

# Research Unit

## Guidelines and Procedures

**Edwardsville High School**  
**English Department**

MLA Handbook for Writers of Research Papers, Seventh Edition  
Joseph Gibaldi

Simon and Schuster Handbook for Writers  
Lynn Quitman Troyka

<http://bcs.bcs.bedfordstmartins.com/writersref6e/Player/PDF/Hacker-MLAupdates.pdf>

<http://owl.english.purdue.edu>

December 2009

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## **Grade Level Requirements for Completing the Research Paper Process:**

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All of the following components must be completed in order to receive credit for the Research Paper. Any student who has not adequately completed each of the following steps will fail for the semester. Students who have plagiarized the research paper will also fail for the semester.

In English Communication, the final paper has been replaced with a final oral presentation in an effort to meet State Goals and Standards.

### **Teachers will assess all of the following steps:**

1. At least five sources must be utilize; within those five, at least three different types of sources must be represented. All sources must be approved by the teacher.  
(Only one web site is permitted; this does not include online books, encyclopedias or periodicals.)
2. A minimum of 50 note cards and 5 source cards are required. Approximately 10 cards per source are expected.
3. A rough draft outline is required.
4. A rough draft with citations and a works cited page is required.
5. A final outline mapping the final draft's organization of main topics is required.
6. A finished product or final paper is required.

### **Further Requirements Specific to Grade Level:**

#### **Grade 9**

Honors English 1: 5-7 pages; topic is open.

English 1: 3-5 pages; topic is open.

#### **Grade 10**

English Communication: A presentation, instead of a paper is required; all other steps of the process must be completed; the topic is restricted to History of the Theatre.

#### **Grade 11-12**

American Literature, English Literature, Mystery & Science Fiction, World Literature, Writer's Seminar, Journalism 1: 6-10 pages; topic must be related to course.

English 3: 5-7 pages; topic is restricted to either a career or biography.

English 4: 5-7 pages; topic is restricted to problem solving or current events.

Honors American Literature: 10-12 pages; topic is restricted to the reading and analysis of one complete work by an American author.

Honors English Literature: 10-12 pages; topic is restricted to the reading and analysis of one complete work by a British/UK author.

Advanced Placement: 10-12 pages; topic is restricted to the reading and analysis of two complete works by an author, preferably a non-American author.

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## Steps to Complete a Research Paper

### Preparation

1. Choose a topic.
2. Survey resources.
3. Develop a preliminary thesis statement.
4. Develop a working bibliography (a list of sources).

### Research

5. Prepare a working outline.
6. Take notes on note cards and complete a source card for each source.

### Writing

7. Modify your thesis statement.
8. Write an outline for your rough draft. A sentence outline or topic outline may be used.
9. Write a rough draft which includes the modified thesis statement, introduction, body, conclusion, and parenthetical/in-text citations where appropriate. Add the works cited page.

### Revision/Final Paper

10. Revise the outline to reflect the final paper.
11. Revise the rough draft to create the final paper in proper form with citations and the works cited page.
12. Submit all steps of the process (note cards, source cards, rough draft outline, rough draft, formal outline, and final paper).
13. Note: No more than 20 percent of the paper can consist of quoted material. (MLA)

## Table of Contents for Packet

|  |       |
|--|-------|
| 1. General Requirements                                | 2     |
| 2. Surveying of Sources                                | 5     |
| 3. Thesis Statement                                    | 6-8   |
| 4. Working Outline                                     | 9     |
| 5. Models for Source Cards and Corresponding Citations | 10-24 |

| Source Type                            | Card Type Number | Page |
|--|------------------|------|
| <b>A. Guidelines for Citing Books</b>  |                  | 10   |
| Book - one author                      | 1                | 10   |
| Book - two or three authors            | 2                | 11   |
| Book - more than three authors         | 3                | 11   |
| Book - no author                       | 4                | 11   |
| Book - editor instead of author        | 5                | 12   |
| Book - (fiction) in a series           | 6                | 12   |
| Book - (nonfiction) in a series        | 7                | 12   |
| Book - edited, compiled, or translated | 8                | 13   |
| Book - two or more volumes             | 9                | 13   |
| Book - sacred                          | 10               | 14   |
| Book - anthology or collection         | 11               | 14   |
| Book - one selection from anthology    | 12               | 14   |
| Book - title within its title          | 13               | 15   |
| Book - edition other than first        | 14               | 15   |
| Book - with publisher's imprint        | 15               | 16   |

|   |            |    |       |
|---|------------|----|-------|
| Book - foreword, preface, afterword by author   | 16         | 16 |       |
| Book - foreword, preface, etc. not by author  | 17 & 18    | 17 |       |
| Book - reference  | 19         | 17 |       |
| Book - encyclopedia   | 20         | 17 |       |
| <b>B. Guidelines for Citing Periodicals</b>   |            | 18 |       |
| Magazine - no author  | 21         | 18 |       |
| Magazine - author   | 22         | 18 |       |
| Journal - volume  | 23         | 19 |       |
| Journal - issue   | 24         | 19 |       |
| Newspaper article   | 25         | 19 |       |
| Pamphlet  | 26         | 20 |       |
| <b>C. Citing Other Media</b>  |            | 20 |       |
| Film  | 27         | 20 |       |
| Radio or TV   | 28         | 20 |       |
| Interview - by writer of paper  | 29         | 21 |       |
| Interview - broadcast   | 30         | 21 |       |
| Interview - in magazine   | 31         | 21 |       |
| Interview - Internet  | 32         | 22 |       |
| Interview – in scholarly journal , Internet ( <i>Paris Review</i> )                       | 33         | 22 |       |
| Recording   | 34         | 22 |       |
| <b>D. Guidelines for Citing Internet</b>  |            | 23 |       |
| Internet - database   | 35         | 23 |       |
| Internet - professional site  | 36         | 24 |       |
| Internet - periodical   | 37         | 24 |       |
| Internet - encyclopedia   | 38         | 24 |       |
| Internet - Online Database  | 39         | 25 |       |
| <b>E. SparkNotes and eNotes</b>   | 40, 41, 42 | 26 |       |
| 6. Note Taking Tips   |            |    | 27    |
| 7. Summarizing and Paraphrasing   |            |    | 28    |
| 8. Avoiding Plagiarism  |            |    | 29/30 |
| 9. Sample Note Cards  |            |    | 31/32 |
| 10. The Formal Outline  |            |    | 33-4  |
| • Sample Sentence Outline   |            |    | 34-5  |
| • Sample Topic Outline  |            |    | 36    |
| 11. Rough Draft   |            |    | 37    |
| 12. Incorporating Citations into the Rough Draft  |            |    | 38-42 |
| 13. General Requirements and PPF for the Research Paper (for rough draft and final draft) |            |    | 43    |
| 14. Works Cited Page  |            |    | 44-5  |
| 15. The Final Paper   |            |    | 46    |
|   |            |    |       |
|   |            |    |       |
|   |            |    |       |
|   |            |    |       |

Your teacher may modify these steps to meet specific assignment needs.

**KNOW WHAT YOUR TEACHER EXPECTS AND DO IT!**

## Surveying of Sources

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Once you choose a topic, you will begin to search for information. Information can be found in many different types of sources. Below is a list of common research sources:

1. Books
2. Reference books
  - Encyclopedias
  - Atlases
  - Dictionaries
  - Almanacs
  - Fact books (e.g., *Guinness Book of World Records*)
  - Biographical reference works (i.e. *Contemporary Authors, Who's Who*)
3. Periodicals
  - Magazines (e.g., *Time, Newsweek, The Nation*)
  - Journals (e.g., *Journal of the American Medical Association, English Journal*)
4. Electronic resources
  - Electronic databases (e.g., Electronic Library, First Search)
  - Internet

Not all sources are created equally. When reviewing potential sources, evaluate them carefully. Consider the following questions:

1. **Is the source authoritative?** A source can be considered authoritative if it is mentioned often by respected references such as encyclopedias, textbooks, articles in journals, and bibliographies.
  - ⇒ For an online source, look for this:
    - Is the author named? Does the author have credentials? (academic degree, association with a university, list of other publications). Hint: look at the URL. .edu is an address at an educational site, .gov is an address at a government site, and .com is an address at a commercial or business site.
2. **Is the source reliable?** Material can be considered reliable when it's published in academic journals, university presses, or by publishers that specialize in scholarly books. Material published in newspapers, general readership magazines, and by large commercial publishers may be reliable, but cross-check facts whenever possible.
  - ⇒ For an online source, answer these questions:
    - Why does the information exist? Who gains from it? Why was it written? Why was it put on the Internet?
    - Is the material dated? Is the date or update recent? No date may indicate the source is unreliable.
    - Does the author provide a URL? If not, doubt reliability.
    - Are any links active, authoritative, up-to-date, and reliable?
3. **Is the source well known?** Check several reliable sources to see if the same information appears.
4. **Is the source well supported?** Check for sufficient support for all assertions and information provided by the source. Reject the source if the author's points are not backed up by evidence.
5. **Is the source's tone balanced?** Check to see whether the tone is unbiased and the reasoning logical. If so, the source is probably balanced.
6. **Is the source current?** Check that the information is up-to-date. This is important because often long-accepted information is replaced or changed by new research.
- 7.

## Thesis Statements

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Information is taken largely from the following site:  
 Tracy Duckart's Instructional Website at Humboldt State University  
 Tracy Duckart \* Acting Director of Composition \* Humboldt State University  
<http://www.humboldt.edu/~tdd2/ThesisStatement.htm>

**“[A thesis] is a debatable point, one about which reasonable persons can disagree. It is not merely a fact [...]. Nor is it a statement of belief [or faith] [...]. Neither facts nor beliefs can be substantiated by reason, so they cannot serve as a thesis for an argument” (Hacker 574).**

A thesis statement in a report or research paper is the guideline for writing the rest of the paper. It controls what will be discussed.

\*An effective thesis is a generalization: it is not a fact. Facts, by definition, have already been proven, so a factual thesis statement requires no proof – which renders the body of the paper superfluous (a paper with a fact for a thesis is a very short paper indeed). Generalizations, on the other hand, require support, thus providing a purpose for the paper's body. (For an exception to this rule, please see Claims of Fact below.)

**TOO FACTUAL:** The first polygraph was developed by Dr. John A. Larson in 1921 (Hacker 33).  
**REVISED:** Because the polygraph has not been proved reliable, even under the most controlled conditions, its use by private employers should be banned (Hacker 33).

\*An effective thesis is limited; it is not too broad. Breadth is largely a function of scope. In other words, the sample thesis below might function perfectly well for a 500-page paper, but it requires too much proof for a short paper. Avoid sweeping modifiers [absolutes] such as *all, always, never, everyone, best, worst, and most*.

**TOO BROAD:** Many drugs are now being used successfully to treat mental illness (Hacker 33).  
**REVISED:** Despite its risks and side effects, lithium is an effective treatment for depression (Hacker 33).

\*An effective thesis is sharply focused; it is not too vague. A thesis statement is no place for words whose connotations vary wildly. My definition of *disgusting*, for instance, might vary widely from my readers'. Prefer the concrete, the specific.

**TOO VAGUE:** Many songs played on station WXQP are disgusting (Hacker 34).  
**REVISED:** Of the songs played on station WXQP, all too many use crude language, sanction the beating of women, and foster gang violence (Hacker 34).

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Thesis statements typically fall into one of three categories – or claims:

- **Claims of Fact** argue that a condition has existed, exists, or will exist (an inference: a statement about the unknown based on the known). Claims of fact are supported by factual information: verifiable statistics, examples, and testimony. Although I caution, above, that facts make poor thesis statements, some facts and all inferences require proof and explanation. For instance, at one time, the general population required proof of ozone-layer depletion because the proof was available only to a specialized group of scientists.
  - \*Hyphen use affects a sentence’s meaning. (requires specialized information)
  - \*The current president will lead the country into economic ruin. (inference)
- **Claims of Value** argue that one view is better or more valuable than another view. Claims of value ultimately involve a comparison (explicit or implicit) and express approval or disapproval of standards. To fashion a sound claim of value, employ standards with which your audience agrees. For example, if I were to argue that graffiti is art and, therefore, valuable, I would need to prove that graffiti fits the criteria most readers would employ to define art. In this way, claims of value incorporate elements pertinent to claims of fact (testimony, example, etc.).
  - \*The hyphen is a critical punctuation mark.
  - \*The current CEO is dangerous because he will lead the organization into economic ruin.
- **Claims of Policy** argue that certain conditions should exist. These claims advocate adopting or changing policies or courses of action because current policy is either inadequate or under fire. To fashion a sound claim of policy, include in your claim (either explicitly or implicitly) the words *should*, *ought to*, or *must* and establish that a problem exists. In this way, claims of policy include elements of factual claims (to prove that present conditions are unsatisfactory) and value claims (to prove that the existing situation is bad, to prove that change is in order, and to prove that your solution is beneficial). In short, claims of policy involve several steps: prove that a problem exists (and, by extension, address the problem’s negative consequences), offer a solution (in appropriate detail), and address the benefits of adopting that solution.
  - \*Writers should familiarize themselves with the conventions that govern hyphen use.
  - \*Voters should not re-elect the current president because s/he is leading the country into economic ruin.

#### My best advise about thesis statements:

- Tattoo on the inside of your eyelids the following definition: “[A thesis] is a debatable point, one about which reasonable persons can agree or disagree. It is not merely a fact [...]. Nor is it a statement of belief [or faith] [...]. Neither facts nor beliefs can be substantiated by reasons, so they cannot serve as a thesis for an argument” (Hacker 574).
- Know that your thesis statement serves as the crux of the argument that is your paper; it is your **informed opinion** about your paper’s subject.

Tracy Duckart \* Humboldt State University

**Simply stated:**

1. A thesis statement should make the main point of your report clear to the reader.
2. A thesis statement should be broad enough to include the main points of your paper listed in your outline.
3. A thesis statement zeros in on that which is significant or meaningful about your paper.

**Examples of Theses:**

The first three examples all discuss worker ants, but each has a different slant as is evident in the thesis.

1. In some colonies worker ants feed a richer diet to selected young to prepare them for their task as soldiers of defense.
2. Workers and soldiers in an army ant colony join in community defense; weaver ants employ similar cooperative defense methods.
3. Workers in some ant colonies have triple responsibilities: defending the colony, defending the queen, and protecting the young.
4. Although the effects in *The Wizard of Oz* look magical, they were the result of hard work and creative problem solving by special effects director A. Arnold Gillespie.
5. John Glenn's accomplishments did not end with being the first human in orbit as he also became an accomplished test pilot and respected senator.
6. An examination of the protagonists in *O Pioneers!*, *The Song of the Lark*, and *My Antonia* reveals the development of Willa Cather's heroic ideal.
7. Single-sex classes are better for girls and, therefore, should be encouraged.



## Working Outline

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- A. Begin with a title (in Title Case) and the preliminary thesis statement.
- B. Divide the subject into three or more main ideas (Roman numerals). Another approach is to list three or more questions that need to be answered through research about your topic and thesis statement. Use this simple design as a jumping off point. More ideas may spring to mind as you conduct your research.
- C. Main ideas may be used as headings (slugs) on note cards.

### Example:

#### Ralph Ellison

Thesis statement: Ralph Ellison made a significant contribution to the development of American literature with his masterpiece, *Invisible Man*.

- I. Plot summary
- II. Author background
- III. Historical connection
- IV. Genre
- V. Literary analysis

\*\*\*\*\*

- I. What is the plot of *Invisible Man*?
- II. How does the author's life connect to this plot?
- III. What was happening historically that may have influenced the plot and/or theme?
- IV. Under which genre would this novel be classified and why?
- V. Which literary devices and techniques did the author incorporate in writing this novel?

## Source Cards

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### Special notes:

\* Spell out the names of months in the text but abbreviate them in the list of works cited and in the source cards except for May, June, and July.

(Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec.)

\*All titles appearing in italic type would be underlined in handwritten note cards and source cards.

Use the following examples to format source cards. A model for incorporating a citation for each source is also provided. (Disclaimer: The model sentences are to be used for form only; while inventive, they are factually unreliable.)

**A. CITING BOOKS.** (*MLA Handbook for Writers of Research Papers* - Seventh Edition) The following list contains most of the possible components of a book entry and the ordered in which they are normally arrange:

1. Author's name (Omit titles, affiliations, and degrees. Jr., Sr. or a roman numeral appears after the given name, preceded by a comma. Rockefeller, John D., IV)
2. Title of a part of the book – if not using entire book (in quotation marks)
3. Title of the book (italicized)
4. Name of the editor, translator, or compiler (if there is no author, you can move this name to author position)
5. Edition used
6. Number(s) of the volume(s) used
7. Name of the series
8. City of publication, name of the publisher, and date of the publication
9. Publication medium: Print
10. Supplementary bibliographic information and annotation – such as the name of the Series, complete number of volumes and years over which they were published

### *Card Type Number 1:*

#### **Book - one author**

Author's name

Title of book

City of publication (\*cite only the first city listed): publisher, year published.

Publication medium

Angelou, Maya. *I Know Why the Caged Bird Sings*.

New York: Bantam Books, 1993. Print.

1. One test asks four-year-olds to choose between one marshmallow now or two marshmallows later (Angelou 60).

**Card Type Number 2:****Book - two or three authors**

Authors (\*include the suffix such as Jr. or III, however, omit titles and degrees)

Title of book

City of publication: publisher,  
year published.

Publication medium

Smith, Richard, Jr., and Mark Gibbs. *Navigating  
the Internet*. Indianapolis: Sams, 1994. Print.

2. As children get older, they begin to express several different kinds of intelligence (Smith and Gibbs 23)

**Card Type Number 3:****Book – four or more authors**

Authors

Title of Book

City of publication: publisher,  
year published.

Publication medium

Cameron, Deborah, et al. *Researching Language:*

*Issues of Power and Method.*

London: Routledge, 1992. Print.

3. Emotional security varies depending on the circumstances of social interaction (Cameron et al. 1958).

**Card Type Number 4:****Book - no author**

Title

Editor (if provided)

City of publication: publisher,  
year published.

Publication medium

*The Norton Book of Sports*. Ed. George Plimpton.

New York: Norton, 1992. Print.

4. Although the baby chimpanzee lived only for a few hours, Washoe signed to it before it died (*Norton* 42).

~or~

**Card Type Number 5:**  
**Book - with editor instead of author.**  
**(no author, so move the**  
**Editor (or compiler, translator)**  
**into author position)**

Editor's name + ed. (comp., trans.)

Name of book

City: publisher, year published.

Publication medium

Plimpton, George, ed. *The Norton Book of Sports.*

New York: W.W. Norton & Company, Inc., 1992.

Print.

5. Although the baby chimpanzee lived only for a few hours, Washoe signed to it before it died (Plimpton 42).

**Card Type Number 6:**  
**Book (fiction) in a series**

Author

Title of book

Name of series (not underlined)

Ed. + Editor

City: publisher, year published.

Publication medium

Cooper, James Fenimore. *The Last of the Mohicans:*

*A Narrative of 1757.*

Ed. James A. Sappenfield and E. N. Feltman.

Albany: SUNY Press, 1983. Print.

The Leather Stocking Tales.

6. Natty Bumppo used his wits to escape members of the tribe (Cooper 82).

**Card Type Number 7:**  
**Book (nonfiction) in a series**

Author

Title

Editors (Ed. / sans the s)

Series (note: not underlined)

City: publisher, year published.

Publication medium

Cohen, Sheldon S. *A History of Colonial Education,*

*1607-1776.* Ed. Henry J. Perkinson and Vincent P.

Lannie. New York: Wiley, 1974. Print.

Studies in the History of American Education

Series.

7. A formal system of education in America can be traced back to the year 1607 (Cohen 8).

**Card Type Number 8:**  
**Book - edited, compiled, or translated**

Author  
 Title  
 Translator  
 Editor (in order as they appear on the title page)  
 City: publisher, year published.  
 Publication medium

Freud, Sigmund. *The Letters of Sigmund Freud*.  
 Trans. James Stern. Ed. Ernest L. Freud.  
 New York: Basic, 1960. Print.

8. Sigmund Freud's health suffered greatly after moving to London (Freud 247).

**Card Type Number 9:**  
**A work in two or more volumes**

Author  
 Title  
 Volume used  
 City: publisher, year published.  
 Publication medium

Sandburg, Carl. *Abraham Lincoln: The Prairie Years and the War Years*. Vol. 1.  
 New York: Harcourt, 1974. Print.

If citing from only 1 volume:

9. Abraham Lincoln's depression never clouded his judgment (Sandburg 456).

If citing from more than 1 volume:

Abraham Lincoln's depression never clouded his judgment (Sandburg 1: 456).

**Card Type Number 10:****Sacred writings**

**Note:** Books of the Bible and versions of the Bible **are not** underlined, italicized, or put in quotation marks; however, the titles of individual published editions of the Bible **are** italicized.

Bible or The Holy Bible

The King James Version

The Holy Bible, Revised Standard Version

The New International Version

*The New International Version Study Bible*

*The Modern Reader's Bible*

*The New Jerusalem Bible*

10. First citation includes the name of the *version* of Bible, but all that follow use only the name of the book of the Bible.

In one of the most prophetic visions of 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).

*The New Jerusalem Bible*. Henry Wansbrough, gen. ed.

New York: Doubleday, 1985. Print.

**Card Type Number 11:****Anthology or collection**

Author(s) or editor(s)

Title of the anthology

Edition

City: publisher, year published.

Publication medium

11. “Edward Taylor’s poems testify to the Intensity of Puritan religious life” (Elliott 38).

Elliott, Emory, et al., eds. *American Literature:*

*A Prentice Hall Anthology*. Concise ed.

Englewood Cliffs: Prentice, 1991. Print.

**Card Type Number 12:****One selection from an anthology or collection**

Author

Selection title

Title of the anthology

Edition

Editors

City: publisher, year published.

Page numbers. Publication medium

Franklin, Benjamin. “An Address to the Public.”

*American Literature: A Prentice Hall*

*Anthology*. Concise ed. Ed. Emory Elliott et al.

Englewood Cliffs: Prentice, 1991. 173-74. Print.

**Card Type Number 13:**  
**Book with a title within its title**

Author

Title of book. If the internal title is normally italicized, do not italicize the internal title nor place it in quotation marks.

City: publisher, year published.  
 Publication medium

Abbott, Keith. *Downstream from Trout Fishing in America: A Memoir of Richard Brautigan*. Santa Barbara: Capra, 1989. Print.

If the internal title is normally enclosed in quotation marks, retain the quotation marks and italicize the entire title.

Faulkner, Dewey R. *Twentieth Century Interpretations of "The Pardoner's Tale."* Englewood Cliffs: Spectrum-Prentice, 1973. Print.

**Card Type Number 14:**  
**Book edition other than the first**

Author

Title

Edition (If citing an edition other than the first, include the number of the edition after the title: 2<sup>nd</sup> ed., 3<sup>rd</sup> ed., and so on.)

City: publishing company, year.  
 Publication medium.

Boyce, David George. *The Irish Question and British Politics, 1868 – 1996*. 2<sup>nd</sup> ed. New York: St. Martin's, 1996. Print.

**Card Type Number 15:**  
**Book with publisher's imprint**

Author

Title

City of publication

Name of the imprint  
 followed by a hyphen and  
 the publisher's name\*

Date. Publication medium.

Mura, David. *Where the Body Meets Memory: An  
 Odyssey of Race, Sexuality, and Identity*. New  
 York: Anchor—Doubleday, 1996. Print.

\*(The name of the imprint usually precedes the publisher's name on the title page.)

**Card Type Number 16:**  
**A foreword, preface, introduction, or  
 afterword written by the author  
 of the book**

Author of the book

Identity of piece being cited

Title of the complete work

By + last name of author

Editor's name if given

City of publication: publishing company, year.

Page numbers of section being cited

Publication medium

Borges, Jorge Luis. Foreword. *Selected Poems*.  
 By Borges. Ed. Mark Green.  
 New York: Delta-Dell, 1973. xv-xvi. Print.



**Card Type Number 17 & 18:**

A foreword (or afterword, preface, introduction) not written by the author of the book

Author of the introduction, afterword, etc.

Identity of piece being cited.

Title of complete work.

By + full name of author of complete work.

City of publication: publishing company, year published.

Page numbers of piece being cited.

Publication medium.

Doctorow, E.L. Introduction. *Sister Carrie*.

By Theodore Dreiser. New York: Bantam, 1982. v-xi. Print.

Elliott, Emory. Afterword. *The Jungle*.

By Upton Sinclair. New York: Signet, 1990. 342-50. Print.

**Card Type Number 19:  
Reference book**

Author

Title of article

Title of book

City of publication: publisher, date. Publication medium.

Di Meglio, John E. "Musial, Stanley Frank."

*Biographical Dictionary of American Sports  
Baseball*. New York: Greenwood, 1987.  
Print.

**Card Type Number 20:  
Signed encyclopedia article**

Author

Title of article

Name of encyclopedia.

Year of publication. Publication medium.

Jackson, Isaac. "Musial, Stan."

*Compton's Encyclopedia*. 1987. Print.

B. **CITING PERIODICALS.** (*MLA Handbook for Writers of Research Papers* – Seventh Edition) This list contains most of the possible components of an entry for an article in a periodical - newspapers, magazines, journals - and the order in which they are normally arranged:

1. Author's name
2. Title of the article (in quotation marks)
3. Name of the periodical (italicized)
4. Series number or name (if relevant)
5. Volume number (for a scholarly journal)
6. Issue number (if available, for a scholarly journal)
7. Date of publication (for a scholarly journal, the year; for other periodicals, the day, month, and year, as available)
8. Inclusive page numbers
9. Supplementary information
10. Publication medium - Print

**Card Type Number 21:**  
**Magazine article-**  
**no author**

Title of article

Title of monthly magazine, date,  
 page numbers  
 (This example uses "141+"  
 because the article did not appear on  
 consecutive pages.)

Publication medium

"The Man." *Newsweek* 1 July 1980: 141+. Print.

21. Stan Musial was an award winning baseball player ("The Man" 185).

**Card Type Number 22:**  
**Signed magazine article**

Author

Title of article

Weekly magazine, date, page,  
 Publication medium

Harrison, Henry. "Stan, 'The Man.'"

*Time* 13 Jan. 1983: 15-16. Print.

**Card Type Number 23:**  
**Article in journal, paginated**  
**by volume**

Author

Title of article

Title of journal and  
 volume number

Year

Page numbers

Publication medium

Barzun, Jacques. "Is Music Unspeakable?" *American Scholar* 65 (1996): 193-202. Print.

**Card Type Number 24:**  
**Article in a journal, paginated**  
**by volume and issue**

Author

Title of the article

Name of the journal  
 Volume number. Issue number

Year

Page numbers

Publication medium

Baker, Parker. "Literary Theory and the Role of the University." *College Literature* 22.2 (1965): 1-15. Print.

**Card Type Number 25:**  
**Newspaper article**

Author

Title of article

Name of newspaper, date,  
 section, page

Publication medium

Knox, Richard A. "Please Don't Dial and Drive." *Boston Globe* 13 Feb. 1997: A1+. Print.

**Card Type Number 26:  
Pamphlet**

Title

Publication information  
(same as a book)  
Publication medium

*Renoir Lithographs.*

New York: Dover, 1994. Print.

**C. CITING MISCELLANEOUS PRINT AND NONPRINT SOURCES.** (*MLA Handbook for Writers of Research Papers* - Seventh Edition)

**Card Type Number 27:  
Film/DVD**

Title

Director  
Principle performers

Distributor  
Year of release

Publication medium

*A Man for All Seasons.* Dir. Fred Zinneman.

Perf. Paul Scofield, Orson Welles, Robert Shaw,  
and Leo Mc Kern. Columbia Pictures, 1966.

DVD.

**Card Type Number 28:  
Radio or TV program**

Program title  
Anchor (performers, writers, etc.)

Series and network

Local station and its city

Date of the broadcast  
Publication medium

“What’s Ailing Medical News?” Anchor Ted Koppel.

*Viewpoint.* ABC. KPLR, St. Louis. 7 Feb. 1985.

TV.

**Card Type Number 29:  
Interview by the writer  
of the research paper**

Person interviewed

Type of interview (personal  
or telephone)

Date

Foss, Lukas. Personal interview.

22 Mar. 1985.

**Card Type Number 30:  
Interview as part of a publication  
or news story**

Name of person interviewed

Title of interview (if untitled, use  
the descriptive label *Interview* and  
neither underlined nor enclosed in  
quotation marks)

Appropriate bibliographic  
information

Publication medium: DVD,  
Print, Radio, Television, Videocassette

Wiesel, Elie. Interview with Ted Koppel.

*Nightline*. ABC. WABC, New York. 18 May

2002. Television.

**Card Type Number 31:  
Interview published in a magazine**

Name of person interviewed

Title of interview if provided  
(see card type #30)

Appropriate bibliographic  
information

Publication medium: DVD,  
Print, Radio, Television, Videocassette

Bush, George. Interview. *The New Republic*

Sept. 1984: 67-74. Print.

**Card Type Number 32:**  
**Transcript of an interview found on an electronic service/Internet**

Name of person interviewed  
 Title of interview  
 Appropriate bibliographic information – title of database or Web site (italicized)  
 Publication medium: Web  
 Date of access (day, month, year)  
 <URL> – which is optional

Wiesel, Elie. Interview with Ted Koppel.  
*Nightline*. ABC. WABC, New York.  
 18 June 2002. Transcript. Web. 23 Aug. 2002.  
 <[http://wabc.abc.org/komando/storyfolder/\\_36489\\_html](http://wabc.abc.org/komando/storyfolder/_36489_html)>.

**Card Type Number 33:**  
**Online transcript of an interview found in a scholarly journal that uses only issue numbers**

Name of person interviewed.  
 Identification of the interviewer  
 Title of article  
 Title of the scholarly journal  
 Issue number  
 Date of publication  
 n. pag. (page numbering not included on the Web)  
 Publication medium: Web  
 Date of access  
 <URL> -- which is optional

Capote, Truman. Interviewed by Pati Hill. "The Art of Fiction No. 17: Truman Capote." *The Paris Review* 16 (1957): n. pag. Web. 20 Sept. 2009.  
 <[www.theparisreview.com](http://www.theparisreview.com)>.

**Card Type Number 34:**  
**Audio file  
 (record, tape, or CD)**

Composer (or author)  
 Title  
 Principal performer or narrator  
 Orchestra or company  
 Conductor or director  
 Manufacturer  
 Year of issue (or n.d.)  
 Publication medium: CD, LP, or Audiocassette

Joplin, Scott. *Treemonisha*.  
 Perf. Carmen Balthrop, Betty Allen, and Curtis Rayam. Houston Grand Opera Orch. and Chorus. Cond. Gunther Schuller.  
 Deutsche Grammophon, 1976. CD.

**D. CITING INTERNET.** (*MLA Handbook for Writers of Research Papers* - Seventh Edition)

This list contains most of the possible components of an entry for an Internet publication.

**Include what's available. More may need to be added.**

[http://www.mla.org/publications/style/style\\_faq/style\\_faq4](http://www.mla.org/publications/style/style_faq/style_faq4)

1. The name of the author, editor, compiler, or translator of the source (if given)
2. Title of the work - article, poem, short story, or similar short work in the Internet site  
OR title of a posting to a discussion list or forum (in quotation marks), followed by the description *Online posting*
3. Title of overall Web site (italicized) if distinct from item 2.
4. Version or edition used.
5. Publisher or sponsor of site; if not available, use *N.p.* Follow with a comma.
6. Date of publication (day, month, year, as available); if nothing is available, use *n.d.*  
Examples: **3 Apr. 2007** or **(2007)** following the volume and issue numbers or **n.d.**
7. Medium of publication (Web)
8. Date of access (day, month, year) followed by a period.
9. <URL> - which is optional

*Card Type Number 35:***MLA 5.6.4. Periodical publication  
in an online database**

Name of the author, editor, compiler, or  
translator (if provided)

Title of document

Title of the database (italicized)

Volume. Issue number

Date of publication – note year in  
parentheses following volume  
numbers

Inclusive page numbers or **n.pag.** if not given

Name of sponsoring institution

Publication medium

Date of access followed by a period

<URL> - which is optional

Chan, Evan. "Postmodernism and Hong Kong Cinema."

*Postmodern Culture* 10.3 (2000): n.pag. Project

Muse. Web. 5 June 2008. <Appropriate URL>.

**Card Type Number 36:**  
**MLA 5.6.3. Scholarly journal**

Name of person who created it  
 (if provided)/ author  
 Title of the article in quotation marks  
 Title of the periodical – italicized  
 Volume number  
 Year –\* in parenthesis after volume  
 number  
 Inclusive page numbers  
 (typically **n.pag.** online)  
 Publication medium (Web)  
 Date of access followed by a period  
 <URL> - which is optional

Shehan, Constance L. and Amanda Moras.  
 “Deconstructing Laundry: Gendered Technologies and  
 the Reluctant Redesign of Household Labor.”  
*Michigan Family Review* 11 (2006): n.pag. Web.  
 8 Nov. 2007. <Appropriate URL>.

**Card Type Number 37: Work cited only on the Web.**  
**MLA 5.6.2. Nonperiodical publication**

Name of author, compiler, director, editor,  
 narrator, performer, or translator (if given)

Title of the work  
 Title of the overall Web site  
 (italicized if distinct from item 2)

Version or edition used

Publisher or sponsor of the site;  
 if not available, use *N.p.*

(note the comma between sponsor and date)

Date of publication (day month year, as available); if nothing is available, use *n.d.*

Publication of medium (Web)

Date of access (day month year) followed by a period

<URL> - which is optional

Green, Joshua, ed. “Verb Tenses.” *The OWL at Purdue*.  
 Purdue Online Writing Lab, 2001. Web. 15 May 2008.  
 <Appropriate URL>.

**Card Type Number 38:**  
**Online encyclopedia**

Author (if given)

Title of the article  
 Name of the encyclopedia  
 Publication date  
 Publication medium (Web)  
 Date of access followed by a period  
 <URL> - which is optional

“Fresco Painting.” Encyclopedia Britannica Online.  
 2002. *Encyclopedia Britannica*. Web. 8 May  
 2002. <<http://search.eb.com/>>.



*Card Type Number 39:***Article from an online database - such as an electronic subscription service**

Cite articles from an online database (e.g. LexisNexis, ProQuest, JSTOR, ScienceDirect, First Search, and other subscription services just as you would print sources. Since these articles usually come from periodicals, be sure to consult the section on periodicals. In addition to the standard form for periodicals, provide the title of the database italicized, the medium of the publication, and the date of access followed by a period. Though officially optional, add the URL.)

**Note:** Previous editions of the MLA Style Manual required information about the subscribing institution (name and location). This information is no longer required by MLA.

## Author

Title of the article

Title of the periodical followed by  
volume and issue number if given

Publication date

Page numbers or n.pag.

Title of the Database italicized

Publication medium (Web)

Date of access followed by a period

<URL> - which is optional

Junge, Wilfegang, and Nathan Nelson. "Nature's  
Rotary Electromotors." *Science* 29 Apr. 2005:  
642-44. *Science Online*. Web. 5 Mar. 2009.  
<URL>.

Langhamer, Claire. "Love and Courtship in  
Mid-Twentieth-Century England." *Historical  
Journal* 50.1 (2007): 173-96. *Proquest*. Web.  
27 May 2009. <URL>.

## E. SparkNotes and eNotes

### *Card Type Number 40:* SparkNotes online / PDF

Author (The name of the author of any SparkNote appears at the bottom of the title page of the printed SparkNote, and at the bottom of the page in a gray bar on the table of contents page online.)

Title of publication (title within a title)

Publication medium - Web

Date of access followed by a period

<URL> - which is optional

Douthat, Ross. *SparkNotes on To Kill a*

*Mockingbird*. Web. 20 March 2010.

<<http://www.sparknotes.com/lit/mocking>>.

### *Card Type Number 41:* SparkNotes in book form

Author

Title of publication (title within a title)

Editor(s)

City of publication

Publishing company

Publication date

Publication medium

Chon, Jia-Rui and Melissa Martin. *SparkNote on*

*The Scarlett Letter*. Ed. Katie Mannheimer and

Sarah Friedberg. New York: Spark

Publishing, 2003. Print.

### *Card Type Number 42:* eNotes online

Each entry has a link to a suggested citation model. Adjust to fit MLA 2009 format.

Juliano, Gary. "Richard Brautigan." *The Sixties*

*In America*. Seattle: Salem Press, 1999.

*eNotes*. 2006. Web. 28 Sept. 2009.

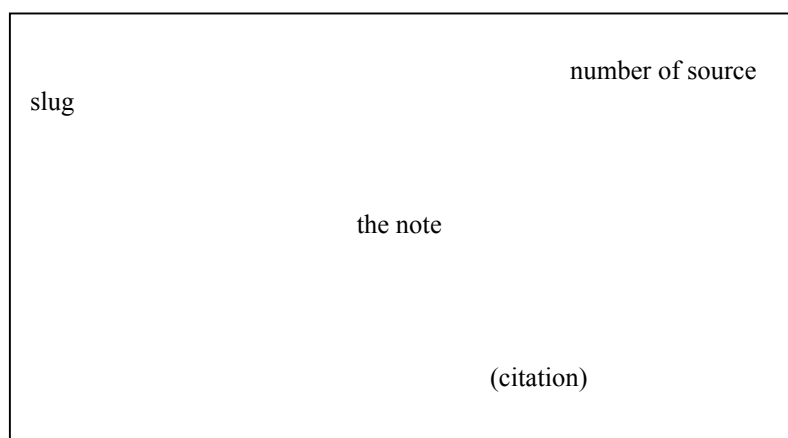
<[www.enotes.com/richard-brautigan-](http://www.enotes.com/richard-brautigan-salem/richard-brautigan-01800001037)

[salem/richard-brautigan-01800001037](http://www.enotes.com/richard-brautigan-salem/richard-brautigan-01800001037)>.

## Note Taking Tips

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1. Use 3 x 5, lined index cards.
2. Use ink.
3. One fact or quote per card.
4. Write on only one side of the card.
5. Label each card with a heading (called a slug).
6. Put the number of the source in the upper right-hand corner.
7. Summarize information for each note card.
  - a. facts / data
  - b. statistics
8. Paraphrase information from sources into your own words.
  - a. who said it
  - b. how they said it
  - c. what they said
9. Quotations
  - a. for direct quotations, copy the words exactly and enclose them in quotation marks.
  - b. record the name of the person who made the statement.
10. Below the fact or quote, write the name of the author (or first key word of article title if the author is not listed) and page number. No punctuation is added between the name of the author (or article title) and page number. Do not use a page number when citing internet sources. This citation will be the citation you will use in the research paper itself.



**\*Before you begin writing note cards, consider the differences between paraphrasing, summarizing, and plagiarizing or copying.**

## Summarizing and Paraphrasing Sources

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Before you begin taking notes, read the following information on summarizing and paraphrasing sources. Above all, you **MUST** give credit to your sources, so record information correctly, as well as the source and page number.

### Summarizing Accurately

1. Identify the main points, and shorten them without losing the focus of the material.
2. Use your own words to shorten the message.
3. Keep summaries brief.
4. **Do not plagiarize your paper.**
5. As you take notes, record all documentation facts about your source so that you will be able to credit your source accurately.

### Paraphrasing Accurately

1. State what the source says, but do not go beyond that.
2. Emphasize what the source emphasizes.
3. Use your own words, phrasing, and sentence structure to restate the ideas. If certain words are awkward, quote the source; resort to quoting only occasionally.
4. Read over your paraphrase carefully to ensure that the source's meaning has not been distorted.
5. Expect that your paraphrase will be as long as, or perhaps longer than, the original statement.
6. **Do not plagiarize your paper.**
7. As you take notes, record all documentation facts about your source so that you will be able to credit your source accurately.

Taken from -

Troyka, Lynn Quitman. *Simon & Schuster Handbook for Writers*. Upper Saddle River, NJ: Prentice-Hall, 1999. Print.

## Avoiding Plagiarism

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Plagiarism is the representation of another's work as one's own. Although plagiarism can be both intentional and unintentional, it is a serious offense. At the college level, it can result in expulsion, so it's best to remember to summarize, paraphrase, and quote carefully. Careful documentation of sources is also essential.

Below are examples of acceptable and unacceptable summaries and paraphrases. The "unacceptable" examples are considered plagiarism.

### Avoiding plagiarism when you summarize

Even though a summary is not a direct quotation, you must use DOCUMENTATION to credit your source. Also, you must use your own words. Compare the following passages.

#### SOURCE

Hall, Edward T. *The Hidden Dimension*. New York: Doubleday, 1966: 109.

#### ORIGINAL

The general failure to grasp the significance of the many elements that contribute to man's sense of space may be due to two mistaken notions: (1) that for every effect there is a single and identifiable cause; and (2) that man's boundary begins and ends with his skin. If we can rid ourselves of the need for a single explanation, and if we can think of man as surrounded by a series of expanding and contracting fields which provide information of many kinds, we shall begin to see him in an entirely different light. We can then begin to learn about human behavior, including personality types. ... Concepts such as these are not always easy to grasp, because most of the distance-sensing process occurs outside the awareness. We sense other people as close or distant, but we cannot always put our finger on what it is that enables us to characterize them as such. So many different things are happening at once it is difficult to sort out the sources of information on which we base our reactions.

#### UNACCEPTABLE SUMMARY (UNDERLINED WORDS ARE PLAGIARIZED)

Concepts such as identifying causes and determining boundaries are not always easy to grasp (Hall 109).

#### ACCEPTABLE SUMMARY

Hall writes that human beings make the mistake of thinking that an event has a "single and identifiable cause" and that people are limited by the boundaries of their bodies. Most people are unaware that they have a sense of interpersonal space, which contributes to their reactions to other people (109).

The unacceptable summary does not isolate the main point, and it plagiarizes by using almost all language used in the source.

Taken from -

Troyka, Lynn Quitman. *Simon & Schuster Handbook for Writers*. Upper Saddle River, NJ: Prentice-Hall, 1999. Print.

## Avoiding plagiarism when you paraphrase

You must **avoid plagiarism** when you paraphrase. Even though a paraphrase is not a direct quotation, you must use DOCUMENTATION to credit your source. Also, you must reword your source material, not merely change a few words. Compare the following passages.

### SOURCE

Morris, Desmond. *Mamwatching*. New York: Abrams, 1977: 131.

### ORIGINAL

Unfortunately, different countries have different ideas about exactly how close is close. It is easy enough to test your own “space reaction”: when you are talking to someone in the street or in any open space, reach out with your arm and see where the nearest point on his body comes. If you hail from Western Europe, you will find that he is at roughly fingertip distance from you. In other words, as you reach out, your fingertips will just about make contact with his shoulder. If you come from Eastern Europe, you will find you are standing at “wrist distance.” If you come from the Mediterranean region, you will find that you are much closer to your companion, at little more than “elbow distance.”

### UNACCEPTABLE PARAPHRASE (UNDERLINED WORDS ARE PLAGIARIZED)

Regrettably, different nations think differently about exactly how close is close. Test yourself: When you are talking to someone in the street or in any open space, stretch your arm out to measure how close that person is to you. If you are from Western Europe, you will find that your fingertips will just about make contact with the person’s shoulder. If you are from Eastern Europe, your wrist will reach the person’s shoulder. If you are from the Mediterranean region, you will find that you are much closer to your companion, when your elbow will reach that person’s shoulder (Morris 131).

### ACCEPTABLE PARAPHRASE

According to Morris, people from different nations think that “close” means different things. You can easily see what your reaction is to how close to you people stand by reaching out the length of your arm to measure how close someone is as the two of you talk. When people from Western Europe stand on the street and talk together, the space between them is the distance it would take one person’s fingertips to reach to the other person’s shoulder. People from Eastern Europe converse at a wrist-to-shoulder distance. People from the Mediterranean, however, prefer an elbow-to-shoulder distance (131).

Taken from -

Troyka, Lynn Quitman. *Simon & Schuster Handbook for Writers*. Upper Saddle River, NJ: Prentice-Hall, 1999. Print.

## Sample Note Cards

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### *Card Type Number 10:*

Slug & source number

Direct quote

Author & page

Professional life 1

“nicknamed ‘the Donora Greyhound’ because of his considerable speed.”

(DiMeglio 412)

### *Card Type Number 2:*

Slug & source number

One fact

Source & page  
(if no author, use first key  
words from the title  
of the article)

Statistic 2

.331 lifetime batting average

(“Musial” 785)

### *Card Type Number 28:*

Slug & source number

One fact

Title of online article  
(if no author listed)  
\*no page number because  
this source was found online

Definition 3

a mark (^) used in writing or in correcting a proof, to show where something is to be added

(“Caret”)

**Card Type Number 29:**

Slug & source number

Note:

In the very first citation, include the name of the version, the book of the Bible, chapter, and verse.

All Biblical citations which follow need only the book of the Bible, chapter, and verse.

Use a period between the chapter and verse rather than the customary colon.

golden rule

4

“If your enemy is hungry, Give him bread to eat: and if he is thirsty, give him water to drink.”

(The King James Version, Prov. 25.21)

or

(Prov. 25.21)



## The Formal Outline

---

The formal outline is an expansion of the working outline. Make sure to adhere to the following rules concerning the writing of formal outlines.

1. Give the outline a title (in Title Case).
2. Paginate by using your last name and lower case Roman numerals. (e.g., i, ii, iii, iv, v)
  - Creating the header** if using Microsoft Word. Programs vary.
    - Click on “View” from the Menu bar.
    - Click on Header and Footer.
    - A box will appear at the top of the page, as will a header and footer toolbar.
    - Click inside the box and tab over to the edge of the right margin.
    - Type your last name (the program automatically justifies it for you).
    - Click on the # button (not the one with the finger pointing to it) in the header and footer toolbar to place the page numbers.
    - Click on “close.” The header is now placed on all of your pages.
    - Make sure to save changes!
3. Begin the outline with a revised thesis statement.
4. Make items at the same level of equal weight or significance.
5. Always supply at least two subdivisions for a category, since nothing can be divided into fewer than two parts. For every A, there must be a B; for every 1, there must be a 2.
6. Capital letters support Roman numerals, numbers support capital letters, small letters support numbers, numbers in parentheses support small letters, and small letters in parentheses support numbers in parentheses.

Example:           Title

- I. First main idea
  - A. First subdivision of main idea
    1. First reason or example
    2. Second reason or example
      - a. First supporting detail
      - b. Second supporting detail
        - (1)
        - (2)
        - (a)
        - (b)
  - B. Second subdivision of the main idea
- II. Second main idea

7. Use no more than six numbers or letters in succession.
8. **Capitalize only the first word of every phrase or sentence unless other rules of capitalization apply.**

9. Keep the outline in parallel structure whether using the topic or sentence outline format. The first word of each section should be the same part of speech.
10. Indent consistently two spaces from Roman numerals to capital letters to numbers, etc. Periods should be lined up as the outline breaks down.
11. Use either a topic or sentence outline. DO NOT MIX THE FORMS.

### Sample Sentence Outline

Smithson i

#### The Advantages of Single-Sex Classes

Thesis statement: Research supports the notion that single-sex classes are better for girls and, therefore, should be encouraged.

- I. During the first 200 years in America, women were not allowed in schools.
  - A. Initially, education was only for men.
  - B. Throughout the nineteenth century, the number of coed schools increased.
  - C. In 1972, Congress passed Title IX, a law prohibiting sex-discrimination in educational institutions.
- II. One significant advantage of single-sex classes is the elimination of gender bias that often occurs in coed classes.
  - A. Teachers pay more attention to boys.
    1. Girls are not called on as often as boys in coed classes.
    2. Many times teachers tolerate disruptive behavior in boys but discourage the same behavior in girls.
  - B. Favoritism is also an issue in coed classes.
    1. Teachers “get a thrill from involving a boy who’s going to be disruptive.”
    2. Teachers’ have higher expectations for boys than girls.

- III. Girls benefit from being free from the gender bias of coed classes.
  - A. They perform better academically.
    - 1. Textbooks “show an inherent and often inadvertent bias against females in textbooks.”
    - 2. This bias also betrays itself in teaching techniques.
  - B. Techniques that are disadvantageous to girls are more apparent in certain subject areas.
    - 1. Girls exhibit more interest in math when taught in single-sex classes.
    - 2. This phenomenon is also the case in science courses.
- IV. Not only do single-sex classes offer academic advantages but also personal benefits.
  - A. Distractions are eliminated when the sexes are separated.
  - B. All-girl schools offer a nurturing environment.
    - 1. The single-sex environment makes girls feel more comfortable in class.
    - 2. In all-girl schools, one is respected for doing well in class instead of being mocked by other students.
  - C. Girls have lower self-esteem than adolescent boys.
    - 1. Single-sex education compensates for this disparity.
    - 2. All positions of power are held by girls.

## Sample Topic Outline

Smithson i

### The Community of a Film: Rebel Without a Cause

Thesis statement: Rebel Without a Cause made film history.

- I. Rebel's followers and creators
  - A. Rebel's impact
  - B. The Dean cult
  - C. The creators
- II. A collaborative effort: the beginning
  - A. Robert Lindner and Warner Brothers
  - B. Nicholas Ray
- III. The writers
  - A. Leon Uris
  - B. Irving Schulman
  - C. Stewart Stern
- IV. The actors
  - A. James Dean
  - B. Natalie Wood
  - C. Others
- V. The interpreters
  - A. Conflict of views
  - B. Problems of evaluation
- VI. Rebel's place in film history
  - A. Appropriate categories
  - B. Need for evaluation

## **Rough Draft**

---

(Using Parenthetical/In-Text Citations)

Attempt to follow your rough draft outline. Adjustments can be made in the final outline

When preparing your rough draft, you must use parenthetical/in-text citations. They serve to tell the reader from where information was taken.

In general, the following should be cited in the paper:

1. Paraphrased information.
2. Summarized information
3. Direct quotes.
4. Little known facts.
5. Statistics.

Despite these rules, some students find it difficult to decide what should be cited. The basic rule is:

Cite everything that cannot be considered **common knowledge**.

What is common knowledge?

- Information that most educated people know but might need to remind themselves by looking up the fact.

Example: The U.S. space programs including moon landings.

While one might have to search a reference book to find that Neil Armstrong was the first person to set foot on the moon on July 20, 1969, this information is common knowledge and would not have to be cited.

If you were to find less familiar details such as how long the flight was, the weight of the space ship, etc., those would have to be documented.

In addition, do not cite **your own thinking**.

What is your own thinking?

- As you gather information, you will build up your prior knowledge of the subject. As you think about this new material, you will begin to combine bits and pieces of this material into whole ideas. This is your own thinking.
- However, when in doubt, CITE IT.

Some information taken from -

Troyka, Lynn Quitman. *Simon & Schuster Handbook for Writers*. Upper Saddle River, NJ: Prentice-Hall, 1999. Print.

## Incorporating Citations into the Paper

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For most in-text citations, wherever you use ideas or information you have found in a source, you give a name or a title (whichever is the first information in the source's entry in the Works Cited list) to identify the source. You also give page numbers to show the exact location in the source of the material you are using. In your sentences that set the context for your use of source material, try to include author names and, when relevant, credentials of authors who are authorities. In such cases, the only part of a citation to put in parentheses is the page number. If you cannot incorporate author names into your sentences, give them as part of the parenthetical citation. In a parenthetical citation, use one space between an author name (or title) and page number; do not use a comma or other punctuation between name and page number.

**MLA FORMAT ALERT:** Position a parenthetical citation at the end of the material it refers to, preferably at the end of a sentence, if that is not too far away from the material. At the end of a sentence, place a parenthetical reference before the sentence's end punctuation.

Example: (Broeg 572).

If neither the author nor editor's name is provided, such as in an unsigned encyclopedia article or web site, substitute a shortened title of the article for the author or editor's last name. (Shorten the title as much as possible, making sure that the shortened version refers clearly to the correct source. Also, always make the first word the one by which you alphabetize it on the Works Cited page.)

Example: ("The Man" 141).

On the next few pages you will find other ways of incorporating citations into the paper, including long quotations:

### Citing One Author—MLA

Give an author's name as it appears on the source: for a book, on the title page; for an article, directly below the title or at the end of the article. Many nonprint sources also name an author; for a CD, cassette, tape, or software, for example, check the printed sleeve or cover. For an online source, identify the author exactly as identified online.

One test asks four-year-olds to choose between one marshmallow now and two marshmallows later (Gibbs 60).

*Note: The period comes **after** the parentheses.*

### Citing Two or Three Authors—MLA

Give the names in the same order as in the source. Spell out *and*. For three authors, use commas to separate the authors' names.

As children get older, they begin to express several different kinds of intelligence (Todd and Taylor 23).

Another measure of emotional intelligence is the success of inter- and intrapersonal relationships (Voigt, Dees, and Prigoff 14).

### Citing More Than Three Authors—MLA

With three or more authors, you can name them all or use the first author's name only, followed by *et al.*, either in a parenthetical reference or in your sentence. Do not underline *et al.* No period follows *et*, but do use a period after *al.*

**Usage alert: The abbreviation *et al.* stands for “and others”; when an author’s name followed by *et al.* is a subject, use a plural verb.**

Carter et al. have found that emotional security varies depending on the circumstances of the social interaction (158).

Emotional security varies depending on the circumstances of social interaction (Carter et al. 158).

**MLA FORMAT ALERT: A short quote consists of 1, 2, 3, or 4 typed or handwritten lines. A long quote consists of 5 or more typed or handwritten lines.** When a quotation is no longer than four handwritten or typed lines (a short quote), enclose the quoted words in quotation marks to distinguish them from your own words in the sentence. Place the parenthetical citation after the closing quotation mark but before sentence-ending punctuation. If a quotation ends with an exclamation point or a question mark, however, place that punctuation mark before the closing quotation mark, place the parenthetical citation next, and then place a period after the parenthetical citation.

### Citing the Source of a Short Quotation—MLA

If it is true that “thoughts, emotions, imagination and predispositions occur concurrently ... [and] interact with other brain processes” (Caine and Caine 66), it is easy to understand why “whatever [intelligence] might be, paper and pencil tests aren’t the tenth of it” (Staples 293).

Coles asks, “What binds together a Mormon banker in Utah with his brother or other coreligionists in Illinois or Massachusetts?” (2).

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

### Citing the Source of a Long Quotation—MLA

Long quotes (5 lines or longer) are set off from your text by beginning a new line, indenting one inch (or 10 spaces) from the left margin, and typing it double-spaced without adding quotation marks. Include an introduction followed by a colon.

By tapping into a student’s highly developed spatial-mechanical intelligence, one teacher can bolster a student’s poor writing skills:

The teacher asked that during “journal time” Jacob create a tool dictionary to be used as a resource in the mechanical learning center. After several entries in which he drew and described tools and other materials, Jacob confidently moved on to writing about other things of import to him, such as his brothers and a recent birthday party. Rather than shy away from all things linguistic--he previously had refused any task requiring a pencil-- Jacob became invested in journal writing. (Gray and Viens 23–24)

### Citing a Work by Title—MLA

If no author is named, use the title in citations. In your own sentences, use the full main title and omit a subtitle, if any. For parenthetical citations, shorten the title as much as possible (making sure that the shortened version refers unambiguously to the correct source), and always make the first word the one by which you alphabetize it. The following citation is to an article fully titled “Are You a Day or Night Person?”

The “morning lark” and “night owl” connotations are typically used to categorize the human extremes (“Are You” 11).

### Citing an Electronic Source without Page or Paragraph Numbers—MLA

Many online sources do not number pages or paragraphs. In the Works Cited entry for such a source, include the abbreviation *n. pag.* (“no pagination”), and use the author or editor’s last name for parenthetical/in-text citations. This abbreviation serves to explain to readers why in-text references to this source do not cite page numbers. Here are two examples referring to “The Naturalist Intelligence,” by Thomas Hoerr, a web site without page numbers or paragraph numbers.

Meriwether Lewis, the legendary explorer of the United States’ Northwest Territory, certainly possessed the naturalist intelligence (Hoerr).

Thomas Hoerr mentions Meriwether Lewis, the legendary explorer of the United States’ Northwest Territory, as someone who possessed the naturalist intelligence.



### Citing an Electronic Source That Numbers Paragraphs—MLA

When an electronic source has numbered paragraphs (instead of page numbers), use them for in-text references as you would page numbers, with two differences: (1) Use a comma followed by one space after the name (or title), and (2) use the abbreviation *par.* for a reference to one paragraph or *pars.* for a reference to more than one paragraph, followed by the numbers of the paragraphs you are citing.

Artists seem to be haunted by the fear that psychoanalysis might destroy creativity while it reconstructs personality (Francis, pars. 22–25).

### Citing a Paraphrased or Summarized Source—MLA

According to Brent Staples, IQ tests give scientists little insight into intelligence (293). [Author name cited in text; page number cited in parentheses.]

In “The IQ Cult,” journalist Brent Staples states that IQ tests give scientists little insight into intelligence (293). [Title of source, author name, and author credentials cited in text; page number cited in parentheses.]

IQ tests give scientists little insight into intelligence (Staples 293). [Author name and page number cited in parentheses.]

### Citing Material from a Novel, Play, or Poem—MLA

When you cite material from literary works, providing part, chapter, act, scene, canto, stanza, or line numbers usually help readers trying to locate what you refer to more than page numbers do. Unless your instructor tells you not to, use Arabic numerals for these references, even if the literary work uses roman numerals.

For novels that use them, give part and/or chapter numbers after page numbers. Use a semicolon after the page number but a comma to separate a part from a chapter.

Flannery O’Connor describes one character in *The Violent Bear It Away* as “divided in two--a violent and a rational self” (139; pt. 2, ch. 6).

For plays that use them, give act, scene, and/or line numbers. Use periods between these numbers.

Among the most quoted of Shakespeare’s lines is Hamlet’s soliloquy beginning “To be, or not to be: that is the question” (3.1.56).

### Citing a Multivolume Work—MLA

When you cite more than one volume of a multivolume work, include the relevant volume number in each citation. (In the Works Cited list, list the multivolume work once and give the total number of volumes.) Give the volume number first, followed by a colon and one space, followed by the page number(s).

By 1900, the Amazon forest dwellers had been exposed to these viruses (Rand 3: 202).

Rand believes that forest dwellers in Borneo escaped illness from retroviruses until the 1960s (4: 518–19).

### Citing a Work with a Group or Corporate Author—MLA

When a corporation or other group is named as the author of a source you want to cite, use the corporate name just as you would an individual's name.

In a five-year study, the Boston Women's Health Collective reported that these tests are usually unreliable (11).

A five-year study shows that these tests are usually unreliable (Boston Women's Health Collective 11).

### Citing a Work in an Anthology or Other Collection—MLA

You may want to cite a work you have read in a book that contains many works by various authors and that was compiled or edited by someone other than the person you are citing. For example, suppose you want to cite "When in Rome," by Mari Evans, which you have read in a literature text by Pamela Annas and Robert Rosen. Use Evans's name and the title of her work in the in-text citation and as the first block of information for the entry in the Works Cited list.

In "When in Rome," Mari Evans uses parentheses to enclose lines expressing the houseworker's thoughts as her employer offers lunch, as in the first stanza's "(an egg / or soup / ... there ain't no meat)" (688–89).

### Citing the Bible – MLA

The first time you refer to a particular version of the Bible, include the name of the version, followed by a comma. The titles of the books of the Bible are abbreviated. You do not need to identify the version in subsequent references unless you switch to a different version.

First reference: (New International Version, Gen. 3.15)

Subsequent reference: (Gen. 3.22)

The above information was taken from –  
Troyka, Lynn Quitman. *Simon & Schuster Handbook for Writers*. Upper Saddle River, NJ: Prentice-Hall, 1999. Print.

## General Requirements and Proper Paper Form (PPF) for the Research Paper:

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1. Type your paper on a computer and print it out on standard white 8.5 x 11-inch paper in black ink.
2. Set the margins of your document to one inch on all sides. Think of a one-inch frame around your text.
3. Use Times New Roman font, 12 point size throughout.
4. **Do not include a title page for your paper unless specifically requested.**
5. Double-space throughout the paper. Do not add extra line spaces above or below the title or between paragraphs.
6. **Use only one space after periods or other marks of punctuation (unless otherwise instructed by your teacher).**
7. Type the heading in the upper left-hand corner of the first page. List your name, your instructor's name, the course, and date (day month year). Be sure to double space the heading.
8. Begin pagination by creating a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. Add your last name and use Arabic numerals (1, 2, 3 and so on). **Your teacher may ask you to omit the number on your first page.**
9. Add the title of your paper. It must be centered and typed in Title Case, not in all capital letters. Do not change the font style or size (maintain Times New Roman, 12 pt.). Do not use bold type.
10. Double space between the title and first line of the text.
11. Indent the first line of each paragraph  $\frac{1}{2}$  inch from the left margin. Set your tab to .5 (one-half inch). MLA does not recommend using your space bar for indenting a paragraph.
12. **Italicize titles of longer, complete works rather than underline them.**

Sample first page of a Research Paper:

|         |  |                      |
|---------|--|----------------------|
|         |  | ( $\frac{1}{2}$ in.) |
| (1 in.) |  | Josephson 1          |
|         | Laura N. Josephson   |                      |
|         | Mr. Bennett  |                      |
|         | English 2710   |                      |
|         | 30 September 2009  |                      |
|         | Duke Ellington's Adventures in Music and Geography   |                      |
|         | In studying the influence of Latin American, African, and Asian music on modern American           |                      |
|         | composers, music historians tend to discuss such figures as Aaron Copeland, George Gershwin, Henry |                      |
|         | Cowell, Alan Hovhaness ....  |                      |

## The Works Cited Page

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This page is a list of actual sources used in the paper (parenthetical citations). Remember, you must utilize a minimum of five sources representing three different types of reference material. If you have been researching a novel or two, do not forget to list them as well. The sources are listed in alphabetical order according to the author's last name or by the first item listed on the source card (e.g. title of unsigned encyclopedia article).

1. Begin the list of works cited on a new page at the end of the research paper. Center the title Works Cited one inch from the top of the page. Double space throughout.
2. Continue pagination.
3. Alphabetize the list by the last names of the authors (or editor(s) if a work has no author). If a work has neither an author nor editor, alphabetize according to the first word of the title other than A, An, or The.
4. Do not indent the first line of each works cited entry, however, do indent additional lines by one-half inch or five spaces. This technique highlights the name of the author or title, making it easier for readers to scan the alphabetized list.
5. Do not insert a hyphen when dividing a web address or URL at the end of a line. Break the URL only after a slash. Insert angle brackets around the URL. Turn off hot links.

Special note: To cite two or more books by the same author, type the name for the first entry only. After the first entry, instead of the name, type three hyphens, followed by a period (---.) and the title. These hyphens stand for exactly the same name as in the preceding entry. If the person edited, translated, or compiled the book, place a comma (not a period) after the three hyphens, and write the appropriate abbreviation (ed., trans., or comp.) before writing the title.

Example:

Boroff, Marie. *Language and the Past: Verbal Artistry in Frost, Stevens, and Moore*. Chicago:

U of Chicago Press, 1979. Print.

---, trans. *Sir Gawain and the Green Knight*. New York: Norton, 1967. Print.

student sample

Josephson 13

Works Cited

- Borges, Jorge Luis. Foreword. *Selected Poems*. By Borges. Ed. Mark Green. New York: Delta-Dell, 1973. xv-xvi. Print.
- Boroff, Marie. *Language and the Past Verbal Artistry in Frost, Stevens, and Moore*. Chicago: U of Chicago Press, 1979. Print.
- , trans. *Sir Gawain and the Green Knight*. New York: Norton, 1967. Print.
- Cook, David A. *A History of Narrative Film*. 2<sup>nd</sup> ed. New York: Norton, 1991. Print.
- “Fan.” “The Talk of the Town.” *New Yorker* 2 Aug. 1969: 22-23. Print.
- Joplin, Scott. *Treemonisha*. Perf. Carmen Balthrop, Betty Allen, and Curtis Rayam. Houston Grand Opera Orch. and Chorus. Cond. Gunther Schuller. Deutsche Grammophon, 1976. CD.
- Wiesal, Elie. Interview with Ted Koppel. *Nightline*. ABC. WABC, New York. 18 May 2002. Transcript. Web. 23 Aug. 2002. <[http://wabc.abc.org/komando/storyfolder\\_36489\\_html](http://wabc.abc.org/komando/storyfolder_36489_html)>.

## The Final Paper

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The final paper must contain parenthetical citations. Papers without parenthetical citations will not be accepted. To earn credit for the Research Paper, each and every step must be adequately completed. Again, any student who has not adequately completed the research paper or who has plagiarized the research paper will fail for the semester.

Submit all steps of the research paper process:

1. Source cards
2. Note cards
3. Rough draft outline
4. Rough draft with citations and a works cited page
5. Formal outline
6. Final paper with citations and a works cited page completed in proper paper form

Example: Your teacher will provide you with a sample research paper which is appropriate for your class.