THE RESEARCH AND I-SEARCH PAPER TIME SCHEDULE AND DUE DATES

Your teacher will assign due dates for the many steps required to produce a research paper. The process of writing will be a part of your grade, as well as the final product itself. It is very important that you check with your own teacher as to exact due dates. Ask for a calendar and follow it scrupulously! You must complete the steps in the order given. Do **not** attempt to go on without completing the preceding step.

You will be asked to turn in, for a grade, all of the following:

♦ Source Cards

♦ Preliminary Question or Thesis Card

♦ Preliminary Outline or Source Outline

♦ Notecards

♦ Revised Outline (or updates for "I-Search")

♦ Rough Draft with Parenthetical References and List of Works Cited

♦ Final Copy of Term Paper, Typed or Word-Processed

Additionally, some teachers will ask you to turn in intermediary steps or practice exercises they have designed to help you. Be sure you do each step, as assigned, to insure success on the final paper.

Most teachers will grade you in at least four categories:

PROCESS: Is each item above turned in **on or before** the due date? Have you brought needed materials to class regularly?

FORM Have you included **all** the necessary parts?
OF Is it ordered correctly? Is spacing correct?
THE Are parenthetical references and List of Works Cited form followed exactly?
FINAL Are title page form, outline form followed exactly?
PAPER: Is final paper in a folder?

CONTENT Is thesis or question effective, valid, and clearly defined?
OF Is thesis proved or question answered, logically and thoroughly, with examples?
THE Are good sources and quotations used and cited?
FINAL Is it "intellectually honest"? No plagiarism?
PAPER: Are topic sentences, transitions, and clinchers used? Is writing style clear, interesting, and sophisticated?

MECHANICS Are punctuation, spelling, and grammar perfect?
OF Is typing neat and professional in appearance?
THE Are the spacing and margins correct?
FINAL Has paper been carefully proofread several times?
PAPER: Are all errors corrected neatly and inconspicuously?

REQUIREMENTS OF THE FINAL PAPER

The final paper **must** be:

- Typed or word processed

- Designed and spaced <u>exactly</u> as this manual explains

The final paper **must** include:

- Title Page

- Complete Outline

- Body of Paper (5 to 10 pages, unless directed otherwise)

- Parenthetical references within paper (not separate footnotes)

- "Works Cited" Page (See your teacher for requirements of types of sources)

- Source Cards, Notecards, and Rough Draft, submitted along with the final paper in a separate folder or envelope labeled "Backup Materials"

Other items, such as pictures, drawings, maps, or charts., should **NOT** be included in the body of the paper. If they are essential for clear or full meaning of your piper, include them in an appendix.

Additionally, your teacher will require that you obtain "proof of clearance" from the LCHS Library to insure that you have returned all borrowed books and materials and paid any late fines.

NOTE: Although your source cards, notecards, and rough draft are turned in and graded as part of your process grade, they will be turned in **again** with your final paper. Do not discard or destroy them, as your teacher will require them along with the final paper!

The I-Search paper is an important part of the English curriculum and meets the following State Standards:

R2.3: Synthesize the content and ideas from several sources dealing with a single issue or written by a single author, producing evidence of comprehension by clarifying the ideas and connecting them to other sources and related topics.

R2.4: Extend ideas presented in primary or secondary sources through original analysis, evaluation and elaboration.

W1.4: Use clear research questions and coherent research methodology to elicit and present evidence from primary and secondary sources using available library, electronic and human resources.

W1.7: Use appropriate conventions for in-text documentation, notes and bibliographies, adhering to MLA guidelines.

W1.8: Design and publish multi-page documents using advanced publishing software and graphic programs **(COVER SHEET--one-page ad for I-Search paper).**

W2.2: Write expository texts that define, inform, explain or do a combination of all three, including essays of analysis and research papers that (1) marshal evidence in support of a thesis and related claims including information on all relevant perspectives (2) convey information and ideas from primary and secondary sources accurately and coherently (3) make distinctions about the relative value and significance of specific data, facts and ideas (**4) Organize and record information on charts, maps, and graphs for use as visuals, employing appropriate technology** 5) anticipate and address the reader's potential misunderstandings, biases and expectations and **(6) use technical terms and notations accurately** (W2.2).

LS1.6, 1.7, 1.8, 2.2: **Speech selling the I-Search topic**

OW1.4: Title page

<u>Using technical terms and notations accurately:</u>

All areas of study have specialized vocabularies--terms, abbreviations, and special words that are a part of that domain. As part of your research for the I-Search paper, keep a list of terms that specifically apply to your topic. You will be required to turn in a list of at least 20 such terms that you find. The alphabetical list (which should be labeled "Glossary") should take the following form:

Word   Sample sentence (author page)   Part of speech Definition

In addition, your I-Search paper should use at least 10 of these terms. Please highlight the terms used on your final paper, and attach the list of technical terms (numbered correctly, of course) to your paper as a part of the appendix, placed **just before** the Works Cited page in your I-Search folder.

<u>Organize and record information on charts, maps, and graphs for use as visuals, employing appropriate technology:</u>

As a part of your I-Search paper you will need to include at least one chart, map and/or graph that you create on your computer (**<u>not</u>** xeroxed or hand-drawn). The purpose of the visual is to help the reader of your paper understand some vital point that you are trying to make. This should be place in the Appendix pages of your I-Search **just before** the Glossary.

<u>Cover Sheet:</u>

Most formal research papers do not have a visual "frontispiece" or graphic at the front, but since the I-Search is so personal, we are asking you to create one for this document. Using graphics and/or publishing programs on your computer, create a single page that visually sums up the importance of your I-Search topic. This might be a combination of words, lines, shapes and/or images. The purpose of the Cover Sheet is to make the reader more interested and intrigued by your paper. The Cover Sheet will be the first page of your document (before the title page). If color printing is not an option for you, you may hand-color the page if you believe that color would be beneficial. Be creative, and be prepared to explain your Cover Sheet as part of your oral.

<u>Speech Selling the I-Search topic:</u>

You will be giving, during fourth quarter, a 3-minute presentation "selling" your I-Search topic. Why was this a good topic? Why is this something that the class and the teacher should be interested in? To help you with your presentation, you may want to use the COVER SHEET that you created for your paper as an organizing tool.

GETTING STARTED - CHOOSING YOUR TOPIC

CHOOSE A GOOD TOPIC. In some classes, the research paper topic will be assigned to you. However, if you are given some latitude, think about your choice carefully. The term paper involves a lot of time on your part -- doing research, reading books and magazines, organizing, writing, and rewriting the paper itself. If you pick a topic that does not fascinate you, or at least interest you more than anything else would, you will be frustrated before you even begin.

RULES FOR GOOD TOPIC CHOICES

1. THE TOPIC MUST HAVE BEEN THE SUBJECT OF SERIOUS RESEARCH.

You will need to find minimally 5 to 10 good sources to work with. These will include periodicals (magazines) and books as well as online sources, databases, and perhaps individuals to interview. If the subject you select has not been researched fairly well, you will not find this necessary material. Be careful, then, not to select a subject that is too personal or too frivolous to have inspired serious research.

AVOID SUBJECTS THAT ARE **SO** RECENT THAT LITTLE INFORMATION IS AVAILABLE.

Certain current events are too recent to provide you with more than a few newspaper articles. Since a variety of sources are required for your paper, such very recent news events would not be recommended research paper subjects.

AVOID SUBJECTS THAT ARE TOO REGIONALIZED TO HAVE MUCH INFORMATION.

You may be fascinated by the City of La Cañada-Flintridge's earliest method of purifying water, but if there are not enough magazines and books written about it -- materials that you can get your hands on -- you cannot write a term paper on it.

2. SOME TOPICS MAY BE TOO "EMOTIONAL" TO BE TREATED OBJECTIVELY.

Some subjects, like abortion or gun control, may be "too hot to handle" in a term paper. You may be tempted to climb onto a soap box and harangue your reader. Also, with an emotional topic, you will find conflicting opinions in the research -- perhaps even conflicting facts. This could put you in a terrible bind, since you cannot really "prove" your position is right. You should select a topic you like, but not one that is so emotional that it becomes hard for you to prove your thesis. Talk with your teacher if you are unsure about your topic's "emotionality."

3. THE TOPIC SHOULD NOT BE TOO COMPLEX OR TECHNICAL.

Some subjects require very specialized or technical knowledge. Since the body of your paper will be only 5 to 10 pages typed, double—spaced, you cannot possibly "explain" complex subjects, like nuclear fusion or Einstein's theory of relativity, in that amount of space and still prove and document a thesis about it. Avoid topics that require too much explanation before you even get to proving the thesis.

LOCAL LIBRARIES -- BEGINNING YOUR SEARCH

After you have chosen a subject, or even two if you cannot decide, the next step is to go to the school and public libraries:

La Cañada High School Library
4463 Oak Grove Dr., La Cañada
952-4239

La Cañada—Flintridge Public Library
4545 Oakwood Ave., La Cañada
790-3330

Glendale Public Library (Main)
222 E. Harvard St., Glendale
545-2020

Glendale Public Library (Montrose)
2465 Honolulu Ave., Montrose
548-2048

Glendale Public Library (La Crescenta)
4521 La Crescenta Ave., La Crescenta
548-2051

Los Angeles Public Library (Tujunga)
7771 Foothill Blvd., Tujunga
352-4481

Pasadena Public Library (Main)
285 E. Walnut St., Pasadena
405-4052

Pasadena Branch Libraries:

Altadena	600 E. Mariposa St.	798-0833
Allendale	1130 S. Marengo Ave.	799-2519
Hastings	3325 E. Orange Grove Blvd.	792-0945
Hill Ave.	55 S. Hill Ave.	796-1276
Lamanda Park	140 5. Altadena Dr.	793-5672
La Pintoresca	1355 N. Raymond Ave.	797-1873
Linda Vista	1281 Bryant St.	793-1808
San Rafael	1240 Nithsdale Rd.	795-7974
So. Pasadena	1100 Oxley St.	799-9108
Sunnyslope	346 S. Rosemead Blvd.	792-5733

NOTE: LIBRARY HOURS AND DAYS ARE ALWAYS SUBJECT TO CHANGE, SO CALL FIRST!

WHAT'S AVAILABLE? WHERE TO LOOK?

Go to school and public libraries, the bookstores, your own home bookshelves, on-line, and anywhere else you think you may find material on your subject. Then, check to see how much source material is readily available.

If, after checking two or more libraries, you find only one or two useful sources, you should obviously find a topic that is easier to research. However, all too often, a student doesn't really know **how** and **where** to look for source material. The listing below is provided to help you.

1 · THE COMPUTER OR CARD CATALOG

On computer, while the software programs will vary, you usually need to specify first what you are seeking: author, book title, or general subject. Using the LCHS Computer Catalog, the first "blank screen" you see will look like this:

Title	Author	Call Number	ISBN/LCCN	Subject	Series	Keyword

If you know the book's title, use the arrow key to put the cursor on "Title" and type in the book's title. If you know the author, use the arrow key to put the cursor on "Author" and type in the author's last name. You probably don't know the book's call number or the ISBN (International Standard Book Number) or LCCN (Library of Congress Classification Number.)

The actual card catalog is usually a set of several large "chests of drawers" in the center of the library. These drawers contain a complete listing of all of the books in that library. Therefore, it is a good starting place for building your bibliography and insuring that you have enough good source material. Most libraries now have their card catalog on computer, so you can begin your "on-line search" by pressing a few buttons.

Each non-fiction book is listed on at least three cards or at least three times on the computer -- an author card, a title card, and a subject card -- all in alphabetical order in the drawers or card trays. If you look for the title of a book alphabetically in the card catalog, you will find it. You will also find it alphabetically under the author's last name.

A sample subject card from the regular card catalog follows. Especially note where the call number is on the card. The call number includes a letter or letters of the author's last name. Notice the other subject headings at the bottom of the card, also called "tracings," that give you useful clues for other related subjects you might look up.

SAMPLE SUBJECT CARD

```
┌─────────────────────────────────────────────────┐
│        UNITED STATES ─ DESCRIPTION AND TRAVEL     │
│  917.3049                                         │
│  MO              Moyers, Bill 0.                  │
│                    Listening to America; a traveler │
│                  rediscovers his country, by Bill Moyers. │
│                  (1st ed.) Harper's Magazine Press. 1971 │
│                                                   │
│                  325 p.: ill: 22 cm.              │
│                                                   │
│                  1. United States ─ Description and Travel ─ │
│                  2.  U.S. Social Conditions       I.  Title │
└─────────────────────────────────────────────────┘
```

Most often, you will go to the card catalog or computer **without** specific titles or author names in mind, but with a topic idea or general subject. This is where the subject cards or the subject category on the computer will come into play. Be sure that you have the computer in "Subject" mode, not ''Title.'' By typing in a ''subject,'' the screen will show you all the books the library has on that topic. You may need to try several **different** words or phrases to hit upon the many related books that fit your area.

If we type in the subject of "GHOSTS" on the LCHS computer card catalog, the resulting screen will show the following:

```
┌─────────────────────────────────────────────────┐
│         1 Gettysburg, Battle of, 1863             │
│         1    Ghana ─ History                      │
│         1    Ghost Stories, American              │
│         1    Ghost Stories, English               │
│         1    Ghost stories ─ History and Criticism │
│    ─)   2    Ghosts                               │
│         4    Ghosts, Fiction                      │
│         1    Ghosts, United States                │
│         1    Gide, Andre, 1869—1952               │
│         2    Gifted Children ─ Education          │
│                                                   │
└─────────────────────────────────────────────────┘
```

The number in front of each subject shows **how many books** the library has matched to that subject heading. Note that there are several subjects listed that may be useful, and there may be many more under other subject headings, such as "SUPERNATURAL," "UNEXPLAINED PHENOMENA," "POLTERGEISTS," "APPARITIONS AND SPECTERS," etc.

If you press "enter" or "return" again, the next screen shows you the titles of all books under your chosen heading, in this case, the two books under the subject heading of "GHOSTS."

Call Number	Title
133.1 Lan	The Book of Dreams and Ghosts
398.2 Wes	Hawaiian Legends of Ghosts

If you press "enter" or "return" yet again, the next screen provides the detailed bibliographic data on the book selected, in this case, the first book listed above:

```
    133.1
    Lan            Title:  The Book of Dreams and Ghosts
                  Author:  Lang, Andrew, 1844—1912
               Published:  New York: Causeway Books, [1974]
                Material:  xxii, 301 p.
                    Note:  Reprint of the 1897 ed.
                    Note:  Includes biographical references
                 Subject:  Ghosts
                 Subject:  Dreams
      Copies     Available:      133.1 Lan
```

Based on this screen, decide if this **is** or **is not** a book you might find useful. The title alone sounds promising, but the author died in 1912. Additionally, it was first published in 1897. Will it be too dated? Is it current enough for your purposes? It is, on the other hand, a 301 page book, so it might be worth a look.

Subject listings in the card catalog will probably be the most valuable for you in preliminary research. If your subject is the Battle of Gettysburg, you may actually find a book with that exact title, but then what? What other words or phrases might you find on the card catalog's subject cards or screens? You know this subject comes under the Civil War. The topic is certainly one of American history. It was a famous battle of the 1800's. Abraham Lincoln is directly associated with it, through the Gettysburg Address. Gettysburg is in the state of Pennsylvania. You now have several possible subjects to check:

CIVIL WAR	ABRAHAM LINCOLN
AMERICAN HISTORY	PENNSYLVANIA
FAMOUS BATTLES	NORTH VS. SOUTH
GETTYSBURG ADDRESS	AMERICA IN THE 1800'S
GETTYSBURG, PENNSYLVANIA	1863—GETTYSBURG

List these on a piece of paper so you can check under all of them in the card catalog's subject heading guide or by computer.

If your subject is an **author**, be sure you are finding some material **about** the author and his/her writings, not just books written **by** the author. Remember: "JOHN STEINBECK" is a subject. "John Steinbeck" is an author. John Steinbeck's Lonely Searchers is a book's title. If you are interpreting and comparing John Steinbeck's works, you'll want to find literary criticism about his writing, and possibly biographies about his life, as well as the novels and short stories he wrote. All of these would be necessary in your research and writing.

When you find a book you think may be a good source, write down the **full CALL NUMBER, the book's author and title**. You will need this information to find the book on the shelf in the "stacks." Subject cards list other subject headings under which this same book can be found. These may lead you to other sources you may not have thought of, so **write them down**.

If you look up "TELEVISION," a "See also" card or "Subject" computer reference may direct you to "BROADCASTING" or "NEWS REPORTING" or "ADVERTISING" or "VIDEOTAPE." **BE ON THE LOOKOUT FOR THESE CARDS OR REFERENCES**. Jot down the headings so you can look under them for sources relevant to your topic.

Remember, the card catalog or card catalog computer includes BOOKS ONLY. You will not find magazine, newspaper, or encyclopedia articles here.

2. THE BOOK STACKS

Every book in the library has a call number and a particular place on the shelf. Non-fiction books are divided into categories according to their subject matter and then placed on the shelves in these groupings. That is why you can go to the shelf looking for one particular book and find other books on your topic next to the book you are looking for.

READ THE TITLES OF THE BOOKS AROUND THE AREA WHERE YOU HAVE FOUND A GOOD SOURCE BOOK. You will often save yourself much time and trouble, if you take the extra few minutes to do this!

If you go to the stacks to find a particular book but it is not there, it may be that it is currently checked out. However, before giving up, first be sure that you wrote down the complete call number and letters correctly, and that it did not have an "R" above the call number. (All libraries will commonly set aside certain books that must remain in the library and cannot be checked out. If you find a letter "R" on a catalog entry or card, just above the call number, this source is in the REFERENCE section. Most encyclopedias and collected volumes will be located there.) Find the reference section of the library and then, using the call number and letters, locate the source you want.

Usually, novels are stored separately from non-fiction books and other fiction works, like poetry and collected short stories. Novels are in their own section, arranged alphabetically by the last name of the author, so you can go directly to the fiction stacks to find a novel, if you know the author's last name.

THE DEWEY DECIMAL SYSTEM

The most common system used for categorizing non-fiction is the Dewey Decimal Classification System. This system was devised in the last century and is now used in most school and local libraries. According to this plan, books are divided into ten groups and assigned numbers.

The ten groups are listed to help you locate the general area of collections. While some differences may exist, the closest libraries available to you - LCHS, La Cañada Public Library, Glendale Public Library, and Pasadena Public Library - all use the Dewey Decimal System.

<u>**000—099**</u>   <u>**General Works**</u> (e.g. bibliographies and catalogs, general encyclopedic works, general periodicals, newspapers, and journalism. Biographies of people are also under General works, shelved alphabetically according to the last name of the subject, not the book's author.)

<u>**100—199**</u>   <u>**Philosophy and related disciplines**</u> (e.g. psychology and psychiatry are grouped here.)

<u>**200—299**</u>   <u>**Religion**</u> (of all faiths and countries, plus legends, mythology, and cultural doctrines.)

<u>**300—399**</u>   <u>**Social Sciences**</u> (e.g. political science, economics, law, and education.)

<u>**400-499**</u>   <u>**Language**</u> (subdivided by the language families, e.g. English and Anglo—Saxon, under which you will find grammars, dictionaries, etymologies, etc.)

<u>**500—599**</u>   <u>**Pure Science**</u> (e.g. mathematics, astronomy , physics, chemistry, botany, and allied sciences.)

<u>**600—699**</u>   <u>**Technology and Applied Sciences**</u> (e.g. medical sciences, engineering and allied operations, buildings, and business and related enterprises.)

<u>**700—799**</u>   <u>**The Arts**</u> (e.g. architecture, painting and paintings, photography and photographs, dance and music.)

<u>**800—899**</u>   <u>**Literature and Rhetoric**</u> (Like 400—499, this category is first subdivided into language families, with sub-topics such as drama, poetry, fiction, and letters under each language.)

<u>**900—999**</u>   <u>**General Geography and History**</u> (American and world history, geography and related materials.)

3.   THE REFERENCE SECTION

One of the best places to begin a bibliographic search is the reference section of the library, especially if your general knowledge of the chosen subject is limited. Articles found in encyclopedias, magazines, and newspapers will often include suggested readings or specific references to authoritative books relating to your subject.

GENERAL REFERENCE WORKS

As a rule, the general reference section resource books <u>CANNOT</u> be checked out of the library. (Bring some change with you, so you can photocopy long passages on the library Xerox machine.) Be certain to carefully write down the title, publication data, and pages used for any reference book you find. You will NEED this information for your source cards (see pages 19-36) and your note cards (see pages 57-63) and, since you cannot check these books out, you would have to go back to the library again to get this essential information.

Since you must, unless directed otherwise by your teacher, use at least two periodical references in your term paper, you will need to utilize the general reference section of a library large enough to store back copies of magazines and major newspapers on microfilm or microfiche. LCHS Library, as well as La Cañada, Glendale and Pasadena public libraries all now have materials on microfiche.

GENERAL REFERENCE WORKS - BOOKS

The general reference books such as encyclopedias, atlases, almanacs and biographical indexes, can be excellent sources for background and general information. However, their articles are usually quite brief, and lacking in the detailed analysis you need to prove your thesis. They should <u>NOT</u> form the bulk of your term paper's sources. A small percentage of your cited material and quotations can come from general reference books, but you would best use these books as background to help find other, more detailed and analytical sources.

For a complete listing of all reference books and what they contain, you might ask at the library reference desk for Constance Winchell's <u>Guide to Reference Books</u>. It provides descriptions of specific reference books in a variety of subject matters.

The following list, however, identifies reference works that students typically find useful. Be certain that you look in the reference book's <u>index</u> first. Some reference works have an index at the back of each volume, but often the index may be in a <u>separate</u> volume so labeled.

Libraries will contain some or all of the following reference sources:

<u>ATLASES</u>: In addition to their useful maps, atlases include information about climate, geographical features, major cities, and sketches of historic, economic, and social developments.

<u>BIOGRAPHY INDEXES</u>: These are excellent sources of information, often overlooked. If you are dealing directly with any famous <u>person</u>, be sure to use these. Particularly useful are the bibliographies at the end of each entry, citing articles and books about this person.

> CONTEMPORARY AUTHORS
> BIOGRAPHICAL INDEX
> CURRENT BIOGRAPHY
> DICTIONARY OF AMERICAN BIOGRAPHY
> DICTIONARY OF NATIONAL BIOGRAPHY _(English)
> BIOGRAPHICAL DICTIONARIES AND RELATED WORKS
> WEBSTER'S BIOGRAPHICAL DICTIONARY
> INTERNATIONAL WHO'S WHO and WHO'S WHO IN AMERICA
> AMERICAN MEN AND WOMEN OF SCIENCE

ENCYCLOPEDIAS: You have used encyclopedias before, but be sure to examine the encyclopedia index for cross-references to your topic. Several have a bibliography after each major article that you can use to find detailed sources. Otherwise, encyclopedias are for general background and should not be overused. A maximum of one encyclopedia will be allowed to appear on your Works Cited Page.

HANDBOOKS AND INDEXES: Handbooks on specific areas, as well as handbooks indexing source materials in subject areas, may prove useful. See if any of these apply to **your** subject. There are **many** more specialized indexes not listed here available to you at any good-sized library, so check at the reference desk.

FAMILIAR QUOTATIONS
THE AMERICAN LANGUAGE HOME BOOK OF QUOTATIONS
DICTIONARY OF AMERICAN SLANG
DICTIONARY OF AMERICAN PROVERBS AND PROVERBIAL PHRASES
DICTIONARY OF DATES
A BIBLIOGRAPHY OF NORTH AMERICAN FOLKLORE AND FOLKSONG

CONTEMPORARY LITERARY CRITICISM
BOOK REVIEW DIGEST
CUMULATIVE BOOK INDEX - all books printed in the U.S.
LIBRARY OF CONGRESS CATALOG - BOOKS: SUBJECTS
SHORT STORY INDEX
OXFORD COMPANION TO AMERICAN LITERATURE
OXFORD COMPANION TO ENGLISH LITERATURE
NINETEENTH CENTURY READERS' GUIDE

MUSIC INDEX
ART INDEX
APPLIED SCIENCE AND TECHNOLOGY INDEX
BIOLOGICAL AND AGRICULTURAL INDEX
CURRENT LIST OF MEDICAL LITERATURE
GUIDE TO LITERATURE OF MATHEMATICS AND PHYSICS

PSYCHOLOGICAL ABSTRACTS
HARVARD LIST OF BOOKS IN PSYCHOLOGY
EDUCATION INDEX
RESEARCH IN EDUCATION (ERIC)
ENCYCLOPEDIA OF PSYCHOLOGY

GUIDE TO GEOLOGIC LITERATURE
BIBLIOGRAPHY OF NORTH AMERICAN GEOLOGY AND GEOGRAPHY

THE SPORTSMAN'S GLOSSARY
THE DICTIONARY OF SPORTS

ENCYCLOPEDIA OF AMERICAN HISTORY
AMERICAN HISTORICAL DOCUMENTS
AN ENCYCLOPEDIA OF WORLD HISTORY

INTERNATIONAL INDEX (Social science, humanities 1907—52)
SOCIAL SCIENCE AND HUMANITIES INDEX (1953—74)
HUMANITIES INDEX (1974 to present)

INTERNATIONAL TELEVISION ALMANAC

TELEVISION MANUAL
GUIDE TO PERFORMING ARTS

INDEX TO RELIGIOUS PERIODICAL LITERATURE
THE HOME BOOK OF BIBLE QUOTATIONS
RELIGIONS, MYTHOLOGIES, FOLKLORE

ENGINEERING INDEX
NUCLEAR SCIENCE ABSTRACTS

BUSINESS PERIODICALS INDEX
PUBLIC AFFAIRS INFORMATION SERVICE BULLETIN (PALS)
(economics, social conditions, administration)

ALMANACS AND YEARBOOKS: These have valuable information such as statistics, facts, and world records.

FACTS ON FILE
NEW YORK TIMES ALMANAC
STATISTICAL ABSTRACT OF THE UNITED STATES
STATESMAN'S YEARBOOK – data about the world's governments
WORLD ALMANAC
ENGINEER'S YEARBOOK
AEROSPACE YEARBOOK
AMERICANA ALMANAC
AMERICAN YEARBOOK

READER'S GUIDE TO PERIODICAL LITERATURE: The best sources of information on current topics are newspaper and magazine articles and reputable on-line articles. Although there are thousands produced monthly, you can find an index of these article's from over 100 publications in the Reader's Guide to Periodical Literature. Reader's Guide is published twice a month, and quarterly. At the end of the year, the annual edition is published in one alphabetical listing. Libraries keep all volumes, and you will need to look at several volumes.

Reader's Guide is arranged much like the card catalog. Articles are listed under the subject heading and under the author's last name.

SAMPLE READER'S GUIDE ENTRIES:

DREAMS
Dreams and Meanings. J. Ogle il Vogue 169:491 S 79

Explanation:

Under the subject heading of DREAMS, there is an illustrated magazine article (il) by J. Ogle entitled "Dreams and Meanings." It appeared in Vogue magazine, September 1979, volume 169, on page 491.

HALL, Donald
On the Third Hand. NY Tinms Bk K 84:25+ Ap 29 '79

Explanation:

Listed under the author's last name, Donald Hall's article entitled "On the Third Hand" appeared in the New York Times Book Review on April 29, 1979. It is in volume 84, on page 25 and succeeding pages.

OTHER PERIODICAL INDEXES:

>> THE READER'S ADVISER
>> POOLE'S INDEX TO PERIODICAL LITERATURE
>>
>> THE NEW YORK TIMES INDEX -1913 to present
>> THE TIMES INDEX - 1906 to present
>> CHRISTIAN SCIENCE MONITOR INDEX - 1960 to present
>> DIRECTORY OF NEWSPAPERS AND PERIODICALS

Most libraries also have computer terminals for an on-line search of periodicals and newspaper articles. At La Cañada High School, there is NEWSBANK for newspaper articles and INFOTRACK for magazine articles. (Infotrack covers many of the same magazines as Reader's Guide, above.) All of the articles you find in Infotrack or Newsbank will be in microform-printed material greatly reduced in size by microphotography. The microfiche that results can only be read on special machines that magnify the print for reading, but it enables libraries to store a large volume of magazines and newspapers for your use.

INFOTRACK- PERIODICALS ON MICROFICHE

USING INFOTRACK

Infotrack indexes **magazine** articles from hundreds of weekly, monthly, and bi-monthly magazines. (Most public libraries have similar computer indexes and data bases, so ask at the library's reference desk.)

Follow the directions on the screen and/or near the computer terminal. Most likely, you will press a "search" key and then type in the subject you wish to find. (Remember that you may have to try several subject headings to find what you need, so be persistent!)

If you typed in the subject: ENVIRONMENTAL HEALTH, you would see a screen listing several headings. Placing the cursor on NOISE POLLUTION, you would see a screen that looks like this:

NOISE POLLUTION   16 references
 	
  1. Your Environment and Your Health (indoor environmental risks) (includes related articles) (Cover story) by Geoff Scott
      ii vl8   Current Health 2   April '92
         63M0148   Library Subscribes
 	
Press ENTER for Abstract

This article is one of sixteen related to noise pollution that has been collected by Infotrack. It is in the April 1992 edition of Current Health 2 magazine. First, check the stand-up card listing of all magazines we carry --JOURNALS IN TOM - - to see if Current Health 2 is asterisked (carried on microfiche by our library.)

> To locate the actual article on microfiche, copy down the seven—digit number that appears in the lower left of screen, **in this case: 63M0148**

Go to the microfiche drawer for Infotrack and look under the year 1992 for the microfiche numbered 63M, and select the one that would include 0148. In this case, 0148 would be on the microfiche labeled:

>> 63M 0100 - 0197

Place it in the microfiche "reader" and locate 0148 (found somewhere on the film.) This article, by Geoff Scott, runs from 0148 through 0154 on microfiche, pages 7 through 13 of the magazine. Read through it and take notes from it, or, if it seems to fit your purposes really well, have the article printed out for a small charge per page. See the librarian or reference desk to have the article printed out for you.

Be sure you have written down all the information about the article and magazine that you'll need for a bibliographic entry, before you return the microfiche. (Otherwise, you'll have to make an additional trip to the library later to get it.)

NEWSBANK PERIODICALS ON MICROFICHE

USING NEWSBANK

Newsbank indexes newspaper articles from hundreds of daily, weekly, and monthly newspapers. (Most public libraries have similar computer indexes and data bases, so ask at the library's reference desk.)

Follow the directions on the screen and/or near the computer terminal. Most likely, you will press a "search" key and then type in the subject you wish to find. (Remember that you may have to try several subject headings to find what you need, so be persistent and tenacious!)

If you typed in POLLUTION, you would see a screen like this:

Polls Opinion	1
Pollution	123
Polmar Norman	1
Polo	2
Polson Beth	1
Poltergeist	1

This indicates that Newsbank has 123 newspaper articles in its data base that relate, in some way, to pollution.

Hitting the "search" key again will provide you with the sub-headings under the general subject of pollution. Arrow down and scan these, until you come across one that fits your interest.

Under "Noise Pollution," you would find an entry that looks like this:

Microfiche Locator Code
Noise Pollution
outdoor amphitheater
California: Palo Alto
1991 - Jan 15 - The shoreline amphitheater is a major cause of
of noise problem
1991 ENV 22:D7

Copy down the complete Microfiche Locator Code: 1991 ENV 22:D7 Go to the microfiche drawer for Newsbank and look under the year 1991 for the microfiche numbered 1991 ENV 22.

Place it in the microfiche "reader" and locate D7 (found somewhere on the film.) This newspaper article, by Dan Turner, is entitled "Ten Solutions to Shoreline Noise, All Impractical" and it originally appeared in the Peninsula

<u>Times Tribune</u> on January 15, 1991. Microfiche screens D7 and D8 show it to be a five-column article. Read through it. If it seems to fit your purposes, have the article printed out for a small charge per page.

Write down all the information about the article and magazine that you'll need later for a works cited entry, before you return the microfiche.

The "searching for sources" phase of your paper is a major one that will take you time and may require you to <u>travel</u> to more than one library. If you have chosen a good topic but have <u>not</u> found current, authoritative, analytic sources, you simply have not looked in the above resources in a major branch library.

INTERVIEWS

If your topic is fairly current, or relevant to a lot of people close to you, you can also interview people as a source of information. Know what questions you want to ask ahead of time, write them down and take them with you when you conduct the interview, or if you are interviewing an individual over the telephone, have your questions in front of you as you speak to them.

When you conduct an interview, if the person you are interviewing has no objections, use a tape recorder so that you can listen again to what he or she had to say, and you can be sure you are quoting or paraphrasing them correctly. Take notes, both during the interview, if you can, and during your later listening to the tape. Make sure you put quotes in quotation marks, so that you don't inadvertently plagiarize their words later.

Make sure to write down all the pertinent information on a source card, including the name of the person, or people, you interview, the date and time of the interview, and the location.

COMPUTER, ON-LINE, AND CD-ROM DATABASES

There is a wealth of information available via computers now that was unavailable, or much harder to find, just a few years ago. Finding information through these sources is similar to locating your subject on the library computer card catalog. Use keywords in your search, think of other possible topics under which the information may be categorized, and remember to search for certain combinations of words to help narrow your search.

EVALUATING INTERNET RESOURCES

Today, there is a great deal of information to be found on Internet sites. Unfortunately, not all of these sources can be considered equally valuable or reliable, so you will need to be cautious about what sources you choose to utilize.

WHAT TO CONSIDER

Accuracy Don't take information presented at face value.
Web sites are rarely monitored or reviewed like scholarly journals & books are.
Think about the author's point of view and potential biases.

Authority Where the information came from should be clear.
What are the qualifications of the author(s)?
Are they experienced, acknowledged experts in their field?
Is this source cited by other information *in* the field (other web pages or scholarly journals)?
Is the source available in other formats such as CD-ROM or paper?

Completeness Does the site cover the subject adequately?
Are there inexplicable omissions?
Use additional print & electronic sources to complement the information provided.

Content What is the overall value of the content?
What does it contribute to the other literature in the field?
Who is the audience (and does this meet your needs?)

Documentation Does the author exp lain when the information was obtained?

Reliability Is it likely that you could find this information printed in a hook or journal?
Is there contact information available forthe author or producer of the document (for example, an address, phone number, or email link)

Revisions When was the item put on to the web?
When was the item last revised?
Is it maintained and updated regularly?
How up-to-date are the links on the page?

A final caution about all on-line or computer generated sources: **PRINT OUT A HARD COPY OF EVERY SOURCE YOU WILL, OR MIGHT, USE.** These hard copies will protect you from charges of plagiarism, and **they will be required by your teacher before your research paper will be accepted.**

PREPARING A PRELIMINARY LIST OF WORKS CITED - SOURCE CARDS

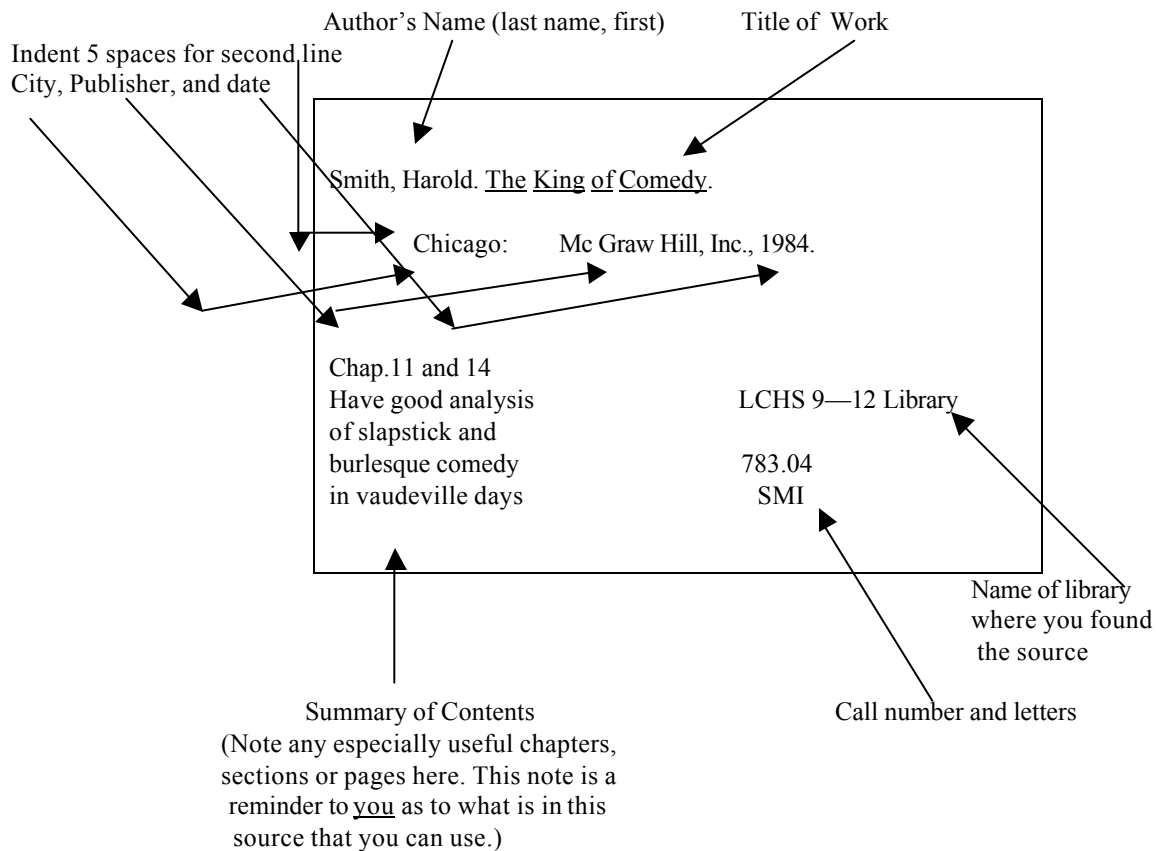PREPARING A PRELIMINARY LIST OF WORKS CITED OR SOURCE OUTLINE

The list of works cited is a list of sources of information - such as books, magazine articles and pamphlets - from which you will draw the material for your paper. Use the computer or card catalog, indexes to periodicals, reference books and on-line searches to make a preliminary list of works cited by writing down the most promising titles you can find.

Copy the title of each work on a separate card (generally 4 x 6 or 3 x 5 inches, depending on your teacher's instructions). To do this, use the source card form examples on the pages that follow. Be sure to check your cards to see that you have included all of the information called for.

You may add new useful titles as you find them and discard those that prove useless. After you have done your preliminary research and have obtained the majority of your sources, you will number each card, using that number on all notecards taken from that source. Do NOT change the number on your cards or you will thoroughly confuse the references on your note cards. The final Works Cited page, a separate typed page at the end of your paper, will include only those works that help in the actual writing --those cited and documented directly in the paper.

Here is an example of the format of the source card and the information to be included on it:
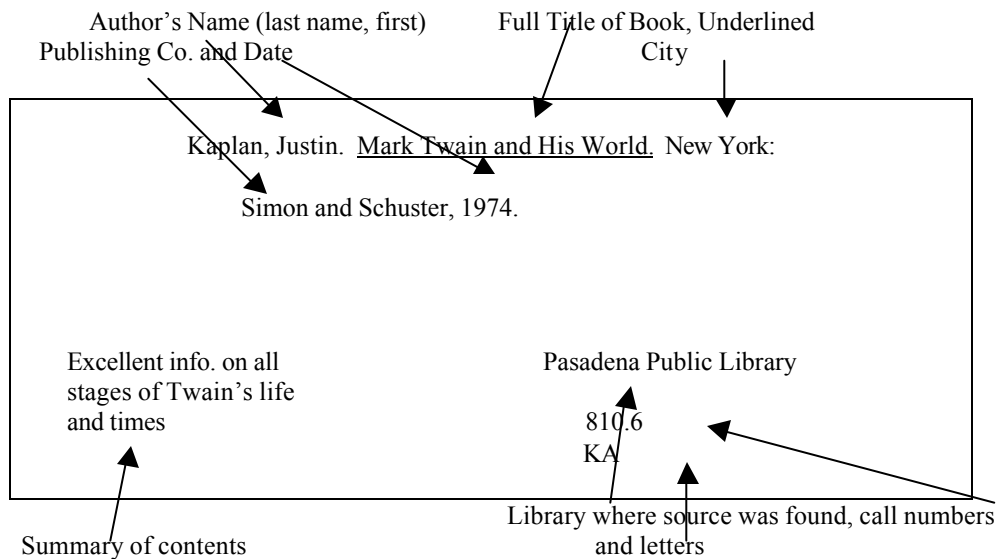
THE SOURCE CARD

Author's Name (last name, first)   Title of Work

Indent 5 spaces for second line
City, Publisher, and date

Smith, Harold. The King of Comedy.

Chicago: Mc Graw Hill, Inc., 1984.

Chap.11 and 14
Have good analysis
of slapstick and   LCHS 9—12 Library
burlesque comedy
in vaudeville days   783.04
                                                      SMI

                                         Name of library
                                         where you found
                                          the source

Summary of Contents   Call number and letters
(Note any especially useful chapters,
sections or pages here. This note is a
reminder to you as to what is in this
source that you can use.)

THE INFORMATION PATTERN

The information pattern on the source card may change, depending on the type of source. Look carefully at the following cards for the appropriate format for each of your sources.

SAMPLE SOURCE CARDS

BOOK WITH A SINGLE AUTHOR

Author's Name (last name, first)   Full Title of Book, Underlined
Publishing Co. and Date   City

Kaplan, Justin. Mark Twain and His World. New York:

Simon and Schuster, 1974.

Excellent info. on all   Pasadena Public Library
stages of Twain's life
and times   810.6
                                                              KA

Summary of contents

Library where source was found, call numbers
and letters

- If more than one place of publication exists, use the location closest to where you are.

- List the full city for the place of publication, but not the state or country. (Chicago, Los Angeles, New York, etc.)

- Use the last printing date listed, the most recent year, for the actual edition you have in hand as the publication date. If no publication date is listed, use the copyright date. with a lower-case 'c." before it (c. 1993) If neither a publication date nor copyright date exists, use [n.d.] in brackets for **no date**.

BOOK WITH TWO AUTHORS

Davidson, Dudley, and Thomas Samson. <u>Mark</u>
<u>Twain's</u> <u>Early</u> <u>Years</u>. San Francisco:
Calaveras Press, 1993.

Pages 111—137 cover	La Canada Public Library
childhood experiences used	
for his later stories; 101	810.16
has timeline.	DO

Note: First author's name is listed by last name, comma, and then first name. Second and successive author names are written in <u>regular</u> order, with first name <u>first</u>.

BOOK WITH THREE AUTHORS

Berson, Jason, Jonathan Fose, and Ted Jones.
<u>Samuel</u> <u>Clemens's</u> World. New York:
Norton Publishers, 1995.

Discussion of early	La Canada Public Library
experiences, friends,	
family members in	810.5
Chap. 1 through 4.	BE

Note: First author's name is listed by last name, comma, and then first name. Second and successive author names are written in <u>regular</u> order, with first name first.

ONE WORK IN AN ANTHOLOGY/COLLECTION BY VARIOUS WRITERS

.

> Rubinstein, Arye. "Children with AIDS and the
>   Public Risk." <u>AIDS: Facts and Issues</u>.
>   Ed. Victor Gong and Norman Rudnick. New
>   Brunswick: Rutgers Publishing, 1986. 99—103.
>
>
>
> Public fears of, and   Glendale Public Library
>   practical approaches   613.5
>   to children with AIDS   GO

Note: Here, you are using one work (one essay, short story, or poem) in a collection or anthology. Always credit the <u>author</u> of the work first, and then include the editor of the whole anthology later in the entry. **Pages appear at the end of entry because only this one part of the book is being used.**

SIGNED ARTICLE IN A COLLECTION OF ARTICLES (Critical Essay)

> .
>
> Anders, Georgianne. "On Reading Mark Twain."
>   <u>Modern Criticism</u> Ed. Edwin Burke. St.
>   Louis: C. V. Mosby Company, 1985. 91-99.
>
>
>
> Critical analysis of Twain's   LCHS Library
>   <u>Tom Sawyer </u>and <u>Huck Finn</u>   811 . 3
>   BU

Note: The above is one critical essay in a collection of essays written by several different authors. Always credit the <u>author</u> of the work first, and then include the editor of the whole anthology later in the entry. **Pages appear at the end of entry because only this one essay in the whole collection is being used**.

ONE WORK IN AN ANTHOLOGY/COLLECTION BY THE SAME AUTHOR

Frye, Northrop. "Petruchio's Deliverance." <u>The
    Myth</u> <u>of</u> <u>Deliverance:</u> <u>Reflections on
    Shakespeare's</u> <u>Problem</u> <u>Comedies</u>. Toronto:
    University of Toronto Press, 1990.   17—24.

Discussion of Kate and   Glendale Public Library
 Petruchio's battle   808.45
 of the sexes and who "wins"   FR

Note: Here, you are using one work (one essay, short story, or poem) in a collection or anthology, all by the same
    author. Always credit the <u>author</u> of the work first, and then include title of article and whole book. Pages
     appear at the end of entry because only this one consecutive part of the book is being used.

ANONYMOUS ARTICLE IN A BOOK BY A CORPORATE AUTHOR

"Mark Twain." <u>Prentice</u> Hall <u>Literature:</u>
    <u>The</u> <u>American</u> <u>Experience</u>. Englewood
    Cliffs: Prentice Hall, 1989.   494
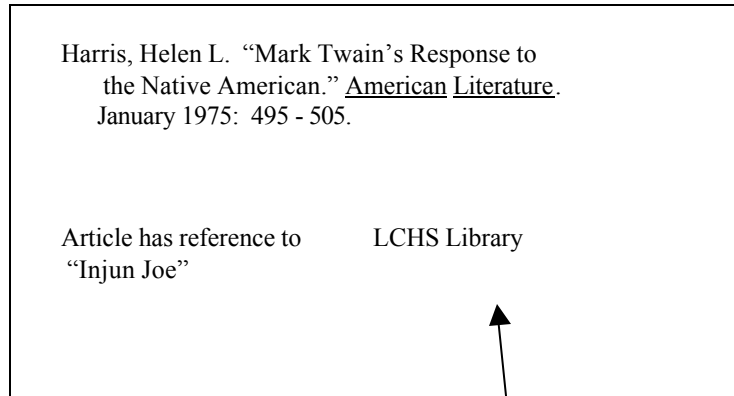
Refers to town of Hannibal   LCHS English Textbook
and Twain 's early life

Note: This is an anonymous <u>article</u> in a book; hence, both the book's publication information, and the pages the
 article covers are included. Use the <u>article</u> <u>title</u> as the first item in entry since you have no author to use. No editor
 name is given for this book since a large panel of contributors are responsible for it.

MAGAZINE ARTICLE (Monthly Publication)

Harris, Helen L. "Mark Twain's Response to
   the Native American." <u>American</u> <u>Literature</u>.
   January 1975: 495 - 505.

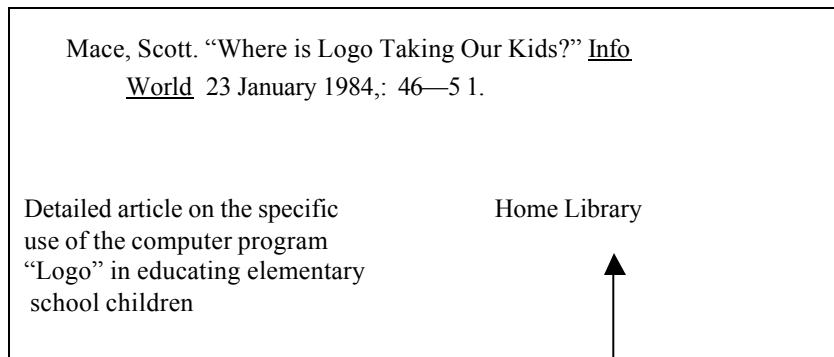Article has reference to   LCHS Library
 "Injun Joe"

This is a magazine, so there is no call number

Note: Article title has quotation marks around it. Title of the magazine from which article is taken is underlined. List the magazine article's title first and then the title of the magazine. Month is listed since this is a <u>monthly magazine</u>. Pages are included at the end because material used is only from this article, not the whole magazine. If pages are consecutive, list that way: 495 - 505. If pages are not consecutive, list: 495+ (meaning the article starts on page 495 and continues, but skips some pages).

MAGAZINE ARTICLE (Weekly Publication)

Mace, Scott. "Where is Logo Taking Our Kids?" <u>Info</u>
    <u>World</u> 23 January 1984,: 46—5 1.

Detailed article on the specific   Home Library
use of the computer program
"Logo" in educating elementary
 school children

You own this magazine, so no call number

Note: A weekly magazine requires date, month, and year, with **no** punctuation between items, but comma at end.

(28 June 1985,)

MAGAZINE ARTICLE FOUND ON MICROFICHE (Monthly Publication)

Scott, Geoff. "Your Environment and Your Health." <u>Current
Health 2</u> April 1992: 7-13.

Article deals with indoor air   LCHS Library
and chemical health   Microfiche
risks, solutions   Infotrack 1992
                                            63 MO 148

On microfiche – Infotrack

Note: Article title has quotation marks around it. Title of the magazine from which article is taken is underlined. List the magazine article's title first and then the title of the magazine. Month is listed since this is a <u>monthly magazine</u>. Pages are included at the end because material used is only from this article, not the whole magazine. The seven page article is numbered consecutively, pages 7 through 13.

While the article was found on Infotrack microfiche, the printed copy you made of the microfiche is just like the original magazine article and its page numbers are clearly identifiable on the printed copy. Therefore, you do not need to use Infotrack data on the List of Works Cited. (You still list it fully on the bottom right of your card so you can find it again if you need to.)

If the microfiche did <u>not</u> have identifiable page numbers, you would instead end your entry with the name of the computer service or software and the identifying numbers used to find that document.

Scott, Geoff. "Your Environment and Your Health." <u>Current
Health 2</u> April 1992: Infotrack 0148-0154.

Article deals with indoor air   LCHS Library
and chemical health   Microfiche
risks, solutions   Infotrack 1992
                                            63 MO 148 - 0154

Since Infotrack labeled the seven screens or pages 0148 through 0154, you would have to identify quotations taken from it in that way, since you have no regular page numbers to use.

SIGNED NEWSPAPER ARTICLE FOUND ON MICROFICHE

Turner, Dan. "The Solution to Shoreline Noise,
       All Impractical." <u>Peninsula</u> <u>Times</u> <u>Tribune</u>
       15 January 1991. Newsbank 1991 ENV
       22:D7—D8.

Article about noise pollution   LCHS Library
from Palo Alto amphitheater   Microfiche
                                                     News bank

Newsbank 1991 ENV 22:137

Note: This newspaper article was found on microfiche and had no page numbers. At end of regular entry, list the name of the computer service or software and the identifying numbers used to find that document. (The two Newsbank screens that held this 5 column newspaper article were labeled 137 and 138.)

ANONYMOUS NEWSPAPER ARTICLE FOUND IN PRINT FORMAT

"Schools Climb Aboard Computer Bandwagon."
       <u>Los</u> <u>Angeles</u> <u>Times</u>. 27 November 1992
       sec. 10: 1+.

Article on the effects of
the computer revolution   Home Library
on students and teachers
in the L.A. County public schools

Note: This article is in section 10 of the newspaper and starts on page 1, but continues on later non-consecutive pages, so pages are listed at end of entry as 1+. It has no author cited, so it would be listed and alphabetized by the first word in the article's title, other than an article such as "A," "An," or "The." You would alphabetize it under "S."

ARTICLE FROM <u>CURRENT BIOGRAPHY</u> (Reference Work)

"Kramer, Stanley." <u>Current</u> <u>Biography</u> <u>Yearbook</u>
     <u>1980</u>. Ed. Anna Rothe. New York: H.W.
     Wilson Co., 1980. 356—358.

Life of Kramer, and good   LCHS Library
bibliography of other sources   Reference
about Kramer to check out

Note: This is an unsigned article <u>about</u> Stanley Kramer's life, not written by him. Since no individual author is given in <u>Current</u> <u>Biography</u> and many other reference books, start with the article's title, exactly as it is written. Then list the reference book's title and the editor's name, followed by publication place, publisher, and publication date, as usual. Include the page numbers the article covers at the end of entry. You would alphabetize this under "K."

Editors of <u>Current</u> <u>Biography</u> change frequently, so check.

ARTICLE IN ENCYCLOPEDIA (Reference Work)

"Twain, Mark." <u>Encyclopedia</u> <u>Britannica</u>. 1967
     ed.   998.

General info, on   Pasadena Public
Twain's life and writings   Reference
good biblio. list at end

Note: When using a very familiar reference book, like <u>Encyclopedia Britannica</u>, it is <u>not</u> necessary to give the complete publication information or editor's name. Since the articles are often unsigned, start entry with the article title, exactly as it is written. **If the author is identified, begin entry with the author's name.** End with the date of the edition you are using and the page number or numbers. No volume number is necessary.

CONTEMPORARY LITERARY CRITICISM   **(Reference Work)**

Morris, Harry. "'The Pearl': Realism and Allegory." <u>Contemporary
Literary Criticism</u> Ed. Sharon a. Gunton. Detroit: Gale
Research Company, 1982. 310—37 2.

Analysis of Steinbeck's   LCHS Library
"The Pearl" - symbolism   Reference
and allegory

Note: <u>Contemporary Literary Criticism</u> is a collection of volumes in the reference section that include excerpts of literary criticism about novelists, playwrights, short story writers, poets, lyricists, screenwriters, and film—makers. Under the author's name, you will find literary criticism from several critics. (For example, under Steinbeck in Volume 21 from which the above is taken, there are <u>twenty</u> different critics commenting on John Steinbeck's novel and stories. Almost thirty pages in this volume of CLC are devoted to criticism about John Steinbeck.) Some excerpts are just brief "snippets," but others are almost complete. If your term paper deals with an author, living or dead, be sure to spend some time looking through <u>CLC</u> in the reference section. Each critical article in <u>CLC</u> <u>is</u> signed, so you must begin the entry with the name of the <u>critic</u> and the title of the critical article. Then list the necessary information about <u>CLC</u>, followed by the pages upon which this critic's excerpt appears. If the excerpt looks really useful, you can always go to the **original** source (listed at end of entry) and then use that **instead** of the excerpt or any bibliographic material about <u>CLC</u>.

ANONYMOUS PAMPHLETS OR BULLETINS

National Association for the Literary Arts. "The Writings of Mark
     Twain." Washington, D.C.: NALA, 1977.

List of Twain's writings   LCHS Library
and publication dates   Pamphlet File

Note: Treat a pamphlet or bulletin just as you would a book. There is no individual author listed for this pamphlet, so the author, in a sense, is the National Association for the Literary Arts itself. This is listed first, and the entry continues as a regular book might. The publisher is the same as the "author" (NALA). No pages are necessary since you are using the whole pamphlet or bulletin.

SIGNED PAMPHLETS OR BULLETINS

Kilgus, Robert. "The Value of Computers." <u>Color Scripsit
     Program Manual.</u> Fort Worth: Tandy, 1981. 19—20.

Own Pamphlet

Note: This pamphlet is signed, so use author's name first. Pages are listed at the end since you are using only one consecutive section of it, pages 19 and 20.

FILMS OR VIDEOTAPES

<u>It's a Wonderful Life</u>. Dir. Frank Capra. With James Stewart, Donna
Reed, and Lionel Barrymore. RKO, 1946.

Pasadena Public
Film Collection

Note: A film or videotape citation begins with the film title and includes the director, the distributor, and the year. You may include other pertinent information, such as the screenwriter or major performers, or the producer, after the director's name, to further identify it.

TELEVISION AND RADIO PROGRAMS

<u>The First Americans</u>. Narr. Hugh Downs. Writ. and
prod. Craig Fisher. NBC News Special. KNBC,
Los Angeles 21 March 1990.

Home Library
Videotaped

Note: Start with the title of the program, and then indicate any spokesperson or narrator, if appropriate, and the writer or producer, if appropriate. Next, include the network (PBS, NBC, CBS) and the local station and city where the program ran. End with the broadcast date.

PERSONAL INTERVIEW

Held, Roy. Personal Interview. 2 July 1993.

Note: Provide the name of the interviewee, the type of interview, (personal or by telephone) and the date of interview

RECORDINGS

Holliday, Billie. "God Bless the Child." Billie Holliday:
The Golden Years. Columbia, C3L 21, 1962.

Home Library

Beethoven, Ludwig van. "Symphony no. 5 in C" and
"Symphony no. 6 in F". Cond. Vladimir Ashkenzy.
Philharmonic Orch. London, LDR-72015, 1982.

Home Library

Note: The person cited first will depend on the desired emphasis (the composer, the conductor, or the performer.)
List the title of record or tape, the artist(s), the manufacturer, the catalog number, and the year of issue.

LIVE PERFORMANCES

Cats. By Andrew Lloyd Webber. Dir. Trevor Nunn.
New London Theatre, London. 11 May 1987.

Play's Program
in Home Library

Note: This format would be used for live performances such as plays, concerts, and ballets.

MATERIAL FROM A PREFACE, INTRODUCTION, FOREWORD, OR AFTERWORD

If you plan to cite material in your term paper from a book's preface, introduction, foreword, or afterword, begin the source entry with the author of <u>that</u> particular material:

```
Neider, Charles, Ed. Introduction.  The Complete
      Short Stories of Mark Twain.  New York:
      Bantam Books, Inc.  1957.  vi—ix.




Intro. refers to frontier              LCHS Textbook
 values and cultural
background of Twain
and his characters
```

Note: The pages in an introduction, preface, foreword, or afterword are usually numbered using Roman numerals. The end of this entry lists the pages upon which editor Charles Neider's introduction appears in the book (vi—ix).

Using the exact same <u>source</u> above, but this time using one of Mark Twain's original *stories* instead, the source card would look like this:

```
Twain, Mark.  "The Man That Corrupted Hadleyburg."  The
      Complete Short Stories of Mark Twain.  New York:
      Bantam Books, Inc. 1957.  118—134.



Use examples to show              LCHS Textbook
Twain's growing dislike
of mankind in general
```

Note: If you decided to use and quote from <u>three</u> stories included in this collection of fifteen stories, you would probably create three <u>separate</u> source cards, on which the story's title, the page numbers at the end of entry, and your note at bottom left would differ, but the rest of the material would remain the same.

CD ROM DATABASE
- **Periodically Published Databases**
  - **SIRS RESEARCHER**

> Bennett, Cramer. "TV Takes the Fall in
>   Violence Poll." <u>Hollywood Reporter</u>
>   15 Nov. 1996: 14-16. <u>Researcher.</u> CD
>   ROM. SIRS. Fall 1997
>
>   LCHS Library
>   SIRS Researcher

- **GOV DOCS by SIRS**   Date of CD ROM publication

> "Afghanistan." <u>Background Notes</u>. State
>   Department. <u>Government Reporter</u>.
>   CD-ROM. SIRS. Spring 1997.
>
>
>   LCHS Library
>   SIRS GOV DOCS

- **Nonperiodical publication on CD ROM**

  - **DISCOVERING AUTHORS by Gale Research**

> DISCovering Authors. "Mark Twain Biographical
>   Information." <u>DISCovering Authors.</u> CD
>   ROM. Detroit: Gale Research, 1993.
>
>
>   LCHS Library
>   DISCovering Authors

INTERNET AND ONLINE SITES

- **Internet Subscriptions**
  - **Electric Library by Infonautics Corp.**

Clifford, Frank. "A Bear of a Problem in Mammoth
　　　Lakes." Los Angeles Times. 23 Nov. 1997.
　　　Electric Library. Online. Infonautics Corp. 30
　　　Mar. 30, 1998.

LCHS Library
Electric Library
Online

This is the date you found the article on the Internet.

- **Contemporary Authors**

"Hammett, Dashiel." Contemporary Authors.
　　　Galenet. Online. Gale Research. 15
　　　Feb. 1998.

LCHS Library
Contemporary Authors
Online

**A CAUTION ABOUT USING ONLINE SOURCES: ALWAYS PRINT OUT A HARD
COPY OF THE INFORMATION, AS ONLINE SITES AND INFORMATION ARE APT
TO CHANGE AT A MOMENT'S NOTICE. YOU WILL NEED TO BE ABLE TO
ACCURATELY QUOTE YOUR RESEARCH FROM THIS SOURCE AND TURN IN A
HARD COPY OF ALL CITED SOURCES TO YOUR TEACHER!**

WORLD WIDE WEB

- **Signed WebPages or article**

DiStefano, Vince. "The Cold War Revisited: A
     Splintered Germany." Online. Available
     http://usa.coldwar.server.gov/index/   15 Dec.
     1997.

                      Accessed on
                    Home Computer
                     through Yahoo

- **Unsigned WebPages or article**

"History of the American Mafia." Online.
     Available http://lycos/mafioso.org 2 Dec.
     1997.

                     Accessed through
                     LCHS Library

- **Usenet Newsgroups**

Madige. Ellen. "How to Build a Better Mousetrap."
     [Online] Available news://sci.tech.inventions.
     mousetrap 16 Jan. 1997.

                    On Home PC

AGAIN, BE SURE TO ALWAYS PRINT OUT A HARD COPY OF YOUR SOURCE, EVEN IF YOU MIGHT WIND UP NOT USING IT. IT MIGHT NOT BE THERE WHEN YOU GO BACK TO SEE IT AGAIN!!

E-MAIL
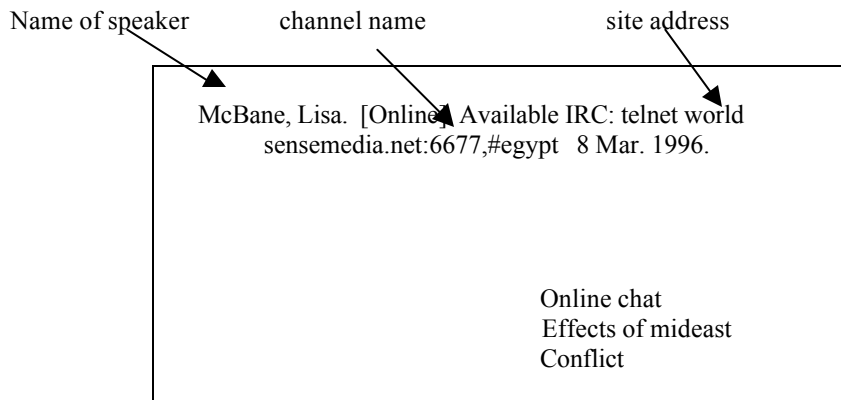
Author of e-mail   subject line of e-mail   e-mail address received from

Soja, Julie. "Hubble Telescope Image Enhancement
        Techniques." [Online] Available e-mail: student
        2@exeter.high.edu.btaylor@hst.nasa.gov   23 Jan.
        1997.

e-mail received
1/23/97 from
J. Soja

INTERNET RELAY CHAT

Name of speaker   channel name   site address

McBane, Lisa. [Online] Available IRC: telnet world
        sensemedia.net:6677,#egypt   8 Mar. 1996.

Online chat
Effects of mideast
Conflict

**AGAIN, BE SURE TO ALWAYS PRINT OUT A HARD COPY OF YOUR SOURCE,
EVEN IF YOU MIGHT WIND UP NOT USING IT. IT MIGHT NOT BE THERE
WHEN YOU GO BACK TO SEE IT AGAIN!!**

PRELIMINARY READING

Now that you have found a topic and checked the availability of source material, you are ready to begin reading. Mark Twain once said, "The man who does not read good books has no advantage over the man who **can't** read them." Once you begin your research and preliminary reading, it may surprise you just how **much** material there really is. Don't be overwhelmed; find a quiet place and just get started.

A good place to start is with a book or encyclopedia article - something that deals with the subject in general. As you begin doing your preliminary reading, be certain to choose materials that are valid. Here are suggestions for evaluating a source.

VALIDITY OF SOURCES: BOOKS

1. Author: On the book jacket or at the end of the preface, you may find the professional qualifications of the author. From these "credits," you can judge the author's authoritativeness.

2. Title: In some instances, just reading the complete title of a book or article is helpful in choosing potential sources for your topic.

3. Date of Publication: For a current or technological topic, the publication date on the title page or the back of the title page can determine a book's relative usefulness. Look for the copyright date on the back of the title page. It is designated by a small "c" in a circle followed by a date. This is a clue to the date of the material itself. Sometimes, the title page or last publication date will say 1985, but the copyright date will be 1942. This means the particular edition was published in 1985, but written and first published in 1942, with perhaps only minor additions or changes. For some topics, the age of the material is not particularly important, but check with your teacher if in doubt.

4. Foreword or Preface: Students have a tendency to skip the foreword or preface of a book. However, authors often state the purpose and guiding theme of a book in the preface. This could save you much time!

5. Table of Contents: The table of contents gives you the chapters and major categories in a book. You may quickly find the useful section by checking the table of contents, rather than just "reading from page one to the end."

6. Index: If your book has an index, be sure to use it. It is far more specific than the table of contents, since it actually cites all the specific pages upon which a topic is discussed or mentioned. If you've already narrowed your subject, the index could be your best source to determine a book's validity.

A WARNING ON FICTIONALIZED BIOGRAPHIES

Some writers choose to "fictionalize" the biography of a famous person, adding conversations and dialogue that did not actually occur - were not overheard and written down by the author - but that fit in with the author's view of the person. These books read like fiction novels and are often called "romantic histories." While such fictionalized biographies may be fascinating to read, they are not suitable for inclusion in a research paper, since you cannot discriminate the fact from the fiction. If your chosen subject is a well-known person, be careful that you are using only factual biographies or autobiographies in your reading and research. If you are uncertain as to whether a book is a legitimate biography, or a fictionalized biography, show the book to your teacher before investing hours of your time reading it!

VALIDITY OF OTHER SOURCES AND MATERIALS

Whether your source be a book or an article, you must evaluate the validity of that source using the following four ''tests.''

1. Is it <u>APPROPRIATE</u>? Does it fit your needs? Does it provide depth? Does it relate <u>directly</u> to your subject interests and preliminary thesis?

2. Is it <u>BIASED</u> or <u>PREJUDICED</u>? While almost all material shows some bias, you must judge if an author's bias has distorted the facts.

3. Is it <u>CURRENT</u> if it needs to be? Certain topics require currency while others do not.

4. Is it <u>AUTHORITATIVE</u>? Does the author have the right "credentials"?

EVALUATING THE VALIDITY OF INTERNET RESOURCES

Consider the **accuracy** of information you find on the Internet. Don't take this information as solid truth yet, because web sites are rarely reviewed like scholarly journals AND books are. Virtually anyone with anything to say, good or bad, credible or not, can post something on the Internet. What are the author's biases, strengths or ulterior motives? Where did the information come from?

Consider the **authority** of the source of the information. What are the qualifications of the author(s)? Are the authors or sources experienced, acknowledged experts in their field? Is this source cited by other information, experts or sources of information in the field (other web pages or scholarly journals)? Is the source available in other formats such as CD-ROM or on paper?

Consider the **completeness** of the information. Does the site cover the subject adequately? Are there inexplicable omissions? Can you, or do you need to, use additional print and electronic sources to complement the information provided?

Consider the **content** of this site. What is the overall value of the information? What does it contribute to the other literature in the field? Does it add any new information, or is it, in the worst case, a plagiarized form of another source? Who is the audience and does this meet your needs?

Does the site offer **documentation**? Does the author explain when, where, and how the information was obtained?

Is the source **reliable**? Is it likely that you could find this information printed in a book or journal? If no publisher is willing to risk publication of this information, then you might think twice about using it to further your research.

Is there **contact information** available for the author or producer of the document (for example, an address, phone number, or email link)?

When was the item last **revised**? When was the item put on to the web? Is it maintained and updated regularly? How up-to-date are the links on the page?

FOR A PRELIMINARY READING OF YOUR SOURCES: DON'T READ ; SKIM!

Preliminary reading for a term paper differs from reading for entertainment or reading a textbook. You need to become an active reader - evaluating and judging as you read. However, you also need to look through <u>many</u> different books, chapters, magazine or newspaper articles, and encyclopedia articles to determine what you will write about and which materials you can effectively use. Your time is limited and your task is large. What should you do? SKIM OR SCAN THE MATERIAL FIRST.

You can learn to effectively "skim" magazine and newspaper articles as well as full-length books. The way you skim will, of course, vary with your reading ability, the level of the material itself, and the difficulty of the author's writing style. However, here are some general guidelines.

<u>GUIDELINES FOR SKIMMING BOOKS AND READING MATERIAL</u>

1. Quickly read the foreword and table of contents.

2. If the book has an index, see if subject headings you seek are listed.

3. Note the chapter titles and sub-headings. These often contain hints for possible units in your outline and are helpful in determining the value of a particular chapter or sub-division.

4. Read the first and last paragraphs of each chapter.

5. If you decide a chapter or section has valuable information, read the first and last sentences of each paragraph.

6. As you skim, jot down some areas that look like possibilities for limiting and narrowing your topic.

7. As you skim several books or magazines, stick slips of paper in sections that seem particularly useful to your topic, or note the author, title, and specific pages that appear promising. (Once you have decided on a focal point or have narrowed your topic down, you will re-read much more carefully these selected sections you have marked.)

8. Find additional sources and skim those in the same way, until you have the background you need to go on to source cards, thesis determination, outlining, and note cards.

9. Skim books in the **library** whenever possible, so you don't end up checking out books you don't need and preventing their check-out by other students who might need them.

10. For books you have checked out, skim them as soon as you get them home, so you can return them promptly. However, do <u>NOT</u> return any books you plan to use until you have noted carefully all the necessary data for source cards and notecards.

Once you have found <u>good</u> <u>materials</u> that directly relate to your question or thesis, you will, of course, RE-READ much more carefully for note-taking purposes.

HOW TO LIMIT YOUR TOPIC

Based on your reading and background research, you should already have a focus in mind. To treat your topic adequately in an I-Search or term paper, you must narrow your topic down to a manageable size, just as you have learned to do in a topic paragraph or multi-paragraph essay.

TOO BROAD	STILL TOO BROAD	MORE LIMITED	EFFECTIVELY NARROWED	A QUESTION YOU CAN RESEARCH
English Writers	English Women Writers in the19th Century	Emily Bronte and Wuthering Heights, her 1847 novel	Early influences seen in Emily Bronte's life/background that affect Wuthering Heights	What early influences in Emily Bronte's life and background affected the writing of Wuthering Heights?
American Writers	American writers in the 1920's"Jazz Age"	F. Scott Fitzgerald and the 1920's	Decadent Moral values and indulgent lifestyles in F. Scott Fitzgerald/s 1920's novels and stories	What role do the decadent moral values and indulgent lifestyles of the 1920's play in F. Scott Fitzgerald's novels and stories?
World Wars	World War II	The effect of the atom bomb in World War II	The effects of the atom bomb in Japan during and after World War II	What were the long and short term effects of the dropping of the atom bomb in Japan during and following World War II?
Television	Television News	Weekday Television News reporting	6:00 PM Weekday news reporting on three major networks	How does the 6:00 PM weekday news reporting compare and contrast on the three major networks, CBS, NBC, and ABC?
Medicine	Surgery	Modern Cosmetic Surgery	Rhinoplasty's newest techniques	What are some of the newest techniques available in rhinoplasty, and their positive and negative effects?
Colleges	Four Year Universities	Four Year Universities in the Western States	Four Year Universities in the Western States with tuition under $10,000.00/year	What four year university in the Western States, with annual tuition below $10,000.00 would be the best school for me?

NOTE: None of these are **thesis statements** yet, but they have now been narrowed from broad general subjects to more manageable topics.

If you have trouble narrowing your topic, ask yourself what particular area within the general topic interests or intrigues you most.

<u>PRACTICE EXERCISE</u>:

In each set below, select the one <u>most</u> <u>effectively</u> <u>narrowed</u> <u>topic</u>. Do not write in this manual. Use a separate sheet of paper.

1. A. Origins of Baseball B. American Sports C. Growth of Sandlot Baseball from 1950 to 1970 D. Growth of Baseball from 1950 to 1970 E. Babe Ruth's Baseball Life	**4**. A. The World of Biology B. The World of the Cell C. The Role of the Cell in our Daily Lives 0. The Effects of Air Pollution on Human Cells E. The Effects of Pollution on Man
2. A. The Life of William Faulkner B. The Characters Created by William Faulkner C. The Women Characters in the Works of Faulkner D. The Character of the Spinster in the Early Works of William Faulkner E. Faulkner's Sixteen Novels set in Yoknapatawpha County	**5**. A. The Industrial Revolution B. England in the Years of the Industrial Revolution C. Child Labor in Factories during the Industrial Revolution in England D. The Effect of the Industrial Revolution on the Growth of Cities E. Machinery and the Industrial Revolution
3. A. Individual Rights Guaranteed by the Bill of Rights B. Recent Supreme Court decisions affecting Search and Seizure Laws C. American Democracy and the Bill of Rights Today D. Search and Seizure Laws and Individual Rights in the Bill of Rights E. Court Cases in America involving Search and Seizure Laws	**6**. A. Novels about Immigrants to America in the early 1900's B. Novels by Willa Cather about Immigrants, <u>My Antonia</u> and <u>O Pioneers!</u> C. Novels by American Women Writers in the early 1900's D. Difficulties Faced by Immigrants to America in Willa Cather's novels, My Antonia and <u>O</u> Pioneers! E. Immigrants to America from Europe in the 1900's

Write a question which could be effectively researched from each of the six suitably narrowed topics above.

Once you have an effectively narrowed topic, you can begin to create a question for your research. Your teacher will have you turn in this preliminary question and help you to revise and develop it further, if necessary. Your research will involve searching out the answer to this question, which will then become your thesis.

In an **I-Search** paper, you will begin with a **question in the introductory portion of your paper then narrate your search process in the body of the paper** as you attempt to find the answer to the question. **In the I-Search paper, then, the thesis is the final portion of your paper: the answer at which you have arrived.**

In the formal **research** paper, your research will lead you to the answer to your question, which then becomes the thesis of your paper. **The body of your research paper, then, supports your introductory thesis statement.**

WHAT IS A THESIS?

A THESIS STATEMENT IS A MEANINGFUL AND ACCEPTABLY NARROWED STATEMENT ABOUT A TOPIC WITH A CLEAR ATTITUDE TOWARDS THAT TOPIC.

This is the difference between a <u>report</u> and a true <u>research paper</u>. Some subjects will require you to write a report about a subject - the history of some place or the facts about some time or event - and mistakenly call it a term paper. **If it has no <u>thesis</u>, it is actually a report, not a research paper**, no matter how long or detailed it is.

Your research paper MUST have a thesis statement that you prove throughout the paper. This must be a complete sentence and should not be stated as a question. The I-Search paper, on the other hand, must begin with a question, which you, the writer, will then lead us, the readers, on a quest to find an answer for.

1.   **A THESIS STATEMENT CANNOT BE A STATEMENT OF FACT.**

FACT: "Public games, played in ancient Rome and Greece, were the forerunners of today's Olympics."

FACT: "Theodore Roosevelt left a Cabinet position to lead the Rough Riders into battle."

FACT: "Thomas Jefferson and John Mains, important leaders in American history, both died on July 4th, 1826."

FACT: "Arthur Conan Doyle wrote fifty-six short stories and four novels."

FACT: "Pip and Oliver are the young main characters in Charles Dickens's novels, Great <u>Expectations</u> and <u>Oliver</u> Twist."

None of these could be used to write a good paper, since there is nothing to prove, no position or attitude you can take, and nothing really to write about! No matter how fascinating, a fact cannot be the thesis statement.

2.   **A THESIS STATEMENT CANNOT BE AN <u>UNSUPPORTABLE</u> PERSONAL OPINION.**

<u>UNSUPPORTABLE</u>:   "Alcohol is a social evil that destroys those who use it."

<u>UNSUPPORTABLE</u>:   "There is no better spectator sport than football."

<u>UNSUPPORTABLE</u>:   "Mark Twain only wrote about dull, boring subjects that students dislike intensely."

None of these could be used to write a good paper since you could argue your position forever, but there is no way to <u>prove</u>, through research, that you are "right." Very controversial issues, the kind you feel strongly and emotionally about, are rarely good topics for papers if the <u>only</u> support you can find is personal opinion.

3. A THESIS STATEMENT CANNOT BE SO SIMPLE AND OBVIOUS A RESPONSE, OR SO PERSONAL A RESPONSE, THAT IT LACKS IMPORTANCE.

OBVIOUS: "The themes of modern country music are very interesting."

OBVIOUS: "Winston Churchill had a colorful and fascinating career."

OBVIOUS: "Arthur Conan Doyle's Sherlock Holmes stories have several characters in them."

PERSONAL: "Huckleberry Finn is a boring character."

PERSONAL: "My father runs a successful mail-order business."

None of these could be used to write a good paper, since they are too simple and obvious, or too personal to prove with research. The reader of this sort of thesis responds, "So what?" Even if you could find documentation, who would care? The topics are not deep enough, not important enough, as written, to merit your time to write such a paper or the reader's time to read it.

REMEMBER: **A THESIS STATEMENT IS A MEANINGFUL AND ACCEPTABLY-NARROWED STATEMENT ABOUT A TOPIC WITH A CLEAR ATTITUDE TOWARDS THAT TOPIC.**

EXAMPLES OF ACCEPTABLY NARROWED THESIS STATEMENTS:

"In his early science fiction books written in the 1860's and 1870's, Jules Verne anticipated many of today's scientific and space-age inventions."

"F. Scott Fitzgerald's stories and novels of the 1920's deal with the deterioration of the social institutions of marriage and family, caused by an indulgent and decadent lifestyle."

"Laser technology has not proved more effective or risk-free than traditional procedures in cosmetic surgery of rhinoplasty."

"Early science fiction writing portrayed women as unrealistic, one-dimensional characters."

"The character of Jim, the black slave, is really the hero of Mark Twain's novel, Huck Finn."

"Commercial airline attendants in the United States should receive stricter safety training."

"Mark Twain's writings were strongly influenced by his hometown of Hannibal, Missouri."

A THESIS IS NEITHER AN INDISPUTABLE FACT NOR AN UNSUPPORTABLE OPINION.

A THESIS MUST BE MEANINGFUL ENOUGH TO MERIT TIME SPENT. To the above statements, you would eventually add specific sub-topics or major points to be covered, but the examples above exemplify a meaningful statement about a topic, narrow enough to prove in term paper length, and the writer's clear attitude towards it.

EXERCISE 1:

Explain why each of the following is <u>NOT</u> an acceptable thesis statement. Tell what is wrong with each of the ten statements, as it appears now. Number a separate sheet of paper 1 through 10. **Do not write in this manual.**

1. The characters in Nathaniel Hawthorne's short story, "Dr. Heidegger s Experiment," are quite unusual.

2. All of my recollections of my grandfather, George Crandall, prove he was a remarkable man.

3. Should public schools in California offer bilingual education to non- English speaking students again?

4. La Cañada High School requires students to be enrolled for six class periods.

5. Modern American films are excessively violent and immoral.

6. Marilyn Monroe was a famous movie star and sex symbol.

7. Benjamin Franklin was a famous American statesman, author, and inventor.

8. The Declaration of Independence is a meaningful document.

9. The poetry of Walt Whitman deals with freedom.

10. I believe that John Booth assassinated Abraham Lincoln.

11. John Steinbeck's novels include characters. These characters have dreams. Their dreams are destroyed. Society destroys their dreams. Society destroys them because society is greedy, status-conscious, and uncaring.

12. Should students in public high schools in California be required to take a course in marriage and family for graduation?

EXERCISE 2:

On the same sheet of paper, create an acceptable thesis statement for each of the **odd-numbered** statements above: 1, 3, 5, 7, 9, and 11. Add words and ideas, as needed. Keep the topic the same, but you may change the attitude or angle if you wish. Do not write in this manual.

WRITING ORIGINAL THESIS STATEMENTS ABOUT LITERATURE

An effective thesis statement is always an "answer" to a "question" you ask yourself. Especially when reading literature, a student should be asking questions about what he is reading **throughout** the reading process. Often, the answers arrived at make **excellent** thesis statements for term papers.

Your "answer" to a question posed is, of course, an **interpretation** - one answer or viewpoint of many, perhaps –
and that interpretation, along with the supporting examples and quotations you provide, gains strength and validity.
Your first "answer" to a question should lead you to other, additional "questions" you need to ask yourself. This process takes time and work on your part. It requires going back and **re-reading** passages in the novel or play. It means "researching" the idea to see if it is valid by listing every reference to the topic from that work. Using this question and answer process, however, will elicit good data for a term paper thesis.

If you have trouble "posing questions" to ask about your reading, it probably indicates you have either **not read far enough** or you have **not read carefully enough**. Once you have read adequately, ask these questions:

QUESTION: WHAT WORDS ARE REPEATED IN THE NOVEL, STORY, OR PLAY?

In Charlotte Bronte's <u>Jane Eyre</u>, the word "red" appears frequently. (Why? That might it mean? Is it symbolic?)
Also, the words "fire" and "ice" appear frequently. (Why? What might they mean? Do they represent important ideas?) Are any of these repeated words or ideas in Charlotte Bronte's other works, <u>The Professor,</u> <u>Shirley</u>, or <u>Villette</u>?

In Dashiell Hammett's mystery novel, <u>The Maltese Falcon</u>, there are many references to detective Sam Spade's
eyes. (Why? What do these descriptions tell us? Do they indicate more than what we usually expect eyes to show?)
Is this true in Hammett's earlier detective short stories featuring Sam Spade?

QUESTION: WHAT PURPOSE(S) DO MINOR CHARACTERS IN NOVEL OR PLAY SERVE?

In Shirley Jackson's <u>The Haunting of Hill House</u>, all the minor characters either help build suspense and act as comic relief. (Which ones? How?) Do the minor characters function this way in her other works, such as <u>We Have Always Lived in the Castle,</u> <u>Hangsaman</u>, <u>The Road Through the Wall</u>, or her short stories?

In Shakespeare's <u>Macbeth</u>, the role of the porter is a minor one, but what he has to say and do seems related to the play's themes. (How so? What purposes does he serve? Why is he in the play?) In Shakespeare's <u>Hamlet</u>, the gravedigger or "clown" also has a small role, yet his purpose may be more than just comic. (Why is he in the play? What are all the roles he serves? How do his words or actions relate to the play's major themes?)

QUESTION: WHAT PARALLEL OR SIMILAR EVENTS OCCUR IN NOVEL, STORY, OR PLAY?

In Emily Bronte's <u>Wuthering Heights</u>, weather frequently parallels or "matches" the feelings and situations of characters in the novel or foreshadows a coming event. (Where? Why? What is Bronte conveying?) Is this in any way the result of her own life and environment growing up on the English moors?

In Shakespeare's <u>Macbeth</u>, the human events in the play seem to affect the outer world of nature, the environment, weather, and animal behavior, etc. (How? When? Why? What is Shakespeare trying to show us?) Is this also valid in Shakespeare's <u>Hamlet</u> or <u>Romeo and Juliet</u> or <u>Julius Caesar</u> or <u>Othello</u>? If so, to what "world view" did Shakespeare or the Elizabethans subscribe?

In <u>Jane Eyre</u>, Jane has several ominous dreams. (Which ones? When do they occur? What is their purpose?) She also has three experiences that could be seen as "supernatural." (Which ones? When do they occur? What is their purpose?) Was Charlotte Bronte herself influenced by dreams and the supernatural?

QUESTION: HOW DOES THE NOVEL'S POINT OF VIEW INFLUENCE THE STORY?

In Harper Lee's <u>To Kill a Mockingbird</u>, Scout's first-person point of view colors and flavors the story told. Since she is an adult, recounting her experience as a six-year-old, her child-like fears (of what?) and her child-like sense of right and wrong (of what?) greatly influence the story. (How?) How would the story be different if told from another point of view, say that of Atticus Finch or Tom Robinson or Bob Ewell?

In Mark Twain's <u>Huckleberry Finn,</u> Muck's telling of the story greatly affects the story told. (How?) The same story told by Jim would differ radically. How so? Compare this "narrator-affects-story-told" in <u>Huckleberry Finn</u> to J. D. Salinger's novel <u>Catcher in the Rye</u>. Is Huck a precursor of Holden Caulfield?

**QUESTION: WHAT ATTITUDE TOWARDS _____COMES OUT IN THE NOVEL,
                     STORY, POEM, OR PLAY?**

Charlotte Bronte's view of France and the French people, as presented in <u>Jane Eyre</u> is a negative one, while her view of England and the **English people is** a positive one. Where? How? Why? Did her own background and life influence this? Is this attitude visible in any of her other works, such as <u>The Professor,</u> <u>Shirley</u>, or <u>Villette</u>?

Emily Bronte's view of conventional religion in <u>Wuthering Heights</u> is a negative one; her "religious" characters are presented as either foolish or hypocritical. Which characters? How? Why? Her family was Methodist, and her father a church curate and rector. Did her background and family life influence the attitude towards religion seen in the novel?

**QUESTION: WHAT IMAGERY SEEMS IMPORTANT OR SYMBOLIC IN THE NOVEL, STORY,
                     POEM OR PLAY?**

Images of *time* and *numbers* seem important in Thorton Wilder's play, <u>Our Town</u>. Where? Why? How do they relate to the play's themes? Ideas about man's place in the world and man's purpose on this earth are also mentioned a lot in the play. Are they related? Is this seen in any of Wilder's other works, such as <u>Skin of Our Teeth</u> or <u>The Bridge of San Luis Rey</u>?

Images of *locks and keys* seem important in <u>Wuthering Heights</u>. Where? Why? How do they relate to the novel's themes? Images of <u>windows</u> also seem important in <u>Wuthering Heights</u>. (Where? Why? How do they relate to the novel's themes?)

Images of *dark and light*, such as ravens, owls, and night versus the sun and daylight, seem important in Shakespeare's play, <u>Macbeth</u>. Where? Why? How do they relate to the play's themes? Is this also valid in any other Shakespearean tragedies?

QUESTION: ARE THE CHARACTER NAMES MEANINGFUL OR SYMBOLIC IN THIS WORK?

In Tennessee Williams's play, <u>Cat on a Hot Tin Roof</u>, the names of characters seem unusual: Brick, Maggie, Big Daddy Pollitt, Cooper, Reverend Tooker, etc. Why? Are they more than just names? What else might they mean or symbolize? Are the names meaningful or symbolic in any of Williams's other works, like <u>The Glass Menagerie</u> or <u>Summer and Smoke</u> or <u>A Streetcar Named Desire</u>?

Dashiell Hammett's <u>The Maltese Falcon</u> includes the characters Sam Spade, Casper Gutman, Esquire; Effie Perrine; Brigid O'Shaugnnesse; Joel Cairo; Miss Wonderly; and Miss Le Blanc. Why? Are they more than just names? Do they tell us about the characters in any symbolic ways? Are the names of Hammett's characters in <u>The Thin Man</u> or <u>Red Harvest</u> or <u>The Dam Curse</u> or <u>The Glass K</u> meaningful, too?

Ray Bradbury's <u>The Halloween Tree</u> features Tom Skelton, Joe Pipkin, Carapace Clavicle Moundshroud, JJ

the Apeman, Fred Fryer, George Smith, Henry-Hank Smith and others. (Why? What meanings do these names have that relate to the characters and the story's themes?) Does Bradbury use meaningful or symbolic names in <u>Something Wicked This Way Comes</u> or <u>The Martian Chronicles</u> or <u>Fahrenheit 451</u>?

QUESTION: IS THIS WORK SET IN A PERIOD OR TIME REALLY AN ALLEGORY OR SATIRE ABOUT ANOTHER TIME AND PLACE?

Jonathan Swift's <u>Gulliver's Travels</u> is set in a mythical time and place, but what historical time and place is it really satirizing? What "real" ideas and concerns is British author Swift attacking?

Arthur Miller's <u>The Crucible</u> is ostensibly about the Salem witch trials in 1692. It seems, however, to have much to say about the 1950's public investigation of subversive groups and Communist sympathizers, led by Senator Joseph McCarthy and the House Un-American Activities, Is the hysteria, "guilt-by-association," and black-listing evident in both the witch trials and the McCarthy trials? What is Miller implying?

QUESTION: HOW DOES THE STRUCTURE OF THE STORY AFFECT THE STORY TOLD?

<u>The Strange Case of Dr. Jekyll and Mr. Hyde</u> is first told through the narratives of three characters: Richard Enfield, Gabriel Utterson, and Dr. Hastie Lanyon and then ends with Dr. Henry Jekyll's own account or testimony. Why? How does this order affect what the reader learns and how he learns it? How does this structure affect the reader's reaction and response to the character of Jekyll? How would the story be different if it began with Jekyll's account?

The plot of William Faulkner's "A Rose for Emily" is directly influenced by the non-chronological structure he chooses. How? What is this structure's purpose? How does the order chosen affect the reader's reaction and response to the final events in the story? Does the structure of any of Faulkner's other works, such as <u>Sanctuary</u> or <u>The Sound and the Fury</u>, or <u>As I Lay Dying</u>, seem unusual? How so? What purposes are served by each structure?

<u>Wuthering Heights</u>, by Emily Bronte, is written as a story-within-a-story that starts and ends in the present, but is mostly set in the past. Why? What purpose does this serve? How does this structure affect the reader's response to the story and characters? Charlotte Bronte wrote <u>Jane Eyre</u> in a more standard way, as a chronological story without a "frame". Is one structure better or more effective than the other?

Writing original thesis statements about literature that are effective is not an easy task, but success depends on your careful **re-reading** of the work, so you can pay attention to the subtle but important elements found in good literature. When your instructor asks you to come up with an original thesis about a play, novel or story you've studied in class, or an author's ''body of works,'' apply all of the above "questions,'' and then start re-reading and taking notes to support your "answers".

THE PRELIMINARY THESIS OR QUESTION CARD

Your teacher will require you to turn in your I-Search question or term paper thesis statement to be sure it is effective for writing an I-Search or term paper. Some teachers may simply want this done on a piece of paper. If the teacher requests that you do a "preliminary thesis card", sometimes called a "subject card", use a 4x6 notecard. This is what it should look like. Some teachers may want your source cards turned in again with this preliminary thesis card.

```
                                    Your Name
                                     Student ID #
                                    Class Title, Period
                                    Teacher Name
                                    Date
      Subject:


      Thesis Statement/Question:




      (If Literary Thesis)
      Works Covered:
```

```
                                    Jason R. Sanderson
                                    English 2, Per. 3
                                    Mrs. Wilson
                                    December 19, 1999
      Subject:          F. Scott Fitzgerald


      Thesis Statement: F. Scott Fitzgerald's writings portray the "shining world of the rich" as
      spiritually empty and destructive of human decency. This corruption is seen in the abuse of alcohol,
      loss of morals and family values, irresponsibility, wastefulness, and selfish materialism of the
      wealthy.


      Works Covered:  The Great Gatsby,  Tender is the Night,
                      The Beautiful and the Damned, and
                      "Babylon Revisited"
```

For your I-Search Paper, you will prepare your preliminary source outline prior to beginning your research, and it will list the question you are seeking an answer for and the main sources which you hope will provide you with the answers you seek.

The basic format will look something like this:

Sample Source Outline for the I-Search Paper
(Basic Format)

Question:

I.   What I Know, Assume or Imagine

II.   Source 1

III. Source 2

IV.   Source 3

V.   Source 4

VI.   Source 5

VII. Source 6

VIII. Source 7

IX.   Source 8

X.   Source 9

XI.   Source 10

XII. What I Learned

The following pages will show you samples of the preliminary source outline, with examples of potential sources.

Sample Source Outline for the I-Search Paper
With Preliminary Sources

Question: Should I have laser surgery to correct my vision?

I.   What I Know, Assume or Imagine

II.   Interviews with doctors

III.   <u>Medical Journal</u> articles

IV.   Pamphlets

V.   Advertisements

VI.   Interviews wit patients who have undergone the treatment

VII.   Articles from "general-audience" magazines

VIII.   Internet sources

IX.   What I Learned

On this outline, the writer has identified the question and a number of potential sources to look for answers. However, the following page will show you a more complete example of the preliminary source outline.

Sample Source Outline for the I-Search Paper
With Preliminary Sources

Question: Should I have laser surgery to correct my vision?

I.   What I Know, Assume or Imagine

II.   Interviews wit doctors

    A.   Dr. Jones

    B.   Dr. Smith

III.   Medical Journal articles

IV.   Pamphlets

V.   Advertisements

VI.   Interviews with patients who have undergone the treatment

    A.   Susan Jones

    B.   John Smith

    C.   Phyllis Lee

VII.   Articles from "general-audience" magazines

VIII.   Internet sources

IX.   What I Learned

Notice that in this sample outline, the writer has gone on to include not only possible generalized sources, but named names as well, giving the evaluator (your teacher) a much clearer picture of how successful he or she is likely to be.

PREPARING THE PRELIMINARY OUTLINE FOR THE RESEARCH PAPER

After completing your preliminary thesis, preliminary reading and preliminary bibliography, you are now ready to begin to shape the structure of your research for your paper.

This is done by preparing a preliminary outline of the <u>major topics</u>, and sub-topics which you will use to support your thesis statement. The purpose of the preliminary outline is to provide a general guide to the topics and areas which you will need to research for detailed information. When you take notes on this detailed information, you will label each note card with the preliminary outline heading that includes and is supported by the notes s information. Do this in <u>pencil</u> until you are certain that the categories you have selected for the outline will not change.

INFORMATION THAT DOES NOT FIT

If, as you do your research, you come across information which does not seem to fit your preliminary outline, you will have to determine whether it is because:

- it does not relate to your thesis, and therefore your paper, (in which case, forget it!!)

- you did not know about it or forgot to include it as an important topic in your preliminary outline.

If the latter is the case, revise your preliminary outline on the spot, and add the new topic where it fits into the original outline. Then label your note cards accordingly. **The preliminary outline is not a sacred, unchangeable document. It can and should grow and change to accommodate your growing expertise on the subject**; however, **the outline must always fit and support your thesis statement**<u>.</u>

OUTLINE FORM

Your preliminary outline is usually a fairly simple one, with major topics and sub-topics listed, but without specific examples and details, yet. This information will appear later in your final revised outline (see pages 64-71) which you will use, after you have completed all your research, to write your paper.

You will be using Roman numerals (I, II, III, IV, U, etc.) for the major topics in your outline. Under each Roman numeral, you will use capital letters (A, B, C, D, etc.) for sub-points under the Roman numerals. For further refinements, you will use Arabic numbers (1, 2, 3, etc.) and then lower-case (a, b, c, d, etc.)

The thesis statement always appears at the top of any outline, so that you will remain focused on what you are trying to prove.

The preliminary outline is written in standard outline form, using the numeral-letter hierarchy of Roman numeral followed by capital letter followed by Arabic number and then lowercase letter. Each new sub-category must be indented, usually under the first letter of the first word in the previous category. The Roman numeral main idea headings always return to the left hand margin. This produces a visual pattern to the outline which shows all the parts of any idea "tucked under" that idea.

The **preliminary outline** is usually written in topic outline form and is usually only developed to the first two levels of outline (Roman numeral, capital letter); however, follow your teacher's instructions on this.

THE PRELIMINARY OUTLINE FORM AS IT APPEARS ON THE PAGE

THESIS: (Stated *fully* here)

 I. Introduction

II. First main idea or topic

      A.   First sub-idea

      B.   Second sub-idea

The preliminary outline generally uses only the first two levels of outlining (Roman numerals and capital letters).

III. Second main idea or topic

      A.   First sub-idea

      B.   Second sub-idea

      C.   Third sub-idea

Note that each is "lined up" neatly beneath the prior category. The periods of the Roman numerals form a straight line, as do the capital letters, etc.

IV. Third main idea or topic

      A.   First sub-idea

      B.   Second sub- idea

Each main idea might have two, three, four, or more sub-ideas beneath it - as appropriate to your needs. (Use A, B, C, D, E, etc.)

V. Fourth main idea or topic

A. First sub-idea

      B.   Second sub-idea

      C.   Third sub-idea

Use as many Roman numerals as you have main ideas or topics. This sample preliminary outline just happens to have five main topics, but you may have fewer or greater number. Always end with a final Roman numeral for your conclusion paragraph.

VI. Fifth main idea or topic

      A.   First sub—idea

      B.   Second sub—idea

VII. Conclusion

IMPORTANT POINTS TO REMEMBER ABOUT OUTLINING:

ANY DIVISION OF A TOPIC MUST ALWAYS HAVE AT LEAST TWO (2) PARTS.

Who ever heard of dividing anything into fewer than two parts? (If you do not believe it, try it!) Logic requires that there be a II to complement a I and a B to complement an A.

THEREFORE, ANY "A" MUST HAVE A "B." ANY "1" MUST HAVE A "2," ETC.

You should CAPITALIZE the first letter of the first word in the outline topic or phrase, but not the subsequent words, unless they are proper nouns. Your preliminary outline is not made up of sentences, but only "phrases" or "topics," so do not conclude them with a period. (The thesis statement listed at the top of the outline should be in complete sentences and should end with a period.)

There is not a ''certain magic number'' of major points (Roman numerals) that a term paper outline must have. Unlike the 5-paragraph essay, which must always have three major points or paragraphs, the term paper may have 7 or 10 or 13 or as many as you need to fully and persuasively prove your thesis. The number of major divisions must be determined by your thesis and main points, as well as the support data you find. It is unlikely that you would have less than four major points, plus your introduction and conclusion, but check with your own teacher as to the number of points best for your particular thesis and support. Ultimately, a major point may have one or several paragraphs devoted to it.

Most teachers will expect you to have a preliminary outline while you are still researching and reading. It makes sense for your outline to evolve during the research stage as a "working" outline that will be revised continually. Topics will be added, dropped, and changed as your research continues

If your teacher requires that the preliminary outline by turned in typed, be sure to note that the thesis statement is single-spaced at the top, but everything else is double-spaced.

If all this seems confusing, then look at the two examples of preliminary outlines provided on the following pages.

Preliminary Outline

Thesis: Mark Twain's writings show the strong influence of his home town of Hannibal. The people, places, events he experienced there, as well as the cultural values he learned, all show up in his novels and stories.

I. Introduction

II. People who influenced Twain

   A. Friends

   B. Family

   C. Others/acquaintances in Hannibal

III. Places that influenced Twain

   A. Mississippi River

   B. Countryside of Hannibal

   C. Town of Hannibal

IV. Events and experiences Twain had in Hannibal

   A. Schooling

   B. Steamboating

   C. Going to church

V. Cultural values and attitudes

   A. Frontier ethics

   B. Slavery

VI. Conclusion

Note that, while brief, this preliminary outline is based <u>directly</u> on the thesis statement. The four sub—topic areas listed in the thesis become the four Roman numerals in the body of the outline. If fact, writing a good thesis statement makes writing a preliminary outline easy. The outline also <u>focuses</u> your research and reading; you now know what to look for as you read. You can and will still add and change a lot, but the preliminary outline <u>directs</u> the rest of your research activities.

<u>Preliminary Outline</u>

Thesis: **In fewer than ten years, the personal computer has become the most influential piece of technology in America. Despite a "slow start," the personal computer has now revolutionized the way we function in homes, schools, business, and government.**

    I.   Introduction

    II.   Historical background

          A.   Early computers

          B.   "Slow start" of computer acceptance

          C.   Personal computer revolution

    III.   Computers in the home

          A.   Statistics

          B.   Implementation/uses, and influence

    IV.   Computers in the schools

          A.   Statistics

          B.   Implementation/uses, and influence

    V.   Computers in business

          A.   Statistics

          B.   Implementation/uses, and influence

    VI.   Computers in government

          A.   Statistics

          B.   Implementation/uses, and influence

    VII.   Predictions for the future

    VIII.   Conclusion

Note that in this outline, some historical background (Roman numeral II) about early computers and a "slow start" to the computer revolution is warranted for understanding. You should not, however, include historical or biographical material unless it is <u>directly</u> <u>relevant</u> to your thesis.

A glance at the above suggests that the writer could easily separate the "B" topic In points III through VI into the next level of classification (1, 2) beneath it. If the student finds a great deal of material on "implementation/uses" as well as "influence," these might even become separate sub-ideas and be labeled "B" and "C," instead.

SOME NOTES ON NOTETAKING

As you take notes on your reading, learn how to find and evaluate useful passages with a minimum of time and effort. Seldom will a whole book, or even a whole article, be of use as subject matter for any given research paper. To get what is needed for your paper, you will find that you must turn to many books and articles, rejecting most of them altogether and using others only a section here and there. Use your skimming skills. Since you cannot take the time to read each book carefully, use the table of contents and the index of the book, and learn to scan the pages rapidly until you find the passages you need.

The reliability of the source is one important consideration when you decide to use material for taking notes. What are the qualifications of the author? Does the author seem to know his subject? Does he have an official position that implies competence? Do others speak of him as an authority? Is he prejudiced in any way? Is the work recent enough to provide up-to-date information? Is the edition being used the latest one available? Use your judgment to determine the most dependable sources for your paper. You will find convenient summaries of critical opinion about books in your List of Works Cited in Book Review Digest, available at the library.

MATERIALS FOR NOTE TAKING

You are now ready to turn to the major task of reading and taking notes on your sources. You will need:

- —your preliminary outline
- —your source cards
- —at least 100 4 X 6 lined index cards
- —all of your source materials (books, articles, internet and online addresses, etc.)

THE PROCESS

After you have read through the following information and examples of notecards, the best way to acquire note-taking skills is to start right in, jotting down information which you think useful. As you progress, you will develop judgment, too, as to when you should copy word-for-word from your sources and when you should paraphrase. In general, you will use very little direct copying of the source material in the final draft of your paper although you may have taken notes on the information with direct quotations. A research paper should not consist of a mere list of quotations. You are expected to gather facts and ideas from your sources, digest them thoroughly, and write them in your own words, crediting outside sources as appropriate. Quote verbatim when the words of the sources are especially important, especially well-chosen, or add special authority to what you wish to say.

If your term paper is based on an author's works, quoted words taken verbatim from the author's story's, plays, or poems, of course, would be used to support your thesis. Additionally, you will find comments in critical essays analyzing and interpreting the literature that you can use in your term paper, from reference works like Contemporary Literary Criticism and other sources. The bulk of your quotations would still come from the **author's works**, not the critical essays, however.

THE NOTECARD CONTENT FOR I-SEARCH AS WELL AS FORMAL RESEARCH PAPERS

—   The notes you take must fall under one or another of the topics in your preliminary outline. If you find in your reading that you need a new topic, add it to your outline in the appropriate place and use it to label the notecard.

—   Each card must contain a heading <u>keyed to a significant word or phrase</u> in the preliminary outline - not just to the notation (IA, II, lIIC, and so on) which is especially subject to change. It is wise to write your heading and outline number **in pencil** on the notecards. Your outline numbers may be "adjusted" several times before you are done!

—   Each notecard should contain a single note from a single source. Use a new notecard for each new *source* and each *new topic*. A notecard will not necessarily have every line filled.

—   Use only **one side** of each notecard. If the material you are quoting or the summary is too long for one card (highly unlikely if properly done) use a second notecard and write beside the heading: (card 2 of 2). Staple the two cards together.

—   If you have not already done so, *alphabetize* all of your source cards and number each in the upper right hand corner.

—   In the upper right-hand corner of each notecard, write the number you have written on the bibliography card. This will identify the source of your note, and avoid your having to copy the author and title of the sources onto hundreds of notecards.

—   In the lower right-hand corner of each notecard, write the page number or numbers from which the note was taken. This page number will be needed for the parenthetical references (informal footnotes) in your final paper. **Do not** number your notecards consecutively, even for turn-in to the teacher. With the source number, the page number, and the outline heading number already on the card, any additional numbers will only confuse you. If you must number the notecards consecutively for some reason, do so on the back of the card only.

—   There is no "magic number" of notecards a student must have to write a good term paper, although you should expect to have approximately 40 to 100 notecards in most cases. The thesis you have selected, as well as your own background knowledge of the subject, will determine the number of notecards needed. Your teacher will require a turn-in of some set number of notecards at some point in the process. This number should be regarded as a **minimum**. You should expect to **exceed** this number before you are ready to write the first draft of your paper, in most cases.

—   Pay particular attention to the **SPELLING** of names and places as you take notes. Errors copied on the notecards all too often end up in the final paper, since they are not easy to find in dictionaries! Careful attention to spelling in your notes saves you time when you need it most, at the end of the process, when typing your paper.

SAMPLE NOTECARD FORMAT

Source card number

Subject heading as it appears in outline and outline number

Note

Page number from source

THREE TYPES OF NOTECARDS

There are basically three different types of notecards:

SUMMARY CARDS	Written in your own words, a summary includes only the main points and the most important details provided by your source material. It is useful for summarizing a whole article or section, and recording facts, statistics and main ideas from **long** passages. Summary cards do not contain quotations and do not need quotation punctuation, but they **do** need a page reference.
PARAPHRASE CARDS	Written in your own words, a paraphrase restates the ideas in a passage. With this type of notecard, you need to be very careful to avoid plagiarism. **Copying the original source and changing a few words is not paraphrasing. It is stealing and must be avoided at all costs**. (See the discussion of plagiarism on page 85) Use the paraphrase when you want to use an *idea* from source material, when the exact words of the author are not needed. Be sure that, in using your own words, you do not change the intent of the original author. Like a summary card, you will still need to record the page reference.
QUOTATION CARDS	Written exactly as the words appear in the original source material, the direct quotation is used when you need to record the actual words used by the author. The quoted passage must be *enclosed in quotation marks* when it is copied onto the notecard. If the quotation you choose includes material quoted from another source, the second quotation is enclosed in single quotation marks (a quotation within a quotation). If there are any errors in the quotation (spelling, grammar, known facts) these must be copied exactly, and then each error must be followed by the notation: [sic], meaning that was the way it appeared in the original. If you wish to use only parts of a long direct quotation, and you want to omit the words in between, use ellipses (three spaced periods ". . . ") to replace the missing words. Be sure that by omitting certain words, you do not change the author's original meaning. Again, it is worth a reminder that you want to use direct quotations when they are necessary and useful for their own words or authority and always for support in literary topics based on an author's works.

SAMPLE ARTICLE AND NOTECARDS

Following is an example of original source material and samples of the three types of notecards taken from this material.

Schools Climb Aboard Computer Bandwagon

Attended by excitement, frustration and a bit of anarchy, public education's loudly heralded "computer revolution" is taking hold in Los Angeles County classrooms.

In the few years since mass marketing of a new generation of computers began, the number of machines used by the county's SI public school systems has skyrocketed from several hundred to more than 9,000. That's an average of one for every 135 students, or nearly six for each elementary and secondary school.

The drive to get computers into the classroom, given a boost this year by Apple Computer Inc.'s donation of a free computer to each public and private school in California, may still be accelerating. Most officials agree that the number of computers has doubled in Los Angeles County Schools in the past year and may double again in the coming year. Most districts say they have only a fraction of the computers they want and are planning major purchases in the next few years.

At a recent conference, Donald J. Sense, U.S. assistant secretary of education, told 350 Southern California teachers that it is "in the educational arena that the true potential of the computer will be realized."

"It is the generation of students now in school who will benefit from the computer, just as it is they who will lose out if we fail to realize the potential that the computer can have as an educational tool."

A recent Time magazine poll found that two out of three Americans believe computers will improve their children's education. The majority of teachers believe computer use is more than a passing fad, according to a survey by the National Education Association, the nation's largest teachers' union.

<u>Los</u> <u>Angeles</u> <u>Times</u>
November 27, 1983
Part X. on page 1.

As you look at each of the following samples, refer to the requirements of each type of notecard given on the previous page.

SUMMARY CARD

Subject heading and number as it appears in outline   Source card number for reference
(See preliminary outline on page 47)

IV.A.   STATISTICS — GROWTH IN SCHOOLS   9

Computers are moving into L.A. County Schools' classrooms quickly.

They now number 9,000+. Predictions are for the trend to continue.

Surveys by both Time and the National Education   Assn. indicate parental

and teacher support for more computers in education.

1

Note

Page reference

PARAPHRASE CARD

9
VII.   PREDICTIONS FOR FUTURE

The Apple computer company has helped to encourage schools by giving

every school in California a computer.

(1)

Note

QUOTATION CARD

<div style="text-align:center">

Subject heading and number as it appears in outline   Source card
(See preliminary outline on page 47)   number for reference

</div>

VII. FUTURE POTENTIAL IN EDUCATION	9
In speaking to 350 So. Calif. teachers, U.S. assistant secretary of	
education, Donald J. Sense, said that it is "in the educational	
Arena that the true potential of the computer will be realized."	
	1

- Note that the introduction to the quotation, or its *set-up* or *lead-in*, has been <u>written</u> on the notecard, so that it can be easily incorporated into the draft of the paper. This helps you to remember the relationship of the quotation to your outline topic.

Periodically, it is wise to check your note-taking for three things:

- Be sure that you are not taking your notes from only a couple of sources and ignoring the rest of your bibliography. Remember, this is a **multi-source** paper! If you have eight source cards, there should be notecards from most or all eight sources. (Check this by flipping through your cards, looking at the number in the right hand corner. All sources should be represented.)

- Be sure that you are taking notes on **all** parts of your outline. (Check this by counting how many cards you have under each outline Roman numeral.) If any of the Roman numerals have no notecards, you need to begin to look for support data that specifically relates to that topic.

- Be sure you have included the source number at the top and the source's **page number** at the bottom of the card in parentheses. This parenthetical reference will be copied into your paper to document the source. **Lack of this citation will result in inadvertent plagiarism and a grade of "0".**

One final word: the reading and note-taking will continue over a period of a few weeks. **It is impossible to overemphasize the importance of beginning your reading early and continuing it regularly.** A research paper need not be an exhausting task if the work is properly organized so that it can be completed within the specified time. Don't procrastinate!

ASSEMBLING YOUR NOTES AND WRITING THE REVISED OUTLINE

When you are satisfied that you have enough notes to insure adequate treatment of your subject, you should undertake the task of arranging your notes in the order in which you will use them. Since each notecard has a key word in the upper left-hand corner which relates to your preliminary outline, your first step is to assemble in one pile all cards bearing that same key word. This simple mechanical task actually carries you a long way toward the organization of your paper. You will have before you a number of piles of information, each pile treating one division of your subject, as represented in the preliminary outline. You have now to consider such matters as the order of topics in your paper and the possibility of various sub-divisions of the topics.

You will find it necessary at this point to prepare your revised outline in rough form. This revised outline will take shape as you skim through your cards. The revised outline will contain the examples and details which you did not know before you did your research and thus were missing from your preliminary outline.

The revised outline will follow the same form as that given earlier for the preliminary outline, but it should be developed to the further levels of example and detail. It will not contain every, minute detail from your notecards, but it should be developed through all four levels of Roman numerals, capital letters, Arabic numbers, and lower—case letters at least.

The revised outline is written in standard outline form, using Roman numerals (I, II, III, IV, etc.) for the major topics in your outline. Under each Roman numeral, you will use capital letters (A, B, C, D, etc.) for sub-points under the Roman numerals. For further refinements, use Arabic numbers (1, 2, 3, etc.) and then lower-case letters (a, b, c, etc.)

Each new sub-category must be indented, usually under the first letter of the first word in the previous category. The Roman numeral main idea headings always return to the left hand margin. All the periods of the Roman numerals should "line up." This produces a visual pattern to the outline which shows all the parts of any idea "tucked under" that idea.

The thesis statement always appears at the top of any outline, so that you will remain focused on what you are trying to prove.

TYPING THE OUTLINE

A final *typed* revised outline will be turned in with the final typed draft of your paper. You must observe the proper outline indentations as well as the top, right, left and bottom margins of the regular typed manuscript page. (See pages109-112.) When you have completed the final draft of your paper, you will revise your outline again so that it incorporates any changes you made when you were writing the paper. The final typed outline should reflect the *actual structure* of your final paper.

REVISED OUTLINE EXAMPLES

Two sample revised outlines appear on the following pages. Compare these outlines to the original preliminary outlines on pages 55 and 56 to see how the writers have changed and added to their original outlines.

<center>**REVISED OUTLINE : EXAMPLE ONE**</center>

Thesis: Mark Twain's writings show the strong influence of his home town of Hannibal . The people, places and events he experienced there, as well as the cultural values he learned, all show up in his novels and stories.

I. Introduction

II. People

    A.   Characters based on Twain's friends

        1.   Huck Finn

            a.   Twain says "drawn from life"

            b.   Parallel to Tom Blankenship

            c.   Examples from <u>Huckleberry Finn</u>

        2.   Tom Sawyer

            a.   Will Bowen, examples

            b.   John Briggs, examples

    B.   Characters based on family and others

        1.   Judge Thatcher based on father, examples

        2.   Aunt Polly based on mother, examples

        3.   Becky Thatcher based on friend, examples

        4.   Pap Finn based on town drunk, Jim Blankenship, examples

        5.   Syd based on Twain's brother, examples

        6.   Widow Douglas based on Mrs. Holliday, examples

III. Places

    A.   The Mississippi River and <u>Huckleberry Finn</u>

        1.   Jackson's Island

        2.   Escape down the river

    B.   The countryside

        1.   Hannibal and St. Petersburg and <u>Huckleberry Finn</u>

        2.   <u>Tom Sawyer</u>

            a.   McDougal's caves

<center>65</center>

  b. Holliday's Hill

IV. Events and Experiences

 A. Schooling

  1. <u>Tom Sawyer</u>

   a. Playing hooky

   b. Pranks

   c. Teacher, Mr. Dobbin

  2. <u>Huckleberry Finn</u>

   a. Reading imaginative literature

   b. Description of 1-luck's attitude toward school

 B. Steamboating

  1. <u>Life on the Mississippi</u>

   a. Types of towns

   b. Types of people

  2. <u>Huckleberry Finn</u>

   a. Types of towns

   b. Types of people

 C. Religion

  1. <u>Tom Sawyer</u>

   a. Sunday school

   b. Memorizing Bible verses

  2. "The Man That Corrupted Hadleyburg"

   a. Religion and hypocrisy

   b. Minister - reliable, kind

  3. <u>Huckleberry Finn</u>

   a. Prayers, heaven - Miss Watson

b. Feud - useless sermon

c. King and revival meeting

V. Cultural values and attitudes: view of society

 A. Man's cruelty to man

  1. <u>Huckleberry Finn</u> - greed, lack of compassion

   a. Bounty hunters after Jim

   b. Scams pulled by Duke and King

   c. Townspeople and Duke/King's play

  2. <u>Huckleberry Finn</u> - treatment of law and order

   a. Sherburn-Boggs

   b. Custody of Huck (Pap vs. Widow Douglas)

 B. Slavery

  1. <u>Huck Finn</u>

   a. Jim, a protest of slavery

    (1.) Huck's apology - Jim's feelings

    (2.) Jim's family

   b. Accurate descriptions of Missouri attitudes

    (1.) Pap -"mulatter"

    (2.) Reward for Jim and Huck's "murderer"

  2. <u>Pudd'nhead Wilson</u>

   a. Roxy, slave woman who appears white

   a. Thomas Driscoll and Chambers, slave vs. white

VI. Conclusion

Thesis: **In fewer than ten years, the micro-computer has become the most influential piece of technology in America. Despite a "slow start," the personal computer has now revolutionized the way we function in homes, schools, business, and government.**

I.   Introduction

II.   Historical Background

    A.   Early computers - "slow start" of computer acceptance

        1.   UniVac

        2.   Calculators

    B.   Micro-computer revolution

        1.   The Apple Story

            a.   Invented in a garage

            b.   2 years to a household word

        2.   Radio Shack
            a.   Inexpensive

            b.   Appeal to hobbyist

      3. IBM

            a.   Big business takes on the market

            b.   Competition with Apple

III.   Computers in the home

    A.   Statistics: sales in 1979, 1984, and 1992
    B.   Implementation / influence
        1.   Household inventory - database programs

            a.   Insurance records

            b.   Recipes

        2.   Correspondence- word processing programs

            a.   Family Christmas cards

            b.   Business and friendly letters

3. Budgeting and taxes - home accounting programs

4.. Entertainment

   a. Arcade programs

   b. Adventure and interactive games

IV. Computers in the schools

A. Statistics: sales in 1979, 1984, and 1992

B. Implementation / influence

   1. Computer Assisted Instruction (CAI) programs

      a. Elementary schools

      b. Secondary schools

   2. Computer science classes

      a. Elementary schools

      b. Secondary schools

   3. Word processing

      a. Elementary schools

      b. Secondary schools

   4. School administration

      a. Attendance records

      b. Grade transcripts

V. Computers in business

A. Statistics: sales in 1979, 1984, and 1992

B. Implementation / influence

   1. Retail sales

   2. Agriculture

   3. Medical

   4. Law

5. Transportation

6. New businesses: at-home, consulting, newsletters

VI. Computers in government

    A. Statistics – estimates of numbers in use

    B. Implementation / influence

        1. IRS tax records

        2. Tracking bills

        3. Political polling

VII. Predictions for the future

    A. Areas of expanded use

    B. Job training

    C. Economic and- military security

    D. Space

    E. Computer phobia now dead

VIII. Conclusion

Compare these examples of revised outlines with the preliminary outlines on pages 55 and 56.

Remember that in the final paper there may be more than one paragraph per main point or letter.

POINTS TO REMEMBER IN OUTLINING

1. The revised outline should represent the actual organization of the final paper. A long paper will require a long outline.

2. All topics and sub-topics discussed in the paper must be included in the outline. Details which cannot be developed should be omitted.

3. Numbering should be as follows:

   Major divisions = Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX)

   Sub-topics = Capital letters (A, B, C, D, E)

   Examples/Smaller sub-topics = Arabic numbers (1, 2, 3, 4, 5)

   Details/Smaller sub-topics = Lower-case letters (a, b, c, d, e)

   All letters and numbers should be aligned in block arrangement.

   All numerals and letters should be followed with a period.

   "Line up" the periods that follow the Roman numerals in a straight line.

4. Most outlines are topical, made up of "phrases" or "topics," not sentences, so do not conclude them with a period. Outlines should be either topical (short phrase) or sentence. Never mix sentences and topics/sub-topics in the same outline. (**The thesis statement listed at the top of the outline should be in complete sentences and should end with a period**.)
   The first letter of each topic is capitalized. Do not capitalize other words, unless they are proper nouns.

5. Every section of the outline must be a division of the larger topic or sub-topic. Therefore, every topic that is divided must have at least two sub-topics. Any division of a topic must have at least two parts. Logic requires that there be a II to complement a I and a B to complement an A.

6. The final, typed outline is double-spaced throughout, except for the thesis at the very top which is single-spaced. Do not skip additional lines between Roman numerals.

7. Every topic, sub-topic, example, or detail must clearly and directly relate to the thesis. If it doesn't relate, it doesn't belong. Be ruthless and weed out any irrelevant material before it gets into the final draft of the term paper.

I-Search Outline

For your I-Search paper, your outline will most likely be constructed after you have completed the major portion of your research, and perhaps, depending on your individual teacher, after you have completed drafts of several of the body portions of your paper.

Now is an appropriate time to look at the construction of your ideas, the order you have arranged your sources in, and whether or not you could blend some of your sources or steps of research. Have you found similar or even duplicate information in different sources? Can you group your information in a more logical sequence?

Fill in all the "blanks" in your preliminary/source outline, using the same outline format and procedure as detailed in the preceding pages.

WRITING THE ROUGH DRAFT OF THE RESEARCH PAPER

With your outline to guide you and your notes on each topic conveniently arranged, you are now ready to write. The first draft of your paper is one step in the whole process of creating a term paper, so write your draft carefully. Remember, however, that it is only a *first* draft and will see many changes before it is put in final form.

Your basic task in the first draft is to write out your thesis and subtopics and all of your major points, support and quotations in a logical order, with parenthetical reference footnotes.

If, as you write, you find that your outline needs even further revising - perhaps an additional point needs to be added or the order of points changed -it is acceptable to make those changes now. (While this is unusual, if you have done the revised outline carefully with all your notecards in hand, it does sometimes happen that you get a "sudden inspiration" while writing your draft that would affect the outline.)

More typically, you may need to *add* support materials to your rough draft. Go back to your sources to find specific support for any point that has inadequate examples and quotations in the rough draft. If you are discussing the topic of the environment and health, you need examples and quotations from various magazines and newspaper articles arguing that air pollution, water pollution, and noise pollution are health risks. (Do you have proof for each? How much? If you are writing about an author's body of works, you will use many more quotations and examples from the works themselves than from literary critics. (Do you have an example for each point from each literary work you include? Do you have some comments from literary critics that support your view?) Do not be afraid to "stop" the writing process, or leave a large "blank space" on the draft for more support if you need it!

Some teachers will prefer that you type your rough draft, while some prefer a hand-written copy. Find out your teacher's preference. Regardless, it is best to "skip a line" between written lines, or, if typing, you might triple-space between lines, so that you have "room" to make the many necessary corrections and additions when you revise. Use *only one side* of the paper.

Rough draft or not, the material must be readable! You may certainly correct and neatly cross out or change words, but please remember: some poor, over-worked English teacher has to read 90 to 180 of these things!

Some teachers will require you to turn in all of your notecards with the rough draft, so that they can check how carefully you have documented your outside sources. Some teachers will also want the revised outline turned in with the draft, too. Check with your own teacher to ascertain exactly what will need to accompany your rough draft.

Hopefully, you have planned well so that you are not pressed for time in writing your first draft. You may want to write all your body paragraphs first, and then write your introduction and conclusion afterwards. You may prefer to write the draft in chronological order. You do not necessarily need to write in a particular order, **as long as you write on only one main point at a time and include all your notes and support quotations relating to that point in that paragraph.**

STEPS TO WRITING THE ROUGH DRAFT

1. Select the point (body paragraph) you wish to deal with first.

2. Re-read your thesis statement. Remember, you are always "proving this thesis" throughout the paper, and everything you write should somehow relate to that thesis. (If it doesn't relate, it doesn't belong!)

3. Review your revised outline, under that point.

4. Order your notecards to fit logically, and begin writing, smoothly incorporating quotations and support. (See pages 76 - 84 for help on this.)

5. Document every borrowed idea or quotation with a parenthetical reference.

6. Close the paragraph with a clincher sentence.

5. Re-read the whole paragraph or paragraphs relating to this point. Weed out any irrelevant material. Check to see how persuasive and effective your support examples are. If you need more support, get it. Do ideas flow smoothly? Are transitions needed? Are quotations introduced properly?

THE INTRODUCTORY PARAGRAPH

Usually, one good paragraph is sufficient as an introduction. Your purpose in this paragraph is to state your thesis fully, explain the scope of your paper, and clearly cite the main points your paper will cover.

The introductory paragraph must have a general lead-in sentence, the thesis statement, and a statement of the sub-topics or major points to be discussed. The purpose of a *general lead-in sentence* is to engage the reader's interest. This sentence gives a general idea of the subject matter to be covered, preparing the way for the thesis sentence. It is usually general enough that any reader could agree with it. A general lead-in sentence to a paper on the difficulties in human communication might be, "Sometimes, a human being's ability to misunderstand seems almost endless." Another general lead-in sentence to a term paper on diet as a way to prevent cancer of the colon might be, "In civilized countries around the world, the incidence of cancer of the colon is on the increase - a fact that causes fear and concern on the part of the medical profession and the general public as well."

The thesis statement of an essay is the focus of the paper. **YOUR THESIS STATEMENT MUST BE CLEARLY AND DIRECTLY STATED IN YOUR INTRODUCTION.**

Do NOT begin to support your main points or "argue your viewpoint" in the introduction. That belongs in the body.

Do NOT use quotations or source material in your introduction paragraph. (While there may be some instances where it is acceptable to include a quotation here in the introduction, generally, this paragraph has in it only the thesis and explanation of main points - no specific support.)

SAMPLE INTRODUCTORY PARAGRAPH:

       Arthur Conan Doyle created an unique, inimitable detective character in Sherlock Holmes and a perfect foil for his detective in the character of his "sidekick," Dr. John Watson. Sherlock Holmes and Watson burst upon the scene in <u>A Study in Scarlet</u>, and in the canon of Doyle's fifty-six stories and four novels, the characterization of and relationship between Holmes and Watson are further developed. At first glance, Holmes may seem exasperatingly stubborn and irritatingly conceited to the reader, and Watson may appear a slavishly loyal if not-too-bright assistant to the great detective -- two characters who are opposite in all ways. However, the relationship is actually a symbiotic one; Holmes and Watson are essential to one another. Holmes is the coldly analytical reasoning mind, the "head," while Watson is the trustingly loyal, admiring, warm "heart." Holmes's stubbornness and conceit are tempered by Watson's loyalty and attempt at emulation of Holmes's methods. Watson's naivete and lack of acuity are balanced by Holmes's perceptiveness. Their personality traits complement each other and, together, determine how Doyle meant the reader to view his characters.

THE BODY PARAGRAPHS

Each major point (the Roman numerals on your outline) must be the "topic sentence" for your sub-topic paragraphs. The body of your paper is always the place to develop your main points with persuasive examples, specifics, and quotations. Each sub-topic paragraph should end with a good "clincher sentence" that ties up your paragraph.

To support the main points of your outline in the body of the paper, you must be concrete and specific. For each generalization, detailed support in the form of outside sources, quotations and examples must be provided**. Most if not all of the notecards you have decided to use will appear here in the body of the paper.**

If in the process of writing on a body paragraph point, you realize you need more information, <u>GET</u> <u>IT</u>! NO MAIN POINT SHOULD LACK ADEQUATE SPECIFIC SUPPORT.

You will need to "introduce" any quoted material, and incorporate quotations smoothly into the paper. (See pages 76 through 84 for how to handle reference material in your paper.) If you wish to use a whole quotation from a notecard, scotch-tape the card to the page to save time, but be sure to write a "lead in" sentence <u>before</u> and a transition sentence <u>after</u> the quotation to show your reader how the information relates.

As you. write the body paragraphs of the rough draft, be <u>very</u> <u>careful</u> to indicate the source of **ideas or quotations** from outside reference works and authors. This is essential because **it is here in the rough draft that unintentional plagiarism is of greatest likelihood**. (see discussion of plagiarism, on page 85.) Be certain that you are citing individual ideas and quotes, and not an entire paragraph of summarized information, as this latter act would constitute plagiarism, and is a poor writing skill. Write this parenthetic citation data immediately following the borrowed idea or quotation, usually at the end of the sentence, using the parenthetical reference format detailed on pages 76-78.

SAMPLE BODY PARAGRAPHS:

     Dr. John Watson admires Holmes greatly, and strives to imitate him, the sincerest form of flattery, although Holmes frequently criticizes Watson's attempts. When Watson picks up the walking stick left by a visitor, he states, ''I think," said I, following as far as I could the methods of my companion, 'that Dr. Mortimer is a successful, elderly medical man, well-esteemed, since those who know him give him this mark of their appreciation'" (<u>Hound</u> 9). Holmes explains, "I am afraid, my dear Watson, that most of your conclusions were erroneous. When I said that you stimulated me, I meant, to be frank, that in noting your

fallacies, I was guided towards the truth" (11). Later, when Holmes tells Henry Baskerville that he himself cannot go to Dartmoor to investigate the mystery, but that Watson could go in his place, Watson is surprised since he had not been consulted, but immediately agrees, feeling proud that Holmes has recommended him. He says, "The proposition took me completely by surprise, but before I had time to answer, Baskerville seized me by the hand and wrung it heartily… I was complimented by the words of Holmes…" (34). Despite all of his attempts at Holmesian observation and deduction and his obvious admiration of his mentor, Watson frequently receives criticism rather than praise.

In "The Adventure of the Speckled Band," Watson states, "I had no keener pleasure than in following Holmes in his professional investigations, and in admiring the rapid deductions -, as swift as intuitions, … with which he unravelled the problems which were submitted to him" (18). In another story, Watson examines an unsigned letter sent to Holmes and "endeavors to imitate my companion' s processes" ("Scandal" 110). However, Holmes scolds Watson, "You have not observed. Yet you have seen" (110). Watson's admiration for and imitation of Sherlock Holmes, despite Holmes's frequent criticism of his attempts, creates a sense of awe in the reader. Watson is an intelligent but "average" man, like the average reader, so we identify with him. We look up to Holmes, in part, *because* of Watson's reverent presentation of him. Watson's detailed and effective chronicling of the adventures of Holmes is imbued with his respect for the great detective. In his preface to The Complete Sherlock Holmes, one critic notes, " we must have Watson, too. Rashly, in later years, Holmes twice undertook to write stories for himself. They have not the same magic" (Morley 8). Watson's loyal admiration of Holmes shows the reader that Doyle meant for us to "overlook" Holmes's single—minded inflexibility. Once again, Watson's approval tempers the reader's possible negative response to Holmes.

Note that in the above sample body paragraphs, most of the quotations come from Doyle's original stories, so only the abbreviated title of the work, plus the page number is needed. If the title of the work has already been mentioned in the sentence, no repetition is necessary. Only the page number appears in the parenthetical reference. The final quotation in the paragraph is from a critic, so the critic's last name and the page number are cited.

THE CONCLUDING PARAGRAPH

Your conclusion, naturally, reviews or restates all your major points and shows that you have proved your thesis or argument effectively. ft should also 'draw conclusions" from the ideas you have presented. The function of a conclusion is in part psychological. Since it is awkward to come to an abrupt halt, leaving your reader in mid-air, the conclusion signals the reader that the paper in coming to an end. Your conclusion is important, also, in that last impressions tend to remain in a reader's mind.

The conclusion should NOT contain new or wide-ranging insights not dealt with in the paper. It may refer to the future, and should include the result, application or relevance of the discussion, but should not contain material not touched on or implied in the body of the topic paragraph or essay. The conclusion extends or draws out the meaning and purpose of the essay by restating and "drawing conclusions" from the foregoing paragraphs.

Make it clear in your conclusion that you have achieved the purpose of your paper - that you have proved the thesis. You should not repeat your introductory paragraph word for word in the ending paragraph, but you should restate the major ideas using new words, and draw conclusions from them.

Like the introduction, the conclusion need not be long, involved, or detailed, but the concluding paragraph of an essay should be at least three sentences in length. It is unlikely that the conclusion will have any quotations in it, since the emphasis is on summation, not development.

SAMPLE CONCLUDING PARAGRAPH:

Arthur Conan Doyle created an unique detective character in Sherlock Holmes and a perfect contrast for him in the character of his loyal assistant, Dr. John Watson, yet the purpose of these two characters is not just to provide a study in contrasts. While the reader may find Holmes exasperatingly stubborn and irritatingly conceited at times, one must see him through Watson's eyes and thereby admit that Holmes demonstrates truly phenomenal insight, powers of observation and intelligence. Watson's admiration of Holmes's abilities to the point of emulation, and his loyalty, even in the face of Holmes's brusque manner, provides a counterpoint and shows the reader how Doyle wants us to view his obstinate, egotistical super-sleuth -- as believable and <u>human</u> despite his superhuman powers of observation and deduction. Without Watson, Holmes would be too coldly analytical and harsh. Without Holmes, Watson's good-hearted, trusting nature and lack of analytical powers would always lead him to the wrong conclusions. They "need" one another. It is the <u>balance</u> provided by the two personalities that has endeared Doyle's Sherlock Holmes stories to millions of fans, world-wide, for over one hundred years.

HANDLING REFERENCE MATERIAL - HOW TO INCORPORATE QUOTATIONS

In the section of this manual on taking notes, pages 60 to 63, several pointers are given on handling quotations. Re-read this section as you begin to incorporate quotations into your rough draft.

- Direct quotations are <u>always</u> enclosed in quotation marks. You are using the words of <u>someone</u> else --a character in a novel, an author or playwright, an expert in the field of water conservation, a newspaper reporter, a literary critic, a textbook author -- and must clearly designate that through the use of quotation marks.

- Short quotations (under fifty words) should be incorporated directly into the body of the text and enclosed in quotation marks. In writing term papers, you will <u>rarely</u> use a quotation longer than fifty words.

- At the end of a direct quotation, following the final quotation mark, you will cite your source WITHIN THE TEXT OF THE PAPER. The parenthetical reference is the currently accepted standard of citation in nearly all research paper formats, and the one that La Canada High School requires.

- Place the author of the source and the page number in parentheses.

     (Miller 193)   (Johannson 14 - 15)   (Simon 239)

- In cases where more than one work cited in your paper is written- by the same author, you need to include an abbreviated form of the title:

  (Steinbeck, <u>Pearl</u> 104)   (Steinbeck, <u>Red Pony</u> 73 - 74)

  If your whole <u>paper</u> deals with just one author's literary works, and you refer to the author by name frequently in the body paragraphs, you can leave out the author's name in the parenthetical reference and use only the abbreviated story, play, poem or novel title with the page number:

       (<u>Pearl</u> 104)   (<u>Red Pony</u> 73-74)   (<u>Grapes</u> 172)

     ("Hound" 72)   ("Speckled Band" 12)   ("Scandal" 80)

  If, however, at any point in your paragraph(s) it becomes unclear which source or author you are referring to, you need to again cite his or her name in the parenthetical citation.

  When a sentence already <u>includes</u> the author's name or the title of a work before your quotation, you should leave that information out of the parenthetical reference, providing only the page number:

          (104)   (73-74)   (112)

- Put <u>NO</u> comma between the author or title of the source and the page number. Put a period at the end of the entry, <u>after</u> the parentheses, as the ending punctuation for the sentence.

- **If the author or the title of the work have already been directly mentioned in the sentence or paragraph, you should use only the page number in the parenthetical reference. AVOID REDUNDANCY!**

- If the parenthetical reference comes at the very end of your sentence, follow it with a period:

  " . . . the final day" (Miller "Earth" 31)**.**

- If the source is a novel, book, full-length play, newspaper or magazine, underline or italicize it, as usual, but be consistent! If the source is a short story, song, magazine or newspaper article, or poem, put quotation marks around the title. If the source is a person -- an author or lecturer, for example -- do not use quotation marks or underline. If a title is long, abbreviate the title using a major word or few words.

- For plays, many instructors will still accept the page number in a parenthetical reference, as explained. However, some instructors will prefer that you use the act, scene, and line numbers rather than the quotation's page number. This is especially true when quoting from Shakespearean plays, but may also apply to modern dramas. Check with your teacher as to preference.

  - Use <u>capitalized</u> Roman numerals for acts:

    I, II, III, IV, V, VI, VII = acts one through seven

  - Use <u>lower-case</u> Roman numerals for scenes:

    i, ii, iii, iv, v, vi, vii, viii, ix, x = scenes one through ten

  - Use regular Arabic numbers for lines, with a hyphen between them:
    14-19   120-124   240-248

WHEN ONLY *ONE* PLAY IS BEING USED:

  (IV i 18-22)   Act IV, scene i, lines 18 through 22

WHEN TWO OR MORE PLAYS ARE BEING USED, WRITTEN BY THE SAME AUTHOR:

  (<u>Macbeth</u> IV i 18-22)   (<u>Hamlet</u> III iv 39-40)
  (<u>Merchant</u> II vi 45-47)   (<u>Romeo and Juliet</u> V ii 91-93)

For online, CD-ROM, internet, and interviewed sources, like any other parenthetical citations, the author's last name and page number from which the quote or information were gleaned are appropriate for your citation. If you are using an anonymous online source, or an unsigned pamphlet, the title, or an abbreviated version of it if is extremely long, followed by the page number, replaces the author's name. **This is another reason why you need to always print out a hard copy of your internet or online sources**.

‒ Even though you will cite the quotation, as explained, you must still introduce the quoted words smoothly, providing your reader with a "bridge" for logic and meaning. Whenever possible, provide this material before, not after, the quotation.

EXAMPLES

ORIGINAL QUOTATION FOUND IN A BOOK

"Currently, a rapid rate of urban growth is one of the most obvious characteristics of the underdeveloped nation."

from Randall C. Anderson's book, <u>Social Education</u>, on page 335

YOUR TEXT

The farmers and laborers in Asia, Africa, and Latin America are tired of the miserable conditions of their rural lives. They are moving to the city, in hopes that their lives will somehow be better. As Randall C. Anderson notes, "a rapid rate of urban growth is one of the most obvious characteristics of the underdeveloped nation" (335).

YOUR TEXT

Tired of their miserable rural lives, farmers and laborers in Asia, Africa, and Latin America are moving to the city with hopes that their lives will somehow be better. The result, according to Randall C. Anderson's <u>Social</u> <u>Education</u>, is "a rapid rate of urban growth" of these underdeveloped nations (335).

Both of the above are acceptable ways of incorporating a direct quotation from an outside reference. Notice that both of the above examples <u>introduce</u> **the quoted material briefly by providing information about it** <u>BEFORE</u> **quoting the words. An example of the same data** <u>not</u> **handled acceptably follows.**

UNACCEPTABLE - NO INTRODUCTION
YOUR TEXT

The farmers and laborers of Asia, Africa, and Latin America are tired of their miserable lives. They are moving to the city in hopes of making their lives somehow better. "Currently, a rapid rate of urban growth is one of the most obvious characteristics of the underdeveloped nation" (Anderson 335).

Just including the source in the parenthetical reference is not enough. (Exactly who is Anderson? Where is this quotation from and how is it connected? Confusing!) **You still need to introduce the quotation clearly.**

‒ When using a direct quotation, follow the general rules of punctuation.

According to Harmon's analysis in <u>Great Leaders of the Century</u>, John F. Kennedy spoke of a loss of "moral strength;" Martin Luther King spoke of a "lost sense of values" (Harmon 4).   King called for the realization of his "dream;" Kennedy called for a "new generation of leadership" (Harmon 4-5).

‒ If a mark of punctuation falls <u>outside</u> of your quote, omit it.

ORIGINAL

"To read Wilbur is to experience a tremendous delight in his precision, his unfailing decorum, his cleverness, and the subtle play of his mind."

Donald Hall, "The New Poetry," English
Journal, June 1983, p. 135.

YOUR TEXT

Donald Hall refers to the "precision" and "decorum" of Wilbur's poetry (135).

– Show the omission of words within a quotation by an ellipsis, or three spaced periods. If an omission occurs at the <u>end</u> of a sentence, add a fourth period to show the end of the sentence.

About Abraham Lincoln, Whitman said: "Lincoln seems…the most interesting man who ever lived. He was gentle, but his gentleness was combined with a terrific toughness" (Preface to "Leaves of Grass" 8).

– Question marks and exclamation points go <u>inside</u> the quotation marks only if they are part of the quotation. If it is <u>your</u> question or exclamation, it goes <u>outside</u> the quotation.

Arid asks, "Do you love me, Master?" (III i 32).
What is Prospero's answer to his "delicate Ariel"? (II iii 18).

– A quotation <u>within</u> a quotation is handled in the following way:

Harry Truman observed that the President must sometimes say to Congress, "firmly and flatly, **'No, you can't do it!'**" (note single versus double quotation marks).

– To insert your own words, within a direct quotation, use square brackets around your words.

One critic points out, "Steinbeck's character of Lennie Small [another character name beginning with "L"] is a simple man of few wants and needs" (Hershaw 43).

– When your sentence includes both the speaker and the quotation, set the quotation off with a comma. However, if the quotation is a grammatical part of your sentence, you need not set it off with a comma.

King Richard exclaims, "I am happy!" (19).
The queen showed her happiness by "smiling at the dog" (75).

– Work short quotations into your sentences <u>gracefully</u>.

POOR: This quotation, "I am happy!" shows the king is happy.
GOOD: The king expresses his sardonic joy by exclaiming, "I am happy!"

HANDLING LONG QUOTATIONS

In general, <u>avoid</u> long quotations. Usually, a few words, a phrase, or a sentence can be selected from the quotation to prove your point most effectively. The longer the quotation, the more <u>essential</u> it should be to your point. Long quotations can be very tedious to your reader, so use them sparingly.

However, a long quotation <u>can</u> sometimes be the most effective way of making your point. If you need to use a long quotation, of fifty words or more, or a long passage of dialogue or poetry, this is how it should be handled.

1. Lead into it, as usual, with a full sentence or more in the regular text of your paper. As with any quotation, you must introduce a long quotation smoothly into the text of your paper.

2. **Indent the quoted passage 10 spaces from your left margin and 5 spaces from your right margin, to clearly set it off from the body of the paper, when typing.**

3. Double space the long quotation.

4. Long quotations **do <u>not</u>** require quotation marks, unless such marks appear in the original.

5. Close with a parenthetical reference for the source, as usual. **However, in this case only, the parenthetical reference is placed after the period, and is not followed by another period**.

6. Following the long, indented quotation, the next line of text again begins at the left margin and is double spaced, as usual.

7. In the body of the paper, now, move <u>out</u> of the quotation by commenting on it and writing a transitional sentence to lead into the next point, as usual.

On the following page is a sample page from the middle of a term paper, presented as an example of the correct and appropriate use of a <u>long quotation</u>. Study it carefully.

Prior to the Beatles' arrival in America in February 1964, Brian Epstein launched a crash publicity program in hopes of increasing record sales -the ultimate measure of a musical group's popularity and success. Epstein was painfully aware that the Beatles' records had not been doing well. "I Want to Hold Your Hand" was in the number 45 position on American pop music charts when the Beatles' tour began. After the arrival of the Beatles, it zoomed to number one on the charts in just two weeks, and became one of the fastest-selling records in the history of the music business (Postern 103-104). Music critic John C. Smith notes the dramatic effects of the tour in the following statement:

> By the beginning of April, there were twelve Beatle records on the list of 100 best sellers in the country, and, most astonishingly, five of these held the top five positions on the chart…. Overwhelmed by this activity, the music industry estimated that the Beatles' records accounted for 60 per cent of the entire singles business during the first three months of. (14)

Epstein's decision to bring the Beatles on tour to promote their records obviously paid off, again demonstrating his brilliance as a manager.

EASY WAYS TO LEAD INTO A QUOTATION

When leading into a quotation, there are many words or phrases you can employ to introduce the words smoothly. **Do not use the same lead-in time after time.**

The writer explains, " . . .
The narrator points out, " . . .
The speaker emphasizes, " . . .
The critic states, " . . .
The character exclaims, " . . .
The reporter comments that " . . .
The poet mentions, " . . .
The reporter discusses the " . . .
John C. Smith says, " . . .
John C. Smith argues that " . . .
As John C. Smith writes, " . . .
Literary critic, John C.Smith, believes " . . .
Cancer researcher, John C. Smith, has proven " . . .
A recent film review criticizes, " . . .
The antagonist's dishonesty can be seen when he says, " . . .
The reader is told, " . . .
This feeling of fear can be seen in the line " . . .
The character's conflict is evident when he wonders, " . . .
According to John C. Smith, " . . .
According to an analysis in Time magazine by John Smith, . " . . .
It is the opinion of cancer researcher John C. Smith that. " . . .

EASY WAYS TO MOVE OUT OF A QUOTATION

After your quotation, you usually need another "bridge." Such transitions are essential to a clear, logical writing style. You may need to explain the quotation or analyze it before moving on. Again, there are several words or phrases that can help you do that.

This statement shows the reader . . .
As one can see in the author's comment, . . .
This discussion of the problem implies . . .
The reader sees that . . .
It is obvious from this dialogue that . . .
The above clearly displays . . .
John C. Smith's reaction to . . .
John C. Smith's analysis is . . .
In agreement with John C. Smith is Frank R. Jones . . .
As one can see in Smith's words, . . .
Smith argues that . . .
Smith seems, here, to be saying that . . .
Although this may seem …, . it is clear that . . .
While Smith states directly that …, . he also implies that . . .
Smith's view of … differs greatly from that of Frank R. Jones . . .

TRANSITION WORDS AND PHRASES = SMOOTH PARAGRAPHS

Your writing style - or <u>how</u> you write - is directly affected by how well you use transitions. Coherent, logical writing depends upon the use of certain words and phrases that link ideas together.

Sentences flow smoothly when a paragraph is unified with transitions that express the <u>relationship</u> between ideas.

Below are some specific words and phrases you can use to make your writing style flow more smoothly.

	CAN START A SENTENCE	SHOULD *NOT* START A SENTENCE
ADD TO AND AMPLIFY	Moreover Further, Furthermore Beside, Besides In addition Also, Another Not only… but also.	And Too
MAKE COMPARISONS:	Likewise Similarly	But Yet
MAKE CONTRASTS:	However Nevertheless In contrast Still On the other hand Whereas	
ENUMERATE:	First, First of all Second, Secondly Next, Another Finally Last, Lastly	
MAKE EXAMPLES:	For instance For example To illustrate	Namely
MAKE A POINT:	Clearly In fact Of course Indeed	
REACH A CONCLUSION:	Therefore As a result Consequently Thus To summarize, to sum up In brief Hence	So

PLAGIARISM - A WARNING ABOUT INTELLECTUAL HONESTY!

Whenever you use someone else's **words or ideas** as if they were your own, you are guilty of **PLAGIARISM**. Whether you **forget to document** another writer's words, or **you copy another student's term paper outright**, you are guilty of **plagiarism**, or, put more simply, theft. Neither ignorance nor honest mistakes excuse someone from plagiarism.

 - ALL material taken from another source and not considered "general knowledge," whether paraphrased or quoted in your paper, MUST be documented with a parenthetical reference.

By crediting the ideas and words taken from other sources, you give the reader a chance to judge the reliability and accuracy of those ideas, and you enable the reader to look up more about the subject if (s)he wishes. You can and should use expert's words and thoughts in your research paper - as long as you acknowledge them and document them appropriately.

You do not need to document material that is considered general knowledge, widely accepted by others, or, of course, your own personal opinions.

   GENERAL KNOWLEDGE OR ACCEPTED AS VALID BY MOST PEOPLE:

      George Washington was the first president of the United States.
      Cocaine is an addictive substance.
      Zeus is the major god in Greek mythology.
      You can't judge a book by its cover.

   YOUR OWN OPINIONS AND IDEAS:

      Safety training for airline attendants is inadequate.
      No child should be raised in an orphanage when many alternative situations and family-like settings are now available.

The above examples need no documentation, but whenever information is exclusively the idea or discovery of one person or a group of persons or whenever figures or statistics are cited, you must document your sources. All direct quotations, even if only a word or two, must be documented and most paraphrases and summaries you use will be documented as well. **Whenever the reader is likely to ask, "Who said that?" or "How do you know that?" or "Where did you get that?" you need a parenthetical reference to document the source**. Should you fail to credit your source, the result is plagiarism; no fault is more serious in term papers than plagiarism. Teachers are quick to detect quotations not enclosed in quotation marks, and there is no excuse for students who fail to document sources. Intentional plagiarism is deliberately dishonest. Unintentional plagiarism is usually the result of poor note-taking or careless writing, but is still a serious fault which will result in failure of the term paper or I-Search paper requirement.

PLAGIARISM, WHETHER INTENTIONAL OR ACCIDENTAL, IS SERIOUS FRAUD. IT WILL RESULT IN AUTOMATIC FAILURE OF THE PAPER. COMPLETION OF THE RESEARCH PAPER IS A GRADUATION REQUIREMENT AND YOU WILL NEED TO HAVE SUCCESSFULLY FULFILLED THIS REQUIREMENT TO GRADUATE.

Some guidelines to avoid *unintentional* plagiarism are set forth here, and should be carefully applied.

Avoiding Plagiarism

(from Writing Research Papers, by James D. Lester)

1. Acknowledge borrowed material within the text by introducing the quotation or paraphrase the idea using the name of the authority from whom it was taken (or, in some cases, the title of the source work).

2. Enclose within quotation marks all quoted materials.

3. Make certain that paraphrased material is written in your own style and language. The simple rearrangement of sentence patterns is unacceptable.

4. Provide a parenthetical reference following each borrowed item.

4. Document every work that appears in a parenthetical reference. The cited entries appear on the Works Cited page at the end of your paper.

Sometimes, students get into difficulty because they do not understand what they are reading and are tempted to use "someone else's words" to explain it since they cannot.

If the topic you have chosen is one that interests you, and you have done much preliminary reading on the topic, you will be better able to understand what you are reading and less likely to copy directly from another's source work without crediting it. Never use critical essays or commentaries you do not understand.

Also, be sure that the notes you have taken on notecards make sense and fit into the paper where you have placed them. (It is very hard to use only "your own words" when you find that you are using notes that do not have a direct connection to the thesis or to the sub-topic you are explaining, and this sometimes leads to unintentional plagiarism.)

Study the examples given on the following page of an original quoted passage and several student versions of it, as incorporated into a paper.

"Wuthering Heights is the most remarkable novel in English.. It is perfect, and perfect in the rarest way: it is the most complete bodying forth of an intensely individual apprehension of the nature of man and life. That is to say, the content is strange enough, indeed baffling enough, while the artistic expression of it is flawless."

from The English Novel by Walter Allen, published in New York by Dutton Publishing in 1954, on page 223.

STUDENT VERSION A

It seems that the most remarkable novel written in English is <u>Wuthering Heights</u>. It brings forth an individual apprehension of the nature of man and life; therefore, it is perfect in the rarest way. The artistic expression is flawless, but the content is strange, indeed baffling.

Version A changes sentence structure, but uses the words and ideas of the author, without crediting him by name and footnote. **It is a clear example of plagiarism** Additionally, the student has not <u>understood</u> what he has copied, since the statement does not even make logical sense!

STUDENT VERSION B

<u>Wuthering Heights</u> is a great English novel. It is perfect in the rarest way. It provides an individual understanding of man's nature and life. The artistic expression is flawless, although the content is strange and baffling.

Version B paraphrases some ideas of the author and uses many of his exact words, without crediting him by name and footnote. The student has tried to understand the author's comment, but he is still using ideas of another, yet representing them as his own. **This, too, is an example of plagiarism.**

STUDENT VERSION C

Walter Allen insists that the "artistic expression" of <u>Wuthering Heights</u> is flawless. He admits that the content is strange and even baffling, but he argues that the novel is perfect because it accurately presents "an intensely individual apprehension of the nature of man and life" (223).

Version C paraphrases some ideas of the author, and uses some exact words of the author -- CORRECTLY -- crediting him by name and in the parenthetical reference. **This is an acceptable handling of reference material**. It in no way diminishes the writer's "authority" by using another person's opinion, correctly acknowledged; it actually <u>increases</u> the validity of the paper since it supports the writer's thesis and makes him/her appear more credible.

REVISING YOUR DRAFT - CONTENT AND ORGANIZATION

After completing your rough draft, let it "rest" one day or overnight, at least. You will want to see it through fresh eyes before attempting to revise it. When ready to revise, go into a quiet, private place and READ YOUR ROUGH DRAFT ALOUD. This is the <u>very</u> <u>best</u> way to revise writing, since you will both see it <u>and</u> hear it. Read each paragraph <u>aloud</u>, and ask the following questions:

INTRODUCTION:

1. Is there a general lead-in sentence?

2. Does this paragraph have three or more sentences, total?

3. Is there a *clear thesis* and *statement of sub-topics* to be covered?

4. If this term paper is about literature, have I included the author's full name? Have I included the full title of works, underlined or with quotation marks around, as appropriate?

BODY PARAGRAPHS:

1. Is there at least one <u>separate</u> <u>paragraph</u> for each of the major points that I listed on my outline? Does the order in my essay match the order of the outline?

2. Have I made my point clear in this paragraph?

3. Do I stick to my topic sentence throughout the paragraph?

4. Are there details, examples, specifics, and quotations in the paragraph that "keep the promise" the topic sentence makes? Each point must be supported with evidence!

5. Do my examples "paint pictures"? Do I "show," rather than just "tell"? Am I <u>proving</u> what I say?

6. Is my meaning confusing anywhere? If so, is it due to poor lead-ins to quotations, or lack of explanation and discussion of quotations and reference materials? Where do I need more explanation for clarity?

7. Is my meaning unclear due to lack of transitional words or phrases? Does it "flow" logically and smoothly? Where can I add transitions for better coherence and logic?

8. Have I introduced all quotations properly? Have I documented quotations with parenthetical references?

9. Where can I combine short choppy sentences? Where are sentences too complex or too awkward to be clear?

10. Where is there unnecessary or irrelevant information? (All rough drafts have some. Be ruthless! Weed it out!) If it doesn't relate, it doesn't belong!

11. Have I used *first person*? The use of *I or me* in most expository writing is unacceptable. (Obviously, you are stating <u>your</u> opinion; there is no need to keep reminding the reader of that.) The I-Search paper, however, requires its use!

12. Have I used *second person*, the word *you* (to refer to the reader)? This is not acceptable in formal expository writing. Substitute the words <u>one</u>, or the <u>reader</u>, or a word appropriate to the context. Again, the I-Search is exempt from this rule of thumb.

13. Is my style formal and mature? Use <u>standard</u> English, not slang words! If in doubt, be <u>formal</u>. (Leave out the "you know's" and the "well's"; say **children**, not kids. Avoid contractions. Use <u>cannot</u>, not <u>can't</u>; use <u>it is</u>, not it's.)

14. Are ideas stated in complete sentences? Listen for fragments (incomplete sentences) and run-on sentences. (Avoid starting sentences with <u>and, but, or</u> and <u>yet</u>.)

15. Does each body paragraph end with a clincher and logically lead into the next paragraph?

CONCLUSION:

1. Does this paragraph have three or more sentences total?

2. Have I clearly proved my thesis and statement of sub-topics? (Reread the thesis again, here, to be sure you have!)

3. Have I restated my thesis and main points, in a <u>new</u> way, and also drawn <u>conclusions</u> from my ideas here in the conclusion?

4. Have I made "apologies"? Never include an apology, such as, "Even after weeks of research, I am not certain…" or "It is hard to know just what causes lung cancer. . ." This weakens your argument and makes your reader distrustful of your validity as a writer.

TITLE:

1. Does the title I have chosen fit what I have written about?

2. If I have used the title of a work as <u>part</u> of my title, have I handled it properly? (Remember, you can **never use a book or story's title, alone, as <u>your</u> <u>original</u> title** for a paper.) Your own original title is not underlined nor put into quotation marks at the top of the page, since it is not yet a "published work."

REVISING YOUR ROUGH DRAFT - MECHANICS

After the thorough revision of content and organization, you may feel you are finally through with revising. Take a deep breath, and go through it ONE MORE TIME. Re-read it silently, this time, for <u>mechanical</u> errors. Have a friend whose writing skills you trust and respect proofread it for you for mechanical errors.

If your teacher requires a typed rough draft, look especially for typographical errors. They might end up in your final draft! You, and <u>only</u> you, are responsible for this paper , no matter who has typed it. Someone else's typing or spacing errors lower <u>your</u> grade!

Look for all of the following common errors in mechanics:

1. Are there spelling errors? These may be in difficult words or very common words. These may be typographical errors. Fix them before recopying!

2. Are there words left out or skipped over by mistake?

3. Are there punctuation errors? Using this guide, check your quotations and lead-ins to quotations especially carefully.

4. Are there fragments, run-ons or comma-splice run-ons where complete sentences should be? (As many students know from experience, this seriously lowers mechanics grades.)

5. Are there capitalization errors? (Check titles of books and periodicals, names of people and places.)

6. Where I have used quotations to prove my points, have I documented them using a correct parenthetical reference for each at the end, as <u>appropriate</u> for each kind?

   (Smith 143)   ("Speckled Band" 12)   (Hound 91—92)   (171)

7. Are there errors in grammar and usage?

   - mixed verb tenses
   - misplaced or dangling modifiers
   - faulty agreement of subject and verb
   - shift of person (1st, 2nd, 3rd person pronouns)
   - faulty agreement of pronoun and antecedent vague pronoun reference (<u>He</u> refers to ?)
   - faulty parallelism
   - redundancy (repetition)

8. Are there spacing and margin errors?
   Have I used the correct kind of printer paper? (one side only)
   Have I used the correct kind and color of ink? (black)

THE LIST OF WORKS CITED

If you have done your source cards correctly, you will be able to follow them <u>exactly</u>, when typing your List of Works Cited. The form used on the cards and on the final typed list of works cited is the same. (See pages 19 -36 and 91-93)

A bibliography page lists <u>every</u> source you read through in your research even if it was never used as a direct reference in the final term paper. Some teachers will ask that you list all of these sources on a <u>bibliography</u> <u>page</u>. **A List of Works Cited includes <u>only</u> the sources you actually used in the text of the paper and cited using a parenthetical reference.**

Directions for List of Works Cited:

1. Go through the cards and eliminate any sources you did not use at all, either as general reading background or as specific references.

2. Any source used in the text of the paper must, of course, be included in this page.

3. The entries are <u>ALPHABETIZED</u> by the author's last name if a name is given. Go through the cards and alphabetize them this way first.

4. If no name is given, as in an anonymous or unsigned article, use the first important word in the title in the alphabetized list of entries.

5. All entries on the List of Works Cited should be double-spaced, both between the entries and within an individual entry. No additional spacing is required between successive entries.

6. The <u>first</u> <u>line</u> of each entry begins <u>at</u> <u>the</u> <u>margin</u>.

7. The <u>second</u> <u>and</u> <u>successive</u> <u>lines</u> of an entry begin <u>5 spaces</u> or one-half inch in. Indent the second line exactly 5 spaces. (Typing begins at sixth letter.)

8. **Use <u>EXACT</u> punctuation, according to type of entry. Remember that each Works Cited entry ends with a period, as a sentence does**. This is like a mathematical equation and needs to be exact!

9. Pages are listed on the List of Works Cited <u>only</u> for magazines, articles in a collection, chapters in a book or newspapers, not for whole books or books where you use more than one continuous section.

10. See the section on source cards, pages 19-36 for detailed instructions in handling all types of entries.

11. Your List of Works Cited must include a variety of types of sources; you should not rely solely on books, nor internet sources, nor interviews, but should utilize a number of different types of sources for information.

12. Unless instructed otherwise, your List of Works Cited must include <u>at</u> <u>least</u> two sources that are books, and <u>at</u> <u>least</u> two sources that are periodicals (articles from magazines or newspapers). Again, you may have more, but not <u>fewer</u> than two of each.

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

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

15. 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.

16. If you are citing a book whose title includes the title of another book, underline the main title, and italicize the other title (for example. A Casebook o Ralph Ellison' s *Invisible Man*).

17. Use quotation marks to indicate titles of short works that appear in larger works (for example, "Minutes of Glory.'' African Short Stories). Also use quotation marks for song titles and for titles of unpublished works, including dissertations, lectures, and speeches.

18. Use Arabic numerals except with names of monarchs (Elizabeth II) and except for the preliminary pages of a work (ii-xix), which are traditionally numbered with Roman numerals .

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

20. Whenever possible. use appropriate shortened forms for the publisher's name *(Random* instead of *Random House).*

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

22. 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): 357—69 I.

A Sample List of Works Cited

Works Cited

Anders, Georgianne. "On Reading Mark Twain." <u>Modern Criticism</u> Ed. Edwin Burke. St. Louis: C. V.

    Mosby Company, 1985. 91-99.

Berson, Jason, Jonathan Fose, and Ted Jones. <u>Samuel Clemens's World</u>. New York: Norton Publishers,

    1995.

Davidson, Dudley, and Thomas Samson. <u>Mark Twain's Early Years</u>. San Francisco: Calaveras Press,

    1993.

Small, George. F. "Mark Twain's Mississippi." <u>American History Quarterly</u>. April 1994: Infotrack 1994

    81110202—207.

Twain, Mark. <u>The Adventures of Huckleberry Finn</u>. New York: New American Library, 1988.

- - -. <u>The Adventures of Tom Sawyer</u>. New York: Harper and Row, 1984.

- - -. <u>Life on the Mississippi</u>. New York: Harper and Row, 1984.

- - -. "The Man that Corrupted Hadleyburg." <u>The Complete Short Stories of Mark Twain</u>. New York:

    Bantam Books, Inc. 1957. 118—134.

- - -. <u>Puddn'head Wilson</u>. New York: Harper and Row, 1984.

The La Cañada High School English Department teaches and evaluates writing based on MLA style, defined and explained below in an excerpt from the Modern Language Association (MLA) webpage, available at http://www.mla.org/main_stl.html

What Is MLA Style?

The style recommended by the Modern Language Association for preparing scholarly manuscripts and student research papers concerns itself with the mechanics of writing such as punctuation, quotations, and documentation of sources. MLA style has been widely adopted by schools, academic departments, and instructors for nearly half a century.

MLA guidelines are also currently used by over 125 scholarly and literary journals, newsletters, and magazines with circulations over one thousand; by hundreds of smaller periodicals; and by many university and commercial presses. MLA style is commonly followed not only in the United States but in Canada and other countries as well; Japanese translations of the *MA4 Handbook for Writers of Research Papers* appeared in 1980, 1984, and 1988, and a Chinese translation was published in 1990.

In a 1991 article on style manuals, *Booklist* cited MLA documentation style as one of the "big three," along with the guidelines published by the American Psychological Association and the University of Chicago Press.

For an authoritative explanation of MLA style, see the _MLA Handbook for Writers at Research Payers_ (for high school and undergraduate college students) and the _MLA Slide Manual and Guide to Scholarly Publishing_ (for graduate students, scholars, and professional writers).

How many spaces should I leave after a period or other concluding mark of punctuation?

Publications in the United States today usually have the same spacing after a punctuation mark as between words on the same line. Since word processors make available the same fonts used by typesetters for printed works, many writers, influenced by the look of typeset publications, now leave only one space after a concluding punctuation mark. In addition, most publishers' guidelines for preparing a manuscript on disk ask authors to type only the spaces that are to appear in print. Because it is increasingly common for papers and manuscripts to be prepared this way, a single space is shown after all punctuation in the examples in the *MLA Handbook* and the forthcoming second edition of the *MLA Style Manual.* As a practical matter, however, there is nothing wrong with using two spaces after concluding punctuation marks unless an instructor or editor requests that you do otherwise.

Should I use underlining or italics?

Most word-processing programs and computer printers permit the reproduction of italic type. In material that will be graded **or** edited for publication, however, the type style of every letter and punctuation mark must be easily recognizable. Italic type is sometimes not distinctive enough for this purpose. In printed material submitted for grading and editing, therefore, words that would be italicized in a publication are usually underlined to avoid ambiguity. If you wish to use italics rather than underlining, check your instructor's or editor's preferences. When preparing a manuscript for electronic publication, consult your editor on how to represent italicization.

MLA style has three major features. **First**, all sources cited in a paper are listed in a section entitled **Works Cited**, which is located at the end of the paper. **Second**, material borrowed from another source is documented within the text by a brief parenthetical reference that directs readers to the full citation in the list of works cited. **Third,** numbered footnotes or end-notes are used to present two types of supplementary information: (1) commentary or explanation that the text cannot accommodate and (2) bibliographical notes that contain several source citations.

Sample Entries: Books

When citing books, provide the following general categories of information:

Author's last name, first name. <u>Book title</u>. Additional information.
City of publication: Publishing company, publication date.

Remember, follow **EXACT punctuation!!**
Entries illustrating variations on this basic format appear below.

A Book by One Author

Boorstin, Daniel J. <u>The Creators: A History of the Heroes of the Imagination</u>. New York: Random. 1992.

Two or More Books by the Same Author

Garreau, Joel. <u>Edge City: Life on the New Frontier</u>. New York: Doubleday,
    1991.

- - - . <u>The Nine Nations of North America</u>. Boston: Houghton. 1981.

A Book by Two or Three Authors

Vare, Ethlie Ann and Greg Ptacek. <u>Mothers of Invention: From the Bra to the Bomb: Forgotten Women and Their
    Unforgettable Ideas</u>. New York: Morrow, 1988.

Atwan, Robert, Donald McQuade, and John W. Wright. <u>Edsels, Luckies, and
    Frigidaires: Advertising the American Way</u>. New York: Dell, 1979.

A Book by Four or More Authors

Belenky, Mary Field. et al. . <u>Women's Ways of Knowing: The Development of
    Self, Voice, and Mind</u>. NewYork: Simon, 1986.

A Book by a Corporate Author

Boston Women's Health Book Collective. <u>Our Bodies, Ourselves: A Book by
    and for Women</u>. New York: Simon, 1973.

A Book by an Anonymous Author

<u>Literary Market Place: The Dictionary of American Book Publishing</u>. 1993
    ed. New York: Bowker, 1992.

Hall, Donald. Ed. <u>The Oxford Book of American Literary Anecdotes</u>. New York: Oxford UP,
    1981.

A Book with an Author and an Editor

Toomer, Jean. <u>Cane</u>. Ed. Darwin T. Turner. New York: Norton, 1988.

A Book with a Publisher's Imprint

Kozol. *Jonathan*. <u>Illiterate America</u>. New York: Anchor-Doubleday,
        1985.

An Anthology or Compilation

Valdez, Luis, and Stan Steiner, eds. <u>Aztlan: an anthology of Mexican American Literature</u>. New York:Vintage-
        Knopf, 1972

A Work in an Anthology

Silko, Leslie Marmon. "The Man to Send Rain Clouds." <u>Imagining America: Stories from the Promised Land</u>. Ed.
        Wesley Brown and Amy Ling. New York: Persea, 1991. 191-95.

An Introduction, Preface, Foreword, or Afterword

Bernstein, Carl. Afterword. <u>Poison Penmanship: The Gentle Art of Muckraking</u>. By Jessica Mitford. New York:
        Vintage-Random, 1979. 275—77.

A Multi-Volume Work

Blotner, Joseph. <u>Faulkner: A Biography</u>. 2 vols. New York: Random.
        1974.
An Edition Other Than the First

Chaucer. Geoffrey. <u>The Riverside Chaucer</u>. Ed. Larry D. Benson. 3rd ed. Boston: Houghton, 1987.

A Book in a Series

McClave, Heather, ed. <u>Women Writers of the Short Story</u>. Twentieth Century Views. Englewood Cliffs: Spectrum
        Prentice, 1980.

A Republished Book

Malamud, Bernard. <u>The Natural</u>. 1952. New York: Avon, 1980.

A Signed Article in a Reference Book

Tobias, Richard. "Thurber, James." <u>Encyclopedia Americana.</u>
        1991 ed.

An Unsigned Article in a Reference Book

Tharp, Twyla. Who's Who of American Women. 17th ed. 1991-92.

A Government Document

United States. Cong. House Committee on the Judiciary. Immigration and Nationality Act with
    Amendments and Notes on Related Laws. 7th ed. Washington: GPO, 1980.

Published Proceedings of a Conference

Griggs, John, ed. AIDS: Public Policy Dimensions. Proc. of a conference. 16-17 Jan. 1986. New
    York: United Hospital Fund of New York. 1987.

A Translation

Giroud, Françoise. Marie Curie: A Life. Tran. Lydia Davis. New York: Holmes. 1986.

A Book with a Title in Its Title.

Habich, Robert D. Transcendentalism and *The Western Messenger*: A History of the Magazine and Its
    Contributors. 1835-1841. Rutherford: Fairleigh Dickinson UP, 1985.

A Book Published Before 1900

Field, Kate. The History of Bell's Telephone. London, 1878.

An Unpublished Dissertation

Geissinger, Shirley Burry. ''Openness versus Secrecy in Adoptive Parenthood." Diss. U of North Carolina at
    Greensboro, 1984.

A Published Dissertation

Ames, Barbara Edwards. Dreams and Painting: A Case Study of the Relationship between an Artist's Dreams
    and Painting. Diss. U of Virginia, 1978. Ann Arbor: UMI. 1979. 7928021.

Sample Entries: Articles in Periodicals

When citing articles in periodicals, provide the following general categories of information:

Author's last name, first name. ''Article title.'' Periodical title Date: inclusive pages.

Entries illustrating variations on this basic format appear below .

A Signed Article from a Daily Newspaper

Barringer, Felicity. "Where Many Elderly Live, Signs of the Future." <u>New York Times</u> 7 Mar. 1993, nat. ed., sec. 1: 12.

An Unsigned Article from a Daily Newspaper

"Infant Mortality Down; Race Disparity Widens." <u>Washington Post</u> 12 Mar. 1993: A12.

An Article from a Monthly or Bimonthly Magazine

Wells, Gerry. "The Words That Remade America: Lincoln at Gettysburg." <u>Atlantic</u> June 1992: 57-79.

An Article from a Weekly or Biweekly Magazine

Trillin, Calvin. "Culture Shopping." <u>New Yorker</u> 15 Feb. 1993: 48—81.

An Article in a Journal with Continuous Pagination

Elbow, Peter. "Ranking, Evaluating, and Linking: Sorting Out Three Forms of Judgment." <u>College English</u> 55 (1993): 187-206.

An Article in a Journal That Numbers Pages in Each Issue Separately

Seely, Bruce. "The Saga of American Infrastructure: A Republic Bound Together." <u>Wilson Quarterly</u> 17.1 (1993): 19-39.

An Editorial

"A Question of Medical Sight." Editorial. <u>Plain Dealer</u> [Cleveland, OH] 11 Mar. 1993: 6B.

A Review

Morson, Gary Soul. "Coping with Utopia." Rev. of <u>Soviet Civilization: A Cultural History</u>, by Andrei Slnyavsky. <u>American Scholar</u> 61 (1992): 132-38.

An Article Whose Title Contains a Quotation or a Title Within Quotation Marks

DeCuir, Andre L. "Italy. England and the Female Artist in George Eliot's 'Mr. GIifil's Love-Story.'" <u>Studies in Short Fiction</u> 29 (1992): 87-75.

An Abstract from *Dissertation Abstracts* or *Dissertation Abstracts International*

Creek, Mardena Bridges. "Myth, Wound, Accommodation: American Literary Responses to the War in Vietnam.''
      DAI 43 (1982): 3539A. Ball State U.

Sample Entries: CD-ROMs. Online Databases, and Computer Networks

When citing information from CD-ROMs. On-line databases, and computer networks., provide the following general categories of information:

Author's last name, first name. Publication for printed source or printed analogue (i.e., "Article title.''
      Periodical title Date: inclusive pages). Title of database. Publication medium (i.e.. CD-ROM.
      online database). Name of vendor or computer service. Electronic publication date, or date of
      access.

Entries illustrating variations on this basic format appear below.

CD-ROM: Printed Source or Printed Analogue

West, Cornel. ''The Dilemma of the Black Intellectual." Critical Quarterly 29 (1987): 39-52. MLA International
      Bibliography. CD-ROM. Silver Platter. Feb. 1995.

CD-ROM: No Printed Source or Printed Analogue

PEPSICO Inc. ''Company Profile." 3 October 1995. Compact Disclosure. CD-ROM. Disclosure Inc. 10 March
      1995.

CD-ROM: Non-periodical Publication

Cinemania. CD-ROM. Redmond: Microsoft, 1995.

CD-ROM: A Work in More than One Medium

Mozart. CD-ROM. Laser optical disk. Union City. CA: Ebook, 1992.

Online Database: Printed Source or Printed Analogue

Garfield, Donald. ''Warhol's Starship Enterprise." Museum News May/June 1994: 44-67. Art Index. Online.
      OCLC First Search. 6 May 1995.

Online Database: No Printed Source or Printed Analogue

Recycling Methods. <u>Academic American Encyclopedia</u>. Online. Compuserve. 7 May 1995.

Computer Network: Electronic Jonah, Newsletters. Conferences

Schreibman, Vigdor. ''Closing the 'Values Gap.'" <u>FINS</u> 1.5 (8 March 1993): n.pag. Online. Internet.
    10 April 1995.

Computer Network Electronic Text

Stratton-Porter, Gene. <u>Freckles</u>. New York: Grosset, 1904. Online. Wiretap. Internet. 1 May 1995.

Computer Network: Electronic Mail, Electronic Online Services

Penning, Sara. "Mentor Advice." E-mail to Red Peterson. 6 May 1995.

Pierson, Michael. ''Internet Freedom.'' 30 April 1995. Online posting: alt. culture. Internet. <u>Usenet</u>. 3 May 1998.

Sample Entries: Other Sources

Films; Radio and Television Programs

<u>The Last Emperor</u>. Dir. Bernardo Bertolucci. With John Lone and Peter O'Toole. Columbia, 1987.

 "If God Ever Listened: A Portrait of Alice Walker." <u>Horizons</u>. Prod. Jane Rosenthal. NPR. WBST, Muncie. 3 Mar.
    1984.

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

Performances

<u>A Walk in the Woods</u>. By Lee Blessing. Dir. Des McAnuff. With Sam Waterston and Robert Prosky. Booth
    Theatre. New York. 17 May 1988.

Ozawa, Seiji. cond. Boston Symphony Orch. Concert. Symphony Hall, Boston. 30 Sept. 1988.

Recordings

Mozart, Wolfgang A. <u>Cosi Fan Tutte</u>. Record. With Kiri Te Kanawa, Frederica von Stade, David Rendall, and
      Philippe Huttenlocher. Cond. Alain Lombard. Strasbourg Philharmonic Orch. RCA. SRL3-2629, 1978.

Simon, Paul. "Under African Skies." <u>Graceland</u>. Audiotape. Warner, 4-25447, 1986.

Works of Art

Botticelli, Sandro. <u>Giuliano de Medici</u>. Samuel H. Kress Collection. National Gallery of Art, Washington.

Rodin, Auguste. <u>The Gate of Hell</u>. Rodin Museum, Paris.

Maps and Charts

<u>Sonoma and Napa Counties</u>. Map. San Francisco: California State Automobile Assn., 1984.

Cartoons and Advertisements

Addams, Charles. Cartoon. <u>New Yorker</u> 22 Feb. 1988: 33.

Air France. "The Fine Art of Flying.'' Advertisement. <u>Travel and Leisure</u> May 1988: 9.

Published and Unpublished Letters

Fitzgerald, F. Scott. "To Ernest Hemingway." 1 June 1934 <u>The Letters of F. Scott Fitzgerald</u>. Ed. Andrew
      Turnbull. New York: Scribner's. 1963. 308-10.

Stowe, Harriet Beecher. Letter to George Eliot. 25 May 1869. Berg Collection. New York: New York Public
      Library.

Interviews

Ellison, Ralph. "Indivisible Man." Interview. By James Alan McPherson. <u>Atlantic</u> Dec. 1970: 45-60.

Diamond, Carol. Telephone interview. 27 Dec. 1988.

Lectures, Speeches, and Addresses

Russo, Michael. "A Painter Speaks His Mind." Museum of Fine Arts. Boston. 5 Aug. 1984.

Baker, Houston A., Jr. "The Presidential Address." MLA Convention. New York, 28 Dec. 1992.

Electronic Mail (Email)
 Structure

Author of email message. Subject line of the message. [Online] Available email:
    Student@address.edu from Author@address.edu, date of document or download.

Examples

McLain, Deborah. Nile River Research Project results. [Online] Available email:
    Student5@srnallvillehigh.edu from ert@informns.k12.mn.us, September 25, 1996.

Soja, Julie. Hubble Space Telescope image enhancement techniques. [Online] Available email:
    student2@exeter.high.edu from btaylor©hst.nasa.gov, January 23, 1997.

Gopher
 Structure

Author Title of gopher item. [Online] Available gopher://address/path, date of document or
    download.

Examples

Kinyon, John. India: A Country in Transition. [Online] Available gopher://gopher.india.gov.70/11/
    papers/trans. October 5,1996.

Reynolds. Robert. Bosnia: A Country in Transition. [Online] Available
    gopher//nywer.net/TodayOs_News/World News/Bosnia-Herzegovina. February 5, 1996.

File Transfer Protocol (ftp)
Structure

Author. Title of item. [Online] Available ftp: address, path/filename, date of document or download.

Example

McLain, Todd. Shakespeare and his Muse. [Online] Available ftp:/ftp.guten.net/bard/muse.txt, October
    1, 1996.

Telnet
Structure

Author. Title of item. [Online] Available telnet//address, path, date of document or download.

Examples
Bradley, Bill. Map of Iraqi Troop Movements for 1/9/96. [Online] Available telnet://fedwortd.gov,
    Government Information/CIA/Maps/Latest Maps/Iraq, November 10, 1997.

Jackson. Rem. Statistical Weather Data for Ohio, January 1996. [Online] Available
    telnet/Weather.machine.umich.edu, Weather Data/January 1996/States/Zooms/Ohio, February
    25,1997.

World Wide Web (www)
Structure

Author. Title of item. [Online] Available http://address/filename, date of document or download.

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

Yule, James. The Cold War Revisited: A Splintered Germany. [Online] Available
    http:/usa.coldwar.server.gov/index/cold.war/counties/former.soviet.block/G/germany.html,
    November 5, 1996.

Online images
Structure

**Description or title of image. [Online Image] Available http://address/filename, date of document or
    download.**

Examples
Hubble Space Telescope release in the Space Shuttle's Payload Bay. [Online Image]
    Available http://explorer.arc.nasa.gov/pub/SPACE/GlF/s31-O4-O15.gif, October 1, 1996.

Online sounds
Structure

**Description or title of sound. [Online Sound] Available http://address/filename, date of document or
    download.**

Examples
Reflections on Apollo. [Online Sound] Available
    http://town.hall.org/radio/IMS/NASA/100394_nasa_o1_ITR.au, September 25, 1996.

Online video clips
Structure

Description or title of video clip. [Online Video Clip] Available http://address/filename**, date of document or**
    download.

Examples

Shoemaker-Levy Comet enters Jupiter's Atmosphere and Breaks Up. [Online Video Clip] Available
    http://ftp.cribxl.u-bordeaux.fr/astro/anim/sl9/breakingup.mpg,   March 5, 1996.

(note that the general format for all online sources remains the same)

Scholarly Project

Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997 <http://
    www. indiana.edu/-letrs/vwwp/>.

Professional Site

Portuguese Language Page. U of Chicago. 1 May 1997 <http://humanities.uchicago.edu/romance/port/>.

Personal Site

Lancashire, Ian. Home page. 1 May 1997 <http://www.chass .utoronto.ca: 8080/ -ian/index.html**>.**

Book

Nesbit, E[dith]. Ballads and Lyrics of Socialism London, 1908. Victorian Women Writers' Project.
    Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr.

Poem

Nesbit, E[dith]. "Marching Song." Ballads and Lyrics of Socialism London, 1908. Victorian Women Writers'
    Project. Ed. Perry Willett. Apr. 1997. Indiana 0. 26 Apr. 1997 <http://www.indiana.edu/
    ~letrs/vwwp/niesbit/ballsoc . html#p9>.

Article in a Reference Database

"Fresco." Britannica Online. Vers. 97.1.1. Mar. 1997. Encyclopaedia Britannica. 29 Mar. 1997.
    <http://www.eb.com:180>.

Article in a Journal

Flannagan, Roy. "Reflections on Milton and Ariosto." Early Modern Literary Studies 2.3 (1996):
    16 pars. 22 Feb. 1997 <http://unixg.ubc.ca:7001/0/e-sources/ernls/02-3/flanmilt. html**>.**

Article in a Magazine

Landsburg, Steven E. "Who Shall Inherit the Earth?" <u>Slate</u> 1 May 1997. 2 May 1997 <http://
www.slate.com/Economics/97-05-01/Economics.asp>.

Posting to a Discussion List

Merrian, Joanne. "Spinoff: Monsterpiece Theatre." Online posting. 30 Apr. 1994. Shaksper: The Global
Electronic Shakespeare Conference. 27 Aug. 1997 <http:
//www.arts.ubc.ca/english/iemls/shak/MONSTERP_SPINOFF.txt>.

SELECTING A TITLE FOR YOUR PAPER

Most students have an idea in mind as a title for their term paper early
on. If, however, you are puzzled as to what to select as *your* title, here are a few simple guidelines:

- A title should be fairly brief.

- A title should relate directly to the subject of your paper.

- A title is not a complete sentence.

- A title gives only the specific subject of your paper, not your conclusions about the subject.

- A title can come right from your thesis statement.

Use your thesis statement and select a good title directly from it!

Thesis: Mark Twain's later literary works show his cynical attitude towards democracy and his growing dislike of all mankind.

    Title: **Mark Twain's View of Democracy and Mankind**

Thesis: Mark Twain's writings show the strong influence of his hometown
of Hannibal. The people, places, and events he experienced there, as well as the cultural values he learned, all show up in his novels and stories.

    Title: **Hannibal's Effect on the Writings of Twain**

Thesis: In fewer than ten years, the micro-computer has become the most influential piece of technology in America. Despite a "slow start," the personal computer has now revolutionized the way we function in homes, schools, business, and government.

    Title: **The Micro-Computer's Revolutionizing Influences**

Thesis: Sherlock Holmes and Dr. Watson may seem opposites; however, the relationship is actually a symbiotic one. Holmes and Watson are essential to one another. Their personality traits complement each other and, together, determine how Doyle meant the reader to view his characters.

    Title: **Solving the "Mystery" of the Holmes-Watson Relationship**

Your title can be purely informational or clever and imaginative -- as long as it clearly conveys the *subject* of the paper, as presented in the thesis. Always capitalize the first letter of the first and all important words in a title, and always center your title on the title page.

THE FINAL DRAFT - TYPING INSTRUCTIONS

1. Type or word process on good quality paper, such as 16 or 20 lb. white bond. The paper size should be the standard 8 1/2 by 11. inches.

2. Type on only one side of the paper.

3. Use a fresh typewriter or printer ribbon. It must be black and new enough to produce clear, readable copy. Papers typed in red or ink colors other than black will not be accepted.

4. Make sure your printer is in good working order early enough to amend the situation if there is a problem. Do not leave this until the night before your paper is due! Allow an extra <u>two</u> <u>days</u>; printers are notorious for breaking down at the wrong moment. Do not decide to "break in" your brand new word -processing software with this term paper. You need to be competent enough to produce a neat, correct paper.

5. Choose a standard, easily readable font and type size that look similar to type set or newspaper print. Some good choices are :

   <div style="display:flex">
   <div>
   Times New Roman 10 point
   Courier New   10 point
   </div>
   <div>
   Times New Roman   12 point
   Courier New   12 point
   Courier   12 point
   </div>
   </div>

   If your program has differently named fonts, compare some samples to those above to choose one similar in appearance.

6. DOUBLE SPACE throughout the paper, with the exception of long quotations of 50 words or more and the thesis statement at the top of the outline. (Double -spacing means type on every <u>other</u> line of the sheet. Word processing software allows you to put in a command for single space or double space. Check software information manual.)

7. The right-hand margin should be approximately 1 inch (The right margin will not line up exactly, but on no line should the right margin be less than one inch).

8. The left-hand. margin should be 1 1/2 inches. (Since you may be *binding* the paper on the left, you need to leave a little extra space for the margin.) The left margin **must be even**.

9. If word processing, do *not* justify the right margin, as commonly done for a newspaper column. (Justifying text often leaves unnatural gaps and spaces between words because it forces the margins on both sides to be strictly even.) The right margin should be uneven or "ragged right." **Do not** center the text, but **do** center titles.

10. The title page and opening page have a top margin of 3 inches. Your word-processing software instruction manual will tell you how to set the top margin for pages. (If you cannot get the program to set a 3-inch space for the top margin on just the title and first pages, simply open those two pages with blank lines by hitting return several times.)

11. For all of the other pages, leave at least a 1-inch top margin, but no more than 1 1/2 inches.

12. Leave at least 1-inch margin at the bottom of the paper for all pages, but no more than 1 1/2 inches.

13. Indent the first line of each new paragraph five spaces.

14. Your teacher may require you to place the finished paper in a folder. It is necessary in this case to use a folder that will securely hold all the pages -- such as those with brads inside for three- hole-punched paper. Not recommended are the clear or colored plastic type folders with the sliding bar, as pages can easily fall out.)

PAGINATION

1. Number all pages, except for the title page, outline, and opening page. Remember to number your List of Works Cited page(s).

2. Pages should be numbered in the *upper right hand corner*, approximaetly where the text of the lines end. If word-processing, see your software manual index for pagination. If your software *only* prints page numbers at the bottom of pages, *use no pagination*, but carefully hand-print the page numbers, using black ink, in the appropriate spot after the final copy of the document is printed.

3. All pages after the title page are assigned numbers although you do <u>not</u> write a page number for the first page of the paper. Preliminary materials, such as pages of your outline, are numbered in small Roman numerals (ii, iii, iv) beginning with ii. The first, opening page is considered number 1, but is <u>not</u> marked. The body pages are marked with Arabic numbers (2, 3, 4) starting with 2.

Leave a 3 inch margin from the top of the page to the title of the paper.

Leave a 1 ½ inch margin on the left

Leave a 1 inch margin on the right
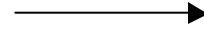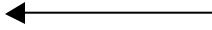
The Term Paper Title Page

A. Student Name

ID # 0001

Center the title, but do not underline it or put it in quotes.
Do not capitalize the whole title or your name.

Center the class information below, and write out the full date.

English X, Period 0

Teacher's Name

January 1 2000
Write out the whole date

The bottom line should leave a 1 inch
(or slightly larger) margin
at the bottom of the paper.

Leave a 3 inch top margin from top of page to opening line of paper on first page of text only.

Left and right margins remain the same as for title page.

Indent the first line of text five spaces or ½ inch.

Begin the first line of the text of on this line. Continue typing as you would for regular paragraph writing, until you have reached the bottom margin on the page. Double-space all lines. Do not skip additional lines between paragraphs. Indent each new paragraph 5 spaces or ½ inch.

Be alert to spacing as you type, so that the margin at the bottom of the page is approximately 1 to 1 1/2 inches. Do <u>NOT</u> begin the first line of a new paragraph on the very last line of the page; instead, leave an extra line's space and begin the paragraph on the <u>next</u> page.

Leave 1 1/2"
left margin.

The last line should leave a 1 inch to 1 1/2 inch margin at the bottom of page.

A WARNING ABOUT TYPING AND WORD-PROCESSING!

If you are not a competent typist or word-processor, you should enlist the help of someone who <u>is</u>. However, be aware that the final product is *your paper*. If the person you asked - or paid - to type the paper has made errors of *any* kind, it is *you* who are responsible. It is *your grade* that is affected.

Should you enlist the services of another to do your typing or word-processing, you need to do two important things:

1. Supply the typist with this manual. There are other term paper formats, but **the format presented in this manual is the one you will be graded on.**

2. Sit next to the person typing throughout the whole procedure. There will undoubtedly be questions he or she will have that only you can answer. (If a parent's secretary at the office who types your paper does not follow the prescribed model, you have no excuse. You should have been there.)

PROOFREADING AND EDITING YOUR FINAL COPY

Once finished with the typing, put your paper away overnight "for a rest." Spotting errors is much easier when your mind is fresh.

1. Proofread your paper meticulously. Check spelling by looking up any word in doubt. Review grammar and word choice, capitalization and punctuation.

2. Check each cited reference, quote, or paraphrase against the original text on your notecards.

3. Use this manual to carefully check all aspects of citations in the paper and the List of Works Cited.

4. Use the "Final Checklist" found on pages 114-115 of this manual.

5. Correct any errors <u>neatly</u> and <u>inconspicuously</u>. If an error cannot be corrected neatly, retype that page.

6. Always KEEP all your materials -- rough draft, notecards, preliminary outline, sourcecards -- as your teacher will require that you turn some or all of them in with your final paper. These materials certify that you have done careful, original work, and are invaluable in case the paper has to be "reconstructed," if destroyed or lost. If you make a duplicate photocopy of the paper, the original and not the copy should be turned in.

FINAL CHECKLIST FOR THE FINISHED RESEARCH PAPER

Title Page
Outline
Body of Paper (5 to 10 pages, unless otherwise directed)
Works Cited
(Other items, as your teacher directs)

◆ **Title Page**

Capitalized title, first letter of first and all important words? (Do not underline your title or put quotation marks around it.)

Centered title and information? Correct margins and spacing?

◆ **Outline**

Revised, detailed outline in topic form?

Numbered and indented as directed?

Thesis, single-spaced, at top?

No single subpoints? (Either two or more, or none.)

First letter of first word of all topics capitalized?

If outline is two pages or more, are small Roman numerals used for pages (ii, iii, iv) starting with **ii** ?

◆ **Body of Paper**

Pages numbered in upper right-hand corner, starting with the second body page as 2?

Opening page has top margin of 3 inches?

Correct margins? left (1 1/2"), right (1"), top (1"), and bottom (1" to 1 1/2").

Introductory paragraph that states thesis and major points clearly?

Topic sentence for each paragraph?

Each new paragraph indented 5 spaces or ½ inch?

Double-spaced throughout, except for long quotations and thesis statement on the revised outline.

No additional space between the paragraphs?

Transitions between ideas, and between paragraphs?

All paraphrases and quotations followed by an accurate parenthetical reference?

Good *variety* of sources used? All sources on the "Works Cited" page used at least once in paper?

No sub-headings used ? Paper written as one continuous essay? (I-Search may differ on this point)

Good conclusion, restating points and thesis?

Content of paper *matches outline* exactly?

◆ **List of Works Cited**

All entries double-spaced, but no additional spaces between entries?

Unless otherwise directed, 5 or more cited entries?

References alphabetized by *last names of authors*, unless author name is not given?

Pages numbers listed at end of entry *only* for articles in magazines, newspapers, encyclopedias and for books where only one continuous part, section or chapter is used?

First line starts at margin? Other lines in each reference indented five spaces or ½ inch?

Exact punctuation followed, including end period?

◆ **Total paper**

Proofread for spelling, punctuation, and sentence errors?

Corrected neatly and inconspicuously, using liquid paper and black pen?

Placed securely in a folder?

Turned in on time to the teacher, according to your class calendar, with any other required materials?

THE FINAL RESEARCH PAPER "ASSIGNMENT"

Be sure that you RETURN all materials you have checked out from libraries for researching your paper. Your teacher will require you to be "cleared" by our La Canada High School Library *before* the teacher will record your term paper grade, so be certain that all books and materials have been returned and all fines have been paid, if any were owed.

Also, take an extra moment to be sure you return all books and materials to the *correct libraries*. (Don't dump everything into the same library book slot and assume you're all done only to find out later that you returned LCHS books to the Pasadena Library and are being charged for two lost books plus fines!)

All books are clearly stamped with the name of the library on the inside front cover or second page, on or near the book pocket. Additionally, books from the La Canada High School Library are ink-stamped along the book's edge at top and bottom for easy identification. Check books *before* putting them into the library book slots!

We are all so fortunate to have the opportunity to borrow a phenomenal range of books *completely* free of charge from our public and school libraries. Don't abuse this privilege by failing to return the materials you borrow promptly and preventing others from using them.

Now that your TERM PAPER MASTERPIECE is turned in, revel in a job well done and celebrate your proud accomplishment! You did it! Hurray for you! You deserve it!

SAMPLE INTRODUCTION

We live in an age of tremendous technological innovation. The airplane, the television, the laser, the cat-scanner, and space-probing satellite -- all mere science fiction once - - are reality today. While we have become accustomed to almost daily announcements of new technological achievements, no other single invention has had the impact of the micro-computer. In fewer than ten years, the micro-computer has become the most influential piece of technology devised in America during the Twentieth Century. Despite a "slow start," the personal computer has now revolutionized the way we function in homes, schools, business, and government.

Continue the rest of your paper, double-spacing throughout, to the bottom margin.

Following are several varieties of evaluation forms for your research and I-Search paper, peer evaluations as well as self-evaluations and formal evaluation forms your teacher might choose to use.

ROUGH DRAFT PEER CHECK   **Research Paper of** _____

Neatly Handwritten or Printed? _____ Typed? ____ Single-spaced? ____ Double-spaced? ____ Triple-spaced? ____

Total Number of Pages:

Introductory Paragraph: Has general lead-in sentence(s)?   Yes   No

                                    Includes full thesis and major points clearly stated?   Yes   No

Body Paragraphs:

Sub-topic sentence for each support paragraph?

Clincher sentence for each support paragraph?

All quotations are introduced, in a variety of manners?

All quotations followed with parenthetical references?

Ideas from other sources followed with parenthetical references?

Total number of **quotations** in paper now? (Count!)   _____

Total number of parenthetical references now? (Count!)   _____

L   If paper is based on author's works, paper has *at least*
I   *two* of author's major works (novels, plays) or *several*
T   shorter works (short stories, poems) included throughout? _____

B   Some outside critics are used and quoted from? _____
A
S   *Majority* of quotations come from author's source works? _____
E
D   Covers author's works in depth and fairly equally? _____

ARE ALL IDEAS IN THIS PAPER <u>DIRECTLY</u> <u>RELATED</u> TO THE <u>THESIS</u>?
If not, explain:

QUESTIONS YOU HAVE: (What's not clear? What's not logical? What do you still want to know? What don't you understand?)

CONSTRUCTIVE COMMENTS YOU CAN MAKE TO HELP THE WRITER:

WHAT DO YOU LIKE BEST ABOUT THIS PAPER?

Peer-editing Worksheet for the Term Paper

Editor: _____ Writer: _____

1.

# of paragraphs _____   Neatly written? _____

# of words per page _____   # of pages (sides) _____

Is there an introduction? _____   Conclusion? _____

2.   Read through the essay without making any marks or comments.

THEN:

3.   Underline the thesis statement in the introduction AND the topic sentence in EACH body paragraph. Do the topic sentences directly support the thesis? Do they flow well? If something, is missing, make a comment on the essay.

4.   Is the thesis statement clear and does it pass the "so what?" test?   Write your comments on the essay.

5.   Circle any spelling or punctuation errors. Check the parenthetical references carefully, e.g. "yadda yadda" (24).

6.   Has this writer used excessive quotes or padded his/her paper? Circle the "fluff" or "fat" found in each paragraph and label it as such. If there is biographical and/or background information, is it necessary and relevant? Make your comments on the paper.

7.   Has the writer left any dangling quotations? If a lead in or out is needed, mark it on the paper.

8.   Are there any paragraphs that seem relevant but have not been connected clearly to the thesis? If so, mark them as such on the essay.

9.   What does this writer need to do improve this essay? Write your comments on the essay.

10.   Is there information in the essay that seems to be "borrowed" but the source has not been cited? If so, please **mark it clearly**: "cite source!".

11.   Has this writer met the basic requirements of a good, clear essay? Why or why not? Write your comments ON THE BACK OF THIS SHEET.

12.   Using the evaluation sheet, what composite mark would you assign this essay? _____

TERM PAPER EVALUATION FORM

FORM OF THE PAPER

_____Paper is typed or word-processed. It has correct margins and page numbers throughout. Pages of the revised outline are numbered in roman numerals (ii, iv, v) at the bottom of each page. There is no number on the title page. The first page of the paper (the page with the introduction and first body paragraph(s) is numbered at the bottom with the Arabic numeral 1 (or not numbered at all). The rest of the pages through the Works Cited page are numbered with Arabic numerals (2, 3, etc...) in the upper right hand corner.

_____ Title page done correctly. Margins, spacing and information complete. Interesting title. Neatly done.

_____ Outline correct and complete. For every I. there is a II.; for every A. there is a B.; for every 1. there is a 2.; for every a. there is a b.; etc... The thesis is written clearly at the top under the tide. Thesis is single spaced; rest of outline is double-spaced. Page is titled either *Outline* or *Revised Outline.*

_____ Citations are ample and are done correctly. Short quotations are included in the body of the paper and are parenthetically noted (author page). If a quotation is longer than 50 words, then it is indented and no extra quotation marks are included.

_____Works Cited page is correct and complete. There is at least one periodical, at least one book and no more than one encyclopedia. The page is headed correctly (Works Cited), and the citations are not numbered and are in .alphabetical order. There are at least five different works cited. Each citation includes the pertinent information, is underlined or quoted as needed, is punctuated correctly and is indented correctly.

CONTENT OF THE PAPER

_____Paper has a good thesis that is clearly set up in the introduction, the thesis is adequately led up to and, if appropriate, the main points of the thesis are delineated. The conclusion restates the thesis and main points, and comments on the relevance of the answers found.

_____Paper has clear topic sentences and clinchers which relate directly and clearly to the thesis. There are logical transitions between sub-points and major ideas of the paper.

_____ Points of the paper are adequately and clearly discussed and proven. All points in the paper relate directly to the thesis. There is no extraneous or "off-topic" material (unless it's in an appendix).

STYLE AND MECHANICS

_____ Paper is written in a clear, interesting style which helps the reader to understand the points. Variety in sentence structure, organizing structures and word choice is evident yet not strained. An easy flow exists between ideas and between quotes and student's words.

_____Paper is written in standard English with complete sentences, correct punctuation and spelling, and correct choice of words.

NOTE: Plagiarism (use of words/ideas not your own without giving credit to the true author) means that the paper is not acceptable and will receive a "0" in all categories.

RESEARCH PAPER EVALUATION FORM

Term Paper _____   **I-Search** _____   **Other** _____

Student Name _____

Due Date _____   Date Submitted _____

Area	Criteria for Evaluation	Points Earned
FORM		
Title page, outline, works cited page	*Margins, spacing, single-spaced thesis included in outline, correct font size/style. page numbers in right place.*	
Text of paper	*Margins, spacing, font size/style, pagination, paper submitted in a folder, information presented in the proper sequence, neatly done.*	
CONTENT		
Introductory Paragraph	*Topic clearly defined, thesis or I-search question properly stated, information presented in proper order - from general to specific*	
Body Paragraphs	*Proper use of topic/clincher sentences, lead-ins to quotes are clear, each paragraph contains specific, details that support the thesis/address the question, and all details are correctly cited.*	
Concluding Paragraph	*Restates the thesis/question and summarizes the paper without opening up new areas of discussion.*	
Support of thesis/question	*Complete and convincing with a balanced use of sources, properly cited, no plagiarism*	
MECHANICS		
Sentence/Paragraph Construction	*Avoid major errors in sentence construction, such as run-ons and fragments; paragraphs contain clearly stated topic sentences and are of sufficient length.*	
Grammar	*Punctuation and spelling are correct, proper word usage is observed, and the paper is written in a clear, logical style.*	

TOTAL _____

Peer Check of I-Search Paper Process

This I-Search is the product of _____

This I-Search has been checked by _____

Is there a draft of Part One? (what I know, think, assume, or Imagine)   Yes   No

    If yes, is it organized logically into paragraphs, or does it still need major revision and rewriting?

Are there four drafts of Part Two? (the search) Yes No

    If no, how many are there? _____

    Some writers chose to write one continuous draft of Part Two, instead of dividing it into four definite sections. Is this the case?

    Are these organized or divided by source or places visited to acquire information?   Yes   No

    If no, how are they organized?

    Are these drafts logically divided into paragraphs, usually by source, or do they need major rewriting and reorganization?

Is there a completed List of Works Cited?   Yes   No

    Are there a minimum of five sources?   Yes   No

    If no, how many are there?

    Is this arranged alphabetically?   Yes   No

    Are the second and successive lines each entry indented five spaces?   Yes   No

What do you believe are t**he THREE MOST IMPORTANT** things this writer needs to do before having someone proofread and revise a draft of the completed paper?

I-Search Paper Scoring Sheet for _____

ID _____
English ___, per. ___
Date _____

Form

Paper is in a folder, neatly presented, and in the correct format and order. Title page, outline and Works Cited page are correct and complete. Pages are numbered beginning with the second page of the body and continuing through the Works Cited page. Pages are numbered in the upper right-hand corner. Margins are correct and even. Font is typewriter-like and size 10or 12. Works Cited page includes all necessary information and is arranged in alphabetical order. Entries are not numbered.

points: (20) _____

Content:

Introduction through conclusion is clearly organized and points are well explained and thoroughly discussed. The paper continually returns to the question and analyzes information in terms of the original focus for the search and the information already gained. Paper is easy to read because all points are clearly set up and commented on. Quotations are not strung together. High interest is established in the introduction, and the first-person approach keeps the paper flowing and makes the search for the answer compelling. Information is complete, with a variety of sources representing contrasting viewpoints clearly covered and explained. All information is correctly cited. Conclusion clearly states what was learned, and flows naturally from the material in the body paragraphs. There is no evidence of plagiarism.

points: (40) _____

Extras:

Cover sheet is interesting, creative and clearly related to the topic. There is a blank page titled "Appendix" after the page with the conclusion. There is at least one graph, table, chart or map that is clear, well-organized and obviously relates to the topic. Glossary is labeled correctly, and entries are alphabetical and complete. There are citations for all necessary materials on the cover sheet, the graph/chart/map/table, and the glossary.

points: (20)_____

Mechanics:

The paper is written in standard English. All sentences are complete and clear. Spelling is correct as is punctuation, use of first person (but not second), agreement, tense, verb forms, and word choice. Style is clear and interesting, with a variety of sentence types.

points: (20) _____

Paper will have ten points (10%) of its score subtracted for each day it is late. If paper shows evidence of plagiarism, a grade of **"0%"** may be assigned.

Checklist for back-up materials for I-Search

Organize and clearly label all materials.

1. Question card.

2. All note and source cards.

3. Quickwrite 7 (introduction), handwritten and typed drafts.

4. Quickwrite 8 (body section 1), handwritten and typed drafts.

5. Quickwrite 9 (body section 2), handwritten and typed drafts.

6. Quickwrite 10 (body section 3), handwritten and typed drafts.

7. Quickwrite 11 (body section 4), handwritten and typed drafts.

8. Quickwrite 12 (conclusion), handwritten and typed drafts.

9. All complete rough drafts and score sheets.

10. Printouts of all internet and web sources.

11. Any xeroxes of materials that you made.

List of what's missing:

Verified by _____ and _____

Checklist for Final I-Search paper

1. Paper is in a folder, securely attached.

2. Margins are 1 1/2 " on left side, 1" on other three sides.

3. Font is typewriter-like and size 10 or 12.

4. Title page is complete and correctly spaced and centered.

5. Cover sheet is interesting and meaningful.

6. Outline clearly identifies where each source is discussed and is correctly spaced and numbered.

7. First page of introduction-conclusion begins 3" down the page.

8. There is no extra spacing between paragraphs or sections.

9. Beginning with page 2, pages are numbered in the upper right-hand corner.

10. Following the page with the conclusion, there is a page entitled Appendix (3" down), also numbered.

11. Chart, graph, map or table is clearly labeled, easy to read and relates to material. Page is numbered.

12. Glossary is neat, with the title 1" down. Each entry includes the word (alphabetical order), sample sentence

    (correctly cited), definition and part of speech. Page(s) are numbered.

13. Works Cited page is labeled 1" down, numbered, and in alphabetical order. Each entry is correctly spaced

    and has complete information. Individual entries are NOT numbered.

I-Search Full Rough Draft Evaluation

Author of paper: _____

Evaluator of paper: _____

1. Cover sheet--creative, interesting, related to topic, and with sources credited correctly (parenthetical). Should be computer-generated.

2. Title page--correct spacing and information (Title of paper--not the question, a title, about 1/3 down the page, rest of heading information including ID # about 1/3 up from the bottom of the page). No fancy fonts.

3. Revised Outline--titled Outline (centered about 1" down), Roman Numerals, Capital letters, numbers, small letters, properly indented. There are no A's without B's; no 1's without 2's...

4. Introduction through conclusion--no extra spaces between paragraphs, double spaced, size 10 or 12 font, typewriter-like font, first page starts about 3" down, beginning of each new paragraph indented, no paragraph more than 1 1/2 pages in length, pages numbered, starting with second page, in the upper right-hand corner. Title is NOT repeated on the page with the introduction.

5. There are correct parenthetical notations throughout, (author page) or (title page) if there is no author credited. The parenthetical notation may be (page) ONLY if the author (or title if there is no author given) is CLEARLY specified in the paper. The punctuation for citations is to never put a period or a comma in front of the citation, but rather after it. This includes periods and commas within quotations as well as in paraphrases. If there is a question mark or an exclamation point within the quotation, then place it before the quotation marks, put the citation and then put a period. Examples: *(1)* . . . the end" (Julius 27). *(2)* . . . the end" (Julius 27), commenting further that... but *(3)*. . . the end! (Julius 27).

6. Blank page labeled "Appendix" about 3" down, and numbered in the upper right-hand corner.

7. At least one chart, graph, table or map that is clear, well organized and obviously relates to the topic. This page is also numbered in the upper right-hand corner. Should be computer-generated. Sources cited.

8. Glossary--labeled about one-inch down, centered. Number in the upper right hand corner. Alphabetical listing of at least 20 key words. Entry includes sample sentence (with correct citations) and definition.

9. Works Cited page(s)--labeled about one-inch down, centered. Number in the upper right-hand corner. Alphabetical listing of ALL sources that are cited (author page) ("title" page) in the paper whether it be on the cover sheet, in the introduction through the conclusion, on the chart/graph/table or map, or in the glossary. DO NOT number the entries on the Works Cited page. All entries are double-spaced and reverse indentation is used.

10. Introduction (may be more than one paragraph) clearly sets up why the author is interested, what the question is and what the author already knew, assumed or imagined before s/he began research.

11. Body sections one through four (or more)--each may be more than one paragraph--clearly set up the research done during that period, clearly set up ideas and comment on them, and keep relating back to the question being asked and to previous information learned.

12. Information is presented in a clear, understandable manner. All unclear terms are defined. Quotations are never strung together, but instead have the author's comments and words in between to aid clarity.

13. Conclusion clearly states "What I Learned", and the conclusion flows naturally from the material in the body paragraphs.

Sample Cover Pages for I-Search

Sample Glossaries for I-Search

Sample Maps, Charts, Graphs for I-Search