

Starting From Scratch

The Research Paper

*This handbook is a guide for the preparation of research papers for
Jenks Public Schools.*

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THE RESEARCH PAPER

Information based on the *MLA Handbook for Writers of Research Papers: Seventh Edition*, 2009.

CHAPTER 1: RESEARCH AND WRITING

1.1 What Is a Research Paper?

A research paper is a form of written communication. It should present information and ideas clearly and effectively. While the gathering and recording of information from other writers provides important support for your ideas, you must not let this process make you forget to apply the knowledge and skills you have already acquired through other writing experiences. Although you must fully document the facts and opinions you draw from your research, you must not allow your sources or documentation to overshadow your own ideas or distract the reader from them. It is essential that any material paraphrased, summarized, or quoted must be documented correctly. If documentation does not occur, you are guilty of plagiarism, which is essentially the same as cheating.

1.2 Compiling a Working Bibliography

As you begin to read and find information and opinions on your topic, you will want to keep track of sources that you may use for your paper. This is called a *working bibliography*. This bibliography will change as you research and add new titles and eliminate those that do not prove useful. Eventually, the working bibliography will evolve into the Works Cited page that appears at the end of your research paper. Two common ways to keep this information are computer files or bibliography cards. Your teacher may have a preference for your assignment.

1.2.1 Creating a Computer File for the Working Bibliography

Create a computer file for this purpose and enter full information about sources into the file. As research progresses, revise the list as needed.

When you add sources, be sure you enter all the publication information needed for the works-cited page. The information to be recorded depends on the kind of source used. See the guidelines on compiling the works-cited page of the research paper.

In addition, record other information you might need, such as where you found the reference, the library call number, the URL, or other identifying information needed to relocate the work. Much of this information is not needed on the works-cited list.

Verify that you have everything you need before leaving a source! Recording and verifying all the information about your sources when you first use them will save you many last-minute problems.

1.2.2 Guidelines for Bibliography Cards

Using an index card, you will record the same information about a source as listed in the computer file information in section 1.2.1. Again, the purpose for the bibliography cards is twofold: first, the information on the bibliography card is necessary if you need to relocate your source; second, the information on the bibliography card is necessary to create your works cited page and properly cite your sources to avoid plagiarism.

The format for the bibliography cards is the same as the format for your works cited page. In general, you will need the call number of the book, the author's name, the title of the source, the city of publication, the name of the publishing company, and the copyright date.

The call number is affixed to the spine of the book and shows its location in the library. The publication information for your bibliography card is generally located on the front and back of the title page for your source.

A sample bibliography card for a **book by one author** follows:

Card #1	374
	G39
Geherin, David. <i>The American Private Eye: The Image in Fiction</i> . New York: Unger, 1985. Print.	

Note:
Number
each card as
you locate
the source.

1.3 Evaluating Web Sources

When accessing the internet for research, it is particularly important to evaluate the information to make sure it is accurate and reliable. Consider the following items when assessing the validity of your sources:

Authority. Because anyone can publish on the web, determining authority for web sources is frequently difficult. Look for the site's author and his or her credentials to determine if the page is from a reliable source. Look for the name of the sponsoring organization and information about the organization. You might find authority information from links labeled "About Us" or "About the Project."

Accuracy. Many web resources are not verified by editors and/or fact checkers. Many of the steps that exist in the print publishing process to ensure accuracy do not exist in web publishing. A government agency (.gov) or an educational institution (.edu) will be more likely to be accurate in its publishing. However, beware of student papers published on an educational website; these are often noted by a tilde (~) before a name at the end of the address.

Objectivity. It is often difficult to assess the legitimacy of the group or organization that disseminates the information on a website. Frequently the goals of the persons or groups presenting the material are not clearly stated. Beware of information that is one-sided or extreme in its presentation.

Currency. Dates are not always included on web pages, and if a date is included, it may have various meanings. The date may indicate when the material was first written, when the information was placed on the server, or the date the information was last revised. Look for a copyright date pertaining to the material presented. Be sure at least one date is assigned to it.

Coverage. If a source is also published in print form, the web coverage may differ from the print coverage, with no clear indication given of the differences. Be sure you properly document whether your information came from the print version or the online version.

1.4 Taking Notes

Once you determine that material is reliable and useful, you will want to take notes on it. Thoughtful note-taking is vital to a good paper, so your teacher may require a particular method: notes by hand on index cards, or sheets of paper, or on a computer. Once you decide to use a source for notes, remember to add it to your working bibliography.

1.4.1 Methods of Note-Taking

1.4.1.1 Note Cards

Use 4x6 cards so that ideas can be recorded separately and sorted later for continuity and focus. During this process, you will take notes directly onto index cards, which you will organize with the bibliography card for each source.

Follow the guidelines below for creating note cards:

1. Use a separate note card for each source and for each main idea.
2. Write the first word from your working bibliography and the page number of your source in the upper right-hand corner of the note card. Monroe 10-13
3. Write a label or “slug” showing the main idea at the top of the card.
4. Reread the note to make sure you understand it and that you have all relevant information. Double check spelling of any specific name or data.
5. Quotation: Place all direct quotes in quotation marks.
6. Write each source into your own thinking before you take notes to help avoid plagiarism.

Sample Note Card: (*Active Literacy: Across the Curriculum*)

Classroom strategies	Jacobs 81
Discussion is one strategy that Heidi Jacob recommends.	
“By listening to others, we can infuse our own thoughts with associations, reactions, and suggestions.”	

1.4.1.2 Sheets of paper

You can also take notes in a working bibliography. Record the bibliographic information for the source on the top of the paper. (as though you are creating an entry for your list of works cited)

Grossman, James R. *Land of Hope: Chicago, Black Southerners, and the Great Migration*. Chicago: U of Chicago P, 1989. Print.

As you read, write down any passages that you find useful, placing direct quotations in quotation marks so you will remember that the words belong to the author.

Grossman, James R. *Land of Hope: Chicago, Black Southerners, and the Great Migration*. Chicago: U of Chicago P, 1989. Print.

"Public values rested upon the assumption that blacks were by nature docile, dependent, and unambitious, even if the system itself depended on repressive devices to ensure that docility." (38)

"the Great Migration represented a refusal by one-half million black southerners to cooperate." (38-39)

Quotation marks, indicating direct quotation

Page numbers for lines quoted

As you read, collect facts and examples to support your thesis. Use a *Q*: to ask a question that you want to find the answer to in your future research -- Q: What does Grossman think caused the Great Migration?

1.4.1.3 Using a Computer

Using a computer might save you time and should improve the accuracy with which you transcribe material, including quotations, from your notes into the text of your paper. While you are doing research, you may find yourself in a situation where you do not have access to a computer. Then you will need to write your notes by hand and transfer them into a computer later.

Follow the strategies below for using computer files:

- For a short paper, place all notes in a single file and use material as you need it.
- For a longer paper, create a new file for each source.
- Be certain to save all note files in a backup location.
- Another strategy: Write out summaries and paraphrases by hand and enter into computer files only direct quotations, which you can "cut and paste" into your text as you write.

1.4.1.4 Highlighting and Slugging

Photocopy the pages you are using from books or print the articles from online databases. Then, highlight information that is pertinent to your topic. You must have some general ideas about your topic before you begin highlighting your sources. Slug the highlighted material by writing a descriptive subject key word next to the information you selected.

Follow the process below for Highlighting and Slugging:

- Staple your bibliography card to the photocopied or printed article.
- Highlight the material you plan to either quote verbatim or paraphrase.
- Slug the highlighted material to a subject area in your working outline.
- Slugging is NOT paraphrasing the highlighted material.

1.4.2 Types of Note-Taking

There are, generally speaking, three types of note-taking: Summary, Paraphrase, and Quotation.

- **Summary.** Is a brief statement, in your own words, of a source's main ideas. You condense the content of a lengthy passage. For example, you might summarize a two-page article on a single note card, or you might summarize the main idea of a quote. Summarize = the general idea of large amounts of material.
- **Paraphrase.** Is generally a restatement of a short passage; you reconstruct the passage phrase by phrase, recasting the author's words in your own. Paraphrase if you require detailed notes on specific sentences and passages but do not need the exact wording -- restate the material in your own words.
- **Quotation.** When you believe that some sentence or passage in its original wording might make an effective addition to your paper, transcribe that material exactly as it appears, word for word, comma for comma. Whenever you quote verbatim from a work, be sure to use quotation marks carefully in your notes to distinguish the quotation from summary and paraphrase. Using electronic materials calls for special vigilance. If you download a text and integrate quotations from it into your paper, check to see that you have placed quotation marks around words taken from the source.

1.5 Outlining and Drafting

After you have read through your sources created notes, it is time to begin organizing and drafting your research paper. At this point you should formulate a working thesis, create a working outline, and write the first draft of your research paper.

1.5.1 Working Thesis Statement

Writing a working thesis statement will help you decide how to organize your main headings and the points supporting them. The working thesis statement becomes the final thesis statement when it is revised to fit smoothly into the introduction of your final paper.

Working thesis:

Bruno Hauptmann was not guilty of kidnapping the Lindbergh baby.

Thesis statement:

Although Bruno Hauptmann was convicted of the kidnapping and murder of Charles Lindbergh, Jr., closer examination of evidence in the case shows that Hauptmann was an innocent scapegoat.

There are several points to remember when constructing a thesis statement. The thesis statement:

- should reflect your opinion without stating, "I believe . . ."
- should not be an obvious opinion that every reader already shares.
- should be stated in a complete, declarative sentence -- NEVER a question.
- should state your idea clearly.
- should focus on an idea that can be supported by evidence rather than emotion.
- should highlight a narrow aspect of the topic so you can develop evidence fully.
- should be located near the end of the introductory paragraph, following necessary background information.
- should set the pattern and scope of your paper.

1.5.2 Working Outline

Write your working outline by creating headings from the slugs you used on your photocopies or note cards. Organize cards and copies into their most logical order and use them to construct a preliminary or working outline. This outline will help you determine important points and shape your research paper.

CHAPTER 2: PLAGIARISM AND ACADEMIC INTEGRITY

2.1 What is plagiarism?

Plagiarism involves two kinds of wrongs.

1. Using another person's ideas, information, or expressions without acknowledging that person's work constitutes intellectual theft.
2. Passing off another person's ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud.

Plagiarism occurs when you use someone else's words or ideas without noting your source or without correctly noting your source. You are guilty of plagiarism if you have not cited the source of the material, whether it is a verbatim quote or whether the ideas have been paraphrased into your own words.

2.2 Identifying and Avoiding Plagiarism

The following excerpt is from *The Fatal Shore* by Robert Hughes. It is followed by student examples which illustrate problems with plagiarism. This material was taken from *A Guide to MLA Documentation* by Joseph Trimmer (Fourth Edition: 1996).

Original Version

Transportation did not deter crime in England or even slow it down. The "criminal class" was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime.

Student Version A

Transportation did not stop crime in England or even slow it down. Criminals were not eliminated by transportation because transportation did not deal with the causes of crime.

Version A is plagiarism. Because the writer of Version A does not indicate in the text or a parenthetical citation that the words and ideas belong to Hughes, the reader will believe the words belong to the student. The student has stolen the words and attempted to cover it up by changing or omitting an occasional word.

Student Version B

One source points out that transportation did not deter crime in England or even slow it down. The criminal element was not eliminated by transportation, and could not be because transportation did not deal with the causes of crime (Hughes 168).

Even though parenthetical citation has been included, Version B is also plagiarism. The writer has essentially copied Hughes' words but has not quoted passages that were taken directly from the text. There is no sense that Version B is written in the student's own words. As a result, it is difficult to determine whether or not the writer actually understands the material.

Student Version C

Robert Hughes argues that transporting criminals from England to Australia "did not stop crime." How could it? Simply moving the criminals from one place to another would not rehabilitate them or change their behavior in any positive way (168).

Version C is not plagiarism. It contains a parenthetical citation that gives credit to the source. In addition, instead of altering a word here and there, the student was able to translate the material into his or her own words. The source is indicated, in accordance with MLA style, by the name of the author (Robert Hughes) and by a page reference in parentheses at the end of the sentence. The name refers the reader to the corresponding entry in the works-cited list.

2.3 Paraphrasing an Argument or Presenting a Line of Thinking

Sample selection from Fletcher Pratt's *A Short History of the Civil War*:

Original Source

In 1862 Abraham Lincoln was only the spokesman of an angry people, and no one realized more clearly than he that he did not have *carte blanche* from the nation—a fact which has been obscured by the halo that has since surrounded his name. To the majority he was at that time still the low, cunning clown, the President by hazard, and Chase, Stanton, or Seward (according to whether one lived in the West, the Atlantic states, or New England) the frequently thwarted brain of the administration. It must be remembered that the arrangement was then the normal one in American politics; the last seven Presidents had all been Merovingians ruled by some Mayor of the Palace. Lincoln's shambling gait, awkward movements, and low jokes made him appear as the most inept of all the presidential ventriloquist's dummies. Beside him Zachary Taylor looked like a drawing-room fop and Franklin Pierce like a courtier. When he leaned over and patted the leg of a Congressman who was urging some unfeasible scheme and threw him off balance with the remark, "My, my, what big calves you do have," the discomfited legislator could see nothing in it but a piece of *gaucherie*. Even the skill with which the President charmed Kentucky, Maryland, and Missouri out of the rebels' lap made no impression. His part in the intrigues was largely secret and both Southerners and Northerners regarded the series of events as fortuitous. The surprising thing in the North was not that the border states remained in the Union, but that so many of the others left it.

Plagiarism You can see that Paraphrase 1 is not a paraphrase at all, but rather a careless mixture of summary and unmarked quotation. If you write the following sentence without documentation, you have committed plagiarism because you borrowed another writer's line of thinking without acknowledging the source:

1. Abraham Lincoln did not have *carte blanche* from the nation. Even so, he was a very effective president who charmed many southern states out of the rebel's lap. He was the first president in many years to act on his own without being another powerful politician's mouthpiece; he was never just a political ventriloquist's dummy.

Paraphrase 2 fairly states Pratt's ideas and honestly places words in quotation marks that the writer has taken directly from Pratt. The page numbers in parenthesis represent an appropriate use of parenthetical documentation.

2. According to Fletcher Pratt's *A Short History of the Civil War*, Abraham Lincoln's political skill during the early years of the war was a study in contrasts. While appearing to be a buffoon who made irrelevant remarks at the wrong times, a politician who became president only by accident, he was actually involved in partly successful attempts to save the border states. Since "he did not have *carte blanche* from the nation" (376), he had no choice but to move slyly and by indirection (376-77).

CHAPTER 3: THE MECHANICS OF WRITING

3.1 Quotation Marks

The following rules apply to problematic uses of quotation marks in research, literary, and other types of formal essays.

3.1.1 Enclose the Title of Short Works

Use quotation marks for the titles of articles, essays, stories and poems published within larger works, chapters of books, pages in Web sites, individual episodes of television and radio broadcasts, and short musical compositions (e.g., songs). Also use quotation marks for unpublished works, such as lectures and speeches.

“Literary History and Sociology” (journal article) “Sources of Energy in the Next Decade” (magazine article) “Etruscan” (encyclopedia article) “The Fiction of Langston Hughes” (essay in a book) “The Lottery” (story) “Kubla Khan” (poem)

3.1.2 Enclose a Quotation Within a Quotation

Use single quotation marks to enclose a quotation within a quotation.

As I stated in class, “Huck Finn calls himself ‘a low down abolitionist’ when he agrees not to turn Jim in to the authorities.”

3.1.3 Enclose Slang words, Unusual Expressions

Use quotation marks to enclose slang words, technical terms, and other expressions that are unusual standard English.

He was not considered a “nerd.”

3.2 First and Subsequent Uses of Names

In general, the first time you use a person’s name in the text of your research paper, state it fully and accurately, exactly as it appears in your source. In general, do not use formal titles (Mr., Mrs., Miss, Ms., Dr., Professor, Reverend) in referring to men or women, living or dead (Churchill, not Mr. Churchill; Einstein, not Professor Einstein).

In subsequent references to the person, you may give the last name only—unless, of course, you refer to two or more persons with the same last name—or you may give the most common form of the name (e.g., Garcilaso for Garcilaso de la Vega). In casual references to the very famous—say, Mozart, Shakespeare, or Michelangelo—it is not necessary to give the full name initially.

First Use

Emily Dickinson
Harriet Beecher Stowe
Margaret Mead

Subsequent Uses

Dickinson (not Miss Dickinson)
Stowe (not Mrs. Stowe)
Mead (not Ms. Mead)

3.3 Use of Words or Numerals

The general rule for number usage is to spell out numbers written in one or two words and represent other numbers by numerals (*one, thirty-six, ninety-nine, one hundred, fifteen hundred, two thousand, three million*, but *2½, 101, 137, 1,275*).

Exceptions:

- Use numerals for all numbers that precede technical units of measurement (*16 amperes, 5 milliliters*), with abbreviations or symbols (*2", 3%*), in addresses and dates,

In the ten years covered by the study, the number of participating institutions in the United States doubled, reaching 90, and membership in the six-state region rose from 4 to 15.

- Do not begin a sentence with a numeral.

Two thousand four was an election year in the United States.

3.4 Titles of Works in the Research Paper

The rules for capitalizing titles are strict. In a title or a subtitle, capitalize the first word, the last word, and all principal words, including those that follow hyphens in compound terms. Therefore, capitalize the following parts of speech:

- Nouns (e.g., *flowers*, as in *The Flowers of Europe*)
- Pronouns (e.g., *our*, as in *Save Our Children*; *that*, as in *The Mouse That Roared*)
- Verbs (e.g., *watches*, as in *America Watches Television*; *is*, as in *What Is Literature?*)
- Adjectives (e.g., *ugly*, as in *The Ugly Duckling*; *that*, as in *Who Said That Phrase?*)
- Adverbs (e.g., *slightly*, as in *Only Slightly Corrupt*; *down*, as in *Go Down, Moses*)
- Subordinating conjunctions (e.g., *after, although, as if, as soon as, because, before, if, that, unless, until, when, where, while*, as in *One If by Land* and *Anywhere That Chance Leads*)

Do not capitalize the following parts of speech when they fall in the middle of a title:

- Articles (*a, an, the*, as in *Under the Bamboo Tree*)
- Prepositions (e.g., *against, as, between, in, of, to*, as in *The Merchant of Venice* and "A Dialogue between the Soul and Body")
- Coordinating conjunctions (*and, but, for, nor, or, so, yet*, as in *Romeo and Juliet*)
- The *to* in infinitives (as in *How to Play Chess*)

Use a colon and a space to separate a title from a subtitle, unless the title ends in a question mark or an exclamation point. Include other punctuation only if it is part of the title or subtitle.

3.5 Use and Accuracy of Quotations

Quotations are effective in research papers when used selectively. Quote only words, phrases, lines, and passages that are particularly interesting, vivid, unusual, or apt, and keep all quotations as brief as possible. Reproduce the original sources exactly and give the author credit.

3.5.1 Prose

3.5.1.1 Short Prose Passage

- If a prose quotation runs no more than four lines and requires no special emphasis, put it in quotation marks and incorporate it into the text.
- Place the sentence period after the reference.
- Sometimes you may want to quote just a word or phrase as part of your sentence.

For Charles Dickens the eighteenth century was both “the best of times” and “the worst of times” (35).

“He was obeyed,” writes Joseph Conrad of the company manager in *Heart of Darkness*, “yet he inspired neither love nor fear, nor even respect” (87).

3.5.1.2 Introduce Long Prose Passage with a Colon (Blocked Prose)

If a quotation extends to more than four typed lines you set it off from your text by beginning a new line, indenting one inch (10 spaces) from the left margin, and typing it double-spaced, without adding quotation marks. (special placement identifies it as a quote). Notice that the final period goes *before* rather than *after* the parenthetical reference. Leave one space after the final period.

- A colon generally introduces a quotation displayed in this way,
- If you quote only a single paragraph or part of one, do not indent the first line more than the rest. If you need to quote two or more paragraphs, indent the first line of each paragraph an additional quarter inch.

In *Moll Flanders* Defoe maintains the pseudo-autobiographical narration typical of the picaresque tradition:

My true name is so well known in the records, or registers, at Newgate and in the Old Bailey, and there are some things of such consequence still depending there relating to my particular conduct, that it is not to be expected I should set my name or the account of my family to this work. . . .

It is enough to tell you, that . . . some of my worst comrades, who are out of the way of doing me harm . . . know me by the name of Moll Flanders. . . . (1)

3.5.2 Poetry

3.5.2.1 Short Verse Quotations

- If you quote part or all of a single line of verse that does not require special emphasis, put it in quotation marks within your text.
- You may also incorporate two or three lines in this way, using a slash with a space on each side (/) to separate them.
- The parenthetical citation indicates line number(s) instead of page number. Since most poetry is printed as part of an anthology or collection, the page numbers belong at the end of your works-cited entry.

Bradstreet frames the poem with a sense of mortality: “All things within this fading world hath end” (1). Reflecting on the “incident” in Baltimore, Cullen concludes, “Of all the things that happened there / That’s all that I remember” (11-12).

3.5.2.2 Introduce Long Verse Quotations with a Colon (Blocked)

- Verse quotations of more than three lines should begin on a new line. Unless the quotation involves unusual spacing, indent each line one inch (10 spaces) from the left margin and double-space between lines, adding no quotation marks that do not appear in the original.
- The lines should appear in your essay as nearly as possible to the printed text. (Indentations, italics, odd spellings, etc).
- A parenthetical reference for a verse quotation set off from the text follows the last line of the quotation (as in quotations of prose).

Elizabeth Bishop’s “In the Waiting Room” is rich in evocative detail:

It was winter. It got dark
early. The waiting room
was full of grown-up people,
arctics and overcoats,
lamps and magazines. (6-10)

3.5.3 Drama

- If you quote dialogue between two or more characters in a play, set the quotation off from your text.
- Begin each part of the dialogue with the appropriate character's name indented one inch (10 spaces) from the left margin and written in all capital letters: HAMLET. Follow the name with a period, and start the quotation.
- Indent all subsequent lines in that character's speech an additional quarter inch. When the dialogue shifts to another character, start a new line indented one inch from the left margin. Maintain this pattern throughout the entire quotation.
- The parenthetical citation indicates Act. Scene. line number(s) instead of page number. The page number is used in the works cited.

A short time later Lear loses the final symbol of his former power, the soldiers who make up his train:

GONERIL.Hear me, my lord.
What need you five-and-twenty, ten or five,
To follow in a house where twice so many
Have a command to tend you?

REGAN.What need one?

LEAR. O, reason not the need! (2.4.254-58)

3.6 Ellipsis

Whenever you wish to omit a word, a phrase, a sentence, or more from a quoted passage, use ellipsis points, or three spaced periods, to indicate that your quotation does not completely reproduce the original.

- For an ellipsis within a sentence, use three periods with a space before each and a space after the last (. . .).
In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, "Medical thinking . . . stressed air as the communicator of disease, ignoring sanitation or visible carriers" (101-02).
- When the ellipsis coincides with the end of your sentence, use three periods with a space before each following a sentence period—that is, four periods, with no space before the first or after the last.
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. . . ."
- If a parenthetical reference follows the ellipsis at the end of your sentence, however, use three periods with a space before each, and place the sentence period after the final parenthesis.
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 . . ." (101-02).

3.7 Punctuation with Quotations

- Quoted material is usually preceded by a colon if the quotation is formally introduced and by a comma or no punctuation if the quotation is an integral part of the sentence structure.
Shelley held a bold view: “Poets are the unacknowledged legislators of the World” (794).
Shelley thought poets “the unacknowledged legislators of the World” (794).
“Poets,” according to Shelley, “are the unacknowledged legislators of the World” (794).
- Use double quotation marks around quotations incorporated into the text, single quotation marks around quotations within those quotations.
In “Memories of West Street and Lepke,” Robert Lowell, a conscientious objector (or “C.O.”), recounts meeting a Jehovah’s Witness in prison: “‘Are you a C.O.?’ I asked a fellow jailbird. / ‘No,’ he answered, ‘I’m a J.W.’” (38-39).
- If the quotation ends with a question mark or an exclamation point the original punctuation is retained, and no comma is required.
“How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?” wonders the doctor in Mary Shelley’s *Frankenstein* (42).
“What a wonderful little almanac you are, Celia!” Dorothea Brooke responds (7).
- Commas and periods that directly follow quotations go inside the closing quotation marks, but a parenthetical reference should intervene between the quotation and the required punctuation. Thus, if a quotation ends with a period, the period appears after the reference.
N. Scott Momaday’s *House Made of Dawn* begins with an image that also concludes the novel: “Abel was running” (7).
- If a quotation ends with both single and double quotation marks, the comma or period precedes both. “The poem alludes to Stevens’s ‘Sunday Morning,’” notes Miller.
- All other punctuation marks—such as semicolons, colons, question marks, and exclamation points—go outside a closing quotation mark, except when they are part of the quoted material.
He attacked “taxation without representation” (32).
Did he attack “taxation without representation”?
What dramatic events followed his attack on “taxation without representation”!
He declared, “I believe taxation without representation is tyranny!”
- If a quotation ending with a question mark or an exclamation point concludes your sentence and requires a parenthetical reference, retain the original punctuation within the quotation mark and follow with the reference and the sentence period outside the quotation mark.
In Mary Shelley’s *Frankenstein*, the doctor wonders, “How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?” (42).
Dorothea Brooke responds to her sister, “What a wonderful little almanac you are, Celia!” (7).

3.8 The Literary Paper

- ✓ The title of a novel is *italicized* on a computer, or underlined if you are writing by hand. The title of a short story is placed in quotation marks, for example: “A Worn Path.”
- ✓ When writing about a work of literature, be sure that you mention title, author, and genre either in your introductory paragraph, or in your topic sentence if you are writing only one paragraph.
- ✓ The full name of your author is written the first time he/she is mentioned in an essay (or paragraph); thereafter, use only the last name when referring to the author.

3.8.1 Incorporating Quotations for Literary Papers

The best proof that a work of literature does what you say it does is textual evidence: words and sentences you can cite from the poem, the story, or the play you are discussing. If you say that a character in a story is evil, can you quote a passage in which he clearly says or does something evil, or a passage in which a reliable character or narrator talks of his evil? The best support you have as you discuss a literary work is the text of the work itself. As you incorporate textual evidence into your discussion through the use of quotations, there are some rules you should keep in mind.

- **Do not overuse quotations.** Incorporate quoted phrases into your own sentence structure rather than writing a sentence and then quoting a sentence or poetic line.
Ineffective: Richard Cory was very polite. “He was a gentleman from sole to crown” (4). Also, he was good-looking, even regal-looking—“clean favored, and imperially slim” (5)
Effective: Richard Cory was polite, “a gentleman from sole to crown” (4). Like a handsome king, he was “clean favored, and imperially slim” (5).
- **Avoid having two quotations in a row.** Your own commentary should bridge the two.
Ineffective: Richard Cory had everything going for him. “He was a gentleman from sole to crown” (4). “And he was rich—yes, richer than a king” (9).
Effective: Richard Cory had everything going for him. Not only was he a “gentleman from sole to crown” (4), but also he was “richer than a king” (9).
- **Work the quotation comfortably into your sentence structure.**
Ineffective: “Darkened by the gloomiest of trees” shows how frightening the forest looked (42).
Effective: The forest, “darkened by the gloomiest of trees,” was a frightening place (42).
- **Longer quotations (four or more lines) should be set off from your paragraph.**

3.8.2 Using the Literary Present

When you write about literature, use a form of present verb tense called the literary present. You use the literary present because a work of literature is continually alive, re-created each time someone reads it. *T*

- Use the present tense when analyzing a story or paraphrasing the author’s ideas. Use the past tense when the characters themselves use the past tense.
- Rewrite when using the literary present and the past tense create awkward situations.
- If you use the literary present and refer to an action that took place in the past, you must use the past tense.

CHAPTER FOUR: PARENTHETICAL DOCUMENTATION AND THE LIST OF WORKS CITED

To let the reader know what sources you used for the paper and where you used the source within the paper, you will use two different citations. The one inside your paper is a brief parenthetical acknowledgment wherever you incorporate another's words, facts, or ideas. Usually the author's last name and a page reference are enough to identify the source and the specific location from which you borrowed material. This will be referred to as "C".

Medieval Europe was a place both of "raids, pillages, slavery, and extortion" and of "traveling merchants, monetary exchange, towns if not cities, and active markets in grain" (Townsend 10).

The parenthetical reference "(Townsend 10)" indicates that the quotations come from page 10 of a work by Townsend. Given the author's last name, your readers can find complete publication information for the source in the alphabetically arranged list of works cited that follows the text of your paper. This Works Cited list will be referred to as "W."

Townsend, Robert M. *The Medieval Village Economy*. Princeton: Princeton UP, 1993. Print.

The purpose of the parenthetical citation is to refer your reader to the source information on your works cited page at the end of your paper; therefore, every item cited parenthetically in your paper must be listed on your works cited page and every listing on your works cited page will have a corresponding reference within your paper.

The following section demonstrates citation format for various sources you may encounter when researching.

W: the works cited form (at the end of the paper).

C: the parenthetical citation form (inside the text).

4.1 Citing Books

W: Author's last name, first name. *Title*. City of publication: Publisher, Copyright date. Print.

C: Author's last name and page number (X), **without** a comma, the word "page," or "p."
(Last name X)

Book with one author:

W: Spitzer, Robert R. *No Need for Hunger*. Danville, CT: Gale, 1981. Print.

C: (Spitzer 74)

Two or more books by the same author:

W: Asimov, Isaac. *Fantastic Voyage*. Boston: Houghton, 1966. Print.

---. *Of Matters Great and Small*. Garden City: Doubleday, 1975. Print.

C: (Asimov, *Voyage* 72)

C: (Asimov, *Matters* 14)

Book with two authors:

W: Ostrander, Mary, and Lynn Schroeder. *Superlearning*. New York: Delacorte, 1979. Print.

C: (Ostrander and Schroeder 30)

Book with three authors:

W: Aiken, Michael, Lewis A. Ferman, and Harold L. Sheppard. *Economic Failure, Alienation, and Extremism*. Ann Arbor: U of Michigan P, 1968. Print.

C: (Aiken, Ferman, and Sheppard 331)

Book with more than three authors:

W: Guerin, Wilfred L., et al. *A Handbook of Literature*. New York: Harper, 1966. Print.

C: (Guerin et al. 136)

Book with an editor but no author:

W: Vinson, James, ed. *Contemporary Dramatists*. London: St. James, 1973. Print.

C: (Vinson 402)

Book with more than three editors:

W: Edens, Walter, et al., eds. *Teaching Shakespeare*. Princeton: Princeton UP, 1977. Print.

C: (Edens et al. 95)

Book with no author:

W: *The World Almanac and Book of Facts*. New York: Newspaper Enterprise Assoc., 1985. Print.

C: (*World* 458)

Book with a corporate (group) author:

W: Carnegie Commission on Higher Education. *Opportunities for Women in Higher Education: Their Current Participation, Prospects for the Future, and Recommendations for Action*. New York: McGraw Hill, 1973. Print.

C: (Carnegie Commission 109)

Article in a commonly known reference book: general dictionaries and encyclopedias.

W: Burns, John. "Hypnosis." *World Book Encyclopedia*. 2008. Print.

C: (Burns 739)

If no author is given, begin with the entry title.

W: "Erudite." *Webster's Dictionary and Thesaurus*. 2008. Print.

C: ("Erudite")

Article in a reference book: using one volume of a multi-volume set

Use this format for reference sets.

W: Jones, James E. "The Jungle." *Masterplots II*. Ed. Frank N. Magill. Vol. 5. Englewood Cliffs, NJ: Salem, 1990. 234-236. Print.

C: (Jones 235)

Single work from an Anthology: (an essay, short story, or poem or other work in a collection)

W: Lewis, C.S. "On Three Ways of Writing for Children." *Of Other Worlds: Essays and Stories*. Ed. Walter Hooper. New York: Harcourt, 1966. 23-27. Print.

C: (Lewis 25)

Reprinted work in an anthology or collection: Report where the article first appeared; then add the relevant information for the volume in which the article is reprinted. The original publication information will be printed at the beginning or the end of the article or essay.

W: Welty, Eudora. "The Eye of the Story." *Yale Review* 55 (1966): 265-74. Rpt. in *Katherine Anne Porter: A Collection of Critical Essays*. Ed. Robert Penn Warren. Englewood Cliffs: Prentice, 1979. 72-80. Print.

C: (Welty 77-78)

Reprinted article or essay from a reference book: Report where the article first appeared; then add the relevant information for the volume in which the article is reprinted. The original publication information will be printed at the beginning or the end of the article or essay.

W: Roberts, Sheila. "A Confined World: A Rereading of Pauline Smith." *World Literature Written in English* (1984): 232-38. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Dennis Poupard. Vol. 25. Detroit: Gale, 1988. 399-402. Print.

C: (Roberts 400)

Using more than one volume of a multivolume work: (Cite total number of volumes in the set; give specific references to volume and page numbers in your parenthetical citation.)

W: Sadie, Stanley, ed. *The New Grove Dictionary of Music*. 20 vols. London: Macmillan, 1980. Print.

C: (Sadie 3:212-213)

C: (Sadie 5:115-119)

An introduction, preface, foreword, or afterword:

W: Callan, Edward. Introduction. *Cry, the Beloved Country*. By Alan Paton. New York: Macmillan, 1987. xv-xxvii. Print.

C: (Callan xvi)

The Bible:

W: Bible. King James Version. Philadelphia: National Bible, 1944. Print.

C: (Mat. 6.7-9) Refers to chapter and verses

Poetry:

W: Lowell, Robert. "For the Union Dead." *Elements of Literature*. Ed. Robert Anderson, et al. Austin: Harcourt, 1993. 1104-1106. Print.

C: (Lowell 5-8) **Note:** The numbers refer to line numbers, not page numbers. The page number on which the poem can be found is in your Works Cited (1104 – 1106).

Drama:

W: Shakespeare, William. *Hamlet*. Ed. Barbara Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992. Print.

C: (Shakespeare 2.2.633-34) **Note:** Refers to act, scene, and line numbers. **Note:** use Arabic numerals.

4.2 Citing Periodicals, Journals, Newspapers, and Television/Radio

Article in a magazine: (If no author is given, begin with title of the article.)

W: Mathews, Tom. "What Can Be Done?" *Newsweek* 21 Mar. 1988: 57-58. Print.

C: (Mathews 57)

Newspaper article: (If no author is given, begin with title of the article.)

W: Lee, Jessica. "Bush Plans to Build on Budget." *USA Today* 10 Jan. 1989: 4A. Print.

C: (Lee 4A)

Television or radio program:

W: "An Interview with Sadat." *60 Minutes*. CBS. KWTW, Oklahoma City. 11 Nov. 1993. Television.

C: (*Interview*)

Episodic program:

C: "Frederick Douglass." *Civil War Journal*. Narr. Danny Glover. Dir. Craig Haffner. Arts and Entertainment Network, 6 Apr. 1993. Television.

W: ("Frederick Douglass")

Films:

C: *Rebel without a Cause*. Dir. Nicholas Ray. With James Dean, Natalie Wood, Sal Mineo, and Dennis Hopper. Warner, 1955. DVD.

W: ("Rebel without a Cause")

Filmstrips, slide programs, videotapes, DVDs :

C: *Going Back: A Return to Vietnam*. Videocassette. Virginia Productions, 1982. 55 min. Videocassette.

W: (*Going Back*)

Personal interview:

C: Brooks, Sarah. Personal interview. 15 Oct. 2005. Interview.

W: (Brooks)

4.3 Citing Database Sources

When citing a source from an online database, give the citation information for **both the original source** and the **database** in which you find the article.

Basic format for articles from an online service:

C: Author. "Article Title." *Journal Title* Date: pages. *Title of Database*. Medium of publication consulted (Web). Date of access.

W: (Author, par. 7) **Note:** Reference the paragraph when citing online sources

Often, an online database will provide citation information--verify that the citation matches the examples in this book.

C: Davies, Paul. "Interplanetary Infestations." *Sky & Telescope* Sept. 1999: 33-40. *MAS Ultra – School Edition*. Web. 3 Oct. 2007.

W: (Davies, par. 6)

4.4 Citing Websites and Internet Resources

When citing a website or internet source, provide as much information as possible. Often, the producers of the website do not give all of the information needed to accurately cite the source. If you have problems finding all of the needed information, there is a good chance your source is not authoritative.

Basic format for internet resources:

W: Author's name. "Title of document." Information about print publication. *Title of electronic publication*. Editor. Date of electronic publication or latest update. Sponsoring institution or organization. Web. Date of access.

C: (Author, par. 8).

Internet site with print information available:

W: Zorich, Zack. "Earth's Core in a Bottle." *Astronomy and Physics* 31 Jan. 2005. *Discover Online*. 2004. Ed. Stephen L. Petranek. Walt Disney Company. Web. 17 May 2005.

C: (Zorich, par. 18)

Internet site without available print information:

W: "Stonehenge—Forever a Mystery." *Information on Stonehenge*. 2005. English Heritage. Web. 17 May 2008.

C: ("Stonehenge," par. 26)

Basic Email Format:

W: Author's name. "Subject." Type of communication (i.e., personal email, distribution list, office communication). (Date of access). Email.

C: Author's Name, paragraph. Number of paragraph).

W: Smith, Bill. "Pharmacy Stress." Message to John Doe. 8 Mar. 2009. Email.

C: (Smith, par. 2)

CHAPTER 5: MLA PARENTHETICAL REFERENCES IN THE TEXT

5.1 Guidelines for Placing Citations in the Text

When citing your source in the text, there are two basic pieces of information: the author's name and the page number(s). There are a variety of ways, however, you may format this information, and sometime either items, or both may be missing. Following are different ways to illustrate how a parenthetical citation appears within a paper and how to cope with any variation on the basic form. *Pay attention to the punctuation.*

After you have cited a specific source for the first time, you may shorten your citation to only a page number for each succeeding citation. This only works, however, if you have not used any other source in the meantime. If you have, you must use both the author's name and page number again.

5.2 Basic Citation

Keep parenthetical references as brief as clarity and accuracy permit. Give only the information needed to identify a source, and do not add a parenthetical reference unnecessarily.

Remember that there is a direct relation between what you integrate into your text and what you place in parentheses. If, for example, you include an author's name in a sentence, you need not repeat the name in the parenthetical page citation that follows, provided that the reference is clearly to the work of the author you mention. The paired sentences below illustrate alternative ways of identifying authors. Note that sometimes one version is more concise than the other.

Author's Name in Text: Tannen has argued this point (178-85).

Author's Name in Reference: This point has already been argued (Tannen 178-85).

Authors' Names in Text: Others, like Jakobson and Waugh (210-15), hold the opposite point of view.

Authors' Names in Reference: Others hold the opposite point of view (e.g., Jakobson and Waugh 210-15).

Author's Name in Text w/quote: It may be true, as Robertson maintains, that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (136).

Author's Name in Reference w/quote: It may be true that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (Robertson 136).

- To avoid interrupting the flow, place the reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material documented.
- The parenthetical reference precedes the punctuation mark that concludes the sentence, clause, or phrase containing the borrowed material.
In his *Autobiography*, Benjamin Franklin states that he prepared a list of thirteen virtues (135-37).
- A reference directly after a quotation follows the closing quotation mark.
In the late Renaissance, Machiavelli contended that human beings were by nature "ungrateful" and "mutable" (1240), and Montaigne thought them "miserable and puny" (1343).
- If the quotation, whether of poetry or prose, is set off from the text, type a space after the concluding punctuation mark of the quotation and insert the parenthetical reference.
John K. Mahon adds a further insight to our understanding of the War of 1812: Financing the war was very difficult at the time. . . . The loans were in the end absorbed by wealthy Americans at great hazard—also, as it turned out, at great profit to them. (385)

5.3 Variations from the Basic Citation

5.3.1 Citing Volume and Page Numbers of a Multivolume Work

When citing a volume number as well as a page reference for a multivolume work, separate the two by a colon and a space: “(Wellek 2: 1–10).”

Use neither the words *volume* and *page* nor their abbreviations. The functions of the numbers in such a citation are understood. If, however, you wish to refer parenthetically to an entire volume of a multivolume work, there is no need to cite pages. Place a comma after the author’s name and include the abbreviation *vol.*: “(Wellek, vol. 2).” If you integrate such a reference into a sentence, spell out *volume*: “In volume 2, Wellek deals with. . . .”

The anthology by Lauter and his coeditors contains both Stowe’s “Sojourner Truth, the Libyan Sibyl” (B: 2601-09) and Gilman’s “The Yellow Wall-Paper” (C: 578-90).

Between 1945 and 1972, the political-party system in the United States underwent profound changes (Schlesinger, vol. 4).

5.3.2 Citing a Work Listed by Title

- In a parenthetical reference to a work alphabetized by title in the list of works cited, the full title (if brief) or a shortened version precedes the page, unless the title appears in your text.
- When abbreviating the title, begin with the word by which it is alphabetized. Do not, for example, shorten *Glossary of Terms Used in Heraldry* to *Heraldry*, since this abbreviation would lead your reader to look for the bibliographic entry under *h* rather than *g*.
- If you are citing two or more anonymous works that have the same title, find a publication fact that distinguishes the works in their works-cited-list entries, and add it to their parenthetical references (see the “Snowy Owl” example). This fact could be the date of publication or the title of the work that encompasses the cited work.
- If you wish to cite a specific definition in a dictionary entry, give the relevant designation (e.g., number, letter) after the abbreviation *def.* (see the “Noon” example).

The nine grades of mandarins were “distinguished by the color of the button on the hats of office” (“Mandarin”).

International espionage was as prevalent as ever in the 1990s (“Decade”).

Even *Sixty Minutes* launched an attack on modern art, in a segment entitled “Yes . . . but Is It Art?”

In winter the snowy owl feeds primarily on small rodents (“Snowy Owl,” *Hinterland*), but in spring it also feeds on the eggs of much larger waterfowl, such as geese and swans (“Snowy Owl,” *Arctic*).

Milton’s description of the moon at “her highest noon” signifies the “place of the moon at midnight” (“Noon,” *def.* 4b).

5.3.3 Citing a Work by a Corporate Author

- To cite a work by a corporate author, you may use the author's name followed by a page reference: "(United Nations, Economic Commission for Africa 79–86)." It is better, however, to include a long name in the text, so that the reading is not interrupted with an extended parenthetical reference.
- When giving the name of a corporate author in parentheses, shorten terms that are commonly abbreviated: "(Natl. Research Council 15)."

In 1963 the United Nations Economic Commission for Africa predicted that Africa would evolve into an advanced industrial economy within fifty years (1-2, 4-6).

According to a study sponsored by the National Research Council, the population of China around 1990 was increasing by more than fifteen million annually (15).

5.3.4 Citing Two or More Works by the Same Author or Authors

- In a parenthetical reference to one of two or more works by the same author, put a comma after the author's last name and add the title of the work (if brief) or a shortened version and the relevant page reference:
(Frye, *Double Vision* 85)," "(Durant and Durant, *Age* 214–48).
- If you state the author's name in the text, give only the title and page reference in parentheses: (*Double Vision* 85), (*Age* 214–48)
- If you include both the author's name and the title in the text, indicate only the pertinent page number or numbers in parentheses: (85) (214–48)

Shakespeare's *King Lear* has been called a "comedy of the grotesque" (Frye, *Anatomy* 237).

For Northrop Frye, one's death is not a unique experience, for "every moment we have lived through we have also died out of into another order" (*Double Vision* 85).

Moulthrop sees the act of reading hypertext as "struggle": "a chapter of chances, a chain of detours, a series of revealing figures in commitment out of which come the pleasures of the text" ("Traveling").

Hypertext, as one theorist puts it, is "all about connection, linkage, and affiliation" (Moulthrop, "You Say," par. 19).

5.3.5 Citing Indirect Sources

Whenever you can, take material from the original source, not a secondhand one. Sometimes, however, only an indirect source is available—for example, someone's published account of another's spoken remarks. If what you quote or paraphrase is itself a quotation, put the abbreviation *qtd. in* ("quoted in") before the indirect source you cite in your parenthetical reference.

Samuel Johnson admitted that Edmund Burke was an "extraordinary man" (qtd. in Boswell 2: 450).

5.3.6 Citing Common Literature

- Commonly studied novel or play, available in several editions: provide more information than just a page number from the edition used. A chapter number, for example, would help locate a quotation in any copy of a novel. In such a reference, give the page number first, add a semicolon, and then give other identifying information, using appropriate abbreviations: “(130; ch. 9),” “(271; bk. 4, ch. 2).”
 In *A Vindication of the Rights of Woman*, Mary Wollstonecraft recollects many “women who, not led by degrees to proper studies, and not permitted to choose for themselves, have indeed been overgrown children” (185; ch. 13, sec. 2).
- A source with no page number: the chapter number or similar designation may be the only identifying information you can give.
 Douglass notes that he had “no accurate knowledge” of his date of birth, “never having had any authentic record containing it” (ch. 1).
- Commonly studied verse 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, use the word *line* or *lines* and then, having established that the numbers designate lines, give the numbers alone : “(*Ant.* 5.1.5–12).”

Antony and Cleopatra
V.i
 Act number: V.i
 Scene number: i
Dec. I am call'd *Decretas*,
Marke Anthony I seru'd, who best was worthie
 Best to be seru'd: whil'st he stood vp, and spoke
 He was my Master, and I wore my life
 To spend vpon his haters. If thou please
 To take me to thee, as I was to him,
 Ile be to *Cæsar*: if yth pleasest not,
 I yeild thee vp my life.
 Line numbers: 5, 10

Unless instructed otherwise, use arabic numerals for citations of acts, scenes, and other numbered divisions of works; titles of famous works are often abbreviated: “(*Ant.* 5.1.5–12).”

- When citing scripture, provide an entry in the works-cited list for the edition you consulted. While general terms like Bible, Talmud, and Koran are not italicized, full and shortened titles of specific editions are italicized. Identify the borrowing by divisions of the work—for the Bible, give the name of the book and chapter and verse numbers—rather than by a page number.
- When included in parenthetical references, the titles of the books of the Bible and of famous literary works are often abbreviated (1 Chron. 21.8, Rev. 21.3, *Oth.* 4.2.7–13).
 In “Marching Song,” Nesbit declares, “Our arms and hearts are strong for all who suffer wrong . . .” (line 11).

One Shakespearean protagonist seems resolute at first when he asserts, “Haste me to know’t, that I, with wings as swift / As meditation . . . / May sweep to my revenge” (*Ham.* 1.5.35-37), but he soon has second thoughts; another tragic figure, initially described as “too full o’ th’ milk of human kindness” (*Mac.* 1.5.17), quickly descends into horrific slaughter.

In one of the most vivid prophetic visions in the Bible, Ezekiel saw “what seemed to be four living creatures,” each with the faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5-10). John of Patmos echoes this passage when describing his vision (Rev. 4.6-8).

CHAPTER 6: THE FORMAT OF THE RESEARCH PAPER

6.1 MARGINS

Except for page numbers, leave margins of one inch at the top and bottom and on both sides of the text. Indent the first word of a paragraph one-half inch from the left margin. Indent set-off quotations one inch from the left margin.

6.2 TEXT FORMAT

- Typeface: Times New Roman
- Size: 12 point type
- Paper: 8 ½ X 11
- **Double space** the entire research paper, including quotations, notes, and the list of works cited.
- Leave one space after a period or other concluding punctuation mark.
- Do not justify the lines of text at the right margin.
- Turn off your word processor's automatic hyphenation feature.

6.3 HEADING AND TITLE

No cover/title page.

Heading: Beginning one inch from the top of the first page and flush with the left margin, type:
your name,
your instructor's name,
the course number, and
the date on separate lines, double-spacing between the lines.

Title: Double-space again and **center the title**. Double-space also between the lines of the title, and double-space between the title and the first line of the text.

- Do not italicize or underline your title.
- Do not put it in quotation marks or boldface.
- Do not type it in all capital letters.
- Follow the rules for capitalization.

6.4 PAGE NUMBERS

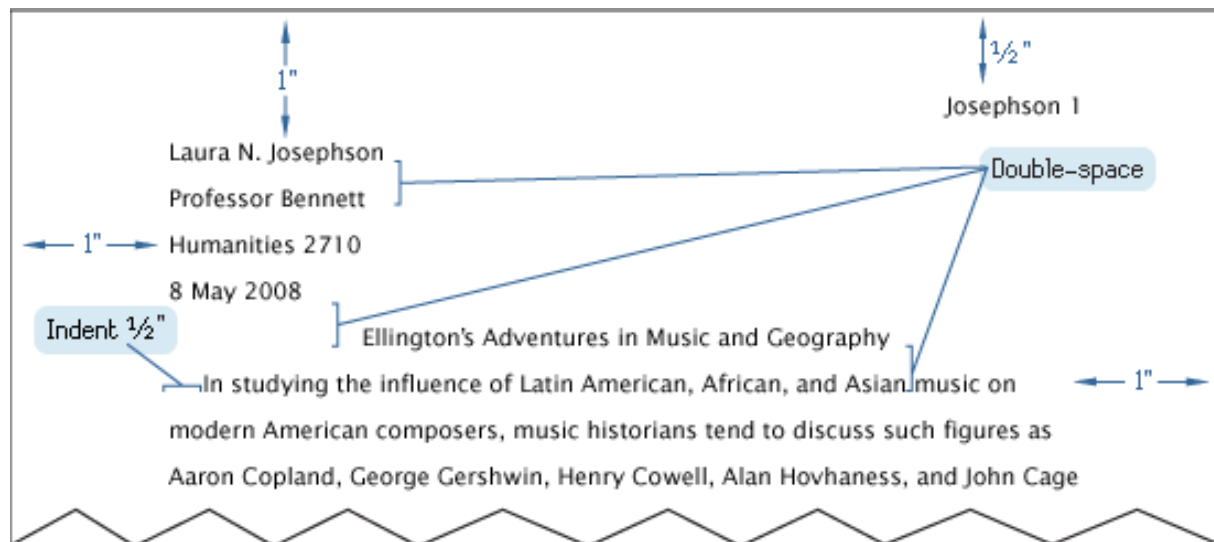
Number all pages consecutively throughout the research paper in the upper right-hand corner, one-half inch from the top and flush with the right margin. Type your last name before the page number, as a precaution in case of misplaced pages. Automatic page numbering by your word processor will save you the time and effort of numbering every page. Do not use the abbreviation *p.* before a page number or add a period, a hyphen, or any other mark or symbol.

6.4.1 Setting Up the Header:

- Your last name and the page number go in the upper right hand corner of each page of your research paper. Use the following steps to set up your header:
- Go to *View – Header and Footer*
- Right justification (click on the right alignment box in your toolbar)
- Type your last name and a space
- Click on *Insert Page Number* (the first icon with a # sign in the Header and Footer toolbar)—
- **DO NOT TYPE THE PAGE NUMBER**; if you do, it will number every page as 1.

Click anywhere outside of the header to close the header and begin typing your paper. Your last name and the page number will now automatically appear on every page.

The Top of the First Page of a Research Paper:



6.5 Works Cited List

- The list of works cited appears at the end of the paper.
- Begin the list on a new page. Center the title, *Works Cited*, an inch from the top of the page.
- Double-space between the title and the first entry.
- Double space throughout the works cited page.
- **DO NOT TYPE EXTRA SPACES BETWEEN ENTRIES.**
- Begin each entry flush with the left margin; if an entry runs more than one line, indent the subsequent line or lines one-half inch from the left margin. This format is sometimes called *hanging indention*, and you can set your word processor to create it automatically for a group of paragraphs.
- Hanging indention makes alphabetical lists easier to use. Double-space the entire list, both between and within entries. Continue the list on as many pages as necessary.

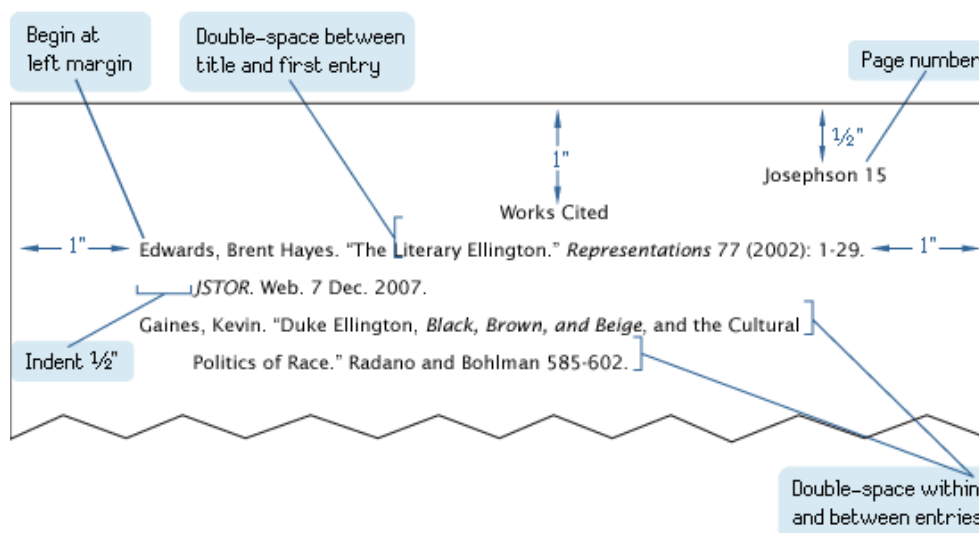
6.5.1 Hanging Indention

To prepare your works cited page, assemble your bibliography cards in alphabetical order by the first word of the entry. Use the following steps to type your works cited page:

- Font size 12
- Center justification (click on the center alignment box in your toolbar)
- Go to *Format – Paragraph* – drag line spacing to double – click *Okay*
- Type the words *Works Cited* (do not bold, italicize, or make larger)
- Hit *Enter*
- Left justification
- Go to *Format – Paragraph* – drag *Special* to *Hanging* – click *Okay*

Type your works cited entries and they will automatically wrap with a hanging indentation

The Top of the First Page of a Works-Cited list.



6.5.2 Arrangement of Entries

Entries in a works-cited list are arranged in alphabetical order, which helps the reader to find the entry corresponding to a citation in the text. In general, alphabetize entries in the list of works cited by the author's last name, using the letter-by-letter system. The following examples are alphabetized letter by letter.

Descartes, René	Morris, William
De Sica, Vittorio	Morrison, Toni
MacDonald, George	Saint-Exupéry, Antoine de
McCullers, Carson	St. Denis, Ruth
Morris, Robert	

If two or more entries citing coauthors begin with the same name, alphabetize by the last names of the second authors listed.

Scholes, Robert, and Robert Kellogg
Scholes, Robert, Carl H. Klaus, and Michael Silverman
Scholes, Robert, and Eric S. Rabkin

If the author's name is unknown, alphabetize by the title, ignoring any initial *A*, *An*, or *The*.

If the title begins with a numeral, alphabetize the title as if the numeral were spelled out.

6.5.3 Two or More Works by the Same Author

- To cite two or more works by the same author, give the name in the first entry only. Thereafter, in place of the name, type three hyphens, followed by a period and the title. (The three hyphens stand for exactly the same name as in the preceding entry.)
- If the person named edited, translated, or compiled the work, place a comma (not a period) after the three hyphens, and write the appropriate abbreviation (*ed.*, *trans.*, or *comp.*) before giving the title.
- This sort of label does not affect the order in which entries appear; works listed under the same name are alphabetized by title.
- If a single author cited in an entry is also the first of multiple authors in the following entry, repeat the name in full; do not substitute three hyphens. Repeat the name in full whenever you cite the same person as part of a different authorship. The three hyphens are never used in combination with persons' names

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. Chicago: U of Chicago P, 1979. Print.

---, trans. *Pearl*. New York: Norton, 1977. Print.

---. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA* 107.1 (1992): 131-44. *JSTOR*. Web. 13 May 2008.

---, ed. *Wallace Stevens: A Collection of Critical Essays*. Englewood Cliffs: Prentice, 1963. Print.

Tannen, Deborah. *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*. 2nd ed. New York: Cambridge UP, 2007. Print. *Studies in Interactional Sociolinguistics* 26.

---. *You're Wearing That? Understanding Mothers and Daughters in Conversation*. New York: Ballantine-Random, 2006. Print.

Tannen, Deborah, and Roy O. Freedle, eds. *Linguistics in Context: Connecting Observation and Understanding*. Norwood: Ablex, 1988. Print.

Tannen, Deborah, and Muriel Saville-Troike, eds. *Perspectives on Silence*. Norwood: Ablex, 1985. Print.

Appendix I: Argumentation Research outline

Research Title

- I. Intro paragraph ending with **Thesis statement** (the point of your essay)
- II. Body Paragraph One beginning with a **Topic Sentence**
 - A. Subtopic 1 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence
 - B. Subtopic 2 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence

Concluding sentence for paragraph
- III. Body Paragraph Two beginning with a **Topic Sentence**
 - A. Subtopic 1 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence
 - B. Subtopic 2 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence

Concluding sentence for paragraph
- IV. Body Paragraph Three beginning with a **Topic Sentence**
 - A. Subtopic 1 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence
 - B. Subtopic 2 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence

Concluding sentence for paragraph
- V. Body Paragraph Four beginning with a **Topic Sentence**
 - A. Subtopic 1 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence
 - B. Subtopic 2 - (assertion)
 - 1. support commentary with primary evidence
 - 2. support commentary with secondary evidence

Concluding sentence for paragraph
- VI. Concluding Paragraph. Avoid introducing new ideas. Avoid listing the points you have made. It is good to re-state your thesis to begin this paragraph if you can say the same thing in a different way. You want to make it clear that you have proven the assertion made in your thesis statement.

Appendix II: Peer Review

Writer's Name _____

Reader's Name _____

Peer Response Question Sheet

Answer the following questions about the writer's paper. Quantity and quality counts - the more you write to your partner, the higher your grade will be, but be sure you are providing helpful suggestions.

1. Read your partner's introductory paragraph and stop.
 - a. Underline what you think is the thesis. If you don't see one, don't underline anything in this paragraph.
 - b. Is the thesis the last sentence in the intro paragraph?
 - c. What questions do you have about anything in this paragraph?
 - d. What could your partner do to make the introduction more interesting?
2. Now read the whole paper through once. Describe one part you especially liked.
3. Look again at paragraph #2, the first body paragraph. Answer these questions about it:
 - a. Does the first sentence begin with a subject (topic sentence)? Yes / No
 - b. Does this sentence relate to the thesis at the end of the intro paragraph either by a connecting word or some other sort of transition? Yes / No
 - c. Is the second sentence clearly a sub-topic sentence (sometimes called the "first major" sentence or point)? Underline it.
 - d. Underline the textual evidence (primary source) you see. This may be whole sentences or parts of sentences. Does the evidence support the sub-topic and topic? Yes / No
 - e. Underline the secondary evidence provided. Does the evidence support the sub-topic and topic? Yes / No
 - f. Does commentary both introduce and follow the evidence provided? Does it pull together the evidence and the subtopic?
 - g. Approximately half way through the paragraph, do you find a second subtopic (or "second major")? Underline it. Also, underline the primary and secondary evidence, and note whether or not relevant commentary accompanies the evidence.
 - h. What questions do you have about anything in the paragraph? (Be sure your questions are reasonable and relevant.)
 - i. Does the last sentence give a finished feeling to this paragraph? Yes / No Is the last sentence made up of the writer's own words? Yes / No
4. Now go back to paragraph #3, the next body paragraph. Answer these questions about it.
 - a. Does the first sentence begin with a subject (topic sentence)? Yes / No
 - b. Does this sentence relate to the thesis at the end of the intro paragraph either by a connecting word or some other sort of transition? Yes / No
 - c. Is the second sentence clearly a sub-topic sentence (sometimes called the "first major" sentence or point)? Underline it.
 - d. Underline the textual evidence (primary source) you see. This may be whole sentences or parts of sentences. Does the evidence support the sub-topic and topic? Yes / No
 - e. Underline the secondary evidence provided. Does the evidence support the sub-topic and topic? Yes / No
 - f. Does commentary both introduce and follow the evidence provided? Does it pull together the evidence and the subtopic?
 - g. Approximately half way through the paragraph, do you find a second subtopic (or "second major")? Underline it. Also, underline the primary and secondary evidence, and note whether or not relevant commentary accompanies the evidence.
 - h. What questions do you have about anything in the paragraph? (Be sure your questions are reasonable and relevant.)
 - i. Does the last sentence give a finished feeling to this paragraph? Yes / No Is the last sentence made up of the writer's own words? Yes / No

5. Now go back to paragraph #4, the next body paragraph. Answer these questions about it.
 - a. Does the first sentence begin with a subject (topic sentence)? Yes / No
 - b. Does this sentence relate to the thesis at the end of the intro paragraph either by a connecting word or some other sort of transition? Yes / No
 - c. Is the second sentence clearly a sub-topic sentence (sometimes called the “first major” sentence or point)? Underline it.
 - d. Underline the textual evidence (primary source) you see. This may be whole sentences or parts of sentences. Does the evidence support the sub-topic and topic? Yes / No
 - e. Underline the secondary evidence provided. Does the evidence support the sub-topic and topic? Yes / No
 - f. Does commentary both introduce and follow the evidence provided? Does it pull together the evidence and the subtopic?
 - g. Approximately half way through the paragraph, do you find a second subtopic (or “second major”)? Underline it. Also, underline the primary and secondary evidence, and note whether or not relevant commentary accompanies the evidence.
 - h. What questions do you have about anything in the paragraph? (Be sure your questions are reasonable and relevant.)
 - i. Does the last sentence give a finished feeling to this paragraph? Yes / No
Is the last sentence made up of the writer’s own words? Yes / No
6. Now go back to paragraph #5, the next body paragraph. Answer these questions about it.
 - a. Does the first sentence begin with a subject (topic sentence)? Yes / No
 - b. Does this sentence relate to the thesis at the end of the intro paragraph either by a connecting word or some other sort of transition? Yes / No
 - c. Is the second sentence clearly a sub-topic sentence (sometimes called the “first major” sentence or point)? Underline it.
 - d. Underline the textual evidence (primary source) you see. This may be whole sentences or parts of sentences. Does the evidence support the sub-topic and topic? Yes / No
 - e. Underline the secondary evidence provided. Does the evidence support the sub-topic and topic? Yes / No
 - f. Does commentary both introduce and follow the evidence provided? Does it pull together the evidence and the subtopic?
 - g. Approximately half way through the paragraph, do you find a second subtopic (or “second major”)? Underline it. Also, underline the primary and secondary evidence, and note whether or not relevant commentary accompanies the evidence.
 - h. What questions do you have about anything in the paragraph? (Be sure your questions are reasonable and relevant.)
 - i. Does the last sentence give a finished feeling to this paragraph? Yes / No
Is the last sentence made up of the writer’s own words? Yes / No
7. Look again at the concluding paragraph.
 - a. What questions do you have about anything in this paragraph?
 - b. Does this paragraph give a finished feeling to the essay as a whole? Yes / No
 - c. What could your partner do to make the conclusion more interesting?
8. Look through the essay and circle or highlight in yellow any commentary that is especially good. Write "CM" in the margin next to it. This may be complete sentences or parts of sentences.
9. Go back again and look for any words or phrases that seem repetitive. Circle these and write "R" in the margin next to them.
10. Look at parenthetical citations and punctuation. Are they correctly formatted? All there?

