Writing the Research Paper

Handbook and Style Guide

English teachers from both Cranston High School East and Cranston High School West prepared this booklet for students learning the fundamentals of research paper writing. Much of the material was gleaned from sources listed on the acknowledgements page. The information chosen is considered suitable to fulfill the instructional needs of the teachers and to facilitate practical use by the students.

1. Topic Selection

Topic selection will vary with the teacher or the course. If you are given a choice of topic, consider the following questions before choosing:

a. Is the subject you are considering significant/relevant to the assignment?
b. Does the subject interest you?
c. Are research materials readily available for the subject?
d. Can the subject be presented objectively?

2. Limiting the Subject

If the subject you plan to research is too broad, your paper may exceed the assigned length. If you attempt to develop a broad subject within the confines of the required length, you may also find that you have merely skimmed the surface of the subject. Either case may lead to an unacceptable outcome. Therefore, you must carefully analyze a subject to divide it into its parts. You might consider narrowing it in relation to pertinent time periods or certain examples, features, uses, and causes.

The paper you are usually asked to write in English class is an **evaluative research paper** which goes beyond mere reporting of facts found in an **informational research paper**. Rather, it may *address solutions to a problem*, *determine causes or effects*, *formulate evidence to prove* or *disprove*, *compare* or *contrast*, *assess*, *analyze* or *interpret*. By presenting facts, figures, and opinions from both primary and secondary resources in the paper, the reader **gains a new point of view or sees information in a new light**.

Informational paper topic: The training a meteorologist needs
Evaluative paper topic: A contrast of the training a meteorologist needed in l940 to what he/she needs in 2000

Informational paper topic: Benjamin Franklin's political life
Evaluative paper topic: The effect of Benjamin Franklin's writing style upon his career

3. Working Bibliography

The first step in researching a topic is to compile a working bibliography of potential sources of information, both primary and secondary. The subject area of a research paper determines, in part, the nature of the source materials.

If you have been asked, for example, to analyze the poetry of Anne Bradstreet in relation to the accepted poetic norms of her time, you would use several of her poems as your primary sources. You would then search for secondary information from a variety of mediums such as analyses of Bradstreet's works by other critics, historical information about the conventions of poetry during Puritan times, Bradstreet biographies, etc.

Primary Sources are original words of a writer (novel, speech, eyewitness account, letter, autobiography, interview).

Secondary Sources are works about somebody and about his/her work. These include books and articles about a novel, speech, document, or scientific finding. There are many places to find secondary sources including the card-catalog index, CD-ROMs, the Internet, literary encyclopedias, bibliographies, periodical indices, journals, etc.

4. Preliminary Thesis

Once you have thought through your topic and done some reading, you are ready to write the preliminary thesis, which is one arguable statement that expresses your opinion on your subject. You may need to revise this preliminary thesis several times as you continue your research. Review the following characteristics of a thesis statement before you write your own:

A thesis statement is an assertion, not a statement of fact or an observation.

Fact or observation: People use many lawn chemicals.
Thesis: People are poisoning the environment with chemicals merely to keep their lawns clean.

A thesis statement takes a stand rather than announcing a subject.

Announcement: The thesis of this paper is the difficulty of solving our environmental problems.
Thesis: Solving our environmental problems is more difficult than many environmentalists believe.

A thesis statement is the main idea, not the title. It must be a complete sentence that explains in some detail about what you expect to write.

Title: Social Security and Old Age

Thesis: Continuing changes in the Social Security System make it almost impossible to plan intelligently for one's retirement.

A thesis statement is narrow, rather than broad, so that it can be fully supported.

Broad: The American steel industry has many problems.
Narrow: The primary problem of the American steel industry is the lack of funds to renovate outdated plants and equipment.

A thesis statement is specific rather than vague or general.

Vague: Hemingway's war stories are very good.
Specific: Hemingway's stories helped create a new prose style by employing extensive dialogue, shorter sentences, and strong language.

A thesis statement has one main point rather than several main points. More than one point may be too difficult for the reader to understand and the writer to support.

More than one main point: Stephen Hawking's physical disability has not prevented him from becoming a world-renowned physicist, and his book is the subject of a movie.
One main point: Stephen Hawking's physical disability has not prevented him from becoming a world-renowned physicist.

5. Preliminary Outline

Before you can take notes in an organized way, you must have some idea of the kinds of information for which you will be searching. Your next step, then, is to prepare a rough outline that will suggest the general headings for your note taking. One way to accomplish this is to anticipate and list the questions your paper will need to answer to prove your thesis. Your tentative answers to these questions can then become the headings and subheadings of your preliminary outline. As your reading progresses, you will find that some of the points you have listed will turn out to be irrelevant or inadequately covered in the sources available to you. These topics can then be eliminated. On the other hand, your reading will suggest new points that you may want to include as part of your outline. Your preliminary outline will be revised as you take notes, after you complete your research, and before you turn in the final version of your paper.

Outline Guidelines

Information has been borrowed from Sharon Sorenson's text *Introduction To Research* and James D. Lester, Sr. and James D. Lester, Jr.'s text *The Research Paper Handbook*.

Formal outlines require a special numbering system, as shown below:

I. _____	First Major Heading
A. _____	Subheading of first degree
1. _____	Subheading of second degree
2. _____	
a. _____	Subheading of third degree *
b. _____	
(1)_____	Subheading of fourth degree
(2)_____	
(a)_____	Subheading of fifth degree
(b)_____	
B. _____	Subheading of first degree
II. _____	Second Major Heading

* A major heading will seldom go beyond this point. It depends on the complexity of the topic.

Formal outlines also follow special rules. Use the following guidelines as you draft your outline:

1. An outline is flexible. You may change it throughout the research and writing process to better suit your needs.

2. Put your main ideas (major headings) in a logical order by time, space, importance, or any combination of these. Mark the order of your main ideas with Roman numerals (I, II, III, IV, V).

3. Include subheadings beneath each major heading. Your subheadings will serve as your supporting ideas. See the diagram above for formatting rules.

   a. Your major headings and subheadings must be divided into at least two parts.

      If you include a "I" level, you must include a "II" level
      If you include an "A" level, you must include a "B" level
      If you include a "1" level, you must include a "2" level
      If you include an "a" level, you must include a "b" level

   b. Type your outline for neatness.

   c. Experiment with your outline feature on your word processor.

   d. The topic outline must include balanced phrases (noun phrases, gerund phrases, or infinitive phrases). Each major heading should use parallel structure. The following are examples of such parallel structure:

      Example with noun phrases:

      III. Symbols in *Macbeth*
      - A. The color red
      - B. Blood on hands
      - C. Dagger in the air

      Example with gerund phrases:

      III. Analyzing symbols in *Macbeth*
      - A. Seeing red
      - B. Imagining blood on hands - Lady Macbeth
      - C. Floating dagger

      Example with infinitive phrases:

      III. To analyze symbols in *Macbeth*
      - A. To symbolize anger
      - B. To symbolize insanity
      - C. To symbolize instinct

   e. Be sure that every division of your outline works to prove your thesis statement. Do not stray from your focus!

6. The Research

Bibliography Cards

It is essential to keep a separate, complete, and accurate card for each source of information you consult. As soon as you begin to work with a new source, you should complete a bibliography card for it.

Copy the bibliographical information exactly as it appears on the title page, using the same punctuation and abbreviations. *In addition, assign a number to each source and write the number clearly in the upper left-hand corner.* Later, you will use this number to identify the source on your note cards.

Since the bibliography cards provide much of the information needed for your parenthetical citations and works cited entries, it is important to prepare the bibliography cards carefully in accordance with the various examples that follow. In each case, the information is set on the cards in the same order that it will appear on the final works cited page, thus making its preparation easier.

EXAMPLES OF BIBLIOGRAPHY CARDS IN WORKS CITED FORMAT

1. For a book by one author:

* Note: If entire book is read, no page numbers are necessary.

Fairbanks, Carol. Prairie Women: Images in American and Canadian Fiction. New Haven: Yale University Press, 1986. *

2. Books by two or three authors:

Berry, Jason, Jonathan Foose, and Tad Jones. Up from the Cradle of Jazz: New Orleans Music Since World War II. Athens: University of Georgia Press, 1977. 205.

3. A book by more than three authors:

Edens, Walter, et. al., eds. Teaching Shakespeare. Princeton: University Press, 1977. 40-42, 178-181.

4. Two or more books by the same author:

Garreanu, Joel. Edge City: Life of the New Frontier. New York: Doubleday, 1991. 22-24.

---. The Nine Nations of North America. Boston: Houghton, 1981. 510-511.

5. A book by a corporate author (commission, association, committee):

American Library Association. Intellectual Freedom Manual. 2nd ed. Chicago: American Language Association, 1983. 33, 40, 80.

6. A book by an anonymous author:

New Jersey: A Guide to Its Past and Present. New York: Viking, 1939. 60-68.

7. A book with an editor only:

Hall, Donald, ed. The Oxford Book of American Literary Anecdotes. New York: Oxford University Press, 1981. 725-905.

8. A book with an author and an editor:

Toomer, Jean. Cane. Ed. Darwin T. Turner. New York: Norton, 1988. 200-210.

9. A work in an anthology or a collection of essays:

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.

Lazard, Naomi. "In Answer to Your Query." The Norton Book of Light Verse. Ed. Russell Baker. New York: Norton, 1986. 52-53.

Wilson, Angus. "The Heroes and Heroines of Dickens." Dickens: A Collection of Critical Essays. Ed. Martin Price. Englewood Cliffs: Prentice-Hall, 1967. 16-23.

10. An introduction, preface, foreword, afterword, or textbook glossary:

Borges, Jorge Luis. Foreword. Selected Poems, 1923-1967. By Borges. Ed. Norman Thomas DiGiovanni. New York: Delta-Dell, 1973. xv-xvi.

11. A book in a series (multiple authors):

* Note: 47 is series number

McClave, Heather, ed. Women Writers of the Short Story. Twentieth-Century Views. 47 * Englewood Cliffs: Spectrum-Prentice, 1980.

12. A multi-volume work, same author, one title:

Blotner, Joseph. Faulkner: A Biography. 2 vols. New York: Random House, 1974.

13. A multi-volume work, same author, each volume separate title:

Churchill, Winston S. The Age of Revolution. New York: Dodd, 1957. Vol. 3 of A History of the English-Speaking Peoples. 4 vols. 1956-58.

14. A translation:

Calvino, Italo. The Uses of Literature. Trans. Patrick Creagh. San Diego: Harcourt, 1986.

15. A signed article in a reference book:

Tobias, Rick. "Thurber, James." Encyclopedia Americana. 1991 ed.

16. An unsigned article in a reference book:

"Tharp, Twyla." Who's Who of American Women. 17th ed. 1991-1992.

17. An article in a periodical:

Fuerbringer, Jonathon. "Budgetary Rhythms." New York Times 20 Mar. 1987, late ed., sec. 1:12.

"Infant Mortality Down." Washington Post 12 May 1993: A12. Douglas H. Lamb and Glenn D. Reader. "Reliving Golden Days." Psychology Today. June 1986: 22+.

18. An article from a scholarly journal:

Scotto, Peter. "Censorship, Reading, and Interpretation: A Case Study from the Soviet Union." PMLA 109 (1994): 61-70.

19. Films, television, and radio programs:

FILM:

The Last Emperor. Dir. Bernardo Bertollucci. With John Lone and Peter O'Toole. Columbia, 1987.

TELEVISION:

"The Hero's Adventure." Moyers: Joseph Campbell and the Power of Myth. Prod. Catherine Tatge. PBS. WNET, New York. 23 May 1988.

RADIO:

"If God Ever Listened: A Portrait of Alice Walker." Horizons. Prod. Jane Rosenthal. National Public Radio. WBST, Muncie. 3 Mar. 1984.

20. Letters:

Benton, Thomas Hart. Letters to Charles Freemont. 22 June 1847. John Charles Freemont Papers. Southwest Museum Library, Los Angeles.

21. Interviews:

Ellison, Ralph. "Invisible Man." Interview. By James Alan McPherson. Atlantic Dec. 1970: 45-60.

Presley, Elvis. Personal Interview. 27 Dec. 1970.

22. An article from any multimedia encyclopedia on CD-ROM:

Gamow, George. "Quantum Theory." Encarta Multimedia Encyclopedia. CD-ROM. 1995.

23. A magazine article from CD-ROM databases:

SIRS Researcher:

Lemonick, Michael. "Defining the Right to Die." Time 15 April 1996: 82. CD-ROM SIRS Researcher. 1996.

SIRS Renaissance:

Tuttleton, James. "Steinbeck Remembered." New Criterion. March 1995. 22-28. CD-ROM. SIRS Renaissance. 1996.

ProQuest Direct:

Dinan, Stephen. "Meteors to Provide Celestial Light Show." Washington Times. 11 Aug. 1997, 2nd ed.: C6. UMI-ProQuest Direct. Online. Sept. 1997.

24. A web page:

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

25. E-mail:

Boyle, Anthony T. "Re-Utopia." E-mail to Daniel J. Cahill. 21 June 1997.

Note Cards

Your working bibliography, preliminary thesis statement, and outline are a plan of action for your research. These steps should provide you with a strong sense of direction. Never read sources for a research paper without taking notes on your reading; it is difficult to retain the accuracy necessary for detailed references and quotations. You must have a complete and accurate record of the material you accumulate.

Begin your research by choosing the book listed in your bibliography which you think will be most helpful.* (Ask your teacher if there is an index card size preference.) Follow the form and style of the sample note card as illustrated on page 17. Explanations of the various entries on the card are numbered to correspond to the headings in the illustration. Use a separate card for each separate idea; this will help later when you sort and rearrange your cards before writing.

* Identify, read, and take notes on your index cards of all **relevant** information.

#1: The bibliographical / work cited reference

In the upper left-hand corner of each note card, enter the source from which the note is taken. To save time, use the number that you used on the bibliography card for that source. By referring to the card in the working bibliography, you can check the publication information for the source whenever necessary.

#2: The note

Write most of your notes in your own words so that your research paper is not just a string of quotations. Also, avoid a derived style, one that sounds like the style of your sources rather than like your own style. Think carefully about the kind of note you want to take:

- **Summarize** to record an author's main ideas.
- **Paraphrase**, or restate in your own words, to record specific facts or details.
- **Quote**, enclosing an author's exact words in quotation marks, to indicate when an author's language is as important as his or her ideas.

The following examples illustrate the three methods of note taking.

Summary:

Summarize if you want to record only the general idea of large amounts of material. A summary represents the basic message and tone of the original. It condenses a long passage into just the facts and ideas you need. Writing a summary is far less time consuming than copying every word.

As an example, the following **verbatim passage…**

> Two years later, Gauguin's search for the unspoiled life led him even farther afield. He voyaged to Tahiti as a sort of 'missionary in reverse,' to learn from the natives instead of teaching them. He spent the rest of his life in the South Pacific returning home only once, in 1893.

becomes the following **summary.**

> 1891, went to Tahiti, spent rest of life in South Pacific except 1893

Paraphrase:

If you require detailed notes on specific sentences and passages, but not the exact wording, you may wish to paraphrase – that is, to restate the material in your own words. The paraphrase can be fatal. Because it is a rewording of the original passage, a paraphrase is most likely to lean toward plagiarism. Nevertheless, the paraphrased note is essential when you need to simplify complicated text or when you need to clarify a passage. *Be absolutely sure when you paraphrase that you do not use phrases from the original.*

As an example, the following **verbatim passage…**

> Windows are the home's giant energy eaters. As the world grows more energy conscious, homeowners seek more ways to seal the leaks that allow heating dollars to flow freely through escape routes. They add insulation to the ceiling; they add weather stripping around the doors and windows; they caulk cracks and crevices; they add storm windows or thermal panes. After all such measures have been taken, however, there seems little else to do. Wrong! About 35% of household heat can escape through windows-even those carefully caulked and protected with storm windows.

becomes the following **paraphrase**.

> Homeowners who are concerned about energy do everything they know to conserve. They add ceiling insulation, weather stripping, caulking, and storm windows, hoping to stop the exodus of heat from their winter homes and dollars from their thinning wallets. Unfortunately, most of those homeowners, believing they have done all they can to conserve heat, ignore the expanse of glass called windows. About thirty-five percent of heat loss occurs here. In fact, windows remain the worst enemy to effective energy conservation.

Quotation:

When you believe that some sentence or passage **in its original wording** might make an effective addition to your paper, transcribe that material exactly as it appears, word for word, comma for comma. Whenever you quote from a work, be sure to **use quotation marks** scrupulously in your notes to distinguish between a verbatim quotation and a summary or paraphrase.

Whatever the note-taking method, keep an accurate record of the page numbers of all material you summarize, paraphrase, or quote. When a quotation continues to another page, be careful to note where the page break occurs, since only a small portion of what you transcribe may ultimately find its way into your paper.

When you take notes in your own words, save time by (1) using abbreviations for as many words as you can without affecting the clarity of your notes, (2) using symbols for short words ("&" for "and"), and (3) writing phrases rather than sentences. Always write legibly and include all the information you will need to understand the note later.

In taking notes, try to be both concise and thorough. Above all, however, strive for accuracy, not only in copying words for direct quotation, but also in summarizing and paraphrasing an author's ideas. Careful note taking will help you avoid the problem of plagiarism.

#3: The commentary

Include one or two sentences of commentary on each note card to explain why you chose the passage. The purpose of providing "a note to yourself" or a comment is to justify why and how you intend to use the passage in your paper.

#4: The outline reference / "slug"

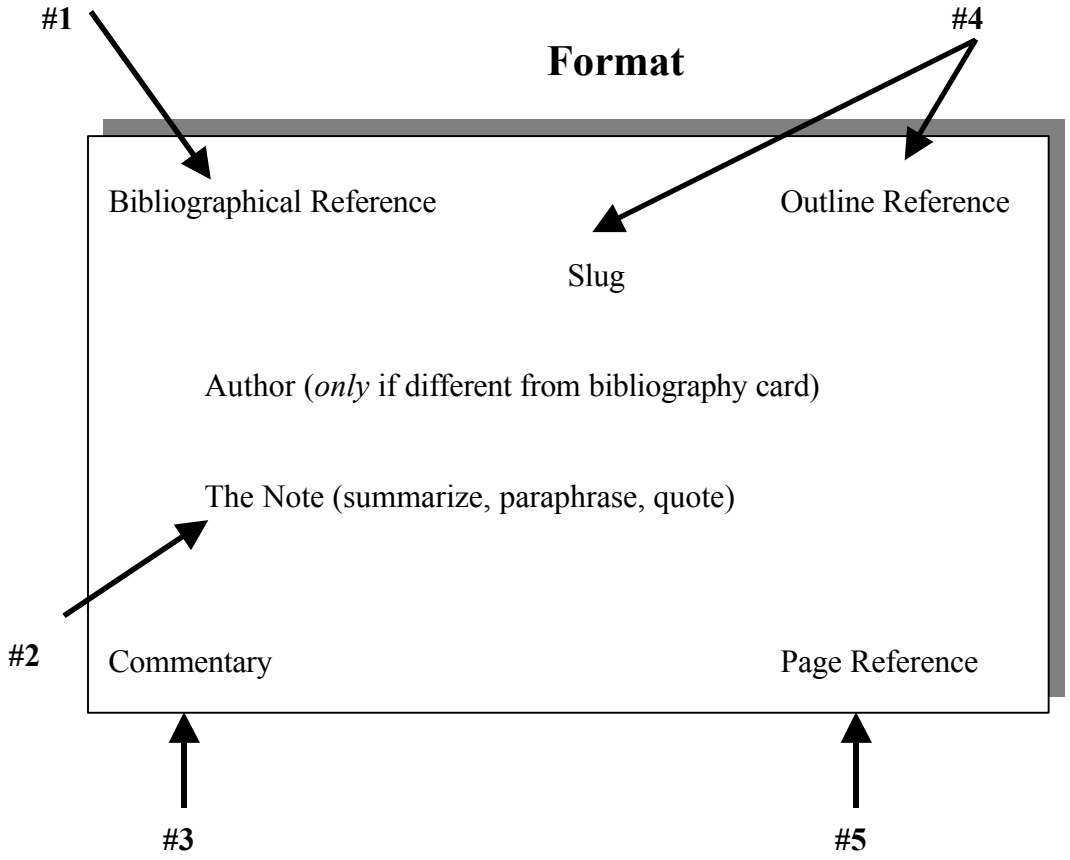
The outline reference – In the upper right-hand corner of each note card, enter the major heading and subheading(s) of your outline under which this note would fall. This will help later when you are arranging your notes to begin writing.

The "slug" – The line in the center, called a "slug," is simply an identifying word or phrase copied from your preliminary outline. Ideally, every note you take will fall naturally under one or another of the outline's major headings and/or subheadings. If you find that your notes do not fit into your outline, revise the outline accordingly and enter the new slugs on the cards. You also may delete points if you cannot find enough usable information on them. If you combine two headings, change your outline as well as the slugs on the appropriate cards.

#5: The page reference

In the bottom right-hand corner of each card, write the page number on which you found the information. If a direct quotation runs over from one page to the next, place a slash mark in the quote to show where the page break occurs. This is done in case you do not use the entire quotation in the paper and need to know the page number for the citation.

The Note Card



Example

7 III B 4

Autobiography

Roethke

Felt that poetry became a way for him to express feelings to others – a way to get out of himself, to escape

c: Note demonstrates reason for writing 99

7. Organizing the Information

Your preliminary outline is based only on a general understanding of your topic. Through research you probably have encountered new ideas and information. You may also have discovered that some points in your preliminary outline are not as significant as you originally thought. Now you should organize the notes you have gathered.

Refer to the following checklist:

Checklist: Organizing Materials *Prior* to Writing the First Draft

A. Revised Outline:* This is a written plan that shows the ideas you will include to support your thesis. This plan will also present the organization and/or sequential order in which these ideas will appear.

1. Content:

_____Major headings directly relate to the thesis statement

_____Subheadings support main ideas

_____All information is necessary and important

2. Form:

_____Roman numerals for major headings

_____Capital letters for subheadings

_____Arabic numerals for details

_____Words or phrases used (**for topic outlines, no sentences**)

_____Indented subheadings - all letters and numbers of the same kind line up

_____First letter of each line capitalized

_____Typed manuscript

*In lieu of an outline some teachers/disciplines may require an abstract (i.e. a condensed summary of the major points of discussion) and/or a proposal (i.e. a statement, often vague, which introduces points of further consideration --- points which may be subject to change.)

B. Final Thesis:

_____A specific assertion that identifies the purpose of the paper

C. Bibliography Cards - Final:

_____Correct format (MLA) - see *Guidebook*

_____Each card (sources used) assigned a number

_____Minimum of 5 secondary sources (Of these 5: 1 ***must*** be a journal and ***no more than 2*** may be Internet sources. Internet sources ***must*** be downloaded from domains labeled as .edu or .gov or .org. A hard copy of the Internet source must be provided.)

_____Card(s) for primary source included

_____Variety of writers and types of secondary sources

_____Each source must be used and included in works cited page

D. Note Cards – Final:

_____Required number of cards included

_____A balance of notes from both primary and secondary sources

_____An equal number of notes from each secondary source (Do not rely too much on one source – other than the primary.)

_____Summary and paraphrasing of ideas (Do not use **just** direct quotes.)

_____Headings on cards/topics relate to outline

_____Bibliographical reference number in upper left corner

_____Page numbers listed on each card

_____Writer's name listed on each card (if different from bibliography card)

_____Commentary

8. Final Thesis Statement

It is possible, even probable, that your preliminary thesis will have undergone some changes during your reading. You were, after all, relatively uninformed when you started your research; it would be surprising if your investigations did not lead you to at least some slight change in your point of view.

Your preliminary thesis had only one purpose: to serve as a probe, and investigative tool that would lead you into a body of information. Once it has served this purpose, discard and/or revise it. Never hesitate to modify a preliminary thesis if your research causes you to change your mind or leads you in a slightly different direction. Be sure to seek approval from your teacher for any changes you make to a previously approved thesis statement. About midway through your reading, however, you should begin to feel fairly certain of the main point you want to make in your research paper. This growing certainty will, in turn, influence the rest of your reading - as it becomes more specialized, it will become more meaningful. By the time you are ready to start writing, your thesis statement must be firm and final. It is a waste of time to start writing before you are absolutely certain of your thesis.

9. Works Cited

Traditionally referred to as the bibliography, but now commonly called *works cited*, this section provides the support for your research paper. It should include **only** those materials that you actually cite in the paper, not all of those sources you compiled for your working bibliography.

Preparing Entries (Some basic formatting rules)

- List the entries in alphabetical order according to the last names of the authors/editors.
- For an anonymous work, list according to the first important word in the title.
- If you are listing more than one work by the same author, alphabetize the works by title. Instead of repeating the author's name, type three hyphens and a period, give the title, and list all other essential data
- Use lowercase abbreviations to identify the parts of a work (**vol.** for volume, **trans.** for translator, **ed.** for a named editor). However, when these abbreviations follow a period, they should be capitalized.

  Example: Woolf, Virginia. A Writer's Diary. Ed. Leonard Woolf.

- Do **not** number the entries!

See page 33 for a detailed list of the works cited manuscript form.

Works Cited Format for Print Resources

Books:

Book by one author:

Townsend, Robert M. The Medieval Village Economy. Princeton: University Press, 1993.

Edited or compiled books:

A Day in the Life of the Soviet Union. New York: Collins, 1987.

Book with two or more authors:

Markman, Roberta H., Peter T. Markman, and Marie Waddell. 10 Steps in Writing the Research Paper. New York: Barrons, 1992.

Book with three or more authors:

Gilmnan. Sander. et al. A Comprehensive Grammar of the English Language. London: Longman, 1985.

Book with an organization or group as the author:

American Medical Association. American Medical Association Encyclopedia of Medicine. New York: Random, 1989.

A work from an anthology:

Calvino, Italo. "Cybernetics and Ghosts." The Uses of Literature: Essays. Trans. Patrick Creagh. San Diego: Harcourt, 1982. 3-27.

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.

The Bible. King James ed. Nashville: Thomas Nelson, 1990.

Encyclopedias:

Unsigned encyclopedia article:

"Mandarin." The Encyclopedia Americana. 1993 ed.

"Ginsberg, Ruth Bader." Who's Who in America. 48th ed. 1994.

Signed articles:

Fisher, Dean H. "Dolphin." World Book Encyclopedia. 1990 ed.

A multivolume work:

Bianco, Richard L., ed. The American Revolution, 1775-1783: An Encyclopedia. 2 vols. Hamden: Garland, 1993.

Lauter, Paul, et al., eds. The Heath Anthology of American Literature. 2nd ed. Vol. Lexington: Heath, 1994.

Newspapers:

Signed newspaper article:

Stow, Beth. "Dolphins in Our Lives." Los Angeles Times 27 March 1988, sec. 4.3.

Unsigned articles:

"U.S. Companies Shouldn't Fight Cleaner Air Standards." Detroit Free Press 31 October 1991, sec. A:10.

Periodicals:

Craner, Paul M. "New Tool for an Ancient Art: The Computer and Music." Computers And the Humanities Aug. 1993: 39-55.

Works Cited Format for Electronic Resources

An article from any multimedia encyclopedia on CD-ROM:

Author if given. "Title of Article." Name of Database. Medium. Date.

Example:

Gamow, George. "Quantum Theory." Encarta Multimedia Encyclopedia. CD-ROM. 1955.

Magazine Articles from CD-ROM databases:

Author, "Title of Article." Title of Magazine. Date: Pages. Medium. Name of DataBase, Edition. Article number if available.

SIRS Researcher

Lemonick, Michael. "Defining the Right to Die." Time 15 April 1996:82. CD-ROM Sirs Researcher 1996.

SIRS Renaissance

Tuttleton, James. "Steinbeck Remembered." New Criterion. March 1995: 22-28. CD-ROM. SIRS Renaissance. 1996.

Proquest Direct

Author's Last Name, First Name. "Article Title." Publication Title Date of Publication, Edition: Volume. Issue. UMI-ProQuest Direct. Online. Date of Access.

Dinan, Stephen. "Meteors to Provide Celestial Light Show." Washington Times. 11 Aug. 1997, 2nd ed.: C6. UMI-ProQuest Direct. Online. Sept. 1997.

Electronic Documentation

Web Page:

Author(s). Name of Page. Date of Posting/Revision. Date of Access. <electronic address>.

Angle brackets have been widely used to surround URLs and are recognized for this purpose by the Internet Engineering Task Force, a standards body for the Web. A URL without such markers could be misread, for several reasons. URLs may contain letters, numbers, and other marks used in documentation, including periods. A long URL may have to be divided at the end of the line in your text and continued on a new line, but no hyphen or other mark of division should be inserted at the break. Finally, in a works-cited list a URL is usually directly followed by the entry's final period, which is not part of the URL.

Example:

Dawe, James. Jane Austen Page. 15 Sept. 1998. 20 Nov. 2000. <http://nyquist.ee.ualberta.ca~

dawe/austen.html>

E-Mail:

Author. "Title of Message (if any)." E-mail to the author. Date of message.

Example:

Boyle, Anthony T. "Re: Utopia." E-mail to Daniel J. Cahill. 21 June 1997.

10. Parenthetical Documentation

Documentation is the formal method of reference used in research papers to provide evidence as to where you found your information. It consists of two parts: the **works cited at the end of the paper**, and the **citations within the paper**. Although there is general agreement about the purpose of documentation, different fields of knowledge use different styles.

If you are writing a research paper in the humanities (an English class), your instructor is likely to require MLA (Modern Language Association) style. If you are writing a research paper in the social sciences (psychology/science class), your instructor is likely to use APA (American Psychological Association) style, a variation that is used by the sciences. In some ways, MLA and APA styles are similar. Both require an alphabetized list of sources and in-text parenthetical documentation of citations. A major difference is APA's emphasis on the date of publication.

In any case, the preparation of papers for all classes is the same up to the documentation:

- The thesis statement ("hypothesis" in science)
- The organizational plan (outline/abstract)
- The gathering of information (bibliography and note cards)
- The writing process

In the Cranston high schools, the English departments have agreed to use the standard MLA format for the documentation and appearance of research papers. You should use the same general guidelines in other classes, making sure to check with your teachers for the specific requirements of their disciplines, especially the sciences.

There is always the question of what must be documented. Remember, you do not want to give the false impression that anything you learned from someone else is your own idea. Therefore, it is necessary to cite **all** direct quotations. It is **equally necessary** to cite an idea, whether paraphrased or summarized, if the idea is the product of an author.

There is something called "general knowledge" which does not need to be cited. "General knowledge" is information that you have seen in **at least three different sources by at least three different authors** and which is likely to be known by a general audience. If, however, you have any doubt about whether or not you are plagiarizing, cite your source or sources. When determining whether the information is general knowledge, ask yourself the following questions:

- Would most people know this information?
- Did you know it before you discovered it in the source?
- Is it factual, encyclopedia-type information?
- Has this information been reported by a number of sources?

Examples of General Knowledge:

- Providence is the capital city of Rhode Island.
- AIDS is transmitted through saliva.
- William Shakespeare wrote tragic plays.

Parenthetical citation is a very easy way to acknowledge that you have incorporated another's words, facts, or ideas. Usually, the author's last name and a page reference are enough to identify the source and the specific location from which you have borrowed material. A general rule of thumb to follow is to include the first important word of the works cited entry from which you borrowed the information (whether it be the author's/editor's last name, an organization, or an abbreviated title) and the page number.

Example:

Ancient writers attributed the invention of the monochord to Pythagoras in the sixth century BC

(Marcuse 197).

This parenthetical citation indicated that the information comes from page 197 of the book by Marcuse included in the alphabetically arranged works cited page that follows the text of the paper. Note that the citation is included **in the sentence** and that the period comes **after** the citation.

In determining the information needed to document sources accurately, keep the following MLA rules in mind:

1. **References must clearly point to specific sources in the list of works cited.**

    a. Thus, the reference **typically** begins with the name of the author, editor, translator, speaker, or artist whose name begins the entry in the works cited page. (Cebrill 10).

    b. If authors share the same last name, indicate the first name by initial only. (Noons, L. 15).

    c. If two or three authors wrote the book, list each name as it appears on the title page (Note: This may **not** be in alphabetical order. (Brens, Dedroll, and Sans 89).

    d. If the work has **more than three authors**, give the first author's last name followed by "et al." Do not add any intervening punctuation. (Edens et al. 125).

    e. If the work is listed by title, use the title or a shortened version of it. (Heroes 58).

    f. If there is more than one work by an author, add the cited title or a shortened version after the author's last name. Once a shortened version is used, use it consistently thereafter. (Note: A comma is necessary to separate name from title.) (Greene, Tragedy 58).

1. **Identify the location of the borrowed information as specifically as possible.**

Give the relevant page numbers, or if citing from more than one volume of a multivolume work, the volume and page numbers. In references to literary works, it is helpful to give information other than, or in addition to, the page numbers (i.e. the chapter, the book, the stanza, or the act, scene and line). You may omit page numbers when citing one-page articles, articles in works arranged alphabetically, or, of course, non-print sources.

2. **Maintain readability at all times.**

Keep parenthetical references as brief - and as few - as clarity and accuracy permit. There is a direct relation between what you integrate into your text and what you place in parentheses. Adhere to the following MLA rules:

    a. If, for example, you included an author's name in a sentence (an in-text citation), you need not repeat it in the parenthetical citation that follows. It will be clear that the reference is to the author you have mentioned.

    b. If you have two consecutive citations from the same author and from the same page in the book, the second time, just put the author's name. If they are from the same author but different pages, for the second citation put just the page number.

    c. To avoid interrupting the flow of your writing, place the parenthetical citation where a pause would naturally occur (preferably at the end of the sentence), as near as possible to the material it documents. The parenthetical citation precedes the

punctuation mark that concludes the sentence, clause, or phrase containing the borrowed material. (Note: the citation is **not** placed inside the quotation marks.)

Examples of Parenthetical Citation

Author's/editor's name in text:

Frye has argued this point before (178-85).

Author's/editor's name in citation:

This point has been argued before (Frye 178-85).

Multiple authors'/editors' names in text:

Others, like Welleck and Warren (310-15), hold an opposite point of view.

Multiple authors'/editors' names in citation:

Others hold an opposite point of view (Welleck and Warren 310-15).

A quotation at the end of a sentence, clause, or phrase:

Ernst Rose wrote, "The highly spiritual view of the world presented in Siddartha exercised its appeal on West and East alike" (74).

A quotation set off from the text:

Note: If a quotation runs to **more than four typed lines**, set it off from your text by beginning a new line, indenting ten spaces from the left margin (2 inches from the paper edge), and typing it double-spaced. Because this special placement identifies the passage as a quotation, **do not** enclose it within quotation marks. Notice, in the example below, that the final period goes **before**, rather than after, the parenthetical citation. Leave two spaces after the final period.

At the conclusion of Lord of the Flies, Ralph and the other boys realize the horror of their actions:

> The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning

> wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence. (186)

Volume and page numbers of a multivolume work:

Daiches is as useful on the Restoration (2: 538-89) as he is on Anglo-Saxon literature (1: 3-30).

Interest in Afro-American literature in the 1960's and 1970's inevitably led to "a significant reassessment of the aesthetic and humanistic achievements of Black writers" (Inge, Duke, and Bryer 1:v).

Note: If you wish to refer to an entire volume of a multivolume work so that there is no need to cite pages, place a comma after the author's name and include the abbreviation *vol.*

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

An unsigned article from a reference work (no author given):

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

According to the Guidebook to Florence, much Italian sculpture is associated with religion (241-47).

Two or more works by the same author(s):

Note: If the author's name is included in the reference, put a comma after the last name and add the title or a shortened version, and the relevant page reference.

Borroff finds Stevens "dominated by two powerful and contending temperamental strains" (Medieval 2).

The Gawain Poet has been called a "master of juxtaposition" (Borroff, Sir Gawain viii) and has been praised for other poetic achievements.

An essay from an edited collection of complete essays:

Note: If you are using the entire article, list the essay in the works cited by the author's last name, followed by the title of the article, the editor, and the title of the entire collection. Thus, a citation for "The Heroes and Heroines of Dickens" by Angus Wilson, and appearing in Dickens: A Collection of Critical Essays edited by Martin Price would appear as in this next example:

The development of heroes and heroines in Dickens' novels reflect his maturation as a novelist (Wilson 16).

Note: If you are using only a small portion of the article, it would be appropriate to include the author's name (Wilson) in the text and to list the collection in the bibliography under the editor's name (Price).

Wilson perceived the development of heroes and heroines in Dickens' novels as a reflection of his maturing as a novelist (Price 16).

Portions of an article in a volume of criticism:

Note: When you use a series like Twentieth-Century Literary Criticism or Contemporary Literary Criticism which contains portions of critical essays, it is best to include the name of the critic in your text and to place the name of the editor of the series in your citation.

While most critics reached the opposite conclusion, Horton suggests that Melville forced the symbolism of Queequeg's little totem god (Magill 3:45).

Classic literary works:

Note: Because classic literary works-novels, plays, poems-are available in many editions, it is recommended that you provide information in addtion to page numbers. This is done so that readers using editions different from yours can locate the passage you are citing. After the page number, add a semicolon and other appropriate information, using lowercase abbreviation such as *pt.* (part), *sec.* (section), *ch.* (chapter).

Although Flaubert sees Madame Bovary for what she is - a silly romantic woman - he insists that, “None of us can ever express the exact measure of his needs or his thoughts or his sorrows" and that all of us "long to make music that will melt the stars" (216; pt. 2, ch. 12).

Note: When citing the Bible, classic verse plays, and poems, omit all page numbers and document by division and line, using periods to separate the various numbers. Do not use the abbreviation l. or ll. to indicate lines because the letters can be confused with numbers. Instead, initially use the word "line" or "lines" and, once you have established that the numbers designate lines, use the numbers alone.

(Odyssey 8.326)

refers to book 8, line 326 of Homer's Odyssey

(Macbeth 3.4.236)
refers to Act III, scene iv, line 236 of Shakespeare's Macbeth

(Troilus 5.1791-92)
refers to book 5, lines 1791-92 of Chaucer's Troilus and Criseyde

(1Cor. 13.13)
refers to the Bible, chapter 13, verse 13 of 1 Corinthians

Identifying Nonprinted Sources (a speech, song lyrics, an interview, or a television program):
Since there is no page number for this type of source, omit the parenthetical citation and use an in-text citation. Introduce the type of source (i.e. lecture, letter, or interview) so that readers do not expect a page number.

McKee's lecture emphasized that Shakespeare "built a world out of music and melancholy in creating Twelfth Night."

Identifying Computer Sources:

Article from e-mail

Works cited entry:

Roberts, Eric. Nile Research Project Results. [Online] Available e-mail. Student1@west.high.edu from <ert@informs.k12.mn.us>. February 3, 1996.

Parenthetical Citation:

(Roberts)

Article from an Online Database:

Works cited entry (author given):

DiStefano, Vince. Guidelines for Better Writing. [Online] Available <http://www.usa.net/~vinced/home/better-writing.html> January 9, 1996.

Parenthetical Citation:

(DiStefano)

Works cited entry (no author given):

"Chaucer's Realism." Literature and Life. [Online] Available <http://www.litandlife.com/

chaucer.html> March 1999.

Parenthetical Citation:

("Chaucer's")

11. The Manuscript

Although there is no single correct way to prepare a manuscript, these guidelines follow the widely accepted MLA (Modern Language Association) standards

General Guidelines

- Use 8-1/2 x 11 inch white paper.
- Type on one side of the paper.
- Use a new or reasonably new black ribbon or printer cartridge.
- Double-space the entire paper including the title page, works cited page, outline page and long quotations.
- Use 12 point Times New Roman.
- Leave 1-inch margins at the top, bottom, and sides of each page. The left-hand margin must be straight.
- Indent the first word of each paragraph (1 tab or 5 spaces) from the left margin.
- Do not put your paper in a binder unless your teacher instructs you to do so. Use a paper clip. Avoid staples or pins.

The Final Outline

- One inch from the top left, type your name in upper and lower case. Double-space. Type your teacher's name. Double-space. Type the course title. Double-space. Enter the date.
- Double-space and center the title of your paper in upper and lower case letters without any end punctuation, underlining, or quotation marks.

- Double-space and enter the thesis statement.
- Double-space and begin the outline, double-spacing throughout.
- Do not number the outline page.

The Text of the Paper

- Do not use a title page
- At the upper left margin, type your name. Double-space. Type your teacher's name. Double-space. Type the course title. Double-space. Type the date. After double-spacing, center the title of your paper in upper and lower case. Double-space. Start the first line of your text.
- Do not use a period after the title or after any other centered entry.
- All pages must be numbed 1/2 inch from the top right. Type your last name in upper and lower case. Then, leave one space and type the page number on the same line.

Treatment of Long Quotations

- Set off long prose quotations of four lines or more by indenting 10 spaces from the left margin for all lines. Maintain the one-inch margin on the right.
- Do not put quotation marks around the indented material; the special indentation already signifies that it is quoted.
- Double-space between your text and the quoted materials.
- If you quote more than one paragraph, indent the first line of each paragraph 3 spaces. If the first sentence quoted does not begin a paragraph in the original source, do not indent 3 spaces, but do indent the subsequent paragraphs.
- See pages 27/28 for the form and placement of the parenthetical citation with long quotations.

Treatment of Lines of Poetry

[one or two lines]

- Incorporate short quotations or poetry into your text. Set off the material with quotation marks, and indicate separate lines by using a virgule (/) with a space before and after the slash mark.

[three or more lines]

- Set off the longer quotations or poetry by indenting 10 spaces or by centering the lines of poetry.

- Do not use quotation marks.

Works Cited Page

This page follows the last page of the text. If the conclusion of your paper occurs on page 8, begin your works cited list on page 9.

- Center the words "Works Cited" 1-inch from the top of the page. Do not use quotation marks.

- Double space between successive lines of an entry and between entries.

- Begin the first line of an entry flush left, and indent successive lines 5 spaces or 1/2 inch.

- List entries in alphabetical order according to the last name of the author.

- If you are listing more than one work by the same author, alphabetize the works according to title. Exclude the articles *a*, *an*, and *the*. Instead of repeating the author's name, type three hyphens and a period, and then give the title.

- Underline the titles of works published independently - books, plays, long poems, pamphlets, periodicals, films.

- Although you do not need to underline the spaces between words, a continuous line is easier to type and guarantees that all features of the title are underlined. Type a continuous line under titles unless you are instructed to do otherwise.

- If you are citing a book whose title includes the title of another book, underline the main title, but do not underline the other title (for example, A Casebook on Ralph Ellison's Invisible Man).

- Use quotation marks to indicate titles of short works that appear in larger works, such as "Minutes of Glory." African Short Stories. Also use quotation marks for song titles and for titles of unpublished works, including dissertations, lectures, and speeches.

- Use lowercase abbreviations to identify the parts of a work (for example, vol. for volume), a named translator (trans.), and a named editor (ed.). However, when these designations follow a period, they should be capitalized (for example, Woolf, Virginia. A Writer's Diary. Ed. Leonard Woolf).

- Separate author, title, and publication information with a period followed by one space.

- Use a colon and one space to separate the volume number and year of a periodical from the page numbers (for example, Trimmer, Joseph. "Memoryscape: Jean Shepherd's Midwest." Old Northwest 2 1976: 367-69.

- Place a period at the end of each entry.

- Be sure that every parenthetical citation included in your text has a corresponding entry on the works cited page.

- Continue entries on additional pages as necessary, omitting the words "works cited" on further pages and beginning the text one inch from the top of the numbered page.

Computer/Word Processor Hints

- Do not justify the right margins of a research paper; ragged right edges are expected.

- If your word processing software includes an automatic hyphenation feature, turn it off. You will have one less problem to check especially since automatic hyphenations are sometimes incorrect. Also, do not trust your spelling check or thesaurus.

- Given a choice, use a letter-quality printer rather than a dot-matrix printer. If you must use a dot-matrix printer, set the printer intensity to its highest level.

- For the long quotation indentation, set left margin to 2 inches.

- The layout of a works cited entry is called a "hanging indentation." Many computers and word processors have a "hanging indent" feature which, when activated, will automatically indent properly for each new entry.

12. Writing the Paper

With your outline as complete as possible and your note cards sorted and arranged to conform to your revised outline, you are ready to put ideas and information down on paper. Remember that this is a first draft. Simply set your ideas down fully and freely in a form that you will be able to follow when you edit/revise the paper.

Be sure to refer to your note cards as you write. Incorporate the information from your research so that it clearly and forcefully supports your thesis. In addition, document your sources and provide transitions that explain your line of reasoning.

Use Standard English throughout. Do not use fragments, abbreviations, slang, clichés or flowery language. Be sure your words reflect your formal writer's voice. Remember to always introduce authors and characters by full name, but in subsequent references use last name only.

13. Editing/Revision

Now you are ready to edit your rough draft. After you have made all necessary corrections and revised portions of your paper, refer to the rough draft checklist that follows. Your responses to this checklist will determine whether additional revisions are necessary. Be sure all checklist requirements have been met before the paper's due date.

Rough Draft Checklist

Format

_____ Paper is 8 ½ X 11" white.

_____ Margins are 1" on all four sides of every page.

_____ The paper meets length requirements.

_____ The first page is correctly formatted according to MLA guidelines.
Includes on left hand side, double spaced:

Student's name

Teacher's name

Title of course

Day/month/year (no commas)

_____ The title is centered, regular type (no *italics*, underline, **bold**) and placed one double space below the title information outlined above.

_____ The first and subsequent pages are properly numbered with the student's last name and page number in the top right hand corner, 1/2" from the top.

_____ Lettering is in 12 point black ink, and **double-spaced** throughout.

_____ Each paragraph is indented five spaces.

_____ The Works Cited page is numbered and placed as the last page of the report.

_____ The words – Works Cited – are centered one inch from the top of the page.

_____ The entire Works Cited page is double-spaced.

_____ Sources on the Works Cited page are cited exactly as indicated in this handbook, Section 9, in correct MLA format.

Documentation

_____ All direct quotes are enclosed in quotations.

_____ All parenthetical citations are correctly formatted according to Section 10 of this handbook.

_____ At least one primary source citation is included in support of each major point (paragraph).

_____ At least one secondary source citation is included in support of each major point (paragraph).

_____ Quotes that are longer than four lines are set off 10 spaces from the left margin and are punctuated according to MLA format (no quotation marks, period before parenthesis).

_____ Quotations from poetry are formatted according to MLA guidelines.

Content

Introduction

_____ The introduction captures the audience's attention.

_____ There is a progression from the general to the specific in the introduction. It gradually introduces the reader to the selected topic, then limits it to one specific element of that topic in its thesis statement.

_____ The author and title of the primary source is introduced.

_____ The introduction avoids statements like "This paper will demonstrate…" or "The purpose of the paper is to …".

_____ The thesis statement is the last sentence of the introduction.

_____ The thesis statement presents the writer's opinion in third person

_____ The thesis is an opinion, not a fact, a question, nor merely a topic.

Body

_____ Each body paragraph contains a topic sentence that introduces a point that will help prove the thesis.

_____ The paragraphs include at least five supporting sentences that further develop the topic sentence.

_____ Each body paragraph includes at least one primary source citation and at least one secondary source citation in support of the topic.

_____ Each citation is adequately incorporated through introduction and explanation.

_____ All sentences relate to the point introduced in the topic sentence.

_____ Each paragraph ends with a concluding sentence that closes the idea/point presented.

_____ Body Paragraph organization is clear and logical, leading the reader to the thesis' conclusion.

_____ Transitions are used to lead the reader from one point to another, or from one supporting point to another.

_____ A variety of techniques are used to present points, such as compare/contrast, cause/effect, classification, analysis, etc…

Conclusion

_____ The conclusion includes a restatement of the thesis in a different, more insightful way.

_____ It summarizes main points of the paper.

_____ It closes with a broader idea of the purpose for having investigated this topic. It might do so by using one of the following ideas (circle the one utilized): a. Provides a perfect quotation not yet introduced.

b. Relates topic to today's society
c. Compares the past to present.
d. Calls for action.
e. Offers a solution.

_____ The conclusion does not use phrases such as "In conclusion" or "Finally".

_____ Without using a question, the conclusion ends with a thoughtful perspective that lingers in the reader's mind.

Overall Argument

_____ The title reflects the purpose of the paper.

_____ The writer remains objective throughout the paper, avoiding use of personal pronouns.

_____ The writer uses present tense when referring to events in the literary work, an author's purpose (Hawthorne intends the reader to…), as well as what was written in critical analysis. (Baym explains…)

_____ The paper demonstrates coherence by linking all main ideas to create a complete and solid argument in defense of the thesis statement.

_____ By the end of the paper, the reader is satisfied that the student writer has proven his/her thesis.

Mechanics

_____ Each sentence is a complete thought and does not contain fragments or run-ons.

_____ Sentence starts vary, making the reading interesting.

_____ The paper is free of spelling, punctuation, and grammar errors.

_____ All names, places, titles are capitalized.

_____ All verbs are in present tense.

_____ Only third person pronouns are used.

_____ Each sentence is expressed clearly.

_____ Slang, clichés and flowery language are completely avoided.

_____ Contractions are completely avoided.

Final Draft Checklist

Format

_____ Paper meets all MLA format requirements. Including:

- _____ Margins are 1" on all four sides of every page.
.
- _____ The title is centered, regular type, placed one double space below the title information outlined above.
- _____ The first and each subsequent page are properly numbered with the student's last name and page number in the top right hand corner, .5" from the top.
- _____ Lettering is in 12 point black ink and **double-spaced** throughout.
- _____ The words – Works Cited – are centered one inch from the top of the page.

_____ Sources on the Works Cited page are cited in correct MLA format, exactly as is indicated in section 10 of this handbook.

_____ The paper meets length requirements

Documentation

_____ A variety of secondary sources are clearly incorporated.

_____ All parenthetical citations are correctly formatted according to MLA guidelines.

_____ At least one primary source citation is included in support of each major point (paragraph).

_____ At least one secondary source citation is included in support of each major point (paragraph).

Content

Introduction

_____ There is a progression from the general to the specific in the introduction. It gradually introduces the reader to the selected topic, then limits it to one specific element of that topic in its thesis statement.

_____ The thesis is written clearly and concisely. It makes clear to the reader what the writer is attempting to prove.

Body

_____ All sentences relate to the point introduced in the topic sentence.

_____ Body paragraph organization is clear and logical, leading the reader to the thesis' conclusion.

Conclusion

_____ The conclusion contains a restatement of the thesis in a different, more insightful way.

_____ It summarizes main points of the paper.

_____ Without using a question, the conclusion ends with a thoughtful perspective that lingers in the reader's mind.

Overall Argument

_____ The paper demonstrates coherence by linking all main ideas to create a complete and solid argument in defense of the thesis statement.

_____ By the end of the paper, the reader is satisfied that the student writer has proven his/her thesis.

Mechanics

_____ Sentence starts vary, making the reading interesting.

_____ All names, places, and titles are capitalized.

_____ All verbs are in present tense.

_____ All pronouns are in third person.

_____ Each sentence is expressed clearly.

_____ Contractions are completely avoided

New Performance Standards
For English Language Arts

The research paper unit addresses the following New Performance Standards for English Language Arts:

E1a The student reads at least twenty-five books or book equivalents each year. The materials should include traditional and contemporary literature (both fiction and non-fiction) as well as magazines, newspapers, textbooks, and on-line materials. Such reading should represent a diverse collection of material from at least three different literary forms and from at least five different writers.

E1b The student reads and comprehends at least four books about one issue or subject, or four books by a single writer, or four books in one genre, and produces evidence of reading that:

- Makes and supports warranted and responsible assertions about the texts;
- Supports assertions with elaborated and convincing evidence;
- Draws the texts together to compare and contrast themes, characters, and ideas;
- Makes perceptive and well developed connections;
- Evaluates writing strategies and elements of the author's craft.

E1c The student reads and comprehends informational materials to develop understanding and expertise and produces written or oral work that:

- Restates or summarizes information;
- Relates new information to prior knowledge and experience;
- Extends ideas;
- Makes connections to related topics or information.

E2a The student produces a report that:

- Engages the reader by establishing a context, creating a persona, and otherwise developing reader interest;
- Develops a controlling idea that conveys a perspective on the subject;
- Creates an organizing structure appropriate to purpose, audience, and context;
- Includes appropriate facts and details;
- Excludes extraneous and inappropriate information;
- Uses a range of appropriate strategies, such as providing facts and details, describing or analyzing the subject, narrating a relevant anecdote, comparing and contrasting, naming, explaining benefits or limitations, demonstrating claims or assertions, and providing a scenario to illustrate;
- Provides a sense of closure to the writing.

E2b The student produces a response to literature that:

- Engages the reader through establishing a context, creating a persona, and otherwise developing reader interest;

- Advances a judgment that is interpretive, analytic, evaluative, or reflective;
- Supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge;
- Demonstrates understanding of the literary work through suggesting an interpretation;
- Anticipates and answers a reader's questions;
- Recognizes possible ambiguities, nuances, and complexities;
- Provides a sense of closure to the writing.

E2e The student produces a persuasive essay that:
- Engages the reader by establishing a context, creating a persona, and otherwise developing reader interest;
- Develops a controlling idea that makes a clear and knowledgeable judgment;
- Creates an organizing structure that is appropriate to the needs, values, and interests of a specified audience, and arranges details, reasons, examples, and anecdotes effectively and persuasively;
- Includes appropriate information and arguments;
- Excludes information and arguments that are irrelevant;
- Anticipates and addresses reader concerns and counter-arguments;
- Supports arguments with detailed evidence, citing sources of information as appropriate;
- Uses a range of strategies to elaborate and persuade, such as definitions, descriptions, illustrations, examples from evidence, and anecdotes;
- Provides a sense of closure to the writing.

E3a The student participates in one-to-one conferences with a teacher, paraprofessional, or adult volunteer, in which the student:
- Initiates new topics in addition to responding to adult-initiated topics;
- Asks relevant questions;
- Responds to questions with appropriate elaboration;
- Uses language cues to indicate different levels of certainty or hypothesizing, e.g., "what if…," "very likely…," "I'm unsure whether…";
- Confirms understanding by paraphrasing the adult's directions or suggestions.

E4a The student independently and habitually demonstrates an understanding of the rules of the English language in written and oral work, and selects the structures and features of language appropriate to the purpose, audience, and context of the work. The student demonstrates control of:
- Grammar;
- Paragraph structure;
- Punctuation;
- Sentence construction;
- Spelling;
- Usage.

E4b The student analyzes and subsequently revises work to clarify it or make it more effective in communicating the intended message or thought. The student's revisions should be made in

light of the purposes, audiences, and contexts that apply to the work. Strategies for revising include:

- Adding or deleting details;
- Adding or deleting explanations;
- Clarifying difficult passages;
- Rearranging words, sentences, and paragraphs to improve or clarify meaning;
- Sharpening the focus;
- Reconsidering the organizational structure;
- Rethinking and/or rewriting the piece in light of different audiences and purposes.

E5a The student responds to non-fiction, fiction, poetry, and drama using interpretive, critical, and evaluative processes; that is, the student:

- Makes thematic connections among literary texts, public discourse, and media;
- Evaluates the impact of authors' decisions regarding word choice, style, content, and literary elements;
- Analyzes the characteristics of literary forms and genres;
- Evaluates literary merit;
- Explains the effect of point of view;
- Makes inferences and draws conclusions about fictional and non-fictional contexts, events, characters, settings, themes, and styles;
- Interprets the effect of literary devices, such as figurative language, allusion, diction, dialogue, description, symbolism;
- Evaluates the stance of a writer in shaping the presentation of a subject;
- Interprets ambiguities, subtleties, contradictions, ironies, and nuances;
- Understands the role of tone in presenting literature;
- Demonstrates how literary works reflect the culture that shaped them.

A Statement on Plagiarism

from: < http://webster.commnet.edu/mla/plagiarism.htm>

Using someone else's ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. "Ideas or phrasing" includes written or spoken material, of course — from whole papers and paragraphs to sentences, and, indeed, phrases — but it also includes statistics, lab results, art work, etc. "Someone else" can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia, or journal; an electronic resource such as material we discover on the World Wide Web; another student at our school or anywhere else; a paper-writing "service" (online or otherwise) which offers to sell written papers for a fee.

In high school courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

D. How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use

- another person's idea, opinion, or theory;
- any facts, statistics, graphs, drawings--any pieces of information--that are not common knowledge;
- quotations of another person's actual spoken or written words; or
- paraphrase of another person's spoken or written words.

These guidelines are taken from the Student Code of Rights, Responsibilities, and Conduct. <www.indiana.edu>

E. How to Recognize Unacceptable and Acceptable Paraphrases

Here's the ORIGINAL text, from page 1 of *Lizzie Borden: A Case Book of Family and Crime in the 1890s* by Joyce Williams et al.:

The rise of industry, the growth of cities, and the expansion of the population were the three great developments of late nineteenth century American history. As new, larger, steam-powered factories became a feature of the American landscape in the East, they transformed farm hands into industrial laborers, and provided jobs for a rising tide of immigrants. With industry came urbanization the growth of large cities (like Fall River, Massachusetts, where the Bordens lived), which became the centers of production as well as of commerce and trade.

Here's an UNACCEPTABLE paraphrase that is **plagiarism:**

> The increase of industry, the growth of cities, and the explosion of the population were three large factors of nineteenth century America. As steam-driven companies became more visible in the eastern part of the country, they changed farm hands into factory workers and provided jobs for the large wave of immigrants. With industry came the growth of large cities like Fall River where the Bordens lived which turned into centers of commerce and trade as well as production.

What makes this passage plagiarism?

The preceding passage is considered plagiarism for two reasons:

- The writer has only changed around a few words and phrases, or changed the order of the original's sentences.
- The writer has failed to cite a source for any of the ideas or facts.

If you do either or both of these things, you are plagiarizing.
NOTE: This paragraph is also problematic because it changes the sense of several sentences (for example, "steam-driven companies" in sentence two misses the original's emphasis on factories).

Here's an ACCEPTABLE paraphrase:

> Fall River, where the Borden family lived, was typical of northeastern industrial cities of the nineteenth century. Steam-powered production had shifted labor from agriculture to manufacturing, and as immigrants arrived in the US, they found work in these new factories. As a result, populations grew, and large urban areas arose. Fall River was one of these manufacturing and commercial centers (Williams 1).

Why is this passage acceptable?
This is acceptable paraphrasing because the writer:

- accurately relays the information in the original uses her own words.
- lets her reader know the source of her information.

Here's an example of quotation and paraphrase used together, which is also ACCEPTABLE:

> Fall River, where the Borden family lived, was typical of northeastern industrial cities of the nineteenth century. As steam-powered production shifted labor from agriculture to manufacturing, the demand for workers "changed farm hands into factory workers," and created jobs for immigrants. In turn, growing populations increased the size of urban areas. Fall River was one of these manufacturing hubs that were also "centers of commerce and trade" (Williams 1)

Why is this passage acceptable?
This is acceptable paraphrasing because the writer:

- records the information in the original passage accurately.
- gives credit for the ideas in this passage.
- indicates which part is taken directly from her source by putting the passage in quotation marks and citing the page number.

F. Strategies for Avoiding Plagiarism

1. Put in **quotations** everything that comes directly from the text especially when taking notes.
2. **Paraphrase**, but be sure you are not just rearranging or replacing a few words.

   Instead, read over what you want to paraphrase carefully, cover up the text with your hand, or close the text so you can't see any of it (and so aren't tempted to use the text as a "guide"). Write out the idea in your own words without peeking.

3. **Check your paraphrase** against the original text to be sure you have not accidentally used the same phrases or words, and that the information is accurate.

G. Terms You Need to Know (or What is Common Knowledge?)

Common knowledge: facts that can be found in numerous places and are likely to be known by a lot of people.

> Example: John F. Kennedy was elected President of the United States in 1960.

This is generally known information. **You do not need to document this fact.**
However, you must document facts that are not generally known and ideas that interpret facts.

> Example: According the American Family Leave Coalition's new book, Family Issues and Congress, President Bush's relationship with Congress has hindered family leave legislation (6).

The idea that "Bush's relationship with Congress has hindered family leave legislation" is not a fact but an *interpretation*; **consequently, you need to cite your source.**
Quotation: using someone's words. When you quote, place the passage you are using in quotation marks, and document the source according to a standard documentation style.
The following example uses the Modern Language Association's style:

> Example: According to Peter S. Pritchard in USA Today, "Public schools need reform but they're irreplaceable in teaching all the nation's young" (14).

Paraphrase: using someone's ideas, but putting them in your own words. This is probably the skill you will use most when incorporating sources into your writing. Although you use your own words to paraphrase, you must still acknowledge the source of the information.

Penalty for Plagiarism
The penalty for plagiarism is usually determined by the instructor teaching the course involved. In many schools and colleges, it could involve **failure** for the paper and it could mean **failure for the entire course** and even **expulsion from school**. Ignorance of the rules about plagiarism is no excuse, and carelessness is just as bad as purposeful violation. At the very least, however, students who plagiarize have cheated themselves out of the experience of being responsible members of the academic community and have cheated their classmates by pretending to contribute something original which is, in fact, a cheap copy

Students who do not thoroughly understand the concept of plagiarism and methods of proper documentation should request assistance from their teacher.

Acknowledgements

The original material for *Writing the Research Paper Handbook and Style Guide* was selected and compiled by English teachers Cranston High School East. This considerably expanded revision is the collaborative effort of English teachers from both Cranston High School East and Cranston High School West. It is meant to be used for instructional purposes and as a reference tool for Cranston high school students.

The contents of this handbook have been culled from books and pamphlets the teachers have used over their many years of teaching the process of writing research papers. Much of the narrative and most of the examples have been taken verbatim from these resources, and we wish, in no way, to misrepresent them as original.

Publications that were used extensively include Payne's *the Lively Art of Writing*, Warriner's *English Grammar and Composition, Fifth Course*, The MLA *Handbook for writers of Research Papers*, the pamphlet, *Preparing the Research Paper*, and Sorenson's *the Research Paper: A Contemporary Approach*.

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