Brockport High School
Style Manual
2017-2018 Edition

A Guide to Research and Writing for High School Students
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INTRODUCTION:

The Brockport Central School District has adopted the Modern Language Association (MLA) style for preparing research papers. This style concerns itself with the mechanics of writing, such as punctuation, quotation, and documentation of sources. MLA style has been widely adopted by schools and colleges.

The guidelines published by the American Psychological Association (APA) are another popular style. As a rule of thumb, MLA Style is used in the areas of literature, arts, and humanities; APA Style is used in the fields of psychology and other social sciences; and Chicago Style is used in the field of history.

The Brockport High School Style Manual is based on the MLA Handbook for Writers of Research Papers, Eighth Edition. This handbook is available in the high school Library.
WRITING ASSIGNMENTS:

Regardless of what kind, or genre, of non-fiction paper you are writing (and there are many types, see pages 3-7), an effective paper will include all the following:

An introduction that gives the paper direction, interests the reader, and leads to a strong, declarative (not a question) thesis statement. In some cases, the thesis statement itself will serve as the entire introduction. The thesis statement takes a clear point of view, focuses on a topic appropriate to the assignment length, and allows room for the presentation of both facts and the writer’s opinion.

The body of a simple essay, in high school, is usually two to four paragraphs in length and should present information that supports some or all of the thesis. This support should be built around key components determined by the assignment: description, definition, persuasion, explanation, analysis, evaluation, comparison/contrast, cause and effect, classification-division. This support should also contain specific reference to text, documents, or experience. Most papers will include in-text (parenthetical) citations.

The body should be well organized with each paragraph having a clear topic sentence, several supporting sentences, a concluding sentence, and transitions where appropriate. The paper should be written in a manner that is appropriate for its audience. The topics articulated in your outline will determine the paragraphs your paper will include. Each paragraph should follow the guidelines for a paper discussed above. Your teacher will normally determine the amount of research required. You need to include textual evidence to support your claims as well as an analysis and explanation of the textual evidence. Prove what you know with good scholarship and citation; then extend your research into new territory.

Finally, a conclusion should end the paper with more than a restatement of the thesis. Instead, it should emphasize key ideas the writer has mentioned, combine them with summative thoughts, and include a statement that convincingly resolves the thesis.
GENRES OF WRITING:

The following genres of writing have been adapted, with permission, from the Greece Central School District.

**Argumentative**

**Definition:** An argument is a reasoned, logical way of demonstrating the writer’s position, belief, or conclusion. The writer makes a claim and then defends that claim with information from credible sources. Students must clarify relationships between the claim and the evidence and address counter claims. Argument can take the form of opinion and as students develop their skills, it should evolve into argument.

**Anchor Standard:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**Essential Skills and Concepts:**
- Establish topic, audience, and purpose by analyzing an issue or subject from various perspectives
- Discriminate between facts and opinions related to the topic and evaluate their respective relevance given the audience and purpose
- Engage the reader by establishing a context and using an appropriate tone based on an awareness of the audience and the purpose
- Develop a controlling idea that takes a clear and knowledgeable position on the topic
- Choose an appropriate organizational structure given the topic, audience and purpose (e.g. thesis/support, compare/contrast, cause/effect, problem/solution, deduction/inductive) and organize ideas into well-developed paragraphs (e.g. claim, evidence, interpretation)
- Synthesize and incorporate carefully chosen evidence, facts, reasons, examples, and or definitions from one or more sources in support of the controlling idea
- Employ correct bibliographic format to cite sources of information
- Anticipate and address reader concerns and/or refute counter arguments
- Choose and employ specific rhetorical devices to support assertions and strengthen persuasiveness of the argument (e.g. appeal to logic, emotion or commonly held beliefs; expert opinions anecdotes) based on the topic, audience and purpose
- Utilize vivid and precise language
- Utilize sentence structure and transitional devices that are suited to the writer's topic, audience and purpose
- Include an appropriate conclusion (e.g. summary, appeal, call for action)
- Evaluate the final product based on task guidelines
- Use conventions of standard English

**Possible Writing Tasks:**
- Position paper
- Editorial
- Problem/solution essay
- Evaluate product/policy
- Argumentative essay
- Social issue/policy essay
- Proposal
- Letter of complaint
- Recommendation/review
- Award nomination
- Charity essay
- Advertisement (critique/construct)
**Informational/Explanatory**

**Definition:** Informational/explanatory writing conveys information accurately. The writer’s purpose is to increase the reader’s knowledge, to help the reader better understand a procedure or process, or to increase the reader’s comprehension of a concept. Informative writing begins with the assumption of truthfulness and answers questions of why or how. Writers draw information from what they already know and from primary and secondary sources. They must select and incorporate relevant examples, facts and details.

**Anchor Standard:** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

**Essential Skills and Concepts:**

- Establish topic, audience, and purpose by conducting research and accessing technological resources; by responding to an article, graph, or prompt; and/or by drawing from personal experience
- Discriminate between relevant and irrelevant details, facts and opinions, as well as discern the quality and reliability of information sources
- Engage the reader by establishing a context and using an appropriate tone based on awareness of the audience and purpose
- Formulate and maintain a controlling idea or thesis
- Choose an appropriate organizational structure given the topic, audience, and purpose (e.g. thesis/support, compare/contrast, cause/effect, deductive/inductive) and organize ideas into well-developed paragraphs (e.g. claim, evidence, interpretation)
- Analyze, interpret, synthesize, and incorporate carefully chosen examples, facts, reasons, descriptions, definitions, and/or anecdotes in support of the controlling idea
- Distinguish between, and effectively employ, the use of direct quotations and paraphrasing from various sources
- Employ correct bibliographic format to cite sources of information
- Utilize vivid and precise language
- Utilize sentence structures and transitional devices that are suited to the writer’s topic, audience, and purpose
- Include an appropriate conclusion (summary/synthesis, implication/consequence, projection/prediction)
- Evaluate the clarity and cohesiveness of the piece based on task guidelines
- Use conventions of standard English

**Possible Writing Tasks:**

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Creative

**Definition:** Creative writing is a form of artistic expression and draws from either real or imaginary experiences to convey meaning through the use of imagery, narrative, and drama.

**Essential Skills and Concepts:**
- Choose a creative form suited to the topic, audience, or purpose
  - Narrative form: short story, fable, myth, script
  - Poetic form: free verse, sonnet, lyric, narrative, ode, sestina
  - Letter form: personal letter, thank you letter, email, recommendation
  - Speech form: commemoration, dedication, encomium, eulogy
- Engage the reader by establishing a context, using an appropriate tone, conveying a mood, and revealing the author’s distinct voice based on an awareness of audience, topic, and purpose
- Choose an appropriate organizational structure or format based on the principle literary elements of the genre
- Employ literary techniques suited to the genre and to the writer’s purpose (e.g. diction, figurative language, symbolism, irony, etc…)
- Utilize vivid and precise language
- Vary sentence structures for deliberate stylistic effects
- Employ transitional devices that are suited to the writer’s topic, audience, and purpose
- Evaluate the final product based on task guidelines
- Use conventions of standard English

**Possible Writing Tasks:**
- Poetry
- Narrative
- Dramatic Script
- Fable, Myth, and Folk Tale
- Satire and Parody
- Advertisement
- Persona writing (eulogies, diary entries, letters, narratives)
- Speeches
- Personal Letters & correspondence
- Character Sketch
- Historical Persona
- Personal Statement (college essay)
### Narrative

**Definition:** Narrative writing conveys an experience, either real or imaginary, and uses time as its deep structure. Genres that exemplify narrative writing include the autobiography, the memoir and fictional stories. The purpose of a narrative may be to entertain, instruct, or inform.

**Anchor Standard:** Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

**Essential Skills and Concepts:**
- Choose a creative form suited to the topic, audience, or purpose
- Engage the reader by establishing a context, using an appropriate tone, conveying a mood, and revealing the author’s distinct voice based on an awareness of audience, topic, and purpose
- Choose an appropriate organizational structure or format based on the principle literary elements of the genre
- Employ literary techniques suited to the genre and to the writer’s purpose (e.g. diction, figurative language, symbolism, irony, etc…)
- Utilize vivid and precise language
- Vary sentence structures for deliberate stylistic effects
- Employ transitional devices that are suited to the writer’s topic, audience, and purpose
- Evaluate the final product based on task guidelines
- Use conventions of standard English

**Possible Writing Tasks:**

| Biography | Persona writing (eulogies, diary entries, letters, narratives) |
| Memoir | Character Sketch |
| Fable | Historical Persona |
| Myth | Folk Tale |
**Literary Analysis**

**Definition:** Analysis is the practice of looking closely at small parts to see how they affect the whole. Literary analysis focuses on how plot/structure, character, setting, and many other techniques are used by the author to create meaning. A literary analysis essay is an attempt to evaluate and understand the work of an author, either a single work or an entire body of work. It is not merely a summary of the piece of literature.

**Essential Skills and Concepts:**
- Establish topic, audience, and purpose in response to one or more literary texts of various genres using prompts provided by the teacher and prompts that students generate
- Engage the reader by establishing a context and using an appropriate tone based on awareness of the audience and the purpose
- Extrapolate, generalize, and transfer concepts and themes from literature to observations about culture, society, and humanity
- Formulate and maintain a controlling idea or thesis that establishes a critical stance and/or offers an interpretation of the text(s) based on principle features of the genre(s)
- Analyze, interpret, and synthesize carefully chosen textual evidence in support of the controlling idea (evidence will be from the literary text(s) itself and can also include evidence from credible secondary sources)
- Incorporate explications of the literary elements and techniques employed by the author(s) and explain their effects on the work(s) as a whole
- Choose an appropriate organizational structure given the topic, audience, and purpose
- Organize ideas into well-developed paragraphs (e.g. claim, support, interpretation)
- Employ transitional devices within and among the paragraphs that are suited to the writer’s topic, audience, and purpose
- Include an appropriate conclusion that extends the insights offered in the controlling idea
- Utilize vivid and precise language
- Vary sentence patterns to establish emphasis, to control pacing, and to reveal the writer’s voice
- Evaluate the final product based on task guidelines
- Use conventions of standard English
- Employ correct bibliographic format to cite sources of information

**Possible Writing Tasks:**
- Analysis of multiple works or genres from one or more time periods
- Analysis of literary elements and devices in one or more literary works
- Response to literary criticism or a critical review of a work
- Personal response to a literary text
- Critical review of literary text
Glossary of Literary and Rhetorical Devices & Terms

Abstract Language- Language that describes ideas and qualities rather than observable or specific things, people or place.

Ad Hominem- Latin for “against the man,” this fallacy is committed when a writer personally attacks his or her opponents instead of their arguments.

Adage- A saying or proverb containing a truth based on experience and often couched in metaphorical language. Example: “There is more than one way to skin a cat.”

Aesthetics- Philosophical investigation into the nature of beauty and the perception of beauty, especially in the arts; the theory of art or artistic taste.

Affective Fallacy- The error of judging a literary work by its emotional effect upon readers, or a confusion between the work itself and its results.

Alliteration- The repetition of initial consonant sounds in successive or proximate words.

Allusion- An indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader’s familiarity with what is mentioned.

Ambiguity- Deliberately suggesting two or more different, and sometimes conflicting, meanings in a work. An event or situation that may be interpreted in more than one way—this is done on purpose by the author; when it is not done on purpose, it is vagueness, and detracts from the work.

Anachronism- A person, scene, event or other element that fails to correspond with the appropriate time or era. Example: Columbus sailing to the United States.
**Analogy**- A resemblance of relations; an agreement or likeness between things in some circumstance or effects, when the things are otherwise entirely different.

**Anaphora**- The repetition of a word or phrase at the beginning of successive phrases, clauses, or sentences. Example: “We shall not flag or fail. We shall go on to the end. We shall fight in France.”

**Anastrophe**- Inversion of the normal syntactic order of words. Example: To market went she.

**Anecdote**- A brief recounting of a relevant episode. Anecdotes are often inserted into fiction or nonfictional texts as a way of developing a point or injecting humor.

**Antagonist**- The character, force, or collection of forces in fiction or drama that opposes the protagonist and gives rise to the conflict.

**Antecedent**- A word, phrase, or clause (usually substantive) that is replaced by a pronoun or other substitute later (occasionally earlier) in the same or in another (usually subsequent) sentence. Example: “Jane lost a glove and she can't find it.” Jane is the antecedent of she and glove is the antecedent of it.

**Anthropomorphism**- Attributing human characteristics to an animal or inanimate object (Personification).

**Antithesis**- The juxtaposition of sharply contrasting ideas in balanced or parallel words, phrases, grammatical structure, or ideas.

**Aphorism**- A brief statement which expresses an observation on life, usually intended as a wise observation.

**Apostrophe**- A figure of speech wherein the speaker speaks directly to something nonhuman.

**Archetype**- A term used to describe universal symbols that evoke deep and sometimes unconscious responses in a reader. In literature, characters images, and themes that symbolically embody universal meanings and basic human experiences.

**Assonance**- The repetition of identical vowel sounds within successive or proximate words.

**Asyndeton**- A syntactical structure in which conjunctions are omitted in a series, usually producing more rapid prose. Example: “I came, I saw, I conquered.”

**B**

**Bildungsroman**- A story in which the protagonist undergoes growth throughout the entire narrative, generally starting off by being removed or chased from his/her home. These protagonists’ growth is often impeded by the opposition of their desires by other characters.

**Bombastic**- Inflated or pretentious, as in regard to language use and/or tone.
Cacophony- Grating, inharmonious sounds.

Canon- A Greek word that implies rule or law and is used in literature as the source which regulates which selection of authors or works, would be considered important pieces of literature.

Catharsis- Meaning “purification,” catharsis describes the release of the emotions of pity and fear by the audience at the end of a tragedy.

Characterization- The process by which the writer reveals the personality of a character. Types to know:

  Indirect Characterization- The author reveals to the reader what the character is like by describing how the character looks and dresses, by letting the reader hear what the character says, by revealing the character’s private thoughts and feelings, by revealing the character’s effect on other people (showing how other characters feel or behave toward the character), or by showing the character in action. Common in modern literature.

  Direct Characterization- The author tells us directly what the character is like: sneaky, generous, mean to pets and so on. Romantic style literature relied more heavily on this form.

  Static Character- Is one who does not change much in the course of a story.

  Dynamic Character- Is one who changes in some important way as a result of the story’s action.

  Flat Character- Has only one or two personality traits. They are one dimensional, like a piece of paper. They can be summed up in one phrase.

  Round Character- Has more dimensions to his or her personality; they are complex, just as real people are.

Chiasmus- A term from classical rhetoric that describes a situation in which you introduce subjects in the order A, B, and C, and then talk about them in the order of C, B, and A. This syntactical structure is often short and summarizes a main idea.

Circumlocution- Literally, “talking around” a subject; i.e., discourse that avoids direct reference to a subject.

Claim (Thesis)- The main idea of a piece of discourse; the statement or proposition that a speaker or writer wishes to advance, illustrate, prove, or defend.

Cliché- A word or phrase, often a figure of speech, that has become lifeless because of overuse. Avoid clichés like the plague. (That cliché is intended.)

Concrete Language- Language that describes specific, observable things, people or places, rather than ideas or qualities.
Colloquialism- A word or phrase in everyday use in conversation and informal writing but is inappropriate for formal situations; spoken or written communication that seeks to imitate informal speech of the common, ordinary folks. Examples: “He’s out of his head if he thinks I’m gonna go for such a stupid idea,” Holden’s narration in The Catcher in the Rye is full of colloquialisms.

Comparison and Contrast- A mode of discourse in which two or more things are compared, contrasted, or both.

Conceit- A far-fetched simile or metaphor, a literary conceit occurs when the speaker compares two highly dissimilar things.

Conflict- The struggle between opposing forces or characters in a story. Types to know:
- External conflict- Conflicts can exist between two people, between a person and nature, a person and a machine or technology, between a person and an entire society, or between a person and Fate.
- Internal Conflict- A conflict can be internal, involving opposing forces within a person’s mind.

Connotation- The emotional implications and associations that words may carry, as distinguished from their denotative meanings.

Consonance- The repetition of identical consonant sounds within successive or proximate words.

Deductive Reasoning- A method of reasoning by which specific definitions, conclusions, and theorems are drawn from general principles. Its opposite is inductive reasoning.

Denotation- The literal meaning or dictionary definition of a word.

Deus ex Machina- From the Latin, "god out of a machine," this is an improbable contrivance in a story. The phrase describes an artificial, or improbable, character, device, or event introduced suddenly in a work of fiction or drama to resolve a situation or untangle a plot (such as an angel suddenly appearing to solve problems).

Dialect- A way of speaking that is characteristic of a certain social group or of the inhabitants of a certain geographical area.

Dialectic- Discussion and reasoning by dialogue as a method of intellectual investigation.

Diction- An author’s word choice.

Didactic- A form of fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

Digression- That portion of discourse that wanders or departs from the main subject or topic.
Doppelgänger- In German, this word means “double-goer,” the ghostly shadow that haunts and follows its earthly counterpart; the negative or evil manifestation of what is actually on the “inside” of the haunted character. Doppelgängers do not have to look like one another. Example: Victor Frankenstein and his monster are considered doppelgängers.

**Dramatic Monologue**- A type of poem (generally free verse, in an informal tone) that is voiced by a single speaker to a quiet listener or to the reader. Although the speaker addresses a specific topic, in the process, the individual unwittingly reveals a great deal about her/himself.

**E**

**Elegy**- A poem or prose selection that laments or meditates on the passing or death of someone or something of value.

**Elliptical**- Sentence structure that leaves out something in the second half. Usually, there is a subject-verb-object combination in the first half of the sentence, and the second half of the sentence will repeat the structure but omit the verb and use a comma to indicate the ellipted material.

**Epigram**- A concise but ingenious, witty and thoughtful statement.

**Epistolary Novel**- A novel whose story is told through letters. Example: Alice Walker’s *The Color Purple*, Samuel Richardson’s *Pamela*, C.S. Lewis’s *Screwtape Letters*.

**Epistrophe**- In rhetoric, the repetition of a phrase at the end of successive sentences.

**Epithet**- An adjective or phrase that expresses a striking quality of a person or thing. Examples: sun-bright topaz, sun-lit lake, sun-bright lake. Can also apply to vulgar or profane exclamations, as in racial epithets.

**Equivocation**- When a writer uses the same term in 2 different senses in an argument.

**Essay**- A short piece of nonfiction prose in which the writer discusses some aspect of a subject. Types to know:

- **Argumentation**- One of the four forms of discourse which uses logic, ethics, and emotional appeals (logos, ethos, pathos) to develop an effective means to convince the reader to think or act in a certain way.
- **Persuasion**- Relies more on emotional appeals (pathos) than on facts.
- **Argument**- Form of persuasion that appeals to reason (logos) instead of emotion to convince an audience to think or act in a certain way.
- **Causal Relationship**- Form of argumentation in which the writer claims that one thing results from another, often used as part of a logical argument.
- **Description**- A form of discourse that uses language to create a mood or emotion.
- **Exposition**- One of the four major forms of discourse, in
which something is explained or “set forth.”

**Narrative** - The form of discourse that tells about a series of events.

**Ethos (Ethical Appeal)** - In rhetoric, the appeal of a text to the credibility, and character of the speaker, writer, or narrator; convincing by the character of the author. We tend to believe people whom we respect.

**Euphemism** - An indirect, kinder or less harsh or harmful way of expressing unpleasant information.

**Euphony** - Pleasing, harmonious sounds.

**Extended Metaphor** - A series of comparisons within a piece of writing. If they are consistently one concept, this is also known as conceit.

**Explication** - The act of interpreting or discovering the meaning of a text. Explication usually involves close reading and special attention to figurative language.

**Farce** - A comedy that contains an extravagant and nonsensical disregard of seriousness, although it may have a serious or scornful purpose.

**Figurative Language** - A word or words that are inaccurate literally, but describe by calling to mind sensations or responses that the thing described evokes. Figurative language may be in the form of metaphors or similes, both non-literal, comparisons. Example: Shakespeare’s “All the word’s a stage” is a non-literal form of figurative language (metaphor, specifically).

**Flashback** - A scene in a short story, novel, play, or narrative poem that interrupts the chronological action and provides information about the past.

**Foil** - A character who provides a contrast to another character.

**Foreshadowing** - Clues in a literary work that suggest events that have yet to occur.

**Frame Narrative** - The result of inserting one or more small stories within the body of a larger story that encompasses the smaller ones. Examples: *Ethan Frome*, *Frankenstein*, and *Their Eyes Were Watching God* are frame narratives.
**Generalization**- When a writer bases a claim upon an isolated example or asserts that a claim is certain rather than a probability.

**Homily**- A lecture of sermon on a religious or moral theme meant to guide human behavior.

**Hyperbole**- Conscious exaggeration used to heighten effect. Not intended literally, hyperbole is often humorous. Ex.: “I'm so hungry I could eat a horse!”

**Hypophora**- Consists of raising one or more questions and then proceeding to answer them, usually at some length. The answer(s) are also referred to as anthypophora or antihypophora while the term hypophora itself may be used either to describe the questions alone or both question and answer.

**Idyllic**- Pleasing or picturesque in natural simplicity, descriptive of an ideal life or place.

**Imagery**- Broadly defined, any sensory detail or evocation in a work; more narrowly, the use of figurative language to evoke a feeling, to call to mind an idea, or to describe an object. Basically, imagery involves any or all of the five senses.

**Inductive Reasoning**- The method of reasoning or argument in which general statements and conclusions are drawn from specific principals; movement for the specific to the general. In other words, a general supposition is made after investigating specific instances, a common logic used in scientific study.

**Inference**- A conclusion or proposition arrived at by considering the facts, observations, or some other specific data.

**Invective**- A direct verbal assault; a denunciation; casting blame on someone or something.

**Irony**- The contrast between what is stated explicitly and what is really meant. The intended meaning is often the opposite of what is stated, often suggesting light sarcasm. Types to know:

- **Verbal Irony**- what the author or narrator says is actually the opposite of what is meant.
- **Situational Irony**- when events end up the opposite of what is expected.
- **Dramatic Irony**- in drama and fiction, facts or situations are known to the reader or audience but not to the characters.

**Isocolon**- Parallel structure in which the parallel elements are similar not only in grammatical structure but also length.
J

**Juxtaposition**- Poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit. Example: Ezra Pound’s “The apparition of these faces in the crowd/ Petals on a wet, black bough.” Also a form of contrast by which writers call attention to dissimilar ideas, images, or metaphors. Example: Martin Luther King’s “Injustice anywhere is a threat to justice everywhere.”

L

**Litote**- A figure of speech that emphasizes its subject by conscious understatement, for instance, the understated “not bad” as a comment about something especially well done.

**Logical Fallacy**- A common error in reasoning that will undermine the logic of an argument. Fallacies can be either illegitimate arguments or irrelevant points, and are often identified because they lack evidence that supports their claim.

**Logos (Logical Appeal)**- Persuading an audience by the use of logical reasoning.

M

**Malapropism**- A confused use of words in which the appropriate word is replaced by one with a similar sound but inappropriate meaning.

**Maxim**- A saying or proverb expressing common wisdom or truth.

**Memoir**- An autobiographical sketch--especially one that focuses less on the author's personal life or psychological development and more on the notable people and events the author has encountered or witnessed. The memoir contrasts with a diary or journal, i.e., the memoir is not an informal daily record of events in a person's life, it is not necessarily written for personal pleasure, and the author of such memoir has in mind the ultimate goal of publication.

**Metaphor**- One thing pictured as if it were something else, suggesting a likeness or analogy. A metaphor is an implicit comparison or identification of one thing with another, without the use of a verbal signal such as “like” or “as.”

**Metonymy**- A figure of speech in which an attribute or commonly associated feature is used to name or designate something. Example: “We requested from the crown support for our petition.” The crown is used to represent the monarch.

**Mode of Discourse**- The way in which information is presented in written or spoken form. The Greeks believed there were only four modes of discourse: narration, description, exposition (cause and effect, process analysis, comparison/contrast) and argumentation. Contemporary thought often includes other modes, such as
personal observation, and narrative reflection.

**Montage**- A quick succession of images or impressions used to express an idea.

**Mood**- A feeling or ambience resulting from the tone of the piece as well as the writer/ narrator’s attitude and point of view. It is the feeling that establishes the atmosphere in a work of literature or other discourse.

**Motif**- A recurring feature (such as a name, an image, or a phrase) in a work of fiction. Example: Holden’s red hunting cap is a motif in *The Catcher in the Rye*.

**Narrative**- A mode of discourse that tells a story of some sort and it is based on sequences of connected events, usually presented in a straightforward, chronological framework.

**Negative-Positive**- A sentence that begins by stating what is not true, then ending by stating what is true.

**Non-Sequitur**- Latin for “it does not follow,” this occurs in argumentation when one statement isn’t logically connected to another.

**Objectivity**- A writer’s attempt to remove himself or herself from any subjective, personal involvement in a story. Hared news journalism is frequently prized for its objectivity, although even fictional stories can be told without a writer rendering personal judgment.

**Ode**- A lyric poem usually marked by serious, respectful, and exalted feelings toward the subject.

**Omniscient**- Possessing unlimited awareness, understanding and insight, as in regard to some (usually third-person) narrators’ ability to know everything about each character and element of a story.

**Onomatopoeia**- The use of a word whose pronunciation suggests its meaning.

**Oversimplification**- When a writer obscures or denies the complexity of the issues in an argument.

**Oxymoron**- A rhetorical antithesis. Juxtaposing two contradictory terms.

**Parable**- A story consisting of events from which a moral or spiritual truth may be derived.

**Paradox**- A seemingly contradictory statement which is actually true. This rhetorical device is often used for emphasis or simply to attract attention.

**Parallelism**- Sentence construction which places in close proximity two or more equal grammatical constructions.
**Pastiche**- A literary, musical, or artistic piece consisting wholly or chiefly of motifs or techniques borrowed from one or more sources.

**Pastoral**- A work of literature dealing with rural life.

**Pathetic Fallacy**- Faulty reasoning that inappropriately ascribes human feelings to nature or non-human objects.

**Pathos (Emotional appeal)**- Persuading an audience by appealing to the reader's emotions.

**Pedantic**- Narrowly academic instead of broad and humane; excessively petty and meticulous.

**Personification**- A figure of speech in which human attributes are given to an animal, an object, or a concept.

**Platitude**- A flat, dull or trite remark, especially one uttered as if it were fresh and profound.

**Predicate**- The part of the sentence that is not the grammatical subject and often says something about the subject. Examples: Lynn (subject) is the president (predicate nominative) of the company. Harold is courageous (predicate adjective).

**Proverb**- A short, pithy statement of a general truth that condenses common experience into a memorable form.

**Pun**- A play on words. Involves using a word or a phrase that has two different meanings at the same time. Example: What's the definition of a will? (It's a dead giveaway).

**R**

**Rebuttal/Refutation**- The part of discourse wherein opposing arguments are anticipated and answered.

**Reductio ad Absurdum**- Latin for “to reduce to absurdity,” this technique is useful in creating a comic effect and is also an argumentative strategy. It is considered a rhetorical fallacy because it reduces an argument to an either/or choice.

**Rhetoric**- The entire process of written communication; the language of a work and its style.

**Rhetorical Question**- When a question is asked that requires no one to answer it.

**S**

**Sarcasm**- A sharp, caustic attitude conveyed in words through jibes, taunts, or other remarks; sarcasm differs from irony, which is more subtle.

**Satire**- A literary tone used to ridicule or make fun of human vice or weakness, often with the intent of correcting, or changing, the subject of the satiric attack. Example: Jonathan Swift’s *A Modest Proposal*.

**Sentiment**- A synonym for view or feeling, also a refined and tender emotion in literature.
**Simile**- The comparison of two unlike things using “like” or “as.”

**Stream of Consciousness**- A special mode of narration that undertakes to capture the full spectrum and the continuous flow of a character's mental process; a style of writing that portrays the inner (often chaotic) workings of a character’s mind.

**Style**- The manner in which an author uses and arranges words, shapes ideas, forms sentences, and creates a structure to convey ideas.

**Subtext**- The implied meaning that underlies the main meaning of an essay or other work.

**Syllogism**- A form of deductive reasoning in which given certain ideas or facts, other ideas or facts must follow.

**Symbol**- A person, place, thing, or event that has meaning in itself and that also stands for something more than itself.

**Synecdoche**- A figure of speech in which a part represents the whole. “If you don’t drive properly, you will lose your wheels.” The wheels represent the entire car.

**Syntax**- the study of the rules that govern the way words combine to form phrases, clauses, and sentences (and one of the major components of grammar). The arrangement of words in a sentence.

**Theme**- The general idea or insight about life that a writer wishes to express; the author’s message. Theme must be expressed in a complete sentence using universal terms so that it can be applied to any other work of writing.

**Thesis (Claim)**- The main idea of a piece of discourse; the statement or proposition that a speaker or writer wishes to advance, illustrate, prove, or defend.

**Tone**- The attitude a writer takes towards a subject or character; the author’s voice.

**Trope**- The generic name for a figure of speech such as image, symbol, simile, and metaphor; similar to an archetype.

**Understatement**- To represent the obvious less strongly or strikingly than the facts would bear out. Example: When it is extraordinarily hot, one might say, "Is it warm enough for you?" or on an extremely cold day one might say, "Balmy out isn't it?"

**Verisimilitude**- Something that has the appearance of being true or real.

**Vernacular**- The language spoken by the people in a certain locality; writing in the manner that the language is spoken or writing in the language that is spoken.
Whimsical - Extravagant, fanciful, or excessively playful in expression.

Witticism - A cleverly witty and often biting or ironic remark.
THINGS TO REMEMBER WHEN WRITING AN ACADEMIC PAPER:

1. Write in the academic third person. Do not use any first or second person pronouns such as I, we, us, me, etc. In addition, do not address the reader using “you” or “your” or assume that the reader agrees or supports the idea by using “we” or “us.”

2. Do not use phrases such as “I think” or “in my opinion.” The thesis statement, subsequent paper, and the manner in which your research supports your thesis statement is your opinion; you do not have to label it as such.

3. Format your paper before you type a single thing on the page. See page 33 for specific MLA requirements.

4. Every paragraph in your paper must support your thesis statement in some way.

5. Each paragraph should end with a tie back to your thesis statement and a transition to your next paragraph.

6. Avoid using contractions. Instead of “can’t” use “cannot,” instead of “don’t” use “do not,” etc.

7. Use strong, vivid, descriptive verbs; whenever possible, avoid using any form of the verb “to be.” That means, when you can, avoid using the verbs “is,” “are,” “was,” “were,” etc. A paper with interesting verbs keeps your readers engaged.

8. Underline when writing and italicize when typing titles of novels, plays, long poems, pamphlets, periodicals, movies, and CDs. Use quotation marks for short poems, short stories, and newspaper/magazine/journal articles.

9. Always capitalize the key words in titles.

10. To avoid confusion, use verb tenses consistently and clearly.

11. “A lot” and “nice” are virtually meaningless. Choose more descriptive words.
    - Instead of “a lot of” use “numerous” or “innumerable"
    - Instead of “nice” try “effective” or “descriptive”

12. The word “like” is used only as a verb, as in “I like ice cream” or in a simile comparing two things, such as “Her hair shines like the sun.”
13. Use “who” instead of “that” when referring to people.

14. Always use the active voice!
   - Active voice: Robert read the novel for the sixth time.
   - Passive voice: The novel was read by Robert for the sixth time.

15. In essays, numbers that can be written using one or two words should be spelled out.
   - Instead of “1,000,” write “one thousand.”

16. Do not use a conjunction word (such as “but” or “so”) or “also” to begin a sentence. Appropriate alternatives are “however” or “therefore.”

17. Be certain that the subject and verb match in number. If the subject is plural, the verb must be plural; if the subject is singular, the verb must be singular.
   - Plural: These papers (subject) are (verb) well written.
   - Singular: Susan (subject) wears (verb) beautiful clothes.

18. Maintain parallelism: Parallelism ensures balance in grammatical components of the sentence. The parts of the speech must be the same, whether it is two nouns, two participles, three clauses…they need to match.

   Example: If Jack studies hard, he will pass the test, raise his self-esteem, and secure a rewarding future.

19. Always use a comma before a quotation unless the quotation fits smoothly into the complete sentence.

20. Vary the way you introduce quotations to avoid sounding monotonous and to add some flair to your writing. Make sure the verb or phrase you choose fits your purpose.

See examples on the next page:
### Verbs Commonly Used to Introduce Quotations and Paraphrasing

<table>
<thead>
<tr>
<th>argues</th>
<th>affirms</th>
<th>maintains</th>
<th>defines</th>
<th>states</th>
</tr>
</thead>
<tbody>
<tr>
<td>writes</td>
<td>analyzes</td>
<td>suggests</td>
<td>evokes</td>
<td>claims</td>
</tr>
<tr>
<td>points out</td>
<td>allows</td>
<td>insists</td>
<td>explores</td>
<td>Demonstrates</td>
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<td>concludes</td>
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<td>Reports</td>
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<td>comments</td>
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<td>counters</td>
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<td>explains</td>
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<td>notes</td>
<td>considers</td>
<td>implies</td>
<td>informs</td>
<td>reveals</td>
</tr>
</tbody>
</table>

### Additional common phrasings you might use to introduce a quote:

*In the words of X, . . .*

*According to X, . . .*

*In X’s view, . . .*
**TRANSITIONS:**

Transitions are words and phrases used to signal a connection between ideas. They are bridges that link one idea to another within a paragraph or from one paragraph to another.

The following is a list of commonly used transitions and their functions.

**To Add Information:**
- additionally
- and
- finally
- moreover
- again
- another
- for example
- next
- along with
- as well
- for instance
- also
- besides
- in addition

**To Show Location:**
- above
- behind
- by
- into
- outside
- across
- below
- down
- off
- throughout
- along
- beside
- in front of
- onto
- to the right/ left
- among
- between
- inside
- on top of
- under

**To Show Time:**
- about
- at
- later
- second
- tomorrow
- after
- during
- next
- thereafter
- until
- afterward
- finally
- next week
- third
- when
- as soon as
- immediately
- previously
- today

**To Compare Two Things:**
- also
- conversely
- in the same way
- meanwhile
- as
- however
- likewise
- nevertheless
- similarly
- whereas

**To Contrast Things:**
- although
- however
- on the other hand
- even
- so
- in contrast
- otherwise

**To Emphasize a Point:**
- again
- for this reason
- in particular
- surprisingly
- certainly
- indeed
- most important
- to emphasize
- definitely
- in fact
- naturally
- to repeat
- truly
**To Conclude or Summarize:**
- accordingly
- consequently
- last
- all in all
- finally
- on the whole
- as a
- result hence
- therefore

**To Clarify:**
- for instance
- in other words
- that is

**To Give an Example:**
- for example
- in this case
- on this occasion
- for instance
- in this situation
- to demonstrate
- to illustrate
EASILY CONFUSED WORDS:

The following pairs of words sound, and sometimes even look, alike but have very different meanings. Be sure to choose the one that has the intended meaning.

Allowed (v.) permitted
Aloud (adv.) out loud

Accept (v.) to take what is offered
Except (prep.) other than

Affect (v.) to influence
Effect (n.) a result

Break (v.) to make something come apart
Brake (n.) a device used to stop a vehicle

Capital (adj.) main, very great, a letter in the alphabet
Capitol (n.) the building that houses the legislature

Course (n.) a subject in school or a route of travel
Coarse (adj.) rough in texture and to the touch

Conscience (n.) that which determines right from wrong
Conscious (adj.) awake and aware

Costume (n.) clothing
Custom (n.) a tradition

Desert (n.) a dry, hot sandy region
Dessert (n.) a sweet food

Here (n.) this place
Hear (v.) to receive sounds via the ear

Its (adj.) possessive; something belongs to someone
It’s (contraction) for “it is”

Lay (v.) to put something down
Lie (v.) to place oneself in a resting or horizontal position

Lose (v.) to misplace; to fail to win
Loose (adj.) not firmly attached
Moral (adj.) having integrity (n.) ethical message
Morale (n.) a person’s attitude

Passed (v.) went by
Past (n.) a time not in the present

Piece (n.) a part of something else
Peace (n.) freedom or tranquility, quiet

Principal (n.) an administrator of a school
Principle (n.) a rule of behavior or belief

Stationary (adj.) not moving
Stationery (n.) materials for writing or typing

Then (adv.) at that time
Than (conj.) in comparison with

There (adv.) in that place
Their (adj.) belonging to them
They’re (contraction) for “they are”

Threw (v.) past tense of “throw”
Through (prep.) from one end to the other

Whether (conj.) if; either
Weather (n.) the condition of the atmosphere

Your (adj.) belongs to you
You’re (contraction) “you are”
CAPITAL LETTERS: TO USE OR NOT TO USE?

1. Capitalize common nouns when they name a specific place or thing.
   Example: I own a cabin beside a river. (A specific river is not named.)
   I own a cabin beside the Mississippi River. (A specific river is named.)

2. Capitalize the first word and all important words in the titles of novels, plays, poems, musical works, and movies.
   Example: The Sound of Music is my favorite movie.

3. Capitalize North, South, East, and West and any combination of these words when they designate a section of the country. DO NOT capitalize these words when they designate a direction.
   Examples: Section: The North won the Civil War.
            Direction: My best friend lives west of the Rocky Mountains.

4. Capitalize school subjects that are languages, such as English, French, Spanish, etc. DO NOT capitalize other school subjects such as biology, history, etc.
   Example: I love to read plays in my English class.
            Did you finish your biology homework?

5. DO NOT capitalize seasons of the year.
   Example: People who live in Rochester hope for an early spring.
RULES FOR USING APOSTROPHES

1. Form the possessive of any singular noun in this way:
   a.) Write the noun. Do not change the spelling of the noun.
   b.) Add ‘s to the word. Notice these examples:
       Singular nouns: Lewis son-in-law
       Possessive nouns: Lewis’s truck my son-in-law’s house

Remember that a possessive form shows ownership of something. Do not make the mistake of using it as a plural.

Correct: I spoke to the girl’s father.
Incorrect: Both girl’s spoke to me. ("girls" does not show ownership.)
Correct: Both girls spoke to me.

2. To form a possessive of a plural noun, follow this plan:
   a.) Write the plural noun. Do not change or drop any letters.
   b.) If the plural does not end in s, add ’s, just as you would in forming singular possessives.
       Plural nouns: children deer
       Possessive nouns: children’s books deer’s babies
   c.) If the plural does end in s, add only an apostrophe.
       Plural nouns: girls aunts
       Possessive nouns: both girls’ dresses my aunts’ jobs

3. Use an apostrophe to mark omissions in contractions and numbers.
   a.) In a contraction, the apostrophe takes the place of one or more missing letters.

       It’s a miracle that Joy didn’t board that plane.

       It’s stands for it is, didn’t stands for did not

Note: The possessive “its” is spelled without an apostrophe—ALWAYS!

   b.) The apostrophe is also used to mark the omission of the first two digits of a year (the class of ’09) or years (I was born in ’63.)

4. Use an apostrophe when you refer to the plural of letters and words.
   e.g. There are four s’s, four i’s, and two p’s in Mississippi.
   e.g. You have too many awesome’s in your paper.

5. Should have, could have, and would have are contracted as should’ve, could’ve, and would’ve. There is no such expression as “should of.”
RULES FOR USING COMMAS

1. Use commas after various parts of an address. (House number and street form one part, as do state and ZIP code number.)

   Example: Melissa moved to 98 Pine Road, Greece, New York 14615, last year.

   Use no comma after a part that ends a sentence.

   Example: Were you born in Columbus, Ohio? I was born in Rochester, Minnesota.

2. Use commas after the parts of a date. (Month and day form a single part.)
   Use no comma after a part that ends a sentence.

   Examples: That event took place on December 20, 1982.
   That tournament was held March 5, 2015, in heavy rain.

3. Use a comma or commas to set off a noun in a direct address.

   Definition: A noun used in speaking to a person is called a noun in direct address. Use two commas when other orders come both before and after it.

   Examples: Randy, where did you put that box of cereal?
   Where did you put that box of cereal, Randy?
   Where, Randy, did you put that box of cereal?

4. Use a comma or commas to set off words used as appositives.

   Definition: An appositive is a noun or pronoun that stands next to another noun and means the same person or thing.

   Examples: Have you met our neighbor, Mrs. Bahra?
   Our neighbor, Mrs. Bahra, visited.

   If an appositive is one of a group of words, set off the entire group.

   Example: The little boy, sitting on the swing, is in my gymnastics class.

5. Use commas to separate three or more items in a series.

   Examples: Joan, Sam, Marie, and Fiona went to the movies.
   Rich plays football, runs the quarter mile, and studies piano.
Note the comma before the “and” that joins the last two items.

Use **no commas when all items in a series are joined by “and” or “or.”**

Example: For dinner we shall cook spaghetti or stew or soup.

6. Use a comma after an **introductory element, like “yes,” “no,” “well,” or “oh.”**

Examples: No, I do not like peas.
Well, perhaps I would eat them with honey.

7. Use a comma to **separate two adjectives that modify the same noun.**

Example: The huge, slow turtle dragged himself across the road and into the stream.

Note: If you can substitute the word “and” for the comma, then a comma can be correctly used in its place. Use this rule if you are unsure.

Examples: The huge and slow turtle crossed the road.
The huge, slow turtle crossed the road.

8. Put a comma before a conjunction that joins the independent clauses in a compound sentence (but, yet, still, so, and, for, or, nor).

Example: Jane loves to sing, and John plays the guitar.

Use a comma after a dependent clause that comes at the beginning of a complex sentence.

Example: Even though I love to ride horses, I hate to go to rodeos.
RULES FOR USING COLONS AND SEMICOLONS

A colon looks like this (:). Use a colon:

1. after the greeting in a business letter.

   Dear Sirs:          Dear Mrs. Hellman:       Dear Chairperson:

2. to introduce a list.

   You will need the following outdoor clothes for the year: pens, index cards, post-it notes, and a large binder.

3. between the hour and the minutes when you use numbers to express time.

   4:25 p.m.          12:50 a.m.

4. to introduce a long direct quotation.

   At the press conference, the governor announced proudly: The economy is starting to improve, more people are working, crime is down, reading scores are up, and more people are buying homes. What a difference a term makes.

5. to join two independent clauses when the second further defines (explains, illustrates, expands) the first.

   He got what he deserved: he won the award.

   (The first word of the second independent clause may be capitalized for emphasis. This is personal choice.)

A semicolon looks like this (;). Use a semicolon:

1. to join the independent clauses of a compound sentence together when you do not use a comma and a conjunction.

   Joe and Sue adored the neighborhood; they bought the run down house.
2. in front of some conjunctions that join together two simple sentences into one compound sentence. In these cases, put a semicolon in front of the conjunction and a comma after it.

*I usually enjoy murder mysteries; however, today I feel like reading the paper.*

(Other conjunctions and phrases you might use in this way may are as follows: accordingly, consequently, in addition, for instance, otherwise, that is, furthermore, on the contrary, on the other hand.)

3. in a series of three or more items when commas are used within the items.

*Performing at the circus tonight are Bozo, a clown; Dumbo, the dancing elephant; Niko, the lion tamer; and Gina, the fortune teller.*
FORMAT OF THE RESEARCH PAPER:

The following guidelines are MLA recommendations, see page 36 for formatting directions:

1. Margins:
   - Except for page numbers, leave margins of one inch at the top, bottom, and on both sides of the text. (See #6 below for numbering.)
   - Indent the first word of a paragraph one-half inch from the left margin.
   - Indent block quotations ½” inch from the left margin. (Page 64 for more on block quotations)

2. Spacing:
   - A research paper must be double-spaced throughout, including quotations and the list of works cited.

3. Font:
   - Font size 12 point.
   - Times New Roman.
   - Black ink

4. Cover Page:
   - Requirements regarding a cover page vary from teacher to teacher. Many teachers do not require them. Check with your teacher regarding specific requirements. Do not number the cover page.

5. First Page:
   - Insert page number and last name in header (see page 37)
   - Should start with an MLA formatted heading which includes:
     - your name
     - your teacher’s name
     - course/section
     - date (see sample on next page)
   - Begin the first page 1” from the top of the paper, at the left margin.
   - Type your heading: your name, your teacher’s name, the course (include section), and the date.
   - Double space between lines.
   - Double space after the date and center the title.
   - Do not underline your title or put it in quotation marks or type it in all capital letters.
   - Double space after the title and begin the first line of the text.
6. Page numbering:
- Number all pages consecutively throughout the research paper in the upper right hand corner, one-half inch from the top of the page and at the right margin. Do not number the cover page. See formatting directions on page 37.
- Place your last name before the page number, as a precaution in case of misplaced pages.
- Works Cited and Bibliography are numbered consecutively after the last page of your paper.

Word processing with automatic page numbering will save you the time and effort of numbering every page. You can also format your word processor to create a running header that consists of your last name followed by a page number.

The top of a first page of a research paper:

![Sample page layout]

Fig. 4. The top of the first page of a research paper.

Sample taken from: *MLA Handbook for Writers of Research Papers, Eighth Edition*
Hester Prynne Overcomes Life's Difficulties and Finds Peace

Peace is a state of mind. Many characters in literature are faced with hardships and obstacles beyond their control. Some falter in the face of adversity and lead lives of constant turmoil. Others face life's trials and tribulations, accepting what they can; thus, they find peace during their stay on earth. In Nathaniel Hawthorne's *The Scarlet Letter*, Hester Prynne is a woman who met up with enormous impediments in life, but during the course of the novel, she accepts her challenges and arrives at a state of peace.

Hawthorne describes Hester Prynne as beautiful, tall in stature, and possessing dignity and pride. "The young woman was tall with a figure of perfect elegance on a large scale. She had dark abundant hair... She was ladylike, too, after the manner of the feminine gentility of those days; characterized by a certain state of dignity" (Hawthorne 49). Clearly, Mistress Prynne was a vision to behold in her Puritan community. Hawthorne is exceedingly complimentary on the striking beauty and gentile posture of Hester, who was overtly endowed with grace and poise.

Though the reader is not told much of Hester's life before she arrived to the New World, Hawthorne does inform the reader that she lived in England. Hawthorne also notes that her family was not well off. "Standing on the miserable eminence, she saw again her native village, in Old England, and her paternal home; a decayed house of gray stone, with a poverty-stricken aspect...antique gentility" (Hawthorne 54). Hawthorne informs the reader that Hester's parents were older people. Her father is described in the following passage: "She saw her father's face,
The high school computers all have the 2016 version of Microsoft Office; you may have an earlier version on a home computer. Directions for formatting a research paper in 2016 is the same as formatting in older versions.

Formatting Research Papers: 
MLA Style, Word 2016

Begin by naming and saving a file for your research paper:

Margins

Except for page numbers, leave margins of one inch at the top and bottom and on both sides of the text. To set the margins:
1. Click the Page Layout tab.
2. Click Margins icon.
3. Click Normal margin setting.

Figure 1 Margins menu in Word 2016

Spacing

A research paper must be double-spaced throughout, including quotations and the list of works cited.
1. From the Home tab, click the dialog launcher arrow in the lower right corner of the Paragraph group to open the Paragraph dialog box.
2. Confirm the Indents and Spacing tab is selected (see Figure 2 on next page).
3. Under Line Spacing, click the down arrow and select Double.
4. Under **Spacing** make sure both **before** and **after boxes** are set to **zero**, use the down arrow to do this (see figure 2 on next page).

5. Click **OK**.

![Figure 2](image.png) Set line spacing to double and be sure that spacing is set to zero for both before and after, use the down arrow.

### Font size and style

1. Set the font size to 12 point.
2. Times New Roman
3. Black ink.
4. On the Home ribbon, click the down arrow to the right of the font style and select Times New Roman.
5. Click the down arrow to the right of the font size and select 12.

### Last Name and page number header

Number all pages consecutively throughout the research paper one-half inch from the top of the page and at the right margin (right aligned). Type your last name before the page number. To create a header with your last name followed by the page number:

1. From the **Insert** tab, click the **Page Number** icon and **Top of Page**.
2. Select **Plain Number 3** (see Figure 3).
3. Type your last name and a space.
4. Click **Close Header and Footer**.

See figure 3 on next page.
Heading:
The first page of your MLA formatted research paper begins with a heading complete with your name, your teacher/professor’s name, the course/section, and the date.
1. Type your name and press the Enter key once (a blank line will automatically be inserted because spacing was set to double).
2. Type your teacher’s name, and press Enter.
3. Type the course name and section number and press Enter, ex. English 3 2/AC.
4. Type the date (date space month space year) ex. 27 January 2017. Press the Enter key.

Title:
The title of your paper should be centered horizontally below the header.
1. On the Home ribbon, click the Align Center icon.
2. Type the title of your paper, capitalizing the first word and all major words and proper nouns. Do not use italics, boldfaced type, underlining, or all caps to format your title. Do not pilfer the title of another author. Press the Enter key.

Body:
Indent the first word of each paragraph one-half inch from the left margin
1. On the Home ribbon, click on the Align Left icon.
2. Press the Tab key to indent 1/2 inch to begin your first paragraph and begin typing your document. You do not need to press the enter key at the end of a line. Word will automatically wrap the text to the next line. Press the Enter key at the end of each paragraph, and use the Tab key to begin a new paragraph.

Block Quotations
If a quotation runs more than four lines, set it off from your text. This is called a “block quotation.” Blocking a quotation separates the quote from your paragraph.
1. Click to the left of the first word of the quote.
2. On the Home ribbon, click the Increase Indent icon once. All lines in the paragraph will be indented one-half inch from the left margin. Click the Decrease Indent icon once to return to the left margin.
Format for Works Consulted (Bibliography) and Works Cited Page

Begin the works cited on a new page. Begin each entry at the left margin. List each entry alphabetically by the author's last name. If there is no author, use the first word of the title. If the title includes an article (A, An, The), disregard the article when alphabetizing.

1. Press the Ctrl and Enter keys simultaneously after typing the last line of your document to start a new page.
2. On the Home ribbon, click the Align Center icon.
3. Type Works Cited (do not underline, boldface, italicize, or enclose in quotes).
4. Press the Enter key once.
5. Click the Align Left icon.
6. Click the dialog launcher arrow in the lower right corner of the Paragraph group to open the Paragraph dialog box. Confirm the Indents and Spacing tab is selected.
7. Press the down arrow under Special and select Hanging. Click OK.
8. Type your first works cited entry and press the Enter key. Continue for each entry.

Figure 5 Set a hanging indentation for your Works Cited page.

See page 76 for a sample works cited page.
EVALUATING SOURCES:

Researchers need to evaluate the quality of any source before using and citing it. Not all sources are equally reliable. Always weigh what you read against your own knowledge and intelligence as well as what you have learned from other sources on the topic.

Print sources in the library are generally from reputable publishers and have been purchased after a careful selection process.

Likewise, periodical articles found using online subscription programs are also from reputable publishers. When using these programs you should always be looking specifically for scholarly journals published in the field you are researching.

However, assessing quality information on the internet is particularly challenging. It is up to you, the researcher, to differentiate among fact, opinion, or propaganda. You need to consider the author’s point of view and bias. You need to determine authority, currency, and reliability of the source. Do not assume that something is truthful because you found it on the internet.

NOTE: Use the “Evaluating Internet Resources” Checklists on pages 41-42 to assist you with eliminating the junk on the internet!

A great deal of what is found on the internet is inaccurate, dishonest, and self-serving. DON’T assume because a site valid because it is on the internet.
## EVALUATING INTERNET RESOURCES:

### C.R.A.P. Test
Website Evaluation Checklist

<table>
<thead>
<tr>
<th>Title of the page you are evaluating:</th>
<th>URL of Page:</th>
</tr>
</thead>
</table>

Hint: If you can’t find a home page or sponsor, erase (or truncate) the end of the url back to the part of the address that ends with .com, .edu, .gov etc.

### Currency

<table>
<thead>
<tr>
<th>When was the page written or updated?</th>
<th>Date: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>If no date is given on the page, visit the home page to look for a date/copyright.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Is the information current enough for your topic?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why might the date matter for your topic?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Reliability

<table>
<thead>
<tr>
<th>Are there references given for the information on the site?</th>
<th>Yes</th>
<th>How many?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Look for a bibliography or any list of materials used in the creation of the page.</td>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Are you able to verify the information?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Is the content primarily opinion?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is the content biased or balanced? Why might bias matter for your topic?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Authority

<table>
<thead>
<tr>
<th>Who wrote the page?</th>
<th>Name: _____________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>If there is no specific author, what is the name of the organization responsible for the site? You may need to visit the home page to find the answer (or truncate the URL!)</td>
<td>____________________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Is there evidence that the author or organization is an expert on this subject?</th>
<th>List your evidence:</th>
</tr>
</thead>
</table>

### Purpose and Point of View

<table>
<thead>
<tr>
<th>Why was the page put on the web?</th>
<th>Information/facts</th>
<th>Persuasion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are there ads on the site? Who do they relate to the topic covered?</td>
<td>Sales tools</td>
<td>Other:_________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What is the domain extension?</th>
<th>.com .edu .mil .org .net</th>
</tr>
</thead>
<tbody>
<tr>
<td>How might this influence the purpose?</td>
<td>.gov</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Based on writing style and vocabulary, who is the intended audience?</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Based on an evaluation form from the Landmark College Library</td>
<td>General Public</td>
</tr>
<tr>
<td></td>
<td>College Students</td>
</tr>
<tr>
<td></td>
<td>Scholars or Professionals</td>
</tr>
<tr>
<td></td>
<td>Other: ____________________</td>
</tr>
</tbody>
</table>
ACADEMIC INTEGRITY:

Academic Honesty:
Academic honesty is a fundamental principle for all educational institutions. Academic honesty in the advancement of knowledge requires that all students and instructors respect the integrity of one another’s work and recognize the importance of acknowledging and safeguarding intellectual property. Academic honesty means that you assume responsibility for your own work at all times and for your individual contribution to group work as assigned by your teacher. Academic dishonesty is a serious violation of trust.

The work you hand in represents you to your teachers and classmates; it is the result of your thought, time and effort. You have the satisfaction of knowing that you have earned the credit you receive. It is important for you to act in an ethically responsible manner. You should have pride in your own work.

Academic Dishonesty and Plagiarism:
Any action intended to obtain or assist in obtaining credit for work that is not one’s own is considered academic dishonesty. Plagiarism is one of the most common forms of academic dishonesty. Other examples of academic dishonesty include, but are not limited to the following:

a. Submitting another person’s work as one’s own work
b. Obtaining or accepting a copy of any assessments, tests, or scoring devices
c. Giving test questions or answers to a member of any class, or receiving test questions or answers from a member of any class
d. Copying from another student’s test or allowing another student to copy during a test
e. Using materials which are not permitted during a test
f. Plagiarizing
g. Copying or having someone other than the student prepare the student’s homework, paper, project, laboratory report, or take-home test
h. Permitting another student to copy, or writing another student’s homework, project, report, paper, or take-home test
i. In foreign language, using an on-line translator in writing assignments and projects and to prepare for oral presentations. Use of an on-line dictionary to look up isolated words is permitted (no more than 10%)  
j. Assisting another student in any of the above actions
k. Misusing handheld electronic devices to obtain or transmit any student assessments, tests, or scoring devices.

Note: Collaboration on studying or homework is not considered academic dishonesty unless it is copied with no collaborative effort. See g and h above.
Plagiarism is a CRIME!

Plagiarism is defined by the Encarta World English Dictionary as, “Stealing someone’s work or idea. Copying what somebody else has written or taking somebody else’s idea and trying to pass it off as original” (1377).

The above is a definition of plagiarism. Since it was copied exactly from the book, the source is cited. Citing your sources, and doing it correctly, is a requirement for anything you write. If you do not give credit where credit is due, you will be plagiarizing.

There are varying methods and degrees of plagiarism— from unintentional (a result of ignorance or carelessness) to intentional. They are all unacceptable!

Common types of plagiarism include:
- Incomplete or missing citations-
  - Direct copying from a source without using any quotation marks, block quotes and/or a parenthetical citation, or using them incorrectly
- Improper use of paraphrasing-
  - Paraphrasing too closely; taking a source and changing just a word or two here and there is plagiarism, even if you do credit the source through parenthetical documentation
  - Putting someone’s ideas or thoughts into your own words correctly but not acknowledging the source (through parenthetical documentation)
    - Not distinguishing between a paraphrase and a direct quote
- Incorrect Works Cited Page
- Including sources on the Works Cited page that are NOT cited in the paper
- Inventing statistics or sources that do not exist
- Intentional borrowing, purchasing, or otherwise obtaining work composed by someone else and offering it as your own

All instances of academic dishonesty will be documented on a student’s record. Consequences of academic dishonesty are outlined in the student agenda book.
What to Cite:
1. Material that is a direct quote
2. Ideas, facts, or opinions from someone else; even if you paraphrase them (i.e. express them in your own words) they still need to be cited
3. Information such as statistics, charts, graphs, and numbers

This does not mean you must document every statement you make. Generally known facts or common knowledge, not being the property of an individual, need not be credited. For example, everyone knows that George Washington was the first president of the United States. This is common knowledge and would not have to be cited. But, the fact that he died on December 14, 1799, with the last words “Tis Well” is not common knowledge and would have to be cited. However, when in doubt it is best to CITE your sources.

FYI: Material is probably “common knowledge” if….
- You think it is information that your readers will already know.
- You find the same information undocumented in several other sources.
- You think a person could easily find the information with general reference sources.

CONFUSED? Can’t decide when to give credit? Use the handy chart on the next page to help! And also check out the examples we included.
Deciding When to Give Credit

<table>
<thead>
<tr>
<th>Need to Document</th>
<th>No Need to Document</th>
</tr>
</thead>
<tbody>
<tr>
<td>• When you are using or referring to somebody else’s words or ideas from any medium (books, songs, web pages, movies etc.)</td>
<td>• When you are writing your own experiences, your own observations, your own insights, your own thoughts, your own conclusions about a subject</td>
</tr>
<tr>
<td>• When you use information gained through interviewing another person</td>
<td>• When you are using “common knowledge” – folklore, common sense observation, shared information within your field of study or cultural group</td>
</tr>
<tr>
<td>• When you copy the exact words or a “unique phrase” from somewhere else</td>
<td>• When you are compiling common and well known facts.</td>
</tr>
<tr>
<td>• When you reprint any diagrams, illustrations, charts, or pictures</td>
<td>• When you are writing up your own experimental results</td>
</tr>
<tr>
<td>• When you use ideas that others have given you in conversation or over email</td>
<td></td>
</tr>
</tbody>
</table>

Source: Purdue University Online Writing Lab

The following examples of plagiarism are a product of the The Writing Center at Los Angeles Valley College. They are reprinted here with permission.

1. **Not enclosing the source's original wording in quotation marks:**

**Original source from Udall, page 424:**

Because global warming is projected to be greatest at high latitudes, Polar Regions would likely show the first signs of ecological damage. The Arctic and Antarctic oceans currently harbor the world’s most productive fisheries. At the base of these fertile food chains are plankton - microscopic plants and animals that thrive beneath the ice covering these waters for much of the year. Declines in the extent of sea ice, however, could cause a plankton crash that would topple a huge biomass of fish and seabirds.
Plagiarism:

James Udall points out that because global warming is projected to be greatest at high latitudes, Polar Regions would probably be the most affected by it. He also observes that declines in the extent of sea ice could cause a plankton crash that would destroy a huge biomass of fish and seabirds (424).

In this example, the plagiarized portion is underlined. Can you see how the student copied directly from the original source without enclosing the borrowed wording in quotation marks? Even though there is a page number given and the author's name is mentioned, we are still left with the impression that the wording belongs to the student.

Correct:

James Udall points out, "Because global warming is projected to be greatest at high latitudes, polar regions would" probably be the most affected by it. He also observes that "declines in the extent of sea ice...could cause a plankton crash that would " destroy "a huge biomass of fish and seabirds" (424).

In this example, the student encloses all of the author's original words in quotation marks. By doing so, he/she lets us know that it was James Udall, not the student, who wrote them.

2. Paraphrasing without copying the author's structure too closely:

Original source from Udall, page 424:

Because global warming is projected to be greatest at high latitudes, polar regions would likely show the first signs of ecological damage. The Arctic and Antarctic oceans currently harbor the world's most productive fisheries. At the base of these fertile food chains are plankton - microscopic plants and animals that thrive beneath the ice covering these waters for much of the year. Declines in the extent of sea ice, however, could cause a plankton crash that would topple a huge biomass of fish and seabirds.
Plagiarism:

Since global warming is thought to be most intense at upper latitudes, polar areas would probably be the first to show signs of environmental harm. Decreases in the level of oceanic ice might cause a large plankton decrease that would collapse a huge group of fish and oceanic birds (Udall 424).

In this example, all the student does is copy the author’s sentence structure and replace most of the words with synonyms.

Correct:

The areas surrounding the North and South poles will probably experience the consequences of global warming before other parts of Earth. If there were to be a rapid deterioration in the ice that covers the sea in these areas, the plankton that supports the sea creatures and birds in the area would die off, and the entire ecosystem could be disrupted (Udall 424).

In this example, the student read the passage and thought about the meaning, then put the source away and paraphrased in his/her own words. The best time to do this is during the note-taking phase, so you will already have the ideas written in your own words when you get ready to write the paper.

One strategy for taking notes that will lessen the likelihood of plagiarism is to refrain from looking at the actual source while taking the notes. Instead, after reading the original source, close the book, think about the information, and then put those ideas into your own words.

~~

See the section on Parenthetical Documentation on page 65 for details on citing sources.

Anything in your paper not cited to someone else is from you. It is not necessary to use “I” or “my” to identify that it is your idea, so avoid the “I” or “my” construction whenever you can. A direct statement: “Vacation should be longer!” is better than “In my opinion, I think vacation should be longer.”
THESIS STATEMENT:

What is a THESIS STATEMENT?

- A thesis statement is a one-sentence statement of your central idea or topic. It tells the reader what the paper is about.

- The thesis statement is not constant; you may possibly change the statement before the paper is finished.

- A thesis is neither an indisputable fact that does not need to be proven by research, nor is it a personal prejudice. **It should be a statement that can be supported with the evidence gathered in research.**

- A thesis statement is a sentence that makes an assertion about a topic and predicts how the topic will be developed. It does not simply announce a topic; it says something about the topic. It takes a stand.

- A thesis statement is focused and specific enough to be proven within the boundaries of the paper

- A thesis statement establishes the point of view the writer is taking and the focus of the paper—without using I.

- Lastly, a thesis statement sets the mood for the paper and prepares the reader for facts and details, which the writer will provide as evidence for his/her thesis

Where is the THESIS STATEMENT located?

Thesis statements are generally found in the introduction, or opening paragraph, of a research paper. In addition, thesis statements are often restated in the conclusion, or last paragraph.

Example of statements that are NOT thesis statements:

- “Victorian corsets were designed to narrow waistlines.” This is a fact, therefore not a thesis.

- “Tattooing hurts too much to be worth it.” This is personal prejudice, therefore not a thesis.
Example of a thesis:

- “People all over the world are willing to suffer for what they think is beautiful.”

This is a thesis statement because it is not an indisputable fact, nor is it an insupportable opinion. Rather it is a statement that can be supported with the evidence gathered in research.

Sample theses from BHS sophomores from the past:

- Children who are home-schooled may be more motivated to learn.
- Even though television can be educational, parents should regulate the amount the amount of television their children watch because it shortens children’s attention spans, it inhibits social interaction, and it is not always intellectually stimulating.
- Looking at the Rwandan Genocide, one can see how cultural intolerance, a “hands off” political approach, and skewed media representation can lead to great tragedy and wounds that may never heal.
- Students who are read to at an early age are more academically inclined than their peers who did not receive this early literary experience.
- Jerry Renault in Robert Cormier’s The Chocolate War remained true to his commitment to “disturb the universe” until he agreed to fight Emile Janza at the raffle.
- Holden Caulfield in J. D. Salinger’s The Catcher in the Rye takes a three-day journey back in time and reveals to the reader that grief can be mitigated through communication and time.
- Despite the unparallel fate of Gina Berriault’s main character, Arnold, in “The Stone Boy” and Kurt Vonnegut’s hero, Harrison, in “Harrison Bergeron,” both young protagonists are conveyed as outcasts and victims of a society that encourages conformity and holds in contempt any display of emotion.

THINGS TO REMEMBER ABOUT A THESIS STATEMENT:

- The thesis statement is not constant; you may possibly change the statement before the paper is finished.
- The thesis statement does not have to be long or complicated.
- The thesis statement must be supported by using sufficient material in your paper.
- The thesis statement can appear anywhere in the opening paragraph; however, it is most likely to be the first or last sentence.
- Keep the reader or teacher’s expectations in mind.
HOW TO PREPARE A WORKING BIBLIOGRAPHY:

A working bibliography is a list of books, articles, and other materials that you may use in your research paper. It is also referred to as works consulted. Some of these sources may be eliminated later if they do not prove to be helpful. As you gather sources you need to accurately record bibliographic information. You will need this information to prepare the works cited page of your paper. Although the works cited is at the end of your paper, it helps to draft the section in advance, so that you will know what information to give in the parenthetical citations as you write your paper.

One way to keep this information is to create 3 x 5 bibliographic cards (also known as source cards.)

How to prepare bibliographic or source cards:
1. Use a separate card for each source
2. Record all the bibliographic information necessary for the final works cited page. Use the MLA format to record this information (see pages 74+.)
3. Record the call number for any book source that is obtained from the library.
4. Assign each source a number.
5. Use this number on every note card taken from this source.

See page 55 for sample Source Cards.

REMEMBER: You won’t always have a works consulted or bibliography, but you will always have a works cited page.

For more information on the works cited page see pages 74-75 and for information on annotated citations see pages 52-53.
To Annotate or Not?!

Your teacher may ask you to annotate your bibliography or works cited page. Don’t panic. An annotated bibliography or annotated works cited page is simply the addition of an annotation after each of your citations. Cornell University defines an annotated bibliography or works cited as that which includes a brief (approximately 150-word) descriptive and evaluative paragraph—the annotation. “The purpose of the annotation is to summarize the central theme and scope of the source and to inform the reader of the relevance, accuracy, and quality of the sources cited.” It also serves to tell the reader how the source was used in your research.

What is included in an annotation?

The annotation should provide enough formation in approximately three to five sentences for readers to gain an understanding of the source’s purpose, content, and special value. Use complete sentences, avoid wordiness.

Here is what you should do—

1. Start with the completed bibliographical citation in correct MLA format.
2. Discuss the quality of the source. This could include an overview of the author’s credentials, if available, or the publisher. Warn readers of any defect, weakness, or bias.
3. Briefly describe/summarize the content of the source.
4. Evaluate the relevance of the information, especially as related to your thesis. How will you use it in your paper? How does it support your thesis?

Sample Annotated Bibliographies:

examples:


Enslow Publications, 1998. Linda Jacobs is the author of many books dealing with historical and social issues. This book covers the history of infectious diseases from the Black Death of the 14th Century to the Ebola Virus of more recent times. The author includes a list of references and a bibliography, which was helpful. Chapter 8 dealt with the plague, this is the chapter I primarily used to support my thesis related to causes of the Black Death.

Henningfeld is a professor at Adrian College. This essay looks at the novel as political, psychological and religious allegory. It is the section in which she discusses the psychological aspects of the characters that I found most useful. "In such a reading, each of the characters personifies a different aspect of the human psyche: the id, the super ego, and the ego" (Henningfeld). She goes on to describe how each of the characters fills these roles. This connects to my theme that focuses on the boys’ true characteristics and how this relates to their actions.

**Remember:** A Works Cited page in a research project or paper gives credit to the authors or creators who originally researched and published the information. Please do not use their information or pictures as your own. You are committing plagiarism when you use information that you have found in your research without citing it. (See pages 43-48 for the previous section on “Plagiarism”)

You are committing plagiarism when you use information that you have found in your research and you do not give credit to the author.

Remember to cite your sources...

plagiarism is not cool!
NOTE TAKING:

Why Take Notes?
- They will provide the evidence you need to support your argument/thesis. Take care to make them accurate and thorough.
- They will help as you organize and write your paper.
- Good note taking will make it easier to do your outline, write your first draft, and cite your sources.
- Well-done notes will help you avoid plagiarism. Sloppy note taking during the research process is one of the most common causes of plagiarism (for more on plagiarism see pages 43-48.)

Different teachers may have various requirements for the note taking process. Check with your teacher for details.

Before taking notes, read the source/article through once. You might want to annotate the article as you do this. The extra step of annotating may seem to slow you down, but in the end, that extra and thorough reading will save you time because you will truly understand the article in its entirety. See the section on ANNOTATING on page 57.

Possible Note Taking Methods:
- Index cards (note cards)
- Graphic organizers(note catchers)
- Lined paper
- Using a computer for word processed notes

Before You Start Taking Notes Remember To…
- RECORD SOURCE INFORMATION:
  This will contain ALL the information that will go in your Works Cited. It will be done according to MLA format, including punctuation, spacing, etc. Do it now, while you have the source in front of you, and then it's done. Later, when you're finally done sweating over your paper, you won't have to then go find information for your Works Cited page. You can simply type out what you have on your source cards. Remember to number or color code your sources and notes.

Citations for sources in note taking and those on your works cited pages are the same. If your source is recorded correctly, your works cited page should also be correct. All you need to do is alphabetize your sources and you are good to go.
**Sample Source Cards:**

```
#1 Source Card
__________________________________________
```

```
#2 Source Card
__________________________________________
```

**Things to Remember When Taking Notes (using note cards):**
The most important part of the process is organization. If you end up with fifty note cards that are disorganized, you will waste time later.

For every card:

1. CLEARLY differentiate between a quote or paraphrase. Mark it AS YOU MAKE THE CARD.
   - a quote should obviously be put in quotes
   - a paraphrased statement should be in brackets
   - some teachers will opt to have you label your note card as either paraphrase or quote…check with your teacher

2. Put your name on the back of your note cards. This could prevent a major catastrophe if they get lost.
3. Label the source (source 1, source 2, etc.—see code numbers on samples above).

4. Write down the number of the note card for the corresponding source (this helps make your outline organization easier).

5. YOU MUST write down the page number on which you found this information, if original pagination exists (for citations later).

6. Finally, put only one fact or idea on a card.

For examples of sample citations for source information and your works cited page see pages 77+.
ANNOTATING:

What is Annotating?
Annotating is a way to further your comprehension of what you are being asked to read. Annotating allows you to become an active participant in the reading. More directly stated: Annotation is the action of writing comments on a text as a way to further your understanding or identify areas of confusion.

What you should look for:
Important passages
Names, dates, statistics
Unfamiliar vocabulary
Quotable lines
Key facts
Themes and main ideas
Literary devices and strategies used by the author to convey meaning/message
Areas of confusion
Questions for clarification
Ideas or language that you find personally inspiring

Strategies for annotation:
Make notes in the margins of a passage
   For example: Define unfamiliar vocabulary, ask questions, identify function of literary elements/rhetorical strategies used by the author

Use symbols to reference when looking back at the text
   For example: A “?” to note confusion or an “**” to note an important passage

Color-code notes to organize what you annotate
   For example: Pink=theme, blue=examples of characterization, green=symbols

Use post-it notes in texts when you are unable to write in the margins
   For example: Symbols can be used in conjunction with notes about unfamiliar vocabulary and commentary on the passage

Highlight and comment on important passages
   For example: Highlight notable passages and unfamiliar vocabulary, and then explain significance

Use tabs and a notebook to track your thoughts
   For example: Mark important passages in your book with a tab and track your thinking in a notebook, referencing the passage

Remember… Your teacher may have specific guidelines for how to annotate that you should follow for your class assignments.
MORE ON QUOTES AND PARAPHRASING:

What are the differences between quoting and paraphrasing? These two ways of incorporating other writers' work into your own writing differ according to the closeness of your writing to the source writing. **However, both require in-text (parenthetical) citations.**

1. **Quotations** must be identical to the original, using a narrow segment of the source. They must match the source document word for word and must be attributed to the original author.

   The note taker writes the exact words of the author. A quotation written into research notes must be identical to the source from which it was taken. Writers use quotations when they believe that a sentence or passage in a text will make an effective addition to their paper. Included in this type of note taking is the proper use of quotation marks and identification of the speaker. (See “Rules for Quotations” on pages 61-62)

2. **Paraphrasing** involves putting a passage from source material into your own words. A paraphrase must also be attributed to the original source. Paraphrased material is usually shorter than the original passage, taking a somewhat broader segment of the source and condensing it slightly.

   The note taker puts a passage completely into his or her own words. Changing a few words does not count!

To help you better understand paraphrasing check out the sample paraphrases below:

Here is the original text from an article by Tom Long entitled “Reality TV: Is It Just Another Fad?” This article was originally published in the *Detroit News* on February 15, 2001:

> “People apparently genetically have to have something to group around,” says Ray Browne, professor emeritus of pop culture at Bowling Green University in Ohio. “Fads are temporary, momentary efforts to find something in common.”

   Which means there actually was some logic behind the Beanie Babies craze and the hula hoop. Flagpole sitting and marathon dancing. Zoot suits and conga lines, and goldfish swallowing. In the mid-'30s, 20,000 people lined up outside Macy’s department store in New York in hopes of buying a Buck Rogers Disintegrator Ray Gun. In early ‘50s, kids wore beanie caps with propellers on top. Five years later any boy who didn’t have a Davey Crockett coonskin cap was a social outcast.
An UNACCEPTABLE paraphrase:

People genetically need something to group around. Fads represent short-term efforts to find something in common. There is logic behind the hula hoop and Beanie Baby craze. Marathon dancing and flagpole sitting. Conga lines and zoot suits. In the 1900’s, many people stood outside Macy’s department store in New York looking to buy a Buck Roger’s Disintegrator Ray Gun. Also in the 1900’s kids wore beanie caps. Later any kid without a Davey Crockett coonskin cap was a misfit.

The preceding is considered an unacceptable example of paraphrasing for several reasons:
- The student only changed around a few words and phrases, or changed the order of the original sentences.
- Phrases or words that were changed alter the meaning of the passage.
- The student fails to provide the source of the information.

An ACCEPTABLE paraphrase:

According to Ray Browne, in Tom Long’s article, fads appeal to people because they provide a common focus to center on. So, even though a fad may seem crazy, in hindsight, it offered a temporary bonding experience, filling a biological human need. Beanie Babies, the hula hoop, flagpole sitting, conga lines and goldfish swallowing are examples of some bizarre but popular fads that connected people to others.

The preceding is considered an acceptable example of paraphrasing for several reasons:
- The student accurately relays the main idea of the passage while using his/her own words.
- The student does not rely on the original sentence structure.
- The student provides the source of the information.
OUTLINING:

Chances are your teacher will require you to create an outline to help organize your paper. For many of you, this step seems unnecessary, but when done correctly it can greatly improve your paper and reduce the time spent writing.

Benefits:

- Outlining will force you to define the main points and sections of your paper.
- It will help you organize your information and better understand how it all fits together.
- You will see if there are any sections that need to be bulked up or broken up.
- Your outline will decrease paper-writing time because you will have done already most of the tough thinking and decision-making.
- Your grade will undoubtedly improve because of how focused your writing has been.

When?
Write your outline either during the latter stages of your information gathering process, or when you are done researching. You need to have at least most of your information in order to organize it.

How?
Start by sorting all of your notes that will represent sections of your paper. Then, break these big stacks into smaller stacks, which will usually represent paragraphs. Then, within each small stack, put the cards in the order that you want the information to appear in your paper. Make sure it flows and that, logically, each point leads into the next one.

The Traditional Outline

This is most likely the kind you learned about as a youngster, with Roman numerals and varying degrees of indentation. At first, many students dislike this time-intensive task, but upon completion, they often find it was the single most important step to writing a successful paper.

Main sections will be given Roman Numerals: I, II, III, IV, V, VI, etc (you should not need more than VI).

The first indentation is capital letters: A, B, C, D, E
The second indentation is numbers: 1, 2, 3, 4, 5
The third indentation is lower case letter: a, b, c, d, e
How do the indentations work?

Each indentation means "I have a lot to say about this topic, so I'm breaking it down for you." It is a way to organize sub-points that fit into a bigger point.

The Metaphor of the Rock:

Pretend that you have to carry a big rock across the road. It is too heavy for you! Luckily, you brought a hammer, and you break the rock into chunks to make it easier. However, if you break the rock up, you will have to make at least 2 trips. You cannot break the rock into pieces and still have only 1 piece. This is the way outlines work. If Roman Numeral I has a I-A, it will have to have at least I-B as well. You can't break up the rock and have only 1 piece. In many cases, you will have C, D, and E as well, but you have to at least have a B! The same applies for breaking down the capital letters. If you have A-1, that means you have to have at least an A-2 as well. For example:

I. Why the economy took a dive
   A. Housing Crisis
   B. Over-optimism in stock market
   C. Evil Unicorns

Your section about how our economy hit a recession is too big for just one main point. So, you break it into three.

What if your "Housing Crisis" section is too big to make in just 1 point? Then, you would break A down into at least 2 pieces, A-1 and A-2 (and perhaps 3 and 4).

Complete sentences or notes?
Some students like to write their outline in complete sentences, while others like to simply jot notes in shorthand and expand later. Either way is acceptable, but you must KEEP IT CONSISTENT (check with your teacher who may have a preference). Most importantly, write the note card number next to the note or sentence so you know exactly where to look typing your paper. The more detailed, the less you have to create while you write the paper.

Introduction
Check with your teacher about the format of your introduction section of the outline, as well as where to put the thesis statement. On the following pages are a few sample outlines from different teachers.

Check with your teacher for the outline format he/she wants to use.
Sample Outline for a Literary Paper:

Heading

Title

I. Paragraph 1: Introduction
   A. General statement about the topic that catches the reader’s attention (the hook)
   B. Title and author acknowledgement
   C. Possible summary of story (short and not too specific)
   D. Thesis statement

II. Paragraph 2: First Body Paragraph
   A. Topic sentence (what this paragraph will discuss and how it will prove your thesis)
   B. Context for textual evidence
      1. Who says it?
      2. What is happening in the text when it is used?
   C. Textual evidence from the text (cited properly)
   D. Analysis of the textual evidence (what does your secondary source say; this is the time to insert that information)
   E. Conclusion sentence (sum it up; set it up – relate the paragraph information back to your thesis)

III. Paragraph 3: Second Body Paragraph
   A. Topic Sentence (what this paragraph will discuss, how will it prove your thesis)
   B. Context for textual evidence
      1. Who says it?
      2. What is happening in the text when it is used?
   C. Textual evidence from the text (cited properly)
   D. Analysis of the textual evidence (what does your secondary source say; this is the time to insert that information)
   E. Conclusion sentence (sum it up; set it up – relate the paragraph information back to your thesis)

IV. Paragraph 4: Third Body Paragraph
   A. Topic sentence (what this paragraph will discuss, how will it prove your thesis)
   B. Context for textual evidence
      1. Who says it?
      2. What is happening in the text when it is used?
   C. Textual evidence from the text (cited properly)
   D. Analysis of the textual evidence (what does your secondary source say; this is the time to insert that information)
   E. Conclusion sentence (sum it up; set it up – relate the paragraph information back to your thesis)

V. Paragraph 5: Conclusion Paragraph
   A. Summarize your arguments (what do each of your body paragraphs show?)
   B. Extend the argument (make the connections of what the body paragraphs had in common)
   C. Show why the text is important
RULES FOR QUOTATIONS: FORMATTING AND CITING

When you are quoting a source, either on a note card or in the text of your paper, use the following practices for quotations:

- Quote exactly, using the same wording, spelling, and punctuation as your source.
- If you leave out a portion of the original quote, use an ellipsis—three spaced periods—in place of the portion you omit.
- Do not use an ellipsis if it changes the meaning of the statement.
- For an ellipsis within a sentence, use three periods with a space before each and a space after the last. (Example #1 below)
- To indicate the end of a sentence after an ellipsis, use four periods with no space before the first or after the last. (Example #2 below)
- If a parenthetical citation follows the ellipsis at the end of your sentence, use three periods with a space before each, and place the sentence period after the final citation parenthesis. (Example #3 below)

Examples:

1. **Quotation with an ellipsis in the middle and a parenthetical citation:**

   Hawthorne also notes that her family was not well off. “Standing on that 
miserable eminence, she saw again her native village, in Old England, 
and her paternal home; a decayed house of gray stone, with a poverty-stricken 
aspect . . . of antique gentility” (54).

2. **Quotation with an ellipsis at the end:**

   In surveying various responses to plagues in the Middle Ages, Barbara W. 
   Tuchman writes, “Medical thinking, trapped in the theory of astral influences, 
stressed air as the communicator of disease. . . .”

3. **Quotation with an ellipsis at the end followed by a parenthetical citation:**

   In surveying various responses to plagues in the Middle Ages, Babara W. 
   Tuchman writes, “Medical thinking, trapped in the theory of astral influences, 
stressed air as the communicator of disease . . .” (101-02).
**Block Quotation:**

If a quotation runs more than four lines, set it off from your text—this is called a “block quotation.” Block quotation separates the quote from your paragraph.

- Most of the time introduce the quote with a colon at the end of the paragraph
- Begin the quote indented ½” from left hand margin
- The paper spacing remains the same, double-spaced
- Do not use quotation marks
- Document the quotation with a parenthetical citation. At the end of a blocked quotation the parenthetical citation goes outside the final period.

**Example:**

Hawthorne describes Hester Prynne as beautiful, tall in stature, and possessing dignity and pride:

The young woman was tall, with a figure of perfect elegance on a large scale. She had dark and abundant hair, so glossy that it threw off the sunshine with a gleam, with a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was ladylike, too, after the manner of the feminine gentility of those days; characterized by a certain state and dignity, rather than by the delicate, evanescent, and indescribable grace, which is now recognized as its indication. (Hawthorne 49)

*No, we didn’t make a mistake. The punctuation goes before the citation in a block quotation! This is not like a typical parenthetical citation.*
PARENTHEtical Citations: Documenting Your Research

In-text citation acknowledges the use of another person’s words, facts, or ideas in your paper. This documentation is either inserted right into your paper (“According to the American Cancer Society...”) or surrounded with parentheses (Smith 67). The documentation interacts with the works cited list at the end of the paper. Each documented quote, idea, or fact must refer the reader back to an entry on the works cited page. References in the text must clearly point to a specific source in the works cited list. A good rule of thumb is to generate a working bibliography as you research. Doing this will help you create your parenthetical citations as you write.

The purpose of the in-text documentation is to give credit to the source from which you derived your information, and tell the reader where in the work you found the material.

Basic Format:

- Typically, the citation includes the element that comes first in the works cited list (usually the author’s last name) and page number.
- The citation is placed in parentheses, and comes before the end punctuation of the sentence and after the quotation marks (if there is a quote).
- The element (typically the author’s last name) is first, followed by a space, and the page numbers. No punctuation between the two is necessary.
- Do not preface the page numbers with the abbreviations “p” or “pp.”
- The page number you cite should be visible and fixed. You are responsible for discovering whether original page numbers are available, and if so, you must use them. Do not number the pages yourself and do not use the “printer page numbers.” A source without page numbers should be cited without page numbers.
- Keep parenthetical references as brief as possible. Do not use abbreviations such as “ed.” after a name.
- Remember to use proper title punctuation—italicize titles of books, novels, and long works; place in quotation marks of titles of articles, poems and other shorter works.

Example:

Medieval Europe was a place of “raids, pillages, slavery, and extortion” (Townsend 10).
The in-text (parenthetical) citation (Townsend 10) tells the reader that the quotation comes from page 10 of a work by an author with the last name Townsend. The reader can then check the works cited page of the research paper for complete information about this publication.

**Remember:** Internet or electronic sources are cited in the same format as print sources and follow the same rules for variations. **However,** if a source from the Internet or an electronic database does not include page numbers or does not include the page numbers of the original text, you do not need to use page numbers in your citation. In this case, you would just include the author’s name or the title within the text of your research paper.

Regardless of the type of source you are citing, your goal is to give your reader the information necessary to find the source you are citing. This should be done as simply and clearly as possible. When you’re writing your parenthetical citation, check to make sure it clearly matches an entry on your works cited page.

In general, identify the source by author and if necessary, by title. If you include the author’s name in a sentence, you do not need to repeat it in the parenthetical citation—just the page number would be needed. See the examples below for variations in format.

**Variations:**

1. **When the author’s name is mentioned in the body of the text:**

When the author’s name is mentioned in the text you may omit the name from the parentheses to avoid duplication, using only the page numbers.

example:

   According to Robert Townsend, Medieval Europe was a place of
   “raids, pillages, slavery, and extortion” (10).

2. **When the author is unknown:**

When documenting a work that is listed on your works cited page by title (i.e. an anonymous source, or a source for which the author is unknown), use the full title (if brief) or a shortened version in the parenthetical citation. When abbreviating the title, **begin with the word by which it is alphabetized.**
Example from an article in a periodical:

Given recent experiences with forest fires, experts now believe the zero-tolerance approach to fighting forest fires was harmful, “Fires are a part of the natural rhythm of forests, clearing out underbrush and giving trees room to grow” (“Summer” 49).

NOTE: If you have more than one book with no author and the same first word in the title, you need to include as many words as possible to differentiate between/among them. Begin with the word by which it is titled and then find a publication fact to distinguish (i.e. date of publication, title of larger work.)

3. When the works cited list includes more than one work by a single author:

When working with more than one source by the same author make sure that you specify which source you are using by citing the title of the work (if brief) or a shortened version of the title along with the author’s name and page number(s).

NOTE: In this case you do use punctuation, placing a comma between the author’s name and the shortened title, then proceed with a space between the shortened title and the page numbers.

As with previous examples, if you use the author’s name in the text there is no need to repeat it in the parenthetical documentation.

example 1 (book with author’s name used in text):

According to David Alderton, hunting is no longer the most dangerous threat to wild cats, habitat destruction is now the activity that most threatens the survival of wild cats (Wild Cats 7).

example 2 (book with author’s name not given in text):

Captive breeding programs are a necessary component in the conservation of endangered species (Alderton, Foxes 19).
4. When a works cited list includes two or more different authors with the same last name:

When your works cited list includes sources written by two (or more) different authors with the same last name, simply add the first initial of the first name. In the case where the author’s share the first initial as well, you will need to cite the full first names.

example:

Symptoms of meningitis include fever, headache, and a stiff neck (L. Jones 52).

5. When the source has two authors:

When you are using a source written by two authors cite the names of all the authors, being sure to write the names in the same order which you use them in the works cited list.

example:

   Popular photography started with George Eastman in 1888 (Goldberg and Silverman 15).

6. When the source has more than two authors:

As you do on the works cited page, cite the last name of the first author listed on the source, then insert the abbreviation “et al.” (Latin for “and others”) followed by the page number. If you have two authors’ names in a works cited page entry, then you need to use both names in your in-text citation.

example:

   “In bygone days, symbols of unchecked power included land-grabbing rail barons, Midwestern meatpacking combines, the steel trust, Standard Oil, and rapacious Wall Street financiers” (Walczak et al. 26).
7. When citing a source by a corporate author:

The term “corporate author” refers to a group of people responsible for producing a document and can include committees, organizations, associations, and other groups. Typically, when a corporate author is given, no individual authors are listed. The name of the corporation is treated just like the name of an individual author in the documentation.

However, although it is allowable to include the name of a corporation in a parenthetical citation, **MLA suggests that writers incorporate the name of the corporation into the text of the paper to avoid having an overly lengthy parenthetical citation** at the end of a sentence. When giving the name of a corporate author in parentheses use abbreviations for more common terms (i.e. National = Natl.) A list of commonly used abbreviations can be found on pages 95-101 in the *MLA* manual.

**example of corporate author incorporated into the text:**

According to the American Association of School Librarians, the mission of the school media program is to ensure that students and staff are effective users of ideas and information (6).

**example of corporate author in the parenthetical citation:**

The mission of the school media program is to ensure that students and staff are effective users of ideas and information *(American Assoc. of School Librarians 6).*

8. When a source has multivolumes:

When citing a multivolume source, be sure to indicate in the parentheses which particular volume you are citing. Separate the volume and page reference with a colon. Take note: If only one of the volumes appears on your works cited, you need only use the author’s name in the in-text citation.
example:
Between 1945 and 1972, the political-party system in the United States underwent profound changes (Schlesinger 4:323).

**NOTE:** The number before the colon is the volume number; the number after the colon is the page number.

9. **When a source has no pagination:**

When citing a source that has no original or fixed page numbers, which is often the case with the internet and other electronic sources, no numbers can be given in the parenthetical citation.

**Example from a journal article found in an electronic database:**

“In times like these, when the need for library services seems so urgent and so obvious, libraries are under pressure to cut budgets, hours, and services” (Berry).

Note: Because there is no page number included, we know there is no original pagination for this source.

10. **When citing indirect (second-hand) sources:**

Whenever you can, take the material from the original source, not a second hand one. Sometimes, however, only an indirect source is available— a quote or idea that is used by one of your sources. You need to indicate that this is a “second-hand” source by showing in your citation that this information is quoted in (qtd. in) the source you actually have in hand. Put the abbreviation “qtd. in” before the indirect source you cite in your in-text citation.

example:

Pollster Matthew Dowd states, “The public doesn’t distinguish between corporate scams involving billions of dollars and street crime” (qtd. in Walczak et al. 27).
When two or more authors or sources contribute to a fact or idea you are writing about:

If you wish to cite two or more authors as contributors to a particular idea you are using in your paper, you may cite both names as you normally would in the parentheses. Separate them with a semicolon.

example:

However, African American scholars have normally suggested just the opposite (Brown 15-16; Turner 80-87).

When citing a literary work:

When citing literary works, one must provide more information than just a page number from the edition used; book numbers, chapter numbers, verses, lines, acts, scenes, or other appropriate information would help the reader locate the quotation cited. In such a reference, give the page number first, add a semicolon, and then the other identifying information, using appropriate abbreviations (pt., bk., ch., sec., etc…)

example:  novels, non-fiction books, short stories

a.  “Women who, not led by degrees to proper studies, and not permitted to choose for themselves, have indeed been overgrown children” (Wollstonecraft 185; ch. 13, sec. 2).

b.  In A Tale of Two Cities, Dickens describes the aptly named Stryver, who "had a pushing way of shouldering himself (morally and physically) into companies and conversations, that argued well for his shouldering his way up in life" (110; bk. 2, ch. 4).

13. Unpaginated literary works:

When citing a source that has no page numbers, the chapter number or similar designation may be the only identifying information you can give.
example of unpaginated work:

In his autobiography, Frederick Douglas notes that he had "no accurate knowledge of his date of birth, "never having had an authentic record containing it" (ch. 1).

14. Plays and poems:

When citing plays and poems, omit page numbers altogether and cite by division (act, scene, canto, book, part) and line, with periods separating the various numbers. For example "Iliad 9.19" refers to book 9, line 19 of Homer’s Iliad.

If you are citing only line numbers (in poetry for example) do not use the abbreviation I or II which can be confused with numerals, instead, initially use the word line or lines and then, having established that the numbers designate lines, give the numbers alone.

Using quotation marks, incorporate up to 3 lines of a poem within your text, using a slash with a space on each side ( / ) to separate them. If a stanza break is included, mark it with two forward slashed ( // ). Verse quotations of more than three lines should begin on a new line, indent each line 1/2 inch from the left margin and double-space between lines, adding no quotation marks that do not appear in the original. Copy verse exactly, using hanging indent if verse lines are longer than right margin.

eexample of a play:

Shakespeare’s Hamlet seems resolute when he declares, "The play’s the thing / Wherein I’ll catch the conscience of the King"

(Ham. 2.2.633-34).

NOTE: Page numbers are omitted and citation is by act, scene, book, or part and line numbers, separating the various numbers with periods. In the example above 2 = Act II; 2 = Scene 2, 633-34 refers to line numbers. Abbreviations for common works of literature can be found on pages 250-256 of the MLA manual.
example of a poem:

Reflecting on his poem “Incident” in Baltimore, Cullen concludes, “Of all the things that happen there / That’s all that I remember” (lines 11-12).

element for a poem where lines extend past right margin:

Lo, body and soul—this land,
My own Manhattan with spires and the sparkling and hurrying tides, and the ships,
The varied and ample land, the South and the North in the light, Ohio’s shores and flashing Missouri,
And ever the far-spreading prairies cover’d with grass and corn. (Whitman)

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If you have any further questions regarding parenthetical documentation, please consult the *MLA Handbook for Writers of Research Papers, Eighth Edition*. This book is available in the high school library.
WORKS CITED PAGE:

Works Cited Page vs. Works Consulted (Bibliography)?
What's the difference?

A Works Cited Page is just as the heading suggests - a list of all the works that you cite in your text. It is common for people to interchange the heading “Works Cited” with “Works Consulted” or “Bibliography.” However, there is a difference. A Works Consulted (or Bibliography) is a list of documents or sources consulted or read during your research. It may include titles not cited in the text of your paper. Only the sources used in the text of your paper are included on your works cited list. What is not cited it in your paper, should not appear on the works cited page!

The works cited page is located at the end of your paper. It is an alphabetical list of all the works that you have cited in your text.

As you discover information and opinions on your topic, you should keep track of sources that you may need to use for your paper (see note taking section on page 54). A record of these sources is called a bibliography or works consulted.

NOTE: As you do your research, and begin compiling your bibliography or list of potential sources, be sure to record all the information needed for the works cited list of your research paper. It may be difficult to go back and locate the source at a later time.

(See page 51 for the section on “Working Bibliographies”)

Remember: The General Rules for Creating a Works Cited Page:

1. The works cited page is still in the text of your research paper and will include the page number heading continued from the last page of your text. If the last page of your paper is page 10, the works cited page will start with page 11.
2. Format the page number and last name in the upper right-hand corner, one-half inch from the top of the page. (See page 37 for formatting directions).
3. Center the title: Works Cited. Place the title one inch from the top. Double-space before the first entry.
4. Begin each entry at the left margin. If the entry runs more than one line, indent all following lines one-half inch. (See page 39 for formatting directions).
5. Both the works cited and works consulted pages should be double spaced.
6. List each entry alphabetically by the author’s last name. If there is no author,
use the first word of the title (disregard A, An, The)
7. Italicize titles of independently published works: books, periodicals, etc.
8. Use quotation marks around titles of short works such as a poem, article, or short story.

Entries on the works cited page differ in format. There are entries for books (with one or more authors), works in an anthology (a work which contains readings from a number of authors), internet sites, magazines, journals, newspapers, encyclopedias, pamphlets, radio and television programs, records, and even interviews. Many of these examples are listed for you in the following pages. If you find a source that is not mentioned in this packet, check *The MLA Handbook for Writers of Research Papers, Eighth Edition*. A copy of this book is located in the library.

**Remember:** A works cited page in a research project or paper gives credit to the authors or creators who originally researched and published the information. Please do not use their information or pictures as your own. You are committing plagiarism when you use information that you have found in your research without citing it. (See pages 43-48 for the section on “Plagiarism”)

You are committing plagiarism when you use information that you have found in your research and you don’t give credit to the author. Remember to cite your sources... plagiarism is not cool!
SAMPLE WORKS CITED PAGE:

Sources are listed in alphabetical order.

Heading centered 1" from top of page.

Works Cited


Name and page number in header, 1/2" from top of page

Smith 7

For a database article use the URL given in the citation maker, not in the address bar!

Hanging indents! First line of each entry is at the left margin; subsequent lines are indented 1/2.

MLA suggests including a location - a URL (web address) or DOI number. Do not include the http:// in the URL. A DOI number is typically found for scholarly database articles. Precede it with doi: XXXX. Check with your teacher to see if they require the URL or DOI.
SAMPLE BIBLIOGRAPHIC CITATIONS FOR A WORKS CITED PAGE:

A bibliographic record must be kept for each source used. It will be to your advantage to record the complete information for each source so that you can go back to your source easily to check facts or clarify ideas. The following forms are the ones you will most likely use for the required assignments. Please note the punctuation. Also, remember italics and underlining both signify a title of a book, magazine or journal—use underlining when writing and italicize when typing.

Core Elements of a Works Cited: Each entry in the list of works cited is composed of facts common to most works—the MLA core elements. They are assembled in a specific order. Use the guide below to help you with most print sources:

I. Print Materials

A. Books

1. Books with one author:

Author's last name, First name. Title of Book. Publisher, copyright.

example:

2. **Books with two authors:** Only author's name that is listed first is inverted, followed by a comma and the word *and* and give the second name in normal order. The names should be listed in the order they appear on title page- which may not be in alphabetical order.

Author's last name, First name, and second author's first name and last name. *Title of Book*. Publisher, copyright.

example:


Note: If there are more than two authors invert first author's name followed by a comma and "et al." which means "and others."

3. **Edited Books:**

Editor's last name, Editor's first name, ed. *Title of Book*. Name of publisher, copyright date.

Example for a book with more than two editors:


4. **Corporate Author:**

Corporation. *Title of Book*. Publisher, copyright.

example:

5. **Individual Pieces Found in a Collective Work (poems, articles, essays, short stories):**

Author's last name, First name. "Title of Piece." *Title of the Container (Whole Work)*, other contributors, vol., Publisher, copyright, location (page #).

example:


6. **For an Introduction, a Preface, a Foreword, or an Afterword:**

Author (of element)’s last name, first. Element (foreword, introduction, etc.). *Title of Book*, by Author’s Name, Translator or Editor’s name, if any, Publisher, copyright, location (page #).

example:


7. **For a Bible:**

*Title of Bible*. Translator or Version, Publisher(s), copyright.

example:

B. Periodicals (magazines, newspapers, journals)

A general rule of thumb: Always capitalize key words in an article title regardless of how it appears in the original source!

Author's last name, first name. "Title of Article." Periodical Name, vol., no., date, location (page #s).

example:

Note: An unsigned article begins with "Title of Article" and proceeds as above.

C. Encyclopedias and other reference works:

1. Author’s name available

Author's last name, First name. "Title of Entry." Name of the Encyclopedia, year, location (page #).

example:

2. Author unknown

"Title of Entry." Name of the Encyclopedia, year, pp.

example:
II. Online or Non Print Materials:

The location for an online source is typically the URL or the DOI. However, this is an optional part of the MLA Citation. Check with your teacher to see if he/she would like to include this information.

A second “container” may be needed for sources found on the web. For example, articles found in an online database will need a second container.

Articles from databases are often assigned a DOI (digital object identifier). When possible site a DOI instead of a URL. The DOI is preceded by doi:

Check with your teacher to see if he/she wants this information included in your citation.
A. Internet Sources

1. World Wide Web

**HINT:** Since internet sites and resources can change location, or disappear altogether, consider printing the material you use so that you can verify it if it is inaccessible later.

General World Wide Web Site:

**Remember:** While you should strive to be as comprehensive as possible when citing the internet you will only be able to cite the information that is available to you. An entry for a general internet site will usually contain the following components, in sequence. Keep this basic template in mind when citing an internet source, but remember that some web sites will need a second “container.” See previous page for template including a second “container.”

1. Author.
2. Title of source.
3. Title of container,
4. Other contributors,
5. Version,
6. Number,
7. Publisher,
8. Publication date,
9. Location.

The location for an online source is typically its URL or DOI. However, this is an optional part of the MLA Citation. Check with your teacher to see if he/she wants to include the URL or DOI.

If you cannot find some of this information, cite what is available, leave out what is missing!
1. Format for basic Web Sites:

Author’s Last Name, First Name (if known). “Title of Work.” *Title of Overall Web Site* (container), name of other contributor, publisher, publication date, location (URL or DOI).

**Examples:**

**General Web Site:**


**Video on a Web Site:**


**Online Journal, not part of a database:**


**Web Site with a Publication Date Range:**

Comments posted on a Web Page:

Smith, Jeane. Comment on “The Reading Brain: Differences between Digital and Print.”

   So Many Books, 25 April 2013, 10:30 p.m, www.somanybooksblog.com


Ebook:


2. Online databases.

Often times, when citing database sources, the source you are citing will have two “containers.” For example, if an article is found on a database, the first container is the name of the larger whole, i.e. the title of the periodical (newspaper, magazine or journal). The second container is the database where you found the article. Refer to the template on page 81 to cite these sources.

Examples of Database Articles:

Note: It is not required to include the name of a publisher in citations for periodicals.

Reference Books:

1. Author’s name known:


Example author’s name known:

2. **Author’s name unknown:**


URL (if required).

**example author’s name unknown:**


**Scholarly Journal:**

Author’s last name, First name. “Title of Article.” *Title of First Container* (journal title), vol., number, publication date, location (page number). *Title of Second Container* (database), url or doi (if required).

**example:**


**Magazines and Newspapers:**

Author’s last name, First name. “Title of Article.” *Title of First Container* (Magazine title), publication date, location (page number). *Title of Second Container* (database), url or doi (if required).
example magazine:


example newspaper:


B. Other Sources (television programs, films, videos, sound recordings, interviews etc.)

Films and television series are often produced and distributed by several companies performing different tasks. When documenting them you should cite the organization that had the primary overall responsibility for it.

Be flexible, there may be many contributors, include the ones most relevant to your project. For example, if you are focusing on characters you may want to mention actors who portrays the key character.

1. Television Programs:

   “Title of the Episode or Segment.” (if appropriate) *Title of the Program*, any significant creator, narrator or performers, director (if available), season and/or episode, name of the network, date.

example:

example of an episode found on DVD (include date of release):

“Hush.” *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah

example of an episode found on a website (include who posted and date posted):

“Hush.” *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah
Michelle Geller, season 4, episode 10, *YouTube*, uploaded by Brian Stowe, 28

2. Films:

*Title.*  Director.  Writer (if available), performer(s)(if available), producer (if available), distributor, year.

example:

*It’s a Wonderful Life.*  Directed by Frank Capra, performances by James Stewart, Donna
Reed, Lionel Barrymore, and Thomas Mitchell, RKO, 1946.

3. Sound Recording:

Last name of composer, conductor, or performer (depending on desired emphasis), first
name.  *Title of the recording* (or titles of the works included), Artist or artists
(when different from first-listed person), Manufacturer, year of issue.

example when citing a whole CD, cassette, or LP:

example when citing a specific song:


4. **Interview conducted by the researcher:**
   Use the template on p. 74; treat the person being interviewed as the author. You can title the interview or leave it untitled. If it is untitled, provide a generic description of it, neither italicized or enclosed in quotes.

   Last name of person being interviewed, first name. Title of Interview or generic description. Other contributor (the interviewer), date.

   example:


5. **Work of Visual Art: Following the template on p. 81**
   To cite a painting, lithograph, sculpture, mural or similar work:
   1. Author or Artist. Artist’s name when available (last name, first name)
   2. *Title.* (Italicized)
   3. Date of composition (if date of composition is unknown, write N.d.)
   4. Medium of composition
   5. Institution that houses the work (for example, a museum) or, for a work in a private collection, give the name of the collection (Collection of…)
   6. Name of the city where the institution or collection is located
      **If the collector is unknown or wished to be anonymous, use Private collection without a city name**

   For visual art found in a print source add the following:
   7. *Title of the book* (italicized)
   8. Author or editor of book
   9. Publisher
   10. Year of publication
   11. Plate, slide, figure or page number- whichever is relevant

   For visual art found on the web add the following:

   Title of database or website (italicized)
example of a painting from a print source:


Plate 91.

examples for other types of visual arts from the web:


6. Anthology compiled by BHS teachers for AP or 3-1-3 courses:


Note: *The MLA*, Eighth Edition states: “To avoid unnecessary repetition in citing two or more sources from the same collection of works, you may create a complete entry for the collection and cross-reference individual pieces to that entry. In a cross reference, give the author and the title of the source; a reference to the full entry for the collection, usually consisting of the last name or names starting the entry, followed by a short form of the collections title, if needed; a comma; and the inclusive page or reference number.”

This is what is shown above for Emerson, Faulkner, and Nabokov.