

Research Guide



**Cobb County Public Schools
High School Language Arts**

Revised, Summer 2006

Foreword

Students and teachers, welcome to the sixth edition of the “Guide to the Research Paper” published by Cobb County Public Schools. This guide is based on the Modern Language Association’s Handbook for Writers of Research Papers, Sixth Edition, the accepted standard for documentation style in scholarly compositions in languages and literature. As with previous editions of this publication, this revision results from the study and the collaboration of classroom teachers who assert that all students benefit from the research process and the rigors of extended writing.

The guide was originally prepared by Pat Lamb and Sara Moore in 1988. It was revised by Ruth Faris and Kathy Nichols in 1995. The 1997 revision, which was done by Pat Barras and Jane Frazer, incorporates revisions and additions to facilitate the use of online sources. The 1999 edition and this, the 2006 edition, represent further efforts to ensure that the guide is accurate and up-to-date. This guide is intended as a supplement and in no way supersedes the direction of the teacher who uses it, and it is intended for all grades and levels. The 2006 edition includes many new features and examples, including a list of websites that classroom teachers have found useful in teaching the research process. The students and teachers who use this guide should avail themselves of this list, as well as other, lengthier works on research and bibliography, including the source for this compilation, the MLA Handbook for Writers of Research Papers, Sixth Edition.

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Part One: Preparation and Research

The research paper is a unique type of writing that takes skill, careful thought, and creativity. It involves **identifying a problem or asking a question** on a specific topic and then **collecting and investigating facts and opinions** about the topic from numerous sources. A research paper is different from a report in that the research paper writer **must go one step beyond the mere summary of facts** and **inject analytical or interpretive commentary** on the subject, **relying on the thoughts of others** to support or clarify conclusions.

Eight steps guide the writer through the research paper process:

1. Selecting the topic
2. Reading and limiting the topic
3. Formulating a thesis statement and working outline
4. Preparing a working bibliography
5. Taking notes
6. Assembling notes and writing the formal outline
7. Writing the first draft and preparing the Works Cited page
8. Writing the final copy

Selecting the Topic

The teacher may suggest possible topics, or the student may be allowed to choose a topic of interest. In either case, use these guidelines to choose the topic.

Select a topic

1. that is suitable for serious research.
2. with ample reference material.
3. that can be presented objectively.
4. that is more than a biographical treatment.
5. that will allow interpretation(s).

If the paper is based on literature, the student **must have a thorough understanding** of the poem, play, novel, or short story. Students may choose an **analytical, thematic, critical,** or **comparative** approach to writing the paper. Students should distinguish between **primary and secondary** sources.

- A **primary source** is the work itself, such as “Thanatopsis,” Martin Luther King, Jr.’s “I Have a Dream,” The Red Badge of Courage, or Macbeth.
- A **secondary source** is a work written about a primary source. Examples include critical commentaries such as Thomas DeQuincey’s essay “On the Knocking at the Gate of Macbeth” or critical essays in Contemporary Literary Criticism.

Reading and Limiting the Topic

Introductory reading helps narrow the topic.

- Do introductory reading on the subject. Introductory reading provides a framework for the topic, allows the writer to set boundaries, and enables the researcher to focus on the important points of the topic.
- Introductory reading can span a variety of sources, including articles in encyclopedias, chapters in textbooks, histories, or specialized reference books such as Contemporary Literary Criticism.

*Note: General encyclopedias may be used only for introductory reading, **not as sources for the paper itself.***

Following are examples that show the progression in narrowing a topic using introductory reading as a guide.

Social Issues Topic

General Topic: violence
Narrowed Topic: violence in the media

Narrowed More: violence on television
Appropriate Topic: the implications of violence on television

Literature Topic

General Topic: The Scarlet Letter
Narrowed Topic: one aspect of The Scarlet Letter: literary devices
Narrowed More: one literary device: symbolism
Appropriate Topic: the scaffold as a symbolic element in The Scarlet Letter

The student may discover that further restriction is needed after reading and taking notes.

Formulating a Thesis Statement

A preliminary thesis statement, which is the main idea or argument of the paper, will help to limit the scope of the research. Before beginning in-depth research, it is necessary to write a sentence that expresses the central focus of the paper; however, the thesis may continue to evolve as work continues.

A good thesis should

- **state the main idea in a declarative sentence.**
- **limit the subject.**
- **establish an investigative edge.**
- **point to the conclusion.**
- **conform to the evidence.**

Example 1:

As an epic hero, Beowulf exhibits physical courage, demonstrates mental agility, and reflects the ideals of his culture.

Example 2:

Edgar Allan Poe's characterization of Montresor in "The Cask of Amontillado" suggests the theme that humanity is inherently evil.

Preparing the Working Outline

The working outline is an initial method of organization and a starting point for note taking. The purpose of the preliminary outline is to prevent the researcher from taking unnecessary notes and to keep the writer focused and on-task. In order to develop a working outline, it is necessary to break down the elements of the preliminary thesis and to analyze the specific areas the research will address. This analysis should result in a list of three to six ideas or topics will constitute the divisions of the research.

A working outline should

- relate directly to the thesis.
- be **brief** and **clear**.
- list the main topics using **Roman numerals**. These headings will later be the "slugs" on the note cards.
- **not be subdivided**, unlike the Formal Outline, which is discussed later.
- **not** contain the words *Introduction* or *Conclusion*.
- **not** contain articles or any repeated, unnecessary words.

Example 1:

Thesis: As an epic hero, Beowulf exhibits physical courage, demonstrates mental agility, and reflects the ideals of his culture.

- I. Physical Courage
- II. Mental Agility
- III. Ideals of Anglo-Saxon culture

Example 2:

Thesis: Because of increasing concern over television's influence on violence and crime, the television industry should assume responsibility for regulating the extent and nature of violent acts in television programming.

- I. Amount of violence on television
- II. Connection between TV and street violence
- III. Ratings race among networks
- IV. Censorship in the media

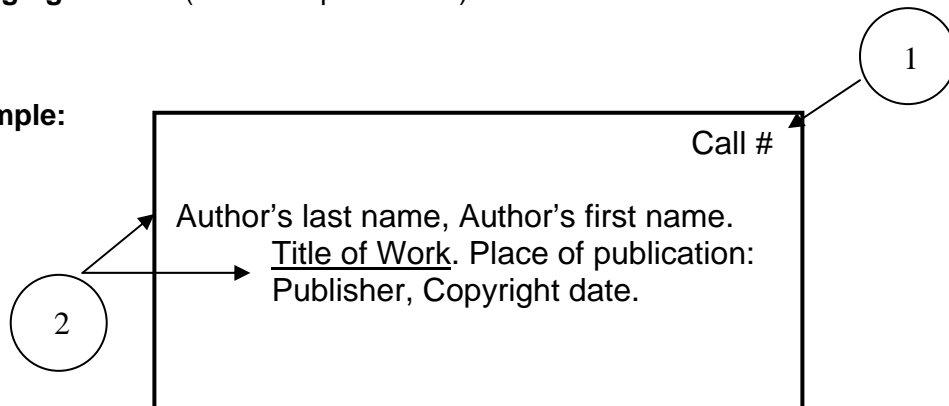
Preparing the Working Bibliography

The working bibliography is a list of sources related to the research topic. Begin to locate sources by checking the media center catalogue, visiting other libraries, searching databases and on-line sources, and expanding the preliminary reading. For each likely resource, write a bibliographic entry on an index card using correct MLA format. A variety of sample entries appears under the heading **Preparing the Works Cited Page** on page 20. Because these bibliography cards will eventually become the source of information for compiling the Works Cited page, it is essential to record information correctly and thoroughly.

In preparing bibliography cards,

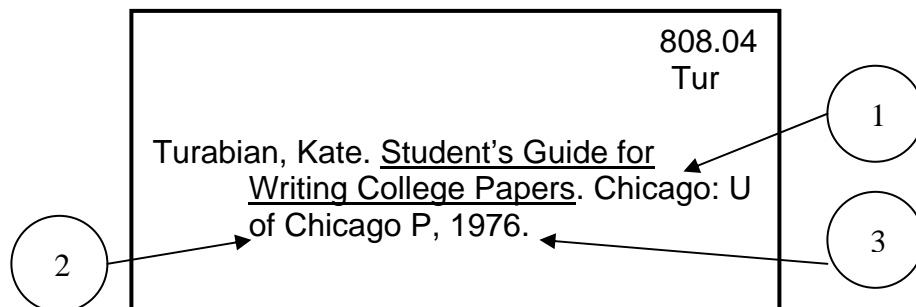
- use one index card per source.
- write on only one side of the card.
- use exact punctuation.
- use hanging indents (see examples below).

Generic Example:



1. Write the media center call number of printed materials in the top right corner to make later relocation easier.
2. Use **hanging indents** (the reverse of regular paragraph indentation) to make the author's last name more visible.

Actual Bibliography Card Example:



1. Use the first city listed on the title page. Give only the city if it is well known (e.g., New York, London); give both city and state otherwise.
2. Use a correct, shortened name for the publisher. Refer to page 20 for guidelines.

3. Use **the most recent date** that appears on the title page or on the back of the title page.

Evaluating Web Pages

Not all web pages are valid and reliable sources. Use these questions as a guide to determine validity.

1. What can the URL tell you?

- A. Is it somebody's personal page?

(Since personal pages are not necessarily reliable, investigate the author very carefully.)

- B. From what type of domain does it come?

Educational - .edu

Government - .gov

Nonprofit organizations - .org

Commercial - .com

Network - .net

Note: If the word essay appears anywhere in the URL, exercise caution because it may be an unacceptable resource.

2. What can the home page tell you?

- A. Who published or sponsored the page?

(Look for links that say "About us," "Philosophy," "Background," "Biography.")

- B. Why was the site created: to argue a position? to sell a product? to inform readers?

- C. What are the author's credentials?

- D. When was the page last updated? The information may be outdated or irrelevant.

3. Are there links to other resources on the topic? Do they work?

Annotated Bibliography

An annotated bibliography is a brief summary and evaluation of sources. It informs the reader of the location, accuracy, quality, and relevance of sources.

The purposes of compiling an annotated bibliography are to enable the writer to

- learn about the topic.
- focus more critically on secondary sources.
- refine the thesis.
- guide other researchers.

There are four parts to the annotated bibliography. These parts may be changed or modified according to the teacher's preferences.

1. Bibliography

- Write the bibliographic entry according to MLA guidelines.
- Do not annotate primary source(s); only annotate secondary sources.

2. Summary

- Provide a brief yet thorough summary of the main points, particularly the ones relating to your topic.

3. Assessment

- State why the source is reliable. Consider the following:
 1. Is the author a recognized expert?
 2. Is the author unbiased?
 3. Does it appear in a credible source? (E-library, Galileo, Galenet)
 4. Is it in a reputable collection of criticisms, such as Contemporary Literary Criticism or Opposing Viewpoints?
 5. Is it found in the reference section of the school or public library?
 6. Has it been recommended by the teacher?
 7. Is the source current or out-of-date for your topic?
 8. Is the information well-documented or referenced?

4. Reflection

- How does the book or article fit into this research?
- Was the source helpful to you? Does the source relate to your topic?

- How and where can you use this source in your research project?

Sample Graphic Organizer of an Annotated Bibliography

Source / Bibliography	Cicarelli, Sheryl, and Marie Rose Napierkowski, eds. " <u>A Tale of Two Cities</u> ." <u>Novels for Students</u> . Vol. 15. Detroit: Gale, 1999.
Summary	The book contains different discussions of various novels. The section on <u>A Tale of Two Cities</u> focuses on historical background, themes, characters, and settings. At the end of each section, various critics discuss the novel.
Assessment (Why is it credible?)	The book is published by Gale Research Group, a company with a reputation for using professors and academic writers. The collection of books is also credible because my teacher recommended it, and it is found in the reference section of the school library.
Reflection (How will you use it?)	I will use the explanations and examples of the themes of death and resurrection in my research paper; however, I will support this information by using quotes from my primary source. I also found one critic at the end of the section who gave good information for my introductory paragraph.

Sample Annotated Bibliography

Jane Doe

Use Times New Roman, 12 point font

Mrs. Waters

Title is NOT bold, underlined, or a different font or type size. It is the same as the rest of the bibliography.

World Literature

Title: Double-Spaced and Centered

August 31, 2006

Heading: Double-spaced

Annotated Bibliography

Symbolism in Lord of the Flies

Bibliographic Information

Griffith, George V. "William Golding." Novels for Students. Eds. Sheryl Ciccarelli and Marie Rose Napierkowski. Vol. 13. Detroit: Gale, 1999.

nts: 1st line of entry is left
s are indented five spaces

This article discusses the many symbols of Lord of the Flies. It names the conch shell as well as the beast as two evident symbols. The article also discusses themes of the novel and gives background information regarding how the author developed the idea of the novel. The article is from Novels for Students, a credible source since Gale, a reputable

summary

assessment

publisher, publishes it. The book is also found in the school library and is recommended by my teacher. The article was originally printed in an academic journal which also shows its credibility. The discussion of symbols in the novel pertains to my general topic, but the discussion centered on democracy and the conch. Therefore, I need more information on the specific symbol of the eyeglasses.

Telgen, Diane. "Symbolism in Lord of the Flies." Twentieth Century Interpretations of Lord of the Flies. Ed. Harold Bloom. New York: Harper, 1997. 38-42.

2nd Entry

To identify a normally underlined title when it appears within an underlined title, the title within is neither underlined nor enclosed in quotation marks.

Begin your second annotation here.

Taking Notes

Now that a preliminary outline has been prepared and specific areas of consideration have been established, read intensively those sources that contain information relative to the working outline and begin taking notes.

- Be selective.
- Be accurate
- Read critically. Do not assume that everything you read is truthful or valid.

There are several ways to record and compile notes when conducting research, including handwritten note cards, photocopying, highlighting, downloading, and cutting and pasting. An explanation of note taking using note cards is provided in this guide. **Use the note taking system prescribed by the teacher.**

Using Direct Quotations and Paraphrasing

Direct Quotations: According to the MLA, "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" (46).

- Enclose all direct quotations in quotation marks, even on your note cards.
- Copy the quotation exactly as it appears in the original source, including spelling, internal punctuation, and capitalization.
- If you are **certain** the original contains an **error**, use the word **sic** (from the Latin for thus or so) to let the reader know that the error is accurately reproduced. Refer to the section on **Alteration of Quoted Material** on page 13 for information on how to use sic.

Paraphrasing: To paraphrase a passage, restate the material **in your own words**. Read the material carefully, absorb the idea, close the book, and write the idea in your own words. Check your version against the original to make sure you have accurately and completely conveyed the author's ideas.

- Do **not** use **more than three words in succession** from the original source.
- Do **not** follow the identical structure/sentence pattern(s) of the original passage or simply change the order of the words in the sentence.
- Do **not** distort the meaning of the original passage.

- **Do** use quotation marks to identify any unique term or phraseology retained in the paraphrase.

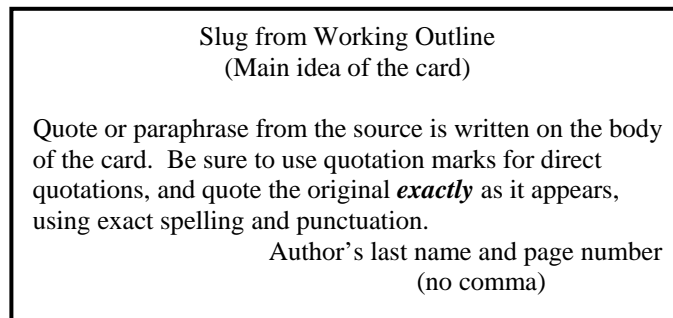
Note Cards

While writing note cards from sources, keep these guidelines in mind:

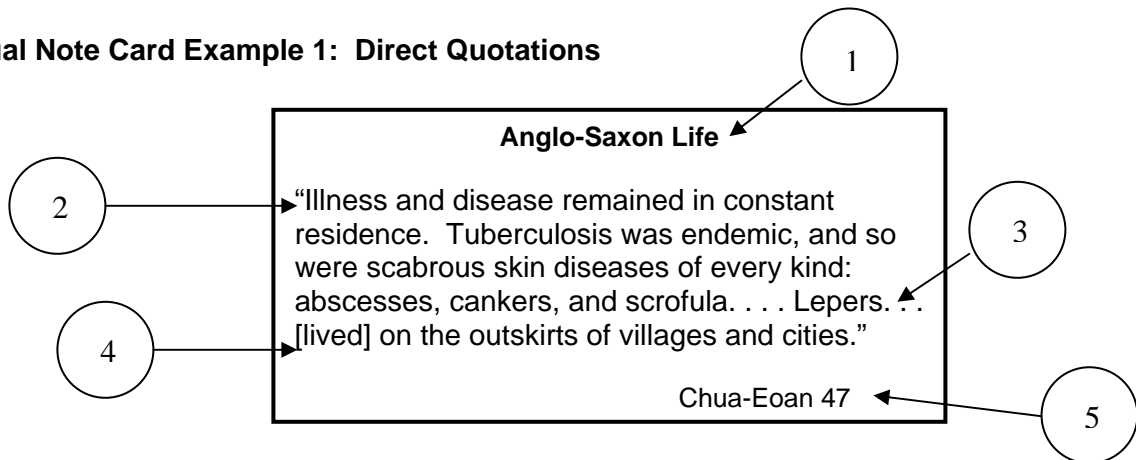
- Write only on the front of cards.
- Address only one idea per card.
- Write the appropriate slug from the working outline at the top of the index card to indicate the subject.
- Write the first item given on your bibliography card (author's name, editor's name, or article title) on the bottom of the card.
- Use quotation marks for exact quotations.
- Give **exact** page number(s) for print sources.

*Note: The teacher may require you to write **n. pag.** to indicate "no pagination" for sources that do not have pages (e.g., the Internet).*

Generic Example of a Note Card:



Actual Note Card Example 1: Direct Quotations



1. Use a slug from the preliminary outline to describe the content of the note card.
2. Use quotation marks to indicate a direct quotation.
3. Use ellipsis points* to indicate that words have been omitted.
4. Use square brackets or interpolation* to indicate that a word has been changed from the original.
5. Write the author's last name and the exact page with **no comma**. If there is no author, use the first item on your bibliography card (editor, article title, book title).

Note: See the section on the **Alteration of Quoted Material on page 13.*

Actual Note Card Example 2: Paraphrasing

Read the original passage that follows. The source of this passage is the essay "Is TV Brutalizing Your Child?" by Eliot A. Daley in *Freedom of Dilemma*. Notice how the information contained in the passage is transferred to the note card.

Original Passage:

Through television, our children's lives are inundated with death and disaster one moment, trivia and banality the next, cemented together with the sixty-second mortar of manipulation and materialism. In the matter of violence alone, their formative years are bathed in blood. Writers have amply documented the depressing statistics: The TV stations of one city carried in one week 7,887 acts of violence. One episode of a western series garnished Christmas night with 3 homicides. Between the ages of 5 and 14, your children and mine may, if they are average viewers, witness the annihilation of 12,000 human beings.

Note card with a paraphrase and a direct quotation:

<p>Amount of violence on TV</p> <p>Children grow up seeing too much violence on TV. Statistics depressing re the prevalence of TV violence. "Between the ages of 5 and 14, your children and mine may, if they are average viewers, witness the annihilation of 12,000 human beings."</p> <p style="text-align: right;">Daley 50</p>

Plagiarism

Writers' facts, ideas, unique phraseology, and sentence structure should be regarded as their property. **Any person who uses a writer's ideas without giving due credit through documentation is guilty of plagiarism.**

1. Document both paraphrases and direct quotations.
2. Use quotation marks for directly quoted material.
3. Do **not** use **more than three words in succession** from the original source.

In deciding whether or not to document, ask this question:

Is this information common knowledge that a mature reader would most likely know?

If the answer to this question is **yes**, do **not** document it.

If the answer to this question is **no**, document it.

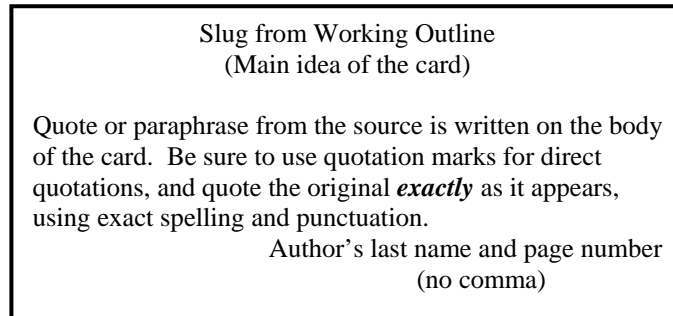
Assembling Notes

After you have followed every lead from your working bibliography and have taken adequate notes, you are ready to begin the final phase of your working outline.

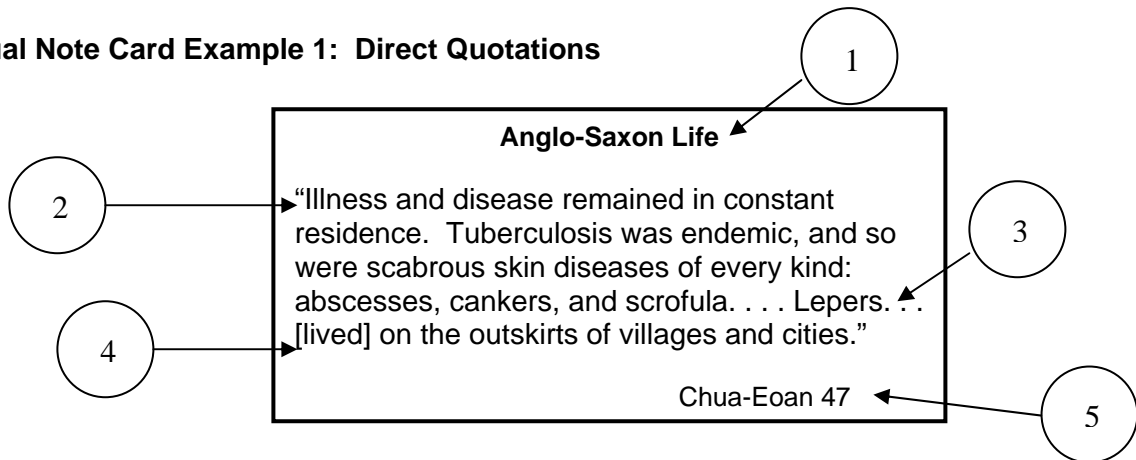
1. Put all cards with the same *slug* in the same stack. For example, all cards with the heading "Amount of violence on TV" should be placed in one stack. You should have as many stacks as you have sections in your working outline.
2. Read each stack of cards and arrange them in logical order. You may discover you have some information that is irrelevant or a section that has too little information. Do more research, combine the content with another related stack or section, or omit the irrelevant or weak information.
3. Organize the note cards in each stack to form subtopics. Arrange these subtopics in logical order and number each note card accordingly.

Using your note cards, begin writing the formal outline. The major divisions of your working outline will be the major headings of the formal outline. The subtopics you identified within each stack of cards will become the subheadings of your formal outline.

Generic Example of a Note Card:



Actual Note Card Example 1: Direct Quotations



6. Use a slug from the preliminary outline to describe the content of the note card.
7. Use quotation marks to indicate a direct quotation.
8. Use ellipsis points* to indicate that words have been omitted.
9. Use square brackets or interpolation* to indicate that a word has been changed from the original.
10. Write the author's last name and the exact page with **no comma**. If there is no author, use the first item on your bibliography card (editor, article title, book title).

*Note: See the section on the **Alteration of Quoted Material** on page 13.

Actual Note Card Example 2: Paraphrasing

Read the original passage that follows. The source of this passage is the essay "Is TV Brutalizing Your Child?" by Eliot A. Daley in *Freedom of Dilemma*. Notice how the information contained in the passage is transferred to the note card.

Original Passage:

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Note card with a paraphrase and a direct quotation:

Amount of violence on TV

Children grow up seeing too much violence on TV. Statistics depressing re the prevalence of TV violence. "Between the ages of 5 and 14, your children and mine may, if they are average viewers, witness the annihilation of 12,000 human beings."

Daley 50

Plagiarism

Writers' facts, ideas, unique phraseology, and sentence structure should be regarded as their property. **Any person who uses a writer's ideas without giving due credit through documentation is guilty of plagiarism.**

4. Document both paraphrases and direct quotations.
5. Use quotation marks for directly quoted material.
6. Do **not** use **more than three words in succession** from the original source.

In deciding whether or not to document, ask this question:

Is this information common knowledge that a mature reader would most likely know?

If the answer to this question is **yes**, **do not** document it.

If the answer to this question is **no**, document it.

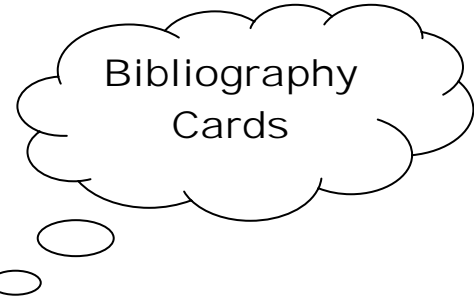
Assembling Notes

After you have followed every lead from your working bibliography and have taken adequate notes, you are ready to begin the final phase of your working outline.

4. Put all cards with the same *slug* in the same stack. For example, all cards with the heading "Amount of violence on TV" should be placed in one stack. You should have as many stacks as you have sections in your working outline.
5. Read each stack of cards and arrange them in logical order. You may discover you have some information that is irrelevant or a section that has too little information. Do more research, combine the content with another related stack or section, or omit the irrelevant or weak information.
6. Organize the note cards in each stack to form subtopics. Arrange these subtopics in logical order and number each note card accordingly.

Using your note cards, begin writing the formal outline. The major divisions of your working outline will be the major headings of the formal outline. The subtopics you identified within each stack of cards will become the subheadings of your formal outline.

Assembling Notes for the Note Card Method:



803.51
Ous
Ousby, Ian. The Cambridge Guide to Literature in English. Cambridge: Camb

823.92
Blo
Gilbert, Sandra M., and Susan Gubar. "The Genesis of Hunger According to Shirley". The Broadview Anthology of English Literature. New York: Norton, 1993. 130.

812.04
Tuc
Smith, Ian. "Thomas Hardy." The Critical Temper. Ed. Martin Tucker. Vol. 5. New York: Continuum, 1989.

After reading the selected sources and taking careful notes, begin to sort the note cards by the slugs or divisions from the working or preliminary outline. Put all like ideas in one stack. Read and re-read; sort and sub-sort. After studying the notes from the sources, begin to incorporate these ideas into the plan of the research paper.

Note Cards

Feminine Roles

"interesting info interesting info interesting info."
English life

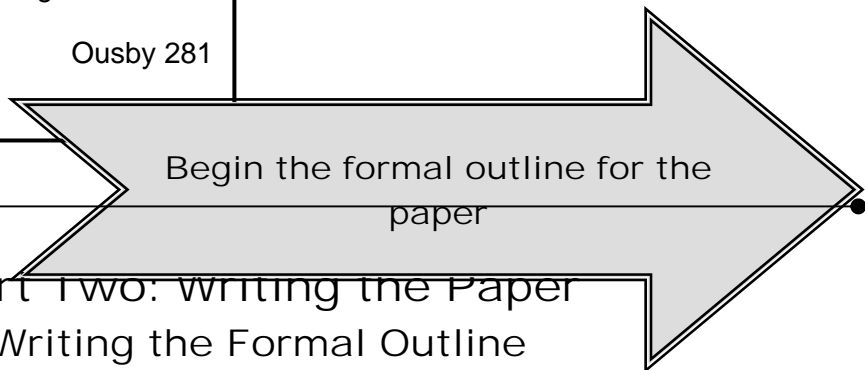
"interesting info interesting info interesting info."
Victorian Ideals

Lucy's Attitude
Quote goes here Quote goes here Quote goes here Quote goes here Quote goes here

Quote goes here Quote goes here Quote goes here Quote goes here
Smith 349
Gilbert and Gubar 38

Feminine Roles
Quote goes here Quote goes here Quote goes here Quote goes here Quote goes here Quote goes here
Ousby 281

Quote goes here
Ousby 467



Part Two: writing the Paper
Writing the Formal Outline

Follow these steps in developing the formal outline:

1. Begin with the proper heading on the top left.
2. Create a working title and use it as the **title of the outline**.
3. Write the **thesis statement** under the title.
4. Do not outline the introduction or conclusion.
5. Use major divisions from the notes as the major divisions in the outline.
6. **Indent subtopics** one-half inch (or tab once) so all letters or numbers of the same kind line up directly under one another.
7. Capitalize only the first letter of the first word in a main topic or subtopic, with the exceptions of proper nouns and proper adjectives.
8. Do not use a period at the end of every line **unless writing a sentence outline**.
9. Use **a minimum of two parts** when it is necessary to subdivide. For example, an **A** subtopic must be followed by a **B** subtopic, and a **1** subtopic must be followed by a **2** subtopic.
10. Be consistent in maintaining grammatical parallel structure.
11. **Double-space the entire outline.**

The following outline illustrates a detailed scheme, consistent in its use of short phrases in parallel structure.

Jane Doe

Mr. Waters

English 101

May 21, 2006

No header on
outline page(s)

Sample Outline

The Implications of Violence in Television

Thesis: The television industry, the government, and the public should monitor programming and appeal to the Federal Trade Commission (FCC) for greater controls because of the correlation between television violence and crime statistics.

I. Amount of violence on television

A. Physical altercations

1. Fights as a solution
2. Data on number of murders

B. Verbal altercations

1. Profanity instigating conflict
2. Threats to do harm

II. Implications of television violence

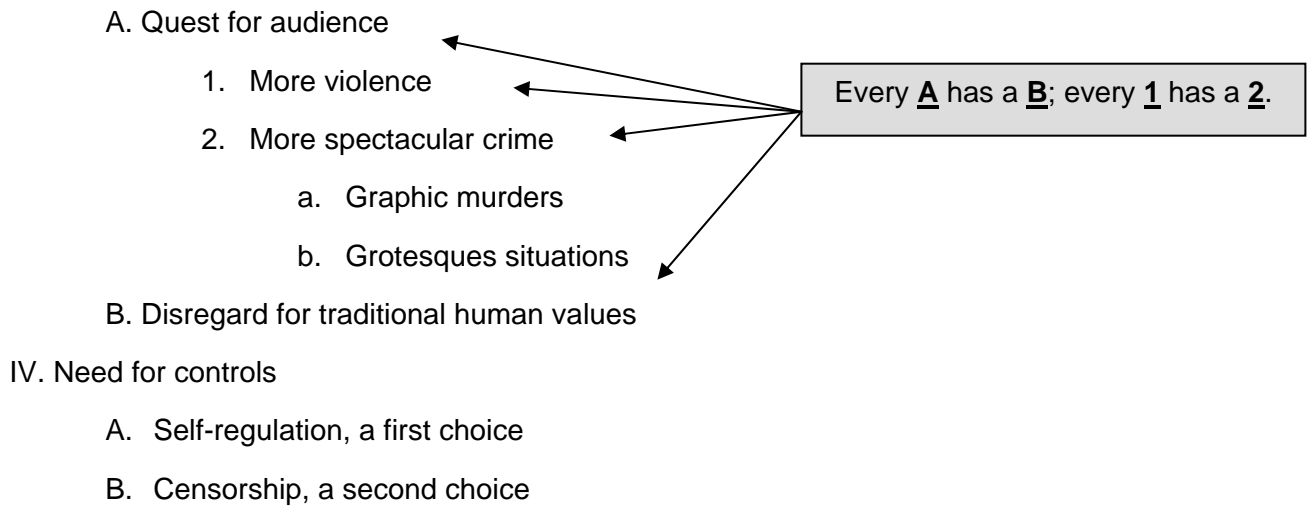
A. Psychological influences

B. Moral dilemmas

C. Statistics on violence

1. Crime rates
2. Case histories

III. Ratings race among networks



Writing the First Draft

With the outline and note cards at hand, write the first draft. It is important to arrange the information in logical order. The opening paragraph is important because it introduces the subject, sets the tone, states the thesis, and provides the reader with adequate background information.

As you write the first draft, document all direct quotations and paraphrasing.

Integration of Quoted Material

Even though good quotations are essential to a successful research paper, do not rely too heavily on the direct quotation. Some student papers are little more than a series of disconnected direct quotations. Excessive quoting indicates that the writer has not assimilated the material and integrated it into a readable, distinct, individual work. To avoid this problem, be selective in the use of direct quotations; instead, use paraphrasing when appropriate.

Lead-ins

Always use **correct lead-ins** for direct quotations. The lead-in links the quotation to the text that surrounds it in the paper.

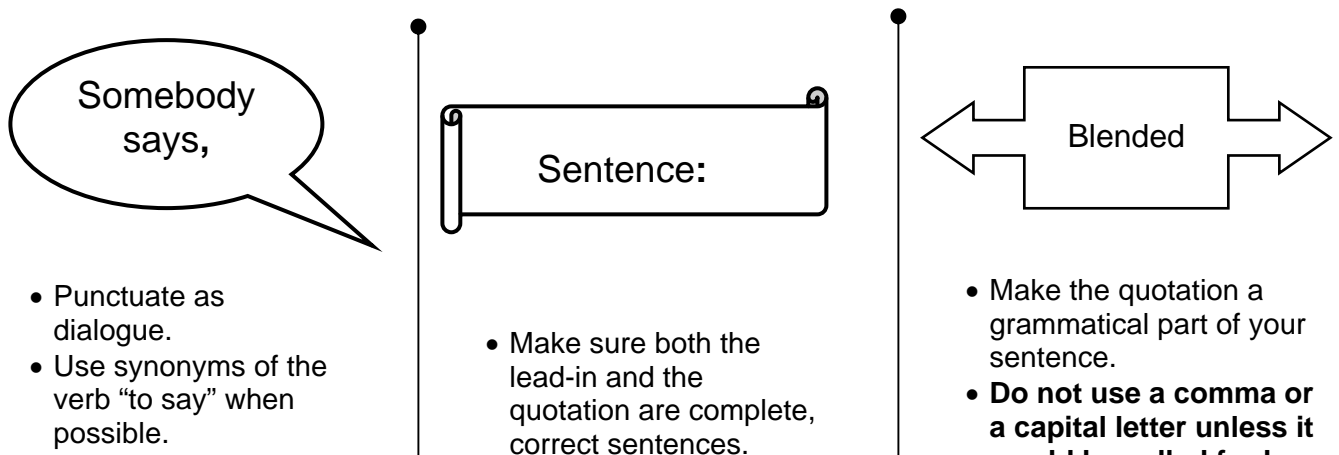
Never drop a quotation into a sentence or a paragraph without a proper lead-in.

Do this:

Agee points out that “many teachers believe rules stifle spontaneity,” resulting in a de-emphasis in the instruction of grammar in the modern classroom (10).

Never Do This: There has been a de-emphasis of grammar instruction in the modern classroom. “Many teachers believe rules stifle spontaneity” (Agee 10).

There are three types of lead-ins:



Examples:

Jane Agee comments, "Many students who would not have attempted college seven years ago are now coming into state universities through junior colleges" (10).

Agee insists that English instruction on the college level will not improve until educators become realistic: "Public school teachers need to sit down and evaluate the situation" (12).

State universities are now providing "special remedial programs" in which students who do not meet the "entrance requirements are admitted on probation" (Agee 13).

Note: Do not use the author's name as a possessive and then make reference with a personal pronoun.

Do this:

In The Grapes of Wrath Steinbeck comments, "There grew up governments in the world, with leaders, with elders" (269).

Never do this:

In Steinbeck's novel, he says, "There grew up governments in the world, with leaders, with elders" (269).

Alteration of Quoted Material

It is sometimes necessary to change a quotation to fit it into the text of the paper. The correct way to alter quoted material is to use **ellipses** and/or **interpolation**.

Correct Use of Ellipses

Use ellipsis points to indicate that something has been omitted from the original source.

Rules for using ellipses:

1. The resulting sentence must still be a complete sentence, even with the omission.

Example:

Original Passage: "Robert Frost created something like an academic cliché when he once said that writing free verse is like playing tennis with the net down."

Quotation with ellipsis: According to Jane Williams, "Robert Frost . . . once said that writing free verse is like playing tennis with the net down" (251).

2. If the ellipsis falls at the end of the sentence (in other words, the quotation ends before the end of the original writer's sentence), use three periods (or ellipsis points) with a space before each, and place a period after the final parenthesis of the parenthetical documentation.

Example:

Original Passage: "Robert Frost is regarded as a poet of New England, even though he was born in San Francisco."

Quote with ellipsis at the end:

Jones notes, "Robert Frost is regarded as a poet of New England . . ." (213).

3. In a longer quotation with an omission from the middle of one sentence to the end of another, use four periods (or ellipsis points), three to indicate the omission and one to indicate the sentence end.

Example:

Jack becomes more of an animal as the novel progresses: "Jack was bent double. He was down like a sprinter. . . . Then dog-like, uncomfortably on all fours . . . he stole forward and stopped. . . . He closed his eyes, raised his head and breathed in gently with flared nostrils" (Golding 35).

Note: For poetry, see **Special Cases for Literary Works** on page 15.

NEVER	<ul style="list-style-type: none">• Never use ellipsis points at the beginning or ending of a <u>blended</u> quotation.• Never use ellipsis points at the beginning of a quotation.
ALWAYS	<ul style="list-style-type: none">• Always use ellipsis points when you remove words from within the original writer's sentence.
FORMAT	<ul style="list-style-type: none">• Use ellipsis points with a space before and after each.

Correct Use of Interpolation

Use interpolation, indicated by square brackets [], when a change of the quoted material is necessary.

Four situations require interpolation:

1. **Capitalization:** Use interpolation to change a lower case letter in the original to an uppercase letter in the research paper or to change an upper case letter to lower case.

Example:

Shelley wrote, “[U]nless virtue be nursed by liberty, it will never attain due strength . . .” (191).

(In the original quotation, the word unless is the sixth word in the sentence.)

2. **Tense shift:** Use interpolation to change the tense of a verb when necessary.

Example:

Jack becomes more of an animal as the novel progresses: “Then dog-like, uncomfortably on all fours, . . . he [steals] forward and [stops] . . .” (Golding 35).

3. **Pronoun antecedent:** Use interpolation to supply a proper name for a pronoun.

Example:

More than any other Romantic, “he [Byron] believed in freedom” (deQuincy 308).

4. **Unclear pronoun reference:** Use interpolation to clarify vague pronoun references and to supply necessary information.

Example:

According to economists Robert Hahn and Paul Tetlock, “Some studies say they [hands-free phones] would have no impact on students” (2).

Use of the term Sic

Use the word sic (from the Latin meaning thus or so) to let the reader know that an error in spelling or grammar in a direct quotation is accurately reproduced.

- Place the word [sic] in brackets immediately following the error

Example:

According to Williams, “He [Hemingway] was referred to as Heminway [sic] in the speech” (423).

- Do not use this term for British spelling, such as colour, theatre, grey.

Special Cases for Literary Works

Block Quotations

Use block quotations to set off a large portion of quoted material.

Rules for using block quotations:

1. Use block format when there are more than four typewritten lines of prose, three lines of poetry, or three lines of a verse drama (such as Shakespeare's plays).
2. Indent ten spaces from the left (tab twice).
3. Add no quotation marks that do not appear in the original text.
4. Place end punctuation **before** parenthetical documentation.

Example:

Educators express great concern regarding the academic quality of students who are graduating from America’s high schools:

Perhaps the first reality that should be examined is the decline of literacy. Are college-bound students less literate today? If one accepts declining SAT scores as valid indicators, the answer seems to be “yes.” In 2000 the average national verbal score on the SAT was 575. In 2005 it was 560. (Smith 127)

Note the placement of the period



Poetry and Dramatic Verse (such as Shakespearean drama)

- Incorporate one to three consecutive lines of poetry or dramatic verse into the text.
- Use a slash / with a space before and after the slash to indicate a line change.
- Retain the original capitalization and punctuation.
- Give the line number(s) for poetry. The first parenthetical reference should use the word line or lines, but subsequent references require only line numbers.

Example:

In “Acquainted with the Night,” nature often appears as something apart from man, an adjunct to his environment. Frost comments, “One luminary clock against the sky / Proclaimed the time was neither wrong nor right” (lines 12-13). Similarly, nature stands apart from the speaker in “Stopping by Woods on a Snowy Evening” as he observes “[t]he darkest evening of the year” (8).

Note: If the individual poem is not identified within the text, it is necessary to include the poem title in the parenthetical reference.

- For dramatic verse, give the act, scene, and line number(s) in the parenthetical documentation.
 1. Use Arabic numerals unless instructed otherwise. (3.5.156-159).
 2. Four or more lines should be block quoted.

Example (three or fewer lines):

In Shakespeare’s Macbeth, Lady Macbeth says of her husband, “Yet I do fear thy nature; / It is too full o’ the milk of human kindness / To catch the nearest way” (1.5.14-16).

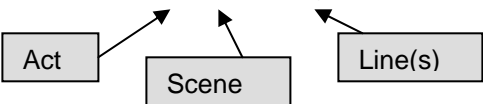
Example (four or more lines):

Early in the play, Iago characterizes Othello as a beast:

Tab twice
(10 spaces)

The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose
As asses are. (Shakespeare, Othello 1.3.405-08)

Be sure to retain the original capitalization and punctuation



*Note: Further references to this play, provided it is the only play being quoted, would **omit both author’s name and title** and use only the numerical designations for act, scene, and lines.*

Parenthetical (or Internal) Documentation Guidelines

Material taken from an outside source is referenced in parentheses in the text of the paper. These references are called **parenthetical documentation**.

- **Whenever paraphrasing or quoting, identify in parentheses the author and page number(s) of the source.**

Example 1:

This comedy has been highly acclaimed by literary critics: "Twelfth Night is the most nearly perfect festive comedy that Shakespeare wrote" (Schwartz 509).

- **If no author or editor is given, use the title and page number(s).**

Example 2:

Twelfth Night has more playfulness than any other of Shakespeare's comedies ("Analyzing Humorous Plays" 6).

- **The author's name MUST be either in the lead-in or in the parenthetical documentation, but never in both.**

Example 3:

Schwartz contends, "Twelfth Night is the most nearly perfect festive comedy that Shakespeare wrote" (509).

or

One critic contends that "Twelfth Night is the most nearly perfect festive comedy that Shakespeare wrote" (Schwartz 509).

Adhere to these guidelines in preparing parenthetical documentation:

1. Use parenthetical documentation to **lead the reader to the exact page cited**.
2. **Match exactly** the documented sources in the research paper to the sources listed on the **Works Cited** page.
3. Place the parenthetical documentation as close as possible to the information it documents, **usually at the end of a sentence**.
4. Place parenthetical documentation **before the comma or period**.
5. Use transitional expressions to link several paraphrased sentences from the same source so the flow of the paragraph is not interrupted by excessive parenthetical documentation.
6. Place the parenthetical documentation between the closing quotation marks and the end punctuation if a direct quotation occurs at the end of a sentence.

Example:

G. K. Hunter regards "the song as an extended comment on the central ideas of the play" (100).

Note: For three-digit page numbers in parenthetical documentation, give only the last two digits of the second number unless more are necessary, for example 210-11 or 395-401.

Format for Parenthetical Documentation

1. **Book with one author:** (Burns 48).
2. **Book with two or three authors or editors:** (Ashby and Anderson 54).
(Hagan, Case, and Carson 96).
3. **Book with four or more authors or editors:** Use the last name of the first author or editor listed followed by et al. (Applegate, et al. 86-88).
4. **Source without an author's name:** The title of the work or article replaces the author's name in parenthetical documentation. (Beowulf line 5). ("Artful Artlessness" 132).

Note: You may use an abbreviated form of the title for longer titles.

5. Work of more than one volume:

- a.) If referring to only one volume of a multi-volume work, give author and page number(s) in parenthetical documentation. The volume number will appear in the Works Cited entry:
(Bradley 416-18).
- b.) When referring to more than one volume of a multi-volume work, give author, volume number, and page number(s) in parenthetical documentation:
(Abrams 2: 631).

6. Two or more works by the same author: Place a comma after the author's name and give the title of the source (or an abbreviated version) and the page number(s):
(Rosenfeld, The Sherwood Anderson Reader 45).
(Rosenfeld, "Anderson's Secular Symbolism" 106).

7. Citing more than one source in a single parenthetical reference: If you need to include two sources in a single parenthetical reference, cite each work as you normally would and use a semicolon to separate them:
(Craner 42; McRae 101-33).

8. Indirect source: Original sources are preferred. Sometimes, however, only an indirect source is available--for example, someone's published account of another's spoken remarks. If the material that is quoted or paraphrased is itself a quotation, use **qtd. in** ("quoted in") before the indirect source cited in the parenthetical documentation.

Example:

Wells discusses with accuracy the distressing picture of his first marriage, calling it a

"hopeless union" (qtd. in Vallentin 90).

Here, *Wells* is the indirect source, the person who actually made the comment, but the comment was found in a work by Vallentin. *Vallentin's* name and his work will appear on the Works Cited page.

Note: See number 16 on page 23 for an example of an indirect quotation with a works cited entry.

9. Work by a corporate author: Use the corporate name either in parenthetical documentation or in the lead-in. If the corporate name is long, refer to it in the lead-in.

Example:

The Commission on Aboriginal Cultures has suggested in its most recent publication that "the cultural evolution of Australia's aboriginal inhabitants is still in progress" (92).

10. Citing electronic sources: Use the author's last name and page number just as with printed sources. If no author is shown, use the article title. If no page number is available, omit the page number entry. See the section on **Internet Sources** on page 25 for more information.

Note: If you use a series of two or more consecutive references to the same source, the author's or editor's name need appear only in the first documentation. Subsequent references show only the page number(s) until a new source is used.

Preparing the Works Cited Page

The works cited section of a research paper is usually the last page of the paper and is titled Works Cited. This page lists the sources that are actually used in the paper. *Do not include sources that do not appear in the parenthetical documentation in the paper.*

- Center the page title, Works Cited.

- Alphabetize entries on the Works Cited page using the author's last name or the first word of the title (not including articles *the*, *a*, or *an*).
- **Do not** number the entries in the Works Cited page.
- Double-space the entire Works Cited page(s) and number the pages(s) in sequence with the rest of the paper.
- Use **hanging indentation**; that is, each entry on the page begins at the left margin with subsequent lines of that entry indented five spaces (tab once).
- Use shortened forms of publishers' names. For example, show Harcourt as the publisher's name, even though it may appear as Harcourt Brace on the title page of the source. Omit articles (*a*, *an*, *the*), business abbreviations (*Co.*, *Corp.*, *Inc.*, *Ltd.*), and descriptive words (*Books*, *House*, *Press*, *Publishers*). When citing a university press, use UP (Harvard UP). When citing the publisher, use the last name alone.

Examples:

W. W. Norton would be listed as Norton
 University of Chicago Press would be U of Chicago P

*Note: Electronic sources display an internet address called the "URL." Remove **hyperlinking** from the URL by typing **Ctrl-Z** or **Command-Z** as soon as the hyperlink appears.*

Sample Entries for the Works Cited Page & Bibliography Cards

I. Books

This list shows the possible components of a book entry and the order in which they are normally arranged:

1. Author's name (if given)
2. Title of a part of the book (if applicable)
3. Title of the book
4. Name of the editor, translator, or compiler (if applicable)
5. Edition used (other than the first edition)
6. Number(s) of the volume(s) used (if applicable)
7. Name of the series (if applicable)
8. Place of publication. If place is not shown, use **N. p.**
9. Name of publisher. If publisher is not shown, use **n. p.**
10. Date of publication. If date is not shown, use **n .d.**
11. Page numbers (if applicable). If the source has no page numbers, end the citation with **N. pag.**

1. **Book with one author**

Burns, Olive Ann. Cold Sassy Tree. New York: Tricknor, 1984.

2. **Book with two or three authors or editors**

Ashby, Eric, and Mary Anderson. The Rise of the Student in Britain. Cambridge: Harvard UP, 1970. *Note: Add eds. when using editors, e g., Smith, John, and Mary Winston, eds.)*

3. **Book with four or more authors or editors**

Sebranek, Patrick, et al. Write for College. Wilmington, MA: Write Source, 1997.

Siegel, Mark, et al., eds. Gambling. Wylie, Texas: Information Plus, 1994.

4. **Essay in a collection**

Trilling, Diana. "The Image of Women in Contemporary Literature." The Woman in America.

Ed. Robert Jay Lifton. Boston: Houghton, 1965. 42-50.

Note: An essay in a collection requires the exact page numbers on which the essay is found.

5. Work in an anthology

Hansberry, Lorraine. A Raisin in the Sun. Black Theater: A Twentieth-Century Collection of the Work of Its Best Playwrights. Ed. Lindsay Patterson. New York: Dodd, 1971. 221-76.

Hughes, Langston. "Mother to Son." The Complete Works of Langston Hughes. Ed. John Smith. Atlanta: Random, 2003. 146.

6. Edited literary work

Shakespeare, William. Hamlet. Ed. George Lyman Kittredge. Cambridge: Harvard UP, 1939.

7. Edition other than the first

Bailey, Sydney D. British Parliamentary Democracy. 3rd ed. Boston: Houghton, 1971.

8. Translation

Hesse, Hermann. Beneath the Wheel. Trans. Michael Roloff. New York: Farrar, 1968.

9. Introduction, preface, foreword, or afterword

Howe, Irving. Introduction. Oliver Twist. By Charles Dickens. New York: Bantam, 1982. ix-xix.

Note: When the author of the book and the author of the introduction, preface, or afterword are the same person, write the entry this way:

Borges, Jorge Luis. Foreword. Selected Poems, 1932-1967. By Borges. Ed. Norman Thomas Di Giovanni. New York: Delta-Dell, 1973. xv-xvi.

10. Book in a series

Wright, Reg, ed. Women Writers. Great Writers of the English Language Series 8. New York: Cavendish, 1989.

11. Essay in a book that is a series (such as Taking Sides and Opposing Viewpoints)

Centerwall, Brandon S. "Television and Violent Crime." Taking Sides: Clashing Views on Controversial Issues in Childhood and Society. Eds. Robert L. DelCampo and Diana S. DelCampo. Guilford, CT: Duskin, 2003. 180-187.

12. Signed article in a reference work

Trainen, Isaac N., et al. "Religious Directives in Medical Ethics." Encyclopedia of Bioethics. Ed. Warren T. Reich. Vol. 4. New York: Free, 1978.

Note: If the article is unsigned, use the title of the article as the lead to the entry.

13. Reprinted articles or essays in a reference book (for example, Gale sources)

- Give the original source information (where did article or essay *originally appear*?) as stated in the volume you are using. This information is often at the end of the article or essay.
- Add *Rpt. in* (which stands for **Reprinted in**)
- Follow this with the bibliographic information for the actual reference book *you have in hand*.

Examples of reprinted materials:

Bodenheimer, Rosemarie. "Jane Eyre in Search of Her Story." Modern Critical Views: The Brontes. Ed. Harold Bloom. New York: Chelsea, 1987. 155-168. Rpt. in Nineteenth Century Literature Criticism. Ed. Laurie Lanzen Harris. Vol. 6. Detroit: Gale, 1988. 405-06.
Chalmers, Hunter. "Thoreau's Wlادن." Modern Literary Studies. 12.7 (2003): 12-27. Rpt. in

Contemporary Literary Criticism. Ed. Deborah A. Stanley. Vol. 99. Detroit: Gale, 1997.
183-84.

14. Work of more than one volume

A. Using one volume of a multi-volume work: State the number of the volume; give publication information for that volume alone. Give only page numbers when you refer to that work in the text. The parenthetical documentation gives the author and page.

Example:

Doyle, Arthur Conan. The Oxford Sherlock Holmes. Ed. Owen Dudley Edwards. Vol. 8. New York: Oxford UP, 1993.

B. Using two or more volumes of a multi-volume work: State the total number of volumes before the publication information. Specific references to volume and page numbers belong in the text.

Example:

The parenthetical documentation should look like this: (Doyle 3: 212-13).

Doyle, Arthur Conan. The Oxford Sherlock Holmes. Ed. Owen Dudley Edwards. 9 vols. New York: Oxford UP, 1993.

15. Two or more works by the same author

Give the author's name in the first entry only; thereafter, type three hyphens in place of the name followed by a period.

Lehan, Richard D. F. Scott Fitzgerald and the Craft of Fiction. New York: Viking, 1966.

---. Of Heroic Proportions in Literature of the Twentieth Century. New York: Viking, 1967.

16. Indirect source

Cite the work that contains the indirect quotation, not the original speaker.

Example:

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

The Work Cited entry is as follows:

Boswell, James. The Life of Johnson. Eds. George Birkbeck Hill and L. F. Powell. Vol. 6. Oxford: Clarendon, 1950.

17. Work by a corporate author

American Medical Association. You and Your Health. Washington: Jossey, 1982.

18. Source without an author's name

A Guide to Australia. Sydney: Australian Information Service, 1982.

19. Pamphlets and bulletins

Chafee, Paul, Jr. Freedom of Speech and Press. New York: Carrie Chapman Memorial Fund, 1970.

League of Women Voters of the United States. Choosing the President. Publication No 301. Washington, 1994.

20. Sacred texts

The Holy Bible: New Living Translation. New York: Doubleday, 1996.

Note: The titles of sacred texts are not underlined in the text of the paper, even though they are underlined on the Works Cited page and in parenthetical documentation.

II. Other Sources

21. Interviews

Burns, Olive Ann. Interview. New York Times 20 Jan. 1981, late ed.: D-2.

Tremont, Suzanne. Personal Interview. 23 June 1998.

22. Lectures, speeches, and addresses

Bush, George W. State of the Union Address. The United States Congress. Washington. 31

Jan. 2006.

23. Film or Video

The Odyssey. Dir. Andrei Konchalovsky. Perf. Armand Assante, Greta Scacchi, Geraldine

Chaplin, and Christopher Lee. Miramax. 1997.

24. Works of art and music

Beethoven, Ludwig van. Symphony no. 7 in A, op. 92.

Dali, Salvador. The Persistence of Memory. Museum of Modern Art, New York.

III. Periodicals

This list shows the possible components of an entry for an article in a periodical and the order in which they are normally arranged.

1. Author's name
2. Title of the article, in quotation marks
3. Title of the periodical, underlined
4. Series number or name (if applicable)
5. Volume number (for a scholarly or literary journal)
6. Issue number (if applicable)
7. Date of publication
8. Edition (for newspaper, if given)
9. Page number(s)

Page numbers: For articles appearing on consecutive page numbers, give the range of pages (e.g., 217-26). When the pages are not consecutive, give the number of the first page followed by a plus sign (e.g., 12+). When giving a range of numbers, give the second number in full for numbers through 99 (e.g., 21-48). For larger numbers, give only the last two digits of the second number unless more are necessary (e.g., 103-04, 395-401).

Dates: Use abbreviations for the names of all months except May, June, and July. If the magazine is published monthly, give just the month and year.

Articles in magazines or newspapers

25. Article in a monthly magazine

Jackson, Mary. "In the Community: Streetscape Revival in Alexandria." Southern Living June 1976: 210-11.

26. Article in a weekly or biweekly magazine

Elson, John T. "Much Ado." Time 19 Jan. 1976: 17.

27. Signed newspaper article that appears on a single page

Turner, Renee D. "Habitat for Humanity: Homes Built with Love." Atlanta Journal-Constitution 10 June 2005, final home ed.: 3A.

28. Unsigned newspaper article that appears on non-consecutive pages

(No edition specified in masthead.)

"High Court Upholds Regional Banking." Atlanta Journal-Constitution 11 Mar. 2006: B2+.

29. Editorial in a newspaper

Signed:

Buckley, William F. "Lessons of the Argentine: Beware Hasty Judgment." Editorial. Atlanta Journal-Constitution 10 Jan. 2003, final home ed.: 11A.

Unsigned:

"Facing the Future: America's Immigration Crisis." Arizona New Republic 15 Nov. 2005: A17.

30. Book review

Johnson, Paul A. "A Leap in Time." Rev. of Centennial, by James Michener. New Yorker 21 Oct. 1981: 121-22.

Articles in scholarly or literary journals

31. Articles in journals with pages numbered continuously throughout the year

Aldridge, A.O. "The Sources of Hamlet." New England Quarterly 27 (1954): 388-91.

Note: The number "27" refers to the volume number; 1954 is the year the volume was published.

32. Articles in journals with pages numbered separately for each issue

Williams, Gary. "How Do You Move the Mountain in the Classroom?" NEA Journal 55.3 (1966): 34-36.

Note: The 55.3 refers to volume 55, issue number 3.

IV. Internet Sources

Note: When a web address in a works cited entry must be divided at the end of a line, break it after a slash. Do not insert a hyphen.

Internet Sources with NO print information:

Simply record the following and put it in correct bibliographic format.

1. Author's name
2. Title of the document
3. Title of the site, underlined
4. Name of the editor of the scholarly project or database
5. Date of the electronic publication or last update
6. Name of the institution or organization sponsoring or associated with the site
7. Date you accessed the source

33. An entire website

Peterson, Susan Lynn. The Life of Martin Luther. 1999. 9 Mar. 2001 <<http://pweb.netcom.com/~supeters/luther.htm>>.

34. Short work from a website

Shiva, Vandana. "Bioethics: A Third World Issue." NativeWeb. 15 Sept. 2001 <<http://www.nativeweb.org/pages/legal/shiva.html>>.

35. Online book

Rawlins, Gregory. Moths to the Flame. Cambridge: MIT P, 1996. 3 Apr. 2001 <<http://mitpress.mit.edu/e-books/Moths/contents.html>>.

36. Part of an Internet book

Adams, Henry. "Diplomacy." The Education of Henry Adams. Boston: Houghton, Bartleby.com: Great Books Online. 1999. 17 Feb. 2003 <<http://bartleby.com/159/8.html>>.

Internet sources with print publication information:

First, write the appropriate bibliography for the original source:

- Books**
1. Author's name (if given)
 2. Title of part of the book (if applicable)
 3. Title of the book
 4. Name of the editor, translator, or compiler
 5. Edition (if other than the first)
 6. Number(s) of the volume(s) used (if applicable)
 7. Name of the series (if applicable)
 8. Place of publication (if not given write N.p.)
 9. Name of the publisher (if not given write n.p.)
 10. Date of publication (if not given write n.d.)
 11. Page numbers (if applicable) (for a book with no page numbers, write N. pag.)

- Print Periodicals**
1. Author's name
 2. Title of the article
 3. Name of periodical
 4. Series number or name (if relevant)
 5. Volume number (for a scholarly journal)
 6. Issue number (if supplied)
 7. Date of publication
 8. Edition
 9. Page numbers
- If an item is not given or does not apply to the source at hand, omit it and move to the next one.

Then supply the following information

1. Title of the site, underlined
 2. Name of the editor of the scholarly project or database
 3. Date of the electronic publication or last update
 4. Name of the institution or organization sponsoring or associated with the site
 5. Date you accessed the source
 6. Network address or URL (in angle brackets < >)
- * If information is not given, omit the item.

37. Article in an online periodical:

When citing an online article, follow the guidelines for printed articles, giving whatever information is available in the online source. End the citation with your date of access and the URL.

Dane, Gabrielle. "Reading Ophelia's Madness." Exemplaria 10.2 (1998). 22 June 2002

<<http://web.english.ufl.edu/english/exemplaria/danefram.htm>>.

38. Work from a Service:

The following citations are for articles retrieved through Cobb County School District subscription services, such as Electric Library, Gale, Galileo, Encyclopedia Britannica, Opposing Viewpoints, EBSCOhost, and SIRS Knowledge Source.

Note: Give the name and location of the library through which you retrieved the article. Place this information between the name of the service and the date of access.

Darnovsky, Marcy. "Embryo Cloning and Beyond." Tikkun July-Aug. 2002: 29-32.

Academic Search Premier. EBSCOhost. Pope High School Lib., Marietta, GA. 1 Nov.

2002 <<http://search.epnet.com>>.

Johnson, Kirk. "The Mountain Lions of Michigan." Endangered Species Update 19.2

(2002): 27+. Expanded Academic Index. InfoTrac. Pebblebrook High School Lib.,

Marietta, GA. 26 Nov. 2002 <<http://infotrac.galegroup.com>>.

Baker, James P. "Why It's No Go." Critical Essays on William Golding. Ed. Harold Bloom.

Boston: Hall, 1988. 22-31. Discovering Collection. Gale. Harrison High School Lib.,

Marietta, GA. 25 March 2006 <<http://galenet.galegroup.com/servlet/DC/>>.

Writing the Final Copy

As you begin your final copy, pay careful attention to editing, following the rules of effective writing as you would in any essay. Employ sentence variety; parallelism; effective and varied diction; clear, correct punctuation; active, rather than passive, voice; proper spelling; and correct sentence structure.

Crafting a Title

Giving the essay a title completes it and lends interest. As any researcher trying to locate and assess sources by browsing titles will tell you, titles are extremely important. A good title is one that both informs and interests the reader.

- Add interest to the title with an especially vivid and telling word or a short phrase from the literary work.

Example: "Out, out brief candle!": Symbolism in Macbeth

- Use a bit of word play

Examples: "Tintern Abbey" and the Art of Artlessness
A Rose for "A Rose for Emily"

Other guidelines:

1. Be sure to punctuate the title correctly. Capitalize the first and last words of the title and all other words except for articles (*a, an, the*), prepositions (*to, between, in, about*), and coordinating conjunctions (*and, but, or*).

2. **Do not** put your title in quotation marks.
3. **Do not** underline or italicize your title.
4. **Do** use quotation marks or underlining if you include the title of a published work in your title.

Examples: Rhyme and Rhythm in Robert Frost's "Mending Wall"
Symbolism in 1984

Format for the Research Paper

(See the sample paper at the end of this booklet for correct formatting.)

1. Double-space throughout the formal outline, the research paper, and the Works Cited page.
2. Type the research paper in standard 12 point Times New Roman (or the teacher's preference).
3. Use margins of one inch at the top, bottom, and on both sides.
4. Do not prepare a title page; use a heading with your name, teacher's name, course name, and date (double-spaced) on separate lines of the first page in the top left-hand corner of the paper.
5. Center the title on the first page. Do not underline, use quotation marks, or type in all caps.
6. Indent the first word of each paragraph one-half inch or five spaces (tab once).
7. Use the Header and Footer tool listed under View on the toolbar to type your last name with a space at the end; then use the automatic pagination in MS WORD. Right align the header.
8. Do not put a page number on the outline; it is not page one of the paper.
9. Do not justify the right margin of the research paper.
10. Indent block quotations one inch or ten spaces (tab twice).
11. Do not type the paper in WordPad. The paper will not be formatted correctly.
12. Proofread, edit, and revise each page several times before printing and submitting the final paper to the teacher. The final research paper should be free from visible errors.

Final Checklist for a Formal Research Paper

- ___ Punctuate your title correctly by capitalizing the first and last words of the title and all other words except for articles, prepositions, and coordinating conjunctions. Do not underline, italicize, or place quotation marks around the title. Do use appropriate punctuation for the title of a published work if it is part of your title.
- ___ Write an effective opening with a strong thesis statement.
- ___ In literary analysis, use present tense: Romeo's decision indicates. . . .
- ___ When discussing historical context, use past tense: Hemingway died in 1961.
- ___ The first time you name the author of a work, give the author's first and last name. For all subsequent references, use only the author's last name. Omit formal titles, such as Mr., Mrs., or Miss.
- ___ Never refer to an author by first name.
- ___ In literary analysis, give the author's name and the title of the work(s) in your introductory paragraph.
- ___ Write only in third person. Use *he, she, they, it*.
- ___ Do not use first or second person (*I think, in my opinion, you, your, our, we, us*)
- ___ Do not use contractions (*can't*) or slang (*a lot*) or vague diction (*seems* or *thing*).

- ___ Use transitions to move smoothly from one paragraph to another.
- ___ Do not make self-conscious references to your paper, such as “In the following paragraphs, it will be shown” or “As mentioned before.”
- ___ Write clear topic sentences for each paragraph.
- ___ Avoid plot summary in literary analysis, except when needed to support, explain, or clarify an idea.
- ___ Use quotations sparingly.
- ___ Correctly integrate and internally document all paraphrases and quotations.
- ___ Be sure to have a lead-in for all quotations.
- ___ Remember to block quote where appropriate.
- ___ Make sure that all sources cited in the paper are listed alphabetically on the Works Cited page and that all sources listed on the Works Cited page have been used in the paper.
- ___ Write an effective conclusion that lends finality to the paper while reaffirming its thesis.
- ___ Use proper format, including one-inch margins and double-spacing.
- ___ Check for correct usage, grammar, spelling, punctuation, and sentence structure errors.
- ___ Revise when necessary so that the final draft contains polished, insightful, and well-phrased sentences.
- ___ Proofread your research paper one last time before you turn it in.

Online Resources

MLA (Modern Language Association)

- Diana Hacker's *Research and Documentation in the Electronic Age*
 - <http://www.dianahacker.com/resdoc/>
- Writer's Handbook: MLA Style Documentation
 - <http://www.wise.edu/writing/Handbook/DocMLA.html>
- The Documentation Style of the Modern Language Association
 - <http://www.netward.ohio-state.edu/~osuwrite/mla.htm>
- MLA Citation Style
 - http://campusgw.library.cornell.edu/newhelp/res_strategy/citing/mla/html
- Online! Guide to MLA Style
 - <http://www.bedfordstmartins.com/online/cite5.html>
- Useful Guide to Parenthetical Documentation
 - <http://www.geocities.com/Athens/Acropolis/1623/document.html>

Chicago

- Writer's Handbook: Chicago Style Documentation
 - <http://www.wisc.edu/writing/Handbook/DocChicago.html>

APA (American Psychological Association)

- Writer's Handbook: APA Style Documentation
 - <http://www.wisc.edu/writing/Handbook/DocAPA.html>
- APA Style Guide
 - <http://www.lib.usm.edu/~instruct/guides/apa.html>

General Writer's References

- Cambridge Rindge and Latin School Research Guide offers a clear, understandable overview of the whole process.
 - http://www.crlsresearchguide.org/00_Introduction.asp
- Purdue's Online Writing Lab (OWL) offers outreach internet services to writers around the world.
 - <http://owl.english.purdue.edu/lab/index.html>

<http://owl.english.purdue.edu/owl/resource/557/01/>
- Princeton Writing Center gives an excellent overview of writing expectations and guidelines for college students.
 - [http://web.princeton.edu/sites/writing/Writing_Center/WCWritingResources](http://web.princeton.edu/sites/writing/Writing_Center/WCWritingResources.htm)

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Jane Smith

Sample Paper

Mrs. Jones

British Lit. 122A

February 28, 2006

Some teachers prefer that no header appear on the first page. Follow your teacher's preference.

Bathsheba and the Ordeal of Love

Although most cultures differ greatly from one another, they share a common belief that equates knowledge and experience with wisdom and age, and many cultural customs center on various trials to weed out the weak and fortify the strong. Thomas Hardy, the Victorian British novelist, demonstrates how these age-old ideas influence Bathsheba Everdene, the main character of his novel Far from the Madding Crowd. Living in a small, nineteenth-century English village, Bathsheba's trials come in the form of the eligible bachelors who become her suitors in the novel. In her transition from adolescence to womanhood, it is the men in her life who help shape her and who transform her from child to adult. Like many of Hardy's female characters, Bathsheba is ahead of her time: She ends up as a self-possessed, independent woman of considerable property. However, this change does not happen until she has been through heartbreak and loss that test her endurance. Ironically, Hardy uses the men in her life—Gabriel

Oak, Mr. Boldwood, and Sergeant Troy—to show this independent woman’s development from child to woman.

During her first encounters with Gabriel Oak, a farmer who is the first to profess his love for her, Bathsheba personifies the proud, idealistic female caught in that complicated transition from adolescence to womanhood. When Gabriel observes Bathsheba indulging in a favorite pastime of riding her horse, “in a manner demanded by the saddle, though hardly expected of the woman,” he sees the fading ties of her youth (Hardy 26). In addition, the farmer notes the modest high collar of her dress paired with her “beautiful neck and shoulders,” suggesting that Bathsheba favors more conservative attire despite such worthy features (27). The bravery Bathsheba displays, however, in single-handedly saving Farmer Oak shows courage beyond her years, as well as a trace of humility, when she accepts Gabriel’s thanks with a simple, “Oh never mind that” (30). Nevertheless, a streak of pride overshadows this modesty when Gabriel pours out his heart to her and asks her to marry him: “But since a woman can’t show off . . . by herself, I shan’t marry,” she tells him (38). This sentiment shows her lack of maturity: She refuses his sincere offer in a cruel way, without even giving it much thought. She also offers him the advice that marrying an affluent woman would be more desirable than marrying her; however, Bathsheba still feels a blow to her pride when Gabriel innocently approves of her suggestion. With her next comment on his marriage proposal, “I don’t love you—so ‘twould be ridiculous,” Bathsheba displays a rapid transition from anger to gaiety that reveals the fickleness of her undeveloped emotions (40). In fact, as Richard Carpenter observes, “Bathsheba Everdene . . . spurns the earnest suit of Gabriel from sheer caprice” (Hardy 81). Therefore, in her earliest stage of development, Bathsheba is clearly in transition. She shows the typically youthful characteristics of innocence and modesty; however, at the same time she is willful, fickle, and still quite undeveloped emotionally.

Furthermore, Bathsheba’s emotional inexperience reveals her ignorance of love at this stage. She enjoys flirting and leaving Gabriel grasping for a name to address the “young girl with the remarkably pleasant lips and white teeth” (Hardy 30). However, when Gabriel declares,

“I shall do one thing in this life . . . that is love you, and long for you, and keep wanting you till I die,” Bathsheba simply desires to end the relationship (39). Her delight in the chase but not the capture reflects her desire to preserve her pride by remaining single. Even though Bathsheba aspires to break free from the constraints of childhood on her own, her immaturity leads to the undesirable trait of arrogance, and she disappoints her worthy and ardent admirer, Farmer Oak.

By the time Bathsheba meets the reclusive Farmer Boldwood, she holds the independent position she so desires as head of a vast farm, inherited from her uncle, and she takes charge of all the responsibilities the job entails, showing her move to an independence that was very unusual at that time. However, John Edelman notes that she still remains “the innocently vain village temptress . . . [who is] emotionally motivated and irresponsible” (qtd. in Brooks 21). Bathsheba outgrows her girlish modesty and enjoys the attention she receives from low cut garments that, earlier, would send her running to “thrust her head into a bush” (Hardy 27). These actions do not mean, however, that she has completed her growth as a woman. When she is “piqued by . . . Boldwood’s indifference to her charms,” Bathsheba mails Boldwood the fateful “Marry Me” valentine that takes him in a downward spiral towards madness (May 1500-01). Carpenter notes that “as a result of her heedless trick and subsequent unreflecting encouragement, Boldwood becomes hopelessly infatuated; but Bathsheba does not find it possible to love him” (“A Look at Bathsheba” 41). In fact, bored by her conquest, Bathsheba values his ardent devotion to her “only as she values an artificial flower or wax fruit” (Hardy 116). So Bathsheba remains naive in her outlook toward love and “sow[s] a more sinister seed of vanity with her treatment of Farmer Boldwood” (Gurko n. pag.). Despite her outward, physical maturity and her new financial security and independence at this stage, Bathsheba still must transcend her youthful self-absorption and her feminine vanity.

Finally, the introduction of Sergeant Troy into her world exposes Bathsheba to all the tragedies and joys of life that finalize her transition into womanhood. Ironically, her relationship with the soldier teaches her a valuable lesson by switching her role from predator to prey. Earlier, Bathsheba refuses to marry Gabriel because she “hate[s] to be thought men’s property in

that way” (Hardy 37). However, she “proves to be at the mercy of her own impetuosity where the heart is involved, and falls all too easy a prey to the handsome, adventurous seducer, Troy” (Scott-James and Lewis 6). Even before the exhilaration of her first love fades, Bathsheba “reaps the reward of this vanity when Troy shows his true self after their marriage” (Carpenter, Hardy 86). The cruel comments that result from arguments over money reveal the atmosphere that causes Bathsheba’s “voice painfully [to] lower from the fullness and vivacity of the previous summer” (Hardy 244). This shows a clear transition from her former innocent gaiety to a more subdued maturity. In addition, new feelings of jealousy sparked by the arrival of Fanny Robin, Troy’s first and only real love, eat away at Bathsheba’s already melancholy soul. Her ultimate anguish and embarrassment come when Fanny dies, and he exclaims, “This woman is more to me, dead as she is, than ever you were, or are, or can be” (281). This cruel comment from the man she loves devastates Bathsheba completely. As Carpenter observes, “The vibrant and proud girl we see at the beginning [is] thoroughly destroyed” (Hardy 87). The novel ends with all of her suitors coming together with disastrous results. In a fit of jealousy, the possessive Boldwood shoots and kills the one man Bathsheba believes she loves, Sergeant Troy. Ultimately, in the course of her maturing, she leads herself and the men around her to disappointment, death, madness, and imprisonment, and in the end, Bathsheba’s devastation is complete. The once untamable, youthful spirit is broken, and far from having her pick of many suitors, she finds herself alone during this terrible episode.

Overall, the various ordeals Bathsheba endures during her relationships with Gabriel, Boldwood, and Troy help transform her into a stronger, but also sadder and wiser, young woman. In the novel she moves from being “a vain and highly amusing tease [into] almost a symbolic figure of resourcefulness and endurance” (Guerard 64). Her trials in the fires of love turn the vain, capricious Bathsheba into a more reflective and mature woman who can balance her will and her expectations. She emerges from these experiences of love ready to renew her affection for her first suitor, Gabriel Oak, who has remained in the background, true to her because of his natural “goodness of heart” (Hardy 351). From her budding relationship with

Gabriel, when she first becomes aware of her potential, to her vain, seductive toying with Boldwood and her final fatal infatuation with Troy, Bathsheba goes from triumph to complete despair in her pursuit of love. Nevertheless, Bathsheba's survival equips her with a new strength that enables her to persevere "as though a rose should shut and be a bud again" (372). Not only does Bathsheba make the transition from adolescent to adult, but she also finds happiness with the worthy, steady Gabriel Oak, the man with whom she began her difficult path to womanhood.

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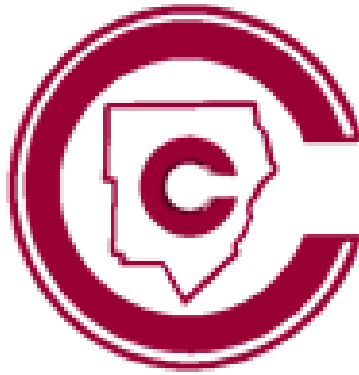
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