idea (the thesis statement) to substantiate and explore in your essay.

Process:

Primary Source



General Topic



Specific Topic



Thesis Statement

Examples:

Winesburg, Ohio

characterization

Anderson's use of unusually grotesque characters in *Winesburg, Ohio*

Sherwood Anderson's *Winesburg, Ohio* offers a startling portrayal of small town life through grotesque characters that share three basic character flaws: paranoia, lack of communicative skills, and loneliness.

It's the specific topic that you are to hand in on the due date. You should have it written down in your notebook; I'll have you write it down on an index card for me to look at and approve.

Examples of specific topics:

- New York as portrayed by O. Henry
- Negro spirituals: their roots, development and influence
- poetic devices in the poetry of e.e. cummings
- the portrayal of nature in the poetry of Robert Frost
- Walt Whitman's innovative use of free verse
- Cooper's treatment of the "epic hero"
- use of local color in Harte's stories
- the "anti-hero" in the modern American short story
- Hawthorne's use of ambiguity in *The Scarlet Letter*
- sexual stereotypes as represented in Fitzgerald's stories

STEP 2- Preliminary Bibliography

Compiling a list of sources that you plan to cite in your paper is a crucial part of the research process. The preliminary bibliography consists of bibliography cards (sometimes referred to as *source cards*), which are index cards that list the sources of information from which your paper draws. The idea behind recording this information on index cards, rather than just writing it on paper, is to enable you to organize and reorganize the sources in different ways, such as alphabetically, chronologically, topically, etc.; you can add more sources as you find them and discard sources you decide will not be needed. Index cards provide the perfect balance of organization and flexibility needed for the process.

The information you need for each source is to be recorded on a separate index card. Although your paper requires only three secondary sources, you should have a minimum of five secondary source cards (four of which are textual- i.e., non-electronic-sources) for your preliminary bibliography, plus a card for your primary source. You should thus have a *minimum* of six cards, although you should preferably have more cards than that. At this stage, the more good sources that you think will be of use to you in substantiating your thesis, the better. Remember that you don't need to use them all in your paper; you can discard the ones you decide to not use at any time.

When looking at a potential secondary source, consider the following:

•Is this a reliable, scholarly source that can be used to substantiate my assertions?

These sources are going to be used to support what you say; it is therefore critical that they are sources that can be trusted. Of course, not everything that is written can be trusted as an authoritative source, and if you use unreliable sources to substantiate your thesis, your thesis is going to be weakened by those sources rather than strengthened. It is therefore imperative that you critically examine the sources you are relying upon. See the excerpt below (from Barron's *10 Steps in Writing the Research Paper*) on source evaluation for tips on making sure your sources are authoritative.

When citing electronic sources, this is especially critical. Try to use only internet sites with *.edu* or *.gov* address domains, as these are affiliated with educational and government institutions and therefore tend to be the most authoritative sources. No internet source with a *.com* address domain is to be used as a secondary source for this paper. See Section F of the Barron attachment for more information.

Additionally: The use of encyclopedias and Cliffs Notes (or other such "study guide" type publications) as official secondary sources does not constitute substantial research on a topic, as these types of sources contain only superficial "quick-reference" information; they are thus not to be used as secondary sources.

Source Evaluation (from Barron's *10 Steps in Writing the Research Paper*):

As you prepare your bibliography and later as you browse through the material, it is urgent that you evaluate and critically examine your sources. Certainly not everything in print or available through the Internet is valuable. By considering some important questions you will be able to evaluate your sources with some confidence:

- a. Does the author document sources in footnotes at the bottom of the page or endnotes at the end of a chapter or book or Internet site? It is important to know where the information that you are reading came from. Does the author include a bibliography? This is an indication of the author's awareness of other research that has been done in the field.
- b. What is the date of the publication you are using and of the sources the author is using? If your topic requires current information, outdated material will be of no use, and if further research has been done even on something that is not current, what you say will mean very little.
- c. Is the author an authority in the field? Often the book jacket or information at the beginning or end of an article or Internet site gives the author's credentials. You might want to check in such works as the *Dictionary of American Scholars* or *American Men and Women of Science* to find out something about the author's background.
- d. Have you seen references to the author in the bibliographies of other works dealing with the same subject? Usually experts in a particular field are referred to frequently in other works.
- e. Who has published or sponsored the material? A university press usually publishes scholarly, well-researched material and some of the best known publishers are usually reliable. However, a vanity press or a popular magazine would normally not be a valuable source, whereas periodicals that cater to specialists would be.

f. Is this Internet site reliable and authoritative? The caution with which you approach research materials applies **even** more to Internet sites than to print material. Often the **titles** of these sites are misleading, indicating for example, that they are "the official" site of this or that organization when, in fact, they are no such thing. An Internet site created by an individual may be called anything that individual wishes to call it and may contain anything he or she wishes to put there. You must be extremely careful in using these sites, but fortunately there are several criteria that can help you to evaluate them in addition to those previously listed. The Internet address is the first indicator. Sites in the .edu and .gov domains are likely to be trustworthy since they are affiliated with educational and governmental institutions, just as books and journals published by university presses and governmental agencies are likely to be authoritative. Be particularly wary of free sites available to individuals in the .com domain. Second, look at the sites from which the site you are evaluating may be reached. If an authoritative site includes a link to this site, that is a good indication that it has been evaluated positively by an authority in that field. Third, make use of the available means of evaluating sites. The Internet Public Library <<http://www.ipl.org>>, the Librarian's Index to the Internet <<http://lit.org>>, and The Argus Clearinghouse <<http://clearinghouse.net>>, for example, have links to sites they have evaluated. While these pointers can help you to evaluate a site, probably the best advice is to be cautious and use the knowledge you have accumulated. If **a particular site has information or ideas you find nowhere else, be suspicious.**

•Is this source useful in researching my topic?

If your topic is "symbolism in *The Scarlet Letter*," you need to find sources that discuss exactly that. Choose only those texts that address your particular topic. If you just grab any books you can find about your primary source, without reading/skimming to see if they address your topic, you'll have more work to do later- after all, you can only use those sources that support your thesis. Better to choose quality secondary sources that you will be able to use now, rather than sift through a pile of haphazardly chosen sources to find the few that are of use to you later. (You should have consulted some of these sources when choosing your topic anyway.)

Card Format:

Each source is to be listed on a separate 3 x 5 inch index card. You need to record the following information:

Title
Author
Publisher
Editor (if applicable)
Copyright date
City or place of publication
Publisher
Call number (if a library book)
Location (if a library book)
Date of access and site address (if a web site address)
Annotation

This information must be recorded *exactly* as it is in the following examples. Punctuation, spelling, the order the information is presented...all that is crucially important. You're going to use these cards when make your note cards in Step 4, and when making your works cited page in Step 8. They will only be useful to you if they are legible and perfectly accurate.

When you've finished compiling the cards, put them in alphabetical order according to author, and put an elastic band around them.

Examples:

Call number and library (only needed if the source is a library book)

HA 768.23
Providence Public Library

Author (last, first name) → Abrams, Mary Jane. Puritanism in America ← Title

City and place of publication → New York: Norton Publications, 1986. ← Date of publication

Annotation → This book discusses Puritans in the 1600's and their customs. Chapter 6 is an important chapter on adultery and laws of Puritans.

Source number is listed on the top of the note card.

Primary Source

Crane, Stephen. The Red Badge of Courage: An Authoritative Text, Backgrounds and Sources of Criticism. New York: Norton, 1976.

No annotation is needed for the primary text.

This is the date of this edition. If multiple printings are listed, use the first printing.

The date of the publication of this edition. If multiple printings are listed, use the first printing.

ELECTRONIC SOURCE:

The editor rather than the author is listed here.

rather than author

Ashman, D. G., ed. Folklore and Mythology Electronic Texts. University of Pittsburgh. 1 January 2002 <<http://www.pitt.edu/~dash/folktexts.html>>.

This is the date the site was accessed. Date is formatted by day, month, year (30 April 1977).

Website is listed completely.

This is a collection of texts about traditional myths and folklore, including an analysis of the sources "Rip Van Winkle" was based on.

Annotation

Various Types of MLA Works Cited Entries

Basic Book Entry and some Derivatives

Author last name, first name. Title. Publisher city or town: Publisher, Year of publication.

Example:

Lee, Harper. To Kill a Mockingbird. New York: Warner, 1960.

Note 1: If citing part of a book only, then include the title of the chapter (in quotes) and its page numbers after the year of publication.

Example:

Golding, William. "Cry of the Hunters." Lord of the Flies. New York: Berkly, 1954.
183-202.

Note 2: When a book has two or more authors, give the names in the order they appear on the title page (not alphabetical order). Reverse the name of the first author only, and give the other names in normal order (even if they have the same name). If there are more than three authors, name the first listed author and add "et al.", which means "and others."

Example:

King, Stephen and Peter Straub. Black House. New York: Random House, 2001.

Atkinson, Rita L., et al. Introduction to Psychology. 11th Ed. Fort Worth: HBJ, 1993.

Note 3: If you have two books by the same author, alphabetize them by the title of the book. For the second entry, type three hyphens instead of the same name.

Example:

Cormier, Robert. I Am the Cheese. New York: Dell, 1977.

---. The Chocolate War. New York: Bantam, 1974.

An Article in a Reference Book (Encyclopedias, dictionaries, etc.)

If the author is identified, give the author first. If the author isn't given, start with the title. If the title is familiar and often reissued in new editions, you don't need the specific publication. If it is an unfamiliar title, include the full publication information. If the title is arranged alphabetically, you don't need to include page numbers.

"Mandarin." The Encyclopedia Americana. 1994 ed.

"Noon." The Oxford English Dictionary. 2nd ed. 1989.

An Anonymous Book

Title. Publisher city: Publisher, Year of Publication.

Example:

A Guide to Our Federal Lands. Washington: Natl. Geographic Soc., 1984.

Basic Periodical Entry

Author. "Title of the article." Title of Periodical. Series number or name (if relevant). Volume number (if relevant). Issue number (if relevant). Date of Publication (Day then Month then Year). Page numbers.

Example:

Calechman, Steve. "60-Second Health Tips." Men's Health. Mar. 2003. 148-153.

Silver, Michael. "What a Steal!" Sports Illustrated. 4. 98. 3 Feb. 2003. 36-47.

Milburn, Michael. "Selling Shakespeare." English Journal. 1. 92. Sept. 2002. 74-79.

Note 1: If an article has no author, begin the entry with the title. If the title begins with "A", "An", or "The", ignore these words and alphabetize by the first letter of the title.

Example:

"The Decade of the Spy." Newsweek. 7 Mar. 1994: 26-27.

Electronic Sources

Author's Name (if given and relevant). Title of the Site. Date of the last update (if given) Name of any organization associated with the site. Date of Access <Network Address>.

Examples:

Professional or Personal Sites

Dawe, James. Jane Austen Page. 15 Sept. 1998. 10 Mar. 2003
<<http://nyquist.ee.ualberta.ca/~dawe/austen.html>>.

The Plays of Shakespeare. 2001. TeachersFirst. 10 Mar. 2003 <<http://www.teachersfirst.com/shakespr.shtml#>>.

A Complete Scholarly Project of Information Database:

Britannica Online. Vers. 98.2. Apr. 1998. Encyclopedia Britannica. 8 May 1998
<<http://www.eb.com/>>.

CNN Interactive. 19 June 1998. Cable News Network. 19 June 1998 <<http://www.cnn.com>>.

A Document within a Scholarly Project or Information Database

Examples:

Dove, Rita. "Lady Freedom among Us." The Electronic Text Center. 1998. Alderman Lib., U of Virginia. 19 June 1998 <<http://etext.lib.virginia.edu/subjects/afam.html>>.

"This Day in History: August 20." The History Channel Online. 1998. History Channel. 19 June 1998
<<http://historychannel.com/thisday/today/98082.html>>.

STEPS 3 and 5- The Thesis Statement

A thesis is an essay's main controlling idea, the argument you are attempting to prove. You need to develop a preliminary thesis before the note card step, so you'll have an idea of what you are gathering evidence to prove; but it's important to remember that a thesis is usually a *work in progress* for much of the process. The process of carefully studying your primary and secondary sources will most likely change or refine your original working thesis statement. The *preliminary thesis* is thus due before the note cards, and the *final thesis statement* is due after the note cards. You can still change your thesis after Step 5, but the revised thesis statement needs immediate teacher approval.

A thesis statement for a paper of this size should be a *single declarative sentence* that presents *one arguable point*. Ask yourself the following questions when composing the thesis statement:

- ***Is the thesis arguable?*** Please remember that what you write must have a point to it; there is no point in attempting to prove something that is obvious, or that everyone generally agrees on. You don't need to write an essay to show that Hawthorne uses symbolism in *The Scarlet Letter*. The topic of symbolism in *The Scarlet Letter* could generate excellent thesis statements, but you have to say something about *how* the symbolism is used; otherwise your thesis would just be stating an obvious fact.
- ***Is your thesis one unified sentence?*** Your paper needs to focus on one single purpose, not a double purpose or two separate ideas. If your preliminary thesis is two or more sentences, you need to trim it down to one; if it's one complex sentence with conjunctions or semi-colons linking separate clauses, *make sure the separate parts are connected to one main point*. A paper that tries to prove two completely different points scatters the reader's attention and ends up proving neither point effectively.
- ***Does the thesis say something about the primary source?*** You're attempting to prove something about the work you chose, so you obviously need to develop a thesis about that work. The work's title should thus be in the thesis statement.
- ***Does the thesis provide an appropriate scope for an essay of this length?*** You don't want a thesis so broad that it couldn't be dealt with adequately in a five page paper ("Thoreau uses metaphors in *Walden* to communicate his belief in the significance of nature."). However, you also don't want a thesis so specific that you won't get more than a page or two out of that topic ("Thoreau uses the loon metaphorically to show how nature cannot be fully comprehended or tamed."). Your thesis needs to be broad enough to encompass all the points you intend to discuss in the essay, but *restricted* so that it covers *only* those points.

- ***Have you found secondary sources that help to substantiate your thesis?***
Remember that this is a research paper, and your secondary sources must be relevant to your main point. You thus have to formulate a thesis that you can use secondary sources to substantiate.
- ***Is your thesis coherent?*** Like all writing, the key to writing a good clear thesis statement is revising, and re-revising, and re-revising some more. Once you know what you want to say, you need to attempt to express it *accurately* and as *clearly* as possible. There is no substitute for hard work and careful, continuous revision. Please remember that a strong thesis statement is the nucleus for the entire essay; trying to write a paper without one is like finding your way out of the wilderness without a map or compass on a cloudy night— how do you know which direction you're going? The effort you put into developing the thesis statement is critical, so please put that effort in.

STEP 4- Note Cards

Well-organized and carefully written note cards are the key to a well-written research paper. The notes you take while doing research will, if well done, facilitate the development of the final thesis and make the writing of the final draft and infinitely easier process.

Using your preliminary thesis statement as a guide, take notes, from both your *primary source* and your *secondary sources*, on information you think you will be citing in support of that thesis. Take those notes on note cards (lined white index cards), which offer the flexibility you'll need to manage the large number of notes you'll need to keep straight while preparing and writing the paper. With notes on index cards, you can still keep perfectly organized as you delete notes you decide you won't need, add new notes you come across, and organize and reorganize the content of your essay.

Specifics of Step 4 are as follows:

- You are to have a *minimum* of 25 cards- the more, the better. Remember that you won't need to use them all.
- Use lined index cards of uniform size, and only write on one side of each card.
- Before you take a single note from a source, make sure you have made a bibliography card for that source.
- Above the note itself, you are to put the page number in the top left-hand corner of the card; an indication of the source, either by number or by author, in the top right-hand corner; and a heading in the top middle that tells what the card is about.
- Write only one note from one source on each card.
- You should have notes from various secondary sources, and the primary source as well. You may have more notes from the primary source than any one secondary source, but *there should generally not be an over-reliance on any one secondary source*.
- There are two basic types of notes: direct quotations and summary. When you are directly quoting another writer's words, you put the excerpt in quotation marks and copy the words verbatim (word for word), changing nothing. If you need to omit words, you use an ellipse (...) to indicate the omission; if you need to insert explanatory words of your own into the text, you use brackets ([]) to enclose your words and thus distinguish them from the cited text.
- When you summarize, you write shortened versions of the ideas presented by the source, written *in your own words*. The absence of quotation marks indicates that the words are yours, although the ideas are still from the source, and the author will need to be credited when used in your paper. When in doubt, use a direct quotation; you can summarize or paraphrase it later if you need to.

See the next page for examples of both types of note cards.

This number corresponds to a specific bibliography card. You could also put the author's last name on the card.

p. 54

Joad Family in Flight

4

"Instead of one central figure there is the family of the Joads, dispossessed tenant farmers of Oklahoma who take to the highway in a collapsing truck. These people are in flight from danger even as Odysseus was; they too, are trying to find their way home, to a new home which will give them a secure way of life and enable them to achieve dignity. The encounters they have along the way--across the desert, toward the orchards and growing fields of California--are not merely random adventures but the meaningful events of a vigorous struggle for survival."

Direct
Quotation

p. 54

Joad Family in Flight

4

Rather than emphasizing one character in his novel, John Steinbeck shows the struggles of the whole Joad family to survive. Tenant farmers, they leave their home in Oklahoma in hopes of finding a better and more secure life in California, in turn facing one danger after another.

Summary Card

STEP 6- The Outline

Outlining is an important intermediary step between research and the actual writing of your paper. The purpose of an outline is to take your ideas and organize them in the same order you will use them when you write. A good outline will save you writing time because you will know in exactly which order your ideas will be discussed; you will also be inclined to write more effectively, because you won't leave things out or repeat yourself.

The outline is to be typed, double-spaced, in a standard 12 point font. *The thesis statement is to be typed directly above the outline.* This outline is to be a *topic* outline, which means that each line item is to be a topic, not a complete sentence.

The correct arrangement for the parts of an outline are as follows:

- I.
 - A.
 - subtopics of I
 - B.
 - 1.
 - subtopics of B
 - 2.
 - a.
 - subtopics of 2
 - b.
 - (1)
 - subtopics of b
 - (2)
 - (a)
 - subtopics of (2)
 - (b)
- II.

Logic requires that there are *never any lone topics or subtopics*. If there is a I, there must be a II; if there is an A, there must be a B.

Additionally, keep in mind the following outlining rules:

- Indent subtopics so that all letters or numbers of the same kind will come under one another in a vertical line.

- Begin each topic with a capital letter.
- Do *not* follow topics with a period in a topic outline.
- Main topics should be parallel in form, and subtopics under the same topic should be parallel in form. If in a list of topics, the first is a noun, the others should be nouns; if it is an adjective, the others should be adjectives, etc.
- I suggest you include the introduction and conclusion on the outline, so you remember them; but do not divide them into subtopics.

See this sample topic outline:

In *Hamlet*, Shakespeare uses the characters of Rosencrantz and Guildenstern as points of contrast to emphasize the uncertainty, frustration and loneliness that designate Hamlet as the central sympathetic character.

- I. Introduction
- II. Hamlet's uncertainty in his actions
 - A. Logical thought as a cause of stagnation
 - 1. Guildenstern and Rosencrantz's deaths
 - a. The spontaneity of Hamlet's plan
 - b. Hamlet's praise of rashness
 - 2. Polonius's death
 - 3. Claudius's death
 - B. Hamlet's rationalization of his actions
 - 1. Hamlet's use of God as a guide in his actions
 - 2. Hamlet's idea that Rosencrantz and Guildenstern deserved their deaths
 - 3. Horatio as a moral foil
- III. Hamlet's frustration at life's injustice
 - A. Rosencrantz and Guildenstern's innocence
 - B. Hamlet's need to destroy Rosencrantz and Guildenstern
 - 1. Complications due to Hamlet's dreamlike detachment from reality

2. The seeming necessity of cruelty for Hamlet's own survival

IV. Hamlet's loneliness as an elevated character

A. Rosencrantz and Guildenstern's simple inferiority

1. Rosencrantz and Guildenstern's submissiveness to the king and queen
 - a. Rosencrantz and Guildenstern's role as puppets
 - b. Hamlet's rebellious reaction to the role of pawn
2. The transparency of Rosencrantz and Guildenstern's schemes
 - a. Pipe metaphor
 - b. Sponge metaphor

B. Rosencrantz and Guildenstern's lost friendship

1. Emphasis of Rosencrantz and Guildenstern as Hamlet's dearest friends
2. Hamlet's eventual mistrust and loss of all friends

C. Hamlet's view of himself as above his former friends

V. Conclusion

Step 7- The First Draft

Before you sit down to write the paper, sort your note cards into small piles based on the main topics on your outline. The major and minor points of the paper should be indicated on the outline, and the material you intend to use from the primary and secondary sources should be clearly indicated on the note cards. With those two resources next to you, this is the point in the process in which you sit down and compose the essay itself.

Keep in mind that a research paper is merely an essay in which you are citing sources to prove a thesis; the standard essay writing rules all still apply. Some of the most important are listed below.

- Always write in *present tense* when writing about literature. (Hester Prynne visits the governor's mansion; not Hester Prynne visited the governor's mansion.) If you need to make specific references to actual historical and/or biographical details, you can write in past tense when needed, but remember that the literature you are writing about exists at this very moment and comes to life each time it is read; all verbs referring to your sources should therefore be in the present.
- You should never use the first person (I) unless you are writing about yourself. A literary research paper is usually not a good place to write about yourself, so you should avoid doing it. Above all, *never* say "I think that..." in this sort of a paper. (In a *reflective* essay it's fine, but not here.)
- Try to avoid using the second person (you) as well. If you find yourself using second person, ask if it is necessary to directly address the reader in such a way, and whether it is possible to revise the sentence so that the second person is unnecessary.
- Italicize or underline the thesis statement.
- The standard structure of an essay still applies. The introduction creatively introduces the reader to the topic in a way that grabs the reader's attention; usually the thesis statement will be in the introduction somewhere. In an essay of this length, you may need more than one paragraph to introduce the topic.
- Avoid asking questions in a research paper, especially the introduction.
- The body of the paper should present the evidence you are using to support your thesis in an order that is clear and logical to the reader. Ideally, your argument should seem to *unfold* naturally to the reader.
- The conclusion creatively ties together what has been written and lends a sense of completion to the paper. As with the introduction, a conclusion in a paper of this size may be more than one paragraph.
- *Make sure your paper does not tell the story.* This is a literary research paper, not a book report. When proving a thesis about a literary source, you always assume the reader is familiar with that source, and tell only the plot necessary to orient the reader to the passage(s) referred to. *Any plot details that don't clearly go toward supporting your thesis are to be omitted.*

- Make sure to use transitional words and phrases to link one paragraph to the next, so the connections between ideas are clear and the paper is readable and “flows” from one topic to another with clarity.
- Stop and read your paper aloud. Does everything make sense? Is it ordered logically, and *does everything logically connect to the thesis?*

Parenthetical Documentation

Parenthetical documentation has replaced the footnote as the most common method of documenting sources that are referred to within your paper. After the citation, you place the last name of the author and the page number within parentheses immediately following the information documented. The reference can come either at the end of a sentence...

Many of the Romantic poets viewed the French Revolution as a foreshadowing of the apocalypse (Abrams 64).

...or at a natural pause in the sentence, such as after an independent clause:

Many of the Romantic poets viewed the French Revolution as a foreshadowing of the apocalypse (Abrams 64), which becomes evident in the tone of Shelley’s works.

It should always be placed as close to the information it documents as possible:

Many of the Romantic poets viewed the French Revolution as a foreshadowing of the apocalypse (Abrams 64), and their works often described feelings of both hope and dejection (Abrams 442).

The reference should always precede the punctuation (the period or comma) that ends the clause or sentence. If it follows a quotation, it is placed outside the quotation marks but before the final period or comma:

“In many important philosophers and poets, Romantic thinking and imagination remained apocalyptic thinking and imagination, though with varied changes in explicit content” (Abrams 65).

Similarly, a question mark or exclamation point that comes at the end of a quotation will remain inside the quotation marks, and the parenthetical reference will be placed outside the quotation marks, followed by a period:

Jane asks Rochester, “Why did you take such pains to make me believe you wished to marry Miss Ingram?” (Bronte 230).

When you clearly mention the name of the author in your own words, it’s redundant to cite the name of the author again, and should just provide the page number:

The heath symbolizes barrenness and wildness in *Wuthering Heights*. Tom Winnifrith agrees that the heath is like a harsh landscape similar to the barren moors (60).

The same rules generally apply when citing long quotes:

Woodcock in the introduction to *The Return of the Native* states:

When Hardy describes the face of the Heath, with its seasonal moods and diurnal changes, . . . he is working from memory, and it is not surprising that on these occasions he slips into the manner of the rural essayist rather than a writer of fiction (15).

Here are some different types of notations:

Books with Author or Editor:

(Steinbeck 39)

As above, but with multiple pages:

(Steinbeck 39-40)

Multi-Volume Works:

(Archer 2: 2012-2023) The “2” is the volume, the “2012-2023” are the page numbers.

Two or three authors or editors:

(Smith and Johnson 103)

More than three authors:

(Quinn et al. 56) Quinn is the first or most prominent author; the abbreviation “et al” is Latin for “and others.”

No author given:

(*Report on Indian Education* 3) Give the title or a shortened version of the title. Try to refer to the work in your sentences rather than parenthetically, since a long title in parentheses like this interferes with a paper’s readability.

A play:

(*King Lear*, 5. 5. 8) If such information is clearly in the text, give the act, scene and line.

Electronic sources present special problems for parenthetical documentation. You need to determine how the sections of the source are numbered. It may be numbered by paragraph or screen:

(Sohmer, par. 44)

(Sohmer, screens 2-3)

...or the source may have no reference numbers of any kind, in which the work must be cited in its entirety, in which you include in the text the name of the author or editor.

For parenthetical documentation of other types of sources, refer to the *MLA Handbook for Writers of Research Papers*, fifth edition.

Plagiarism

Plagiarism involves the use of another's words or ideas without giving credit to that other person, and presenting those words or ideas as if they were your own.

Plagiarism constitutes a breach of ethics comparable to, if not more serious than, the theft of someone's personal property. It is essentially the theft of another person's intellectual endeavors, and is not only unethical but illegal as well.

The following are all examples of plagiarism. In accordance with the student handbook, any of these examples on your final draft will result in a zero on the paper, a disciplinary referral, and a parental conference.

- Passing in someone's work other than your own, as if it were your own;
- Neglecting to put quotation marks around any direct statement from someone else's work;
- *Neglecting to give credit to the author for any *paraphrase* of his or her ideas or statements, even though quotation marks are not used, because these ideas are clearly not your own;
- Neglecting to reference any visuals (charts, graphs, tables, etc.) created by others, or that you make with someone else's information

Note: You don't have to reference material that is "common knowledge." This refers to biographical material such as someone's dates of birth and death, and general knowledge that most people know. The statement "Skin cancer is caused by too much exposure to the rays of the sun and may not be noticed for years" is an example of information that is common knowledge.

The following examples, while not technically plagiarism, are examples of academic dishonesty which will also result in a zero on the final draft:

- Fabrication of secondary sources;
- Fabrication of quotes or information from secondary sources;
- The passing in of a paper that was originally done for another class (This is to be an *original* paper for this class.)

*See the next two pages for the difference between correctly quoting material and plagiarizing.

Incorrectly Quoting Material, or Plagiarizing

The tenants in The Grapes of Wrath were devastated by what was happening to their land as it was being taken over by the bank. Their description of the man on the tractor was that he looked like a monster or a robot. The tractor he was driving sounded like thunder so that the earth vibrated. The driver went from one farm to the other, and it didn't matter to him what happened, because he could not see or smell the land as the tenants did. All he did was to sit on the driver's seat and step on the pedals, both made of iron. He didn't care any more for the land than the bank.

This example clearly illustrates that the writer is using the same material, changed only slightly. Many of the same words or images are used. The writer has paraphrased Steinbeck's description of the scene. It would have been legitimate to record the material in this manner if a reference were given to Steinbeck. But if the writer does not give credit to Steinbeck, he or she is simply plagiarizing, taking credit that belongs to the author.

The rules for avoiding plagiarism are easy to follow, but if they are not used, you can get into a lot of trouble. It is to your advantage to learn the rules and abide by them. Then you do not have to worry about committing the crime of stealing another person's words.

The following succinct rules are listed to make it easier for you to know how to avoid plagiarizing.

Avoiding Plagiarism

The following guidelines can help you avoid plagiarism problems:

1. *Always* put quotation marks around any direct statement from someone else's work.
2. Give credit to the author for any *paraphrase* of his or her ideas or statements, even though quotation marks are not used, because these ideas are clearly not your own.
3. Reference any material, ideas, or thoughts you found in a specific source if it is evident that they came from your reading and are not common knowledge.

Following is an example taken from *The Grapes of Wrath* giving correct attribution to the source. Below it is an example of plagiarism of the same source. Perhaps by seeing both samples, you will see what is meant by plagiarism.

Correctly Quoting Material

John Steinbeck well describes the scene of the poor tenants' lands as they are being taken away from them by the banks:

The man sitting in the iron seat did not look like a man; gloved, goggled, rubber dust mask over nose and mouth, he was part of the monster, a robot in the seat. The thunder of the cylinders sounded through the country, became one with the air and the earth, so that earth and air muttered in sympathetic vibration. The driver could not control it--straight across the country it went, cutting through a dozen farms and straight back. . . . He could not see the land as it was, he could not smell the land as it smelled; his feet did not stamp the clods or feel the warmth and power of the earth. He sat in an iron seat and stepped on iron pedals. . . . He loved the land no more than the bank loved the land (41).

You may have noticed that there were no quotation marks around the long quote; the indentation shows that it is a quote. The introduction also states the author's name, which makes it unnecessary to give the author's name within the parentheses at the end.

STEP 8- The Works Cited Page

The last page of your research paper will consist of the works cited page, sometimes referred to as the “final bibliography.” Here you present information about the sources you cite in your paper, in a logical and clear way so that the reader has a full understanding of where that information came from.

Specifics about the works cited page are as follows:

- Centered at the top of the page should be the words “Works Cited,” in bold or capitalized.
- The sources are to be listed alphabetically according to author or editor. A source with no author listed fits in the list alphabetically according to title.
- Only those sources actually cited in the paper are to be listed in the works cited page. Conversely, make sure *every* source you cite, including the primary source, is listed in the works cited page.
- The works cited page is to be double-spaced, with no additional spacing between sources.
- Your works cited page is to have a *minimum* of one primary source and three secondary sources, only one of which is to be an electronic source.
- Below are examples of different types of source entries. *Note the format and punctuation very carefully.* This format comes from the most recent *MLA Handbook*, and I expect your entries to follow this format exactly.

Book by one author:

Wilson, Frank R. The Hand: How Its Use Shapes the Brain, Language, and Human Culture. New York: Pantheon, 1998.

Two authors:

Gilbert, Sandra M., and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination. New Haven: Yale University Press, 1979.

Four or more authors:

Gatto, Joseph, et al. Exploring Visual Design. 2nd ed. Worcester: Davis, 1987.

Editor, but no author:

Saddlemyer, Ann, ed. Letters to Molly: John Millington Synge to Marie O'Neill.

Cambridge: Harvard University Press, 1984.

Two or three editors:

Emanuel, James A. and Theodore Gross, eds. Dark Symphony Literature in America.

New York: Macmillan, 1968.

No author or editor:

Report on Indian Education. Washington: American Indian Policy Review Commission,

Task Force Five, 1976.

A work in an anthology:

Gray, Thomas. "Elegy Written in a Country Churchyard." England in Literature. Eds.

Helen McDonald, John Pfordresher and Gladys V. Veidemanis. Glenview, IL:

Scott Foresman, 1991. 314-15.

Citations from the Literary Criticism Series:

Tyler, Anne. "Manic Monologue." The New Republic. 200 (April 17, 1989), 44-46;

excerpted and reprinted in Contemporary Literary Criticism, Vol. 58, ed. Roger Matuz (Detroit: Gale Research Inc., 1990), pp. 206-12.

Reilly, Patrick. "The Literature of Guilt." From Gulliver to Golding (University of Iowa

Press, 1988); excerpted and reprinted in Contemporary Literary Criticism, Vol. 58, ed. Roger Matuz (Detroit: Gale Research Inc., 1990), pp. 206-212.

An article from a journal that has continuous paper numbers throughout the annual volume:

Lefkowitz, Mary R. "Patterns of Fiction in Ancient Biography." American Scholar. 52

1983. 209-10.

An article from a journal that numbers the pages of each issue separately:

Aumiller, Emily P. "Revisiting the American Musical." English Journal. 71 8 (1982) 32.

An article from a weekly magazine:

Powell, Bill. "Coping with the Markets." Newsweek. 27 Apr. 1987: 54.

An article in an electronic scholarly journal:

Miles, Adrian. "Singin' in the Rain: A Hypertextual Reading." Postmodern Culture. 8.2 (1998). 25 June 2001 <<http://www.jefferson.village.virginia.edu/pmc/issue.198/8.2miles.html>>

A part of an online book:

Emerson, Ralph W. "Self-Reliance." Essays: First Series. 1841. 12 Feb 2002 <<ftp://books.com/ebooks/NonFiction/Philosophy/Emerson/history.txt>>.

A periodically published database on CD-ROM:

Russo, Michelle Cash. "Recovering from Bibliographic Instruction Blahs." RQ: Reference Quarterly. 32 (1992): 178-183. InfoTrac: Magazine Index Plus. CD-ROM. Information Access. Dec. 1993.

Compiling the Works Cited page:

1. Center the title "Works Cited" one inch from the top of the page. Do not put quotation marks around the title. Do not bold or underline the title either.
2. Double-space the entire page, both within and between entries.
3. Begin the first entry on double-space below the title and on the left margin.
4. Organize the page alphabetically; do not number the entries. Alphabetize by the first word in the entry. If a title begins with "A", "An", or "The", then alphabetize by the next word.
5. If no author is given, then alphabetize by the title.
6. See the following examples of a completed Works Cited page:

Works Cited

- Chopin, Kate. The Awakening and Selected Short Stories. New York: Bantam Dell, 2003.
- Hackett, Joyce. "Kate Chopin and the Wages of Liberation." Harper's Magazine October 2003: 82-86.
- Robinson, Marilynne. Introduction. The Awakening and Selected Short Stories. By Kate Chopin. New York: Bantam Dell, 2003. vii-xii.
- ✓ Seyersted, Per. Kate Chopin: A Critical Biography (1969); excerpted and reprinted in Twentieth-Century Literary Criticism, Vol. 5, ed. Sharon K. Hall (Detroit: Gale Research, 1981), pp. 150-154.
- ✓ Skaggs, Peggy. Kate Chopin. Boston: Twayne Publishers, 1985.
- ✓ Stone, Carole. "The Female Artist in Kate Chopin's The Awakening: Birth and Creativity." Women's Studies (1986), 23-31; excerpted and reprinted in Novels for Students, Vol. 3, ed. Diane Telgen and Kevin Hile (Detroit: Gale Group, 1998), pp. 61-63.

underline or italicize ; not both in the same essay.

Works Cited

Bell, John. "Plastics: Waste Not, Want Not." New Scientist 1 Dec. 1990: 44-47.

Berss, Marcia. "Nobody Wants to Shoot Snow White." Forbes 14 Oct. 1991: 40-42.

Cahan, Vicky. "Waste Not, Want Not? Not Necessarily." Business Week 17 July 1989: 116-17.

Charles, Dan. "Too Many Bottles Break the Bank." New Scientist 18 (Apr. 1992): 12-13.

Gialanella, Mario, and Louis Luedtke. "Air Pollution Control and Waste Management." American City and County 106 (Jan. 1991): SW/RR 17-32.

Glenn, Jim, and David Riggle. "The State of Garbage in America." Bio Cycle 32 (Apr. 1991): 34-38.

Holtzman, Elizabeth. Letter. New York Times 24 Jan. 1992: A28.

Magnuson, Anne. "What Has Happened to Waste Reduction?" American City and County 106 (Apr. 1991): 30-37.

McAllister, Celia. "Save the Trees--And You May Save a Bundle." Business Week 4 Sept. 1989: 118.

Popovich, Pamela. Personal interview. 12 Oct. 1992.

Rathje, William, and Cullen Murphy. Rubbish! The Archaeology of Garbage. New York: Harper, 1992.

Double-space throughout.

Sample entry: An article in a weekly magazine.

Indent 5 spaces on lines after the first in a single entry.

Sample entry: The form for documenting a letter published in a newspaper divided into sections.

Two spaces