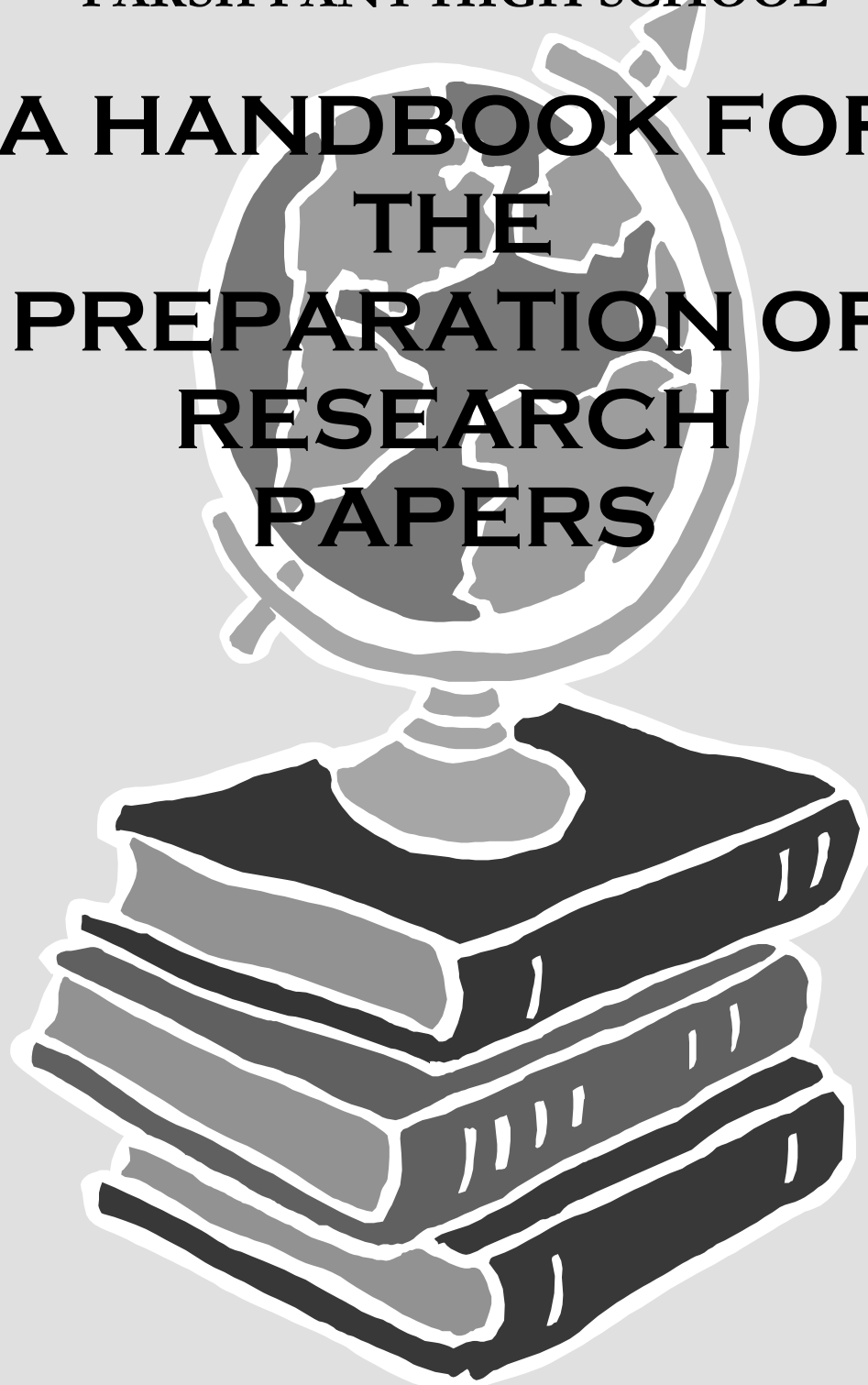


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PARSIPPANY-TROY HILLS SCHOOLS

PARSIPPANY HIGH SCHOOL

**A HANDBOOK FOR
THE
PREPARATION OF
RESEARCH
PAPERS**



PARSIPPANY HILLS HIGH SCHOOL

REVISED 2011

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PREPARING TO WRITE THE RESEARCH PAPER

WHY DO I HAVE TO WRITE A RESEARCH PAPER?

Research is valuable. You do research in and out of school all the time. When you buy a car, select a doctor, choose a college or decide on a career you are using research skills. Writing a research paper helps you learn to think critically; finding information, collecting evidence, evaluating facts and opinions, and answering difficult questions are all part of this process. In addition, planning and writing this paper encourages you to think about the ways in which you can argue most effectively, choose persuasive evidence to support your contentions and present that information to gain maximum impact.

Preparing a research paper helps you to master these complicated steps, to perfect the skills needed to share information of many kinds with others, and to write convincingly about something you believe in.

WHAT IS A RESEARCH PAPER?

Although a research paper may begin with an assignment, the actual process of writing begins in your head with a question or a problem. The paper itself is a coherent presentation of your answer to the original question.

Research Terms

Here are some terms that will be useful to you:

Topic: This is the starting point of your paper. Since it marks the beginning of your investigation, it is phrased as a question. The *topic*/question itself may or may not appear in its original form in your finished paper.

Thesis Statement: When you have completed your investigation of the topic and finalized your hypothesis, you are ready to begin writing your paper. Your hypothesis, your thoughtful and informed answer to the topic/question, will become your *thesis statement*. A *thesis statement* is a declarative statement in the active voice.

Title: The *title* of your paper, expressed in a few words, indicates the focus of your paper. You may wish to use your topic/question as a *title* since your thesis statement answers the question it poses, or it may be an abbreviated form of your thesis statement.

Documentation: You must always give credit to the sources which supplied the information you use. The way you do this is by *documenting* or *citing* the authors and/or the materials you used to arrive at your answer to the topic question.

There are many ways to document sources. See page 36 for instructions.

Bibliography: This is a list of all the sources you used to write your paper including books, articles, interviews, on-line databases, and others. *A bibliography* may appear at the end of your paper so the reader can see at a glance all of the material you used as well as any sources cited within the paper.

Works Cited List: This is a list that includes only the sources you actually quoted or paraphrased in your final paper.

Primary and Secondary Sources: *Primary sources* are those original works that are the focus of the paper. *Secondary sources* include materials that analyze *primary sources*. For example, a primary source may be the Shakespearean play you are investigating; the secondary sources would then be biographical studies of Shakespeare and critical studies of the play. *Tertiary sources* are those works which examine or comment on the *secondary sources*.

In historical research, for example, *primary sources* include the written or spoken comments of witnesses who were present at a particular event and newspaper and magazine accounts published at the time. Historians examine these *primary sources*, and their own writings then become *secondary sources*.

WHAT SHOULD I WRITE ABOUT?

Your teacher will give you guidelines for choosing a topic to investigate. What you should remember, however, is that a research paper *answers a question, solves a problem, or makes a discovery*. Therefore, you should phrase your **topic** as a question and your **preliminary thesis** as an answering statement. Keep the following suggestions in mind when you choose a topic:

1. Ask a question to which you do not know the answer, at least not in the beginning before you have begun your research.

EXAMPLE: No: What subjects did Edgar Allan Poe write about?

Yes: How does Edgar Allan Poe's poetry convey his obsession with themes of death and corruption?

2. Ask a question which requires thoughtful research to answer.

EXAMPLE: No: How many poems did Shakespeare write?

Yes: What is the significance of clothing in King Lear?

3. Ask a question for which the answer is likely to be controversial or to involve a variety of differing opinions. This will allow you to choose among these opinions, evaluate your sources, and develop your own ideas and answers.

EXAMPLE: No: Was The Adventures of Huckleberry Finn a controversial novel?

Yes: How has the controversy surrounding The Adventures of Huckleberry Finn changed over time?

4. Ask a question which has no simple answer since you want a topic that will allow you to explore several ideas.

EXAMPLE: No: What is Aristotle's theory of tragedy?

Yes: Is Nora in Ibsen's A Doll's House an Aristotelian tragic hero?

5. Ask a question which requires you to read intensively in a primary source which is literary in nature, rather than one which is historical or statistical, for instance. This will eliminate projects which are nothing more than compilations of critical sources on literary works you have not read yourself.

EXAMPLE: No: What aspects of mythology were significant in influencing the civilization of the ancient Greeks?

Yes: What role did divine causality play in Homer's characterization of the epic hero in The Odyssey?

6. Ask a question which involves you in an examination of both primary and secondary sources.

EXAMPLE: No: How did the cultural values of the 18th century differ from those of the 20th century?

Yes: Which aspects of 18th century values was Swift satirizing in The Hynhoum book?

7. Choose a topic which is delimited. Your topic should be narrow enough for you to research thoroughly and your thesis so specific that you can support and prove it within the number of pages you have been assigned.

EXAMPLE: No: Are Shakespeare's tragic heroes victims of fate or of their innate psychological weaknesses?

Yes: Is Macbeth's downfall a result of free choice or fate?

8. Since you will work intensively on this research paper over a period of several weeks, you should choose a topic which interests you. That is why it is a good idea to do some preliminary research before you submit your choice of topic to your teacher. Spend some time in the library doing research to determine whether:
 - a. you like the topic and will enjoy investigating the question;
 - b. there is enough material on your topic to answer the question;
 - c. you have narrowed the topic sufficiently to answer the question within the assigned limitations.

HOW CAN I PLAN MY WORK?

Your teacher will help you by suggesting the methods you should use and by setting guidelines for completing parts of the paper.

One possible sequence of steps to follow appears below:

Planning the paper:

1. Consider possible *topics*.
2. ***Visit libraries and media centers*** to determine what material is available.
3. Choose and delimit your *topic*.
4. Develop a **preliminary thesis** and begin research.
5. Maintain a working ***bibliography***
6. Compose a ***preliminary outline***. Your teacher may require additional outlines as research progresses.
7. Read and take notes using ***note cards*** or any other teacher-suggested method.
8. Re-examine your ***preliminary thesis***: Will it work as a ***final thesis statement***? Do you have enough solid evidence to support it?
9. Continue your ***research***.

Writing the paper:

10. Draft your introductory paragraph which includes your ***thesis statement***.
11. Write your first draft using your ***outline*** and ***notes***.
12. Prepare the ***Works Cited*** list using your bibliographic information.
13. ***Revise*** and ***edit*** your paper.
14. Type the final draft; submit one copy to your teacher and the same one to Turnitin.com.

GATHERING INFORMATION

ORGANIZING IDEAS

One method of progressing from note-taking to outlining is brainstorming. The most common form of this is webbing. Reflecting on your preliminary thesis and how you will defend it requires support and evidence for each sub-point. By visually laying out the notes you have taken in this matter, you will be better prepared to begin your preliminary outline. One technological tool which can help a researcher move from the note-taking to the outlining stage of the process is a software program called Inspiration.

OUTLINING

Outlines are invaluable tools to help organize your thinking, plan your research, develop your argument, and support your hypothesis. Outlines vary in form and degree of detail; consult your teacher for direction on the type of outline required.

A working outline may begin as a simple list of major topics which you arrange in a reasonable order. As you proceed with your research, however, your outline will become more specific. It is important to remember that a good outline is essential in producing an organized research paper.

Outline Format

Roman Numerals:

Use to designate major topics, each representing a large section of the paper

Capital Letters:

Use to designate major subtopics

Arabic Numerals:

Use to designate major details that support a major subtopic

Lower Case Letters:

Use to designate minor details that support a major detail

Spacing and Punctuation

1. Minor subtopics and minor details are each indented under major topics and major details.
2. Rules of outlining require that no subtopic or minor detail stands alone; if you have one of these, you must be sure to have at least a second. This insures that any argument you advance will be adequately supported.
3. References to examples and quotations are always considered support and can never appear as their own subtopics.

NOTE:

The following is a Sample Preliminary Outline. Notice that the thesis statement is usually presented in one sentence. However, it may be combined with what is sometimes called a Preview Sentence, which states how the writer will prove the thesis statement.

SAMPLE OUTLINE

Topic: How can Huck and Abigail start out similarly, but end up so different?

Thesis: Although neither has any familial support, Huck and Abigail follow two different paths; while Huck begins to show compassion, Abigail continues to show few ethics and horrible life choices.

I. Introduction

- A. Intro Strategy
- B. Background about Huck and Abigail's' Life Style
- C. List/ Mention all main points
 - 1. Similar- Compassion for others
 - 2. Different-Knowledge of right from wrong
 - 4. Different-Journey/character development
- E. Thesis

II Main Point One: Compassion

- A. Huck does not care about anyone else
- B. How Abigail shows no compassion

III. Main Point Two: Knowledge of right from wrong

- A. Do their mangled families have any influence
- B. Both do not have parents/good parents/ no positive role models

IV. Main Point Three: Journey/ Character Development

- A. How far they have come throughout literary work
- B. Huck has changed
- C. Abigail hasn't changed

V. Conclusion

- A. Reword thesis
- B. Works
 - 1. *The Adventures of Huckleberry Finn*
 - 2. *The Crucible*
- C. Main Points
 - 1. Similar- Compassion for others
 - 2. Different-Knowledge of right from wrong
 - 3. Different-Journey/character development
- D. Draw Conclusions

SAMPLE FINAL OUTLINE (EXCERPT)

Comparing the Characters Huckleberry Finn and Abigail Williams

I. Introduction

A. Intro Strategy- informal definition of compassion

B. Background Information

1. Talk about Abigail's' early years

2. Talk about Huck's early years

C. Literary Works

1. *The Adventures of Huckleberry Finn*, by Mark Twain

2. *The Crucible*, by Arthur Miller

D. List/ Mention all main points

1. Similar- Compassion for others

2. Different-Knowledge of right from wrong

4. Different-Journey/character development

E. Thesis: Therefore, Huck changes his lifestyle and begins to exhibit compassion for those he cares about; Abigail, however, continues to live without compassion, making destructive life choices.

II Main Point One: Compassion

A. Topic Sentence- about knowing what love and compassion really mean

B. Huck makes himself his priority

1. Primary quote (Twain 62-63)

2. Explanation- he wants to have fun regardless of others

C. Abigail's lack of compassion

1. She ignores other's requests

a. Primary quote (Miller 120)

b. Explanation- she ignores others

2. demented sense of love

a. Secondary quote (Sova)

b. Explanation- hurts others because she doesn't know anything else

D. Closing Sentence

III. Main Point Two: ...

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TAKING NOTES

This is the single most important part of pre-writing. If you do this correctly, the actual task of writing will be simpler. Although there are several effective methods for note-taking, one possible strategy is the use of note cards. For an additional method, please see page 50.

Using Note Cards

BIBLIOGRAPHY CARDS: Use **one** index card for each source you consult and record all of the necessary publication information. Add the library call number for a print source so that you can locate the text again. If you are using only one essay from a collection or a single article from a periodical, indicate the page numbers. See the section on Works Cited for further information on what to include. Number each card for easy cross-referencing.

NOTE CARDS: Use four-by-six inch index cards to record information related to one sub point on your outline. List the section of the outline on the top of the card. Below that list the corresponding source number from your bibliography card followed by the specific page number on which you have found relevant information. Write on only one side of each card. Begin a new card every time you change to a different section of your outline OR if you are using information from a different source or a different page. Placing the major headings or minor sub-headings and their corresponding letters and numbers from your outline at the top of each note card will help you identify and distinguish between main ideas and subordinate points.

Using Quotations on Note Cards

The most effective way to avoid quoting too many words is to combine quotations with paraphrasing. A good researcher is meticulous in dealing with another's words. **Be careful to provide the context for the quotation by paraphrasing; mark the quotation itself clearly on your note card using heavily emphasized quotation marks. Don't forget to indicate the exact page number for every direct quotation on your note card.**

When you wish to eliminate some words in the middle of a quotation, use the *ellipsis*, three dots in place of the omitted word or words. If you are including a quotation with an ellipsis at the end, be sure to still include a period after the citation. When you eliminate words from someone else's statement, **be sure to avoid changing the author's meaning or emphasis.**

See the section on pages 15-17 for help in paraphrasing and using quotations.

CORRECT NOTE CARD FORM

SAMPLE BIBLIOGRAPHY CARD

(Where source can be located) X
Listed here on the card is bibliographical information about this source. See pages 23-35 for specific information. If this source information first appeared somewhere else, include both where <u>you</u> obtained this information and <u>where it was originally published</u> .
#1 (Your source #)

SAMPLE INFORMATION NOTE CARD

II. A. Chopin's Childhood	
(Section of outline you are taking notes on)	
#1	21
(Source #)	(Page # on which you are taking notes)
Here you will list your information, from this source and this page number, to be used later in your paper. You may either take a direct quote in quotation marks or a paraphrase of the same in your own words. The research manual suggests using a direct quote only if it is highly memorable. Otherwise, it is best to paraphrase information. You may combine paraphrase and quoted information on the same card, as long as all the information is from the same source and same page.	

PLEASE REMEMBER THAT YOU MUST START A NEW INFORMATION NOTE CARD EVERY TIME YOU SWITCH TO A DIFFERENT SUB POINT ON YOUR OUTLINE, A DIFFERENT SOURCE, OR A DIFFERENT PAGE NUMBER.

SELECTING SOURCES

LOCATING USEFUL SOURCES

When you begin your research, you hope, of course, to find a great deal of material which will help you prove your working thesis. How will you determine which sources will be helpful to you? It is neither possible nor practical to read each source completely; therefore, **skimming will be an essential tool in your pre-writing.**

Skimming has several purposes

- to help you determine whether a source is useful
- to reveal how much relevant information it contains
- to provide you with an opportunity to evaluate and revise your working thesis

If **skimming** eliminates too many sources, leaving you with too few to support your argument, you need to reread your sources more intensively. If you end up with too many sources, you may wish to delimit your topic. As you examine your sources in greater detail, you might discover that several sources provide the same information and draw similar conclusions. In that case, eliminate some or summarize several in one small section of your paper. Take care, however: **you do not wish to leave out any relevant information nor eliminate significant opinions.**

To find information that will be useful to you, begin with the table of contents of each source; select the titles of chapters and sections that are relevant to your topic. Look through the text for major headings and bold type. Also, use the index of a source in order to evaluate the usefulness of a source. If the results of your preliminary reading seem promising, **skim** in further depth by reading the first sentences of significant paragraphs to zero in on those which will be helpful in proving your working thesis.

EVALUATING SOURCES

Not all sources or reference materials are of equal value. You will need to make decisions as to the value of each source as you proceed with your research. Certain criteria are helpful in making these decisions:

1. **Depth of coverage:** Some sources provide only general information or a summary of the writing of others. You want specific and convincing facts and opinions which will help you to support your thesis or to modify it if necessary. Try to locate the original source to which a tertiary source refers.

2. ***Variety of viewpoints:*** It is neither fair nor accurate to present material which supports your hypothesis without discussing the facts and opinions which disagree with or even contradict your argument. It is your responsibility to locate the opposing viewpoints and to respond to them in your paper. You can do this in two ways: ***by analyzing your primary sources to show that the opposing viewpoint is incorrect, by finding experts who express opinions which agree with your thesis, or by presenting a thesis which reflects this difference of opinions and evaluates both views.***

3. ***Quality of experts:*** Not all critics are of equal merit. It is important to know something about the people whose words and ideas you use. What is their background? Where and how did they acquire their expertise? In what kind of publication did their work appear? Are they biased in a particular way? This search will help you to evaluate their opinions; ***you should include some of this background material so that the reader can also judge the value of their opinions.***

Introducing and identifying the critic may be as simple as including an appositive phrase following the first mention of your source.

EXAMPLE: Dr. Shirley Paxton, Chairperson of the English Department
at the University of Michigan, believes that. . .

EXAMPLE: Thomas Periwinkle, author of three critical studies of
Robert Frost, argues that. . .

In other cases where the critic's viewpoint is particularly important to your argument or significantly controversial, you may wish to discuss his or her credentials more extensively.

4. ***Currency of sources:*** While it is true that information in the field of literature does not become out-of-date as quickly as it does in science, for instance, ways of looking at literature and evaluating literary works do change over time. Sometimes new works by an author are printed, or previously unknown works are published. Trends in critical theory may alter the way we analyze a play or poem, influencing what we consider important. It is important that you are aware of these changes so that you can evaluate a critical source, for example, from the nineteenth century, and compare it to one from the twentieth century before you decide which one to use or whether both are useful.

ANNOTATED BIBLIOGRAPHIES

The purpose of annotated bibliographies is to provide the reader with a brief description or evaluation of the source material.

The format of an annotated bibliography is identical to that of the Works Cited list; **the difference lies in the explanatory sentences which follow.** You may write these explanatory sentences or annotations in different ways; one technique is described below:

1. In the first sentence, ***describe*** the source material: What does it cover? How is it organized? Does the author or editor have a particular focus or point of view? Does the author have a particular expertise or literary reputation? Does this book support, complement or contradict the findings of another work? For what kind of reader is it written?
2. In the second sentence, ***explain*** how this source will help you support your hypothesis. Does it focus on an area that illuminates your own research? Does it provide answers to the question you posed or part of that question? Does it support or disagree with one or more of your arguments?

NOTE:

Throughout the research paper, remain in the formal mode. Even though you are discussing how the source will help you, do not slip into the first or second person.

SAMPLE ANNOTATED BIBLIOGRAPHY

Research paper topic: Is Hamlet mad or is he feigning insanity?

Brown, Ivor. *Shakespeare*. New York: Cambridge UP, 1962. Print. Originally published in

1949, this revised edition focuses on the life of Shakespeare, with emphasis on the theatrical world of his time and the dramatic devices the playwright uses. Brown argues that Marlowe and other Shakespearean contemporaries rejected the romanticism and religiosity of previous plays in favor of a realism which might well include a psychological examination of a character like Hamlet.

Chambers, E.K. "Hamlet's World View." *Shakespeare: A Survey*. Ed. David Smith. New

York: Hill and Wang, 1958. 181-190. Print. These essays, written by renowned Shakespearean critics, first appeared between 1904 and 1908 and were intended to introduce each of the plays to the "ordinary reader." In this essay the author traces Hamlet's growing pessimism and the possible maladies from which he suffers.

Siegel, Paul N. "What Troubles Hamlet?" *The English Journal*. 32.1 (1998): 9-16. *JSTOR*.

Web. 5 June 2008. This scholarly selection, written by a college professor, proposes several explanations for Hamlet's seemingly mad behavior. Aside from several medical possibilities, the author suggests two psychological conditions from which he may suffer.

WRITING THE PAPER

PLAGIARISM AND PARAPHRASING

Plagiarism is the use of another's ideas, words or writing patterns without giving credit. It is theft, even though what is being stolen is not an object but an intellectual product. Writers **plagiarize** when they:



1. use the words or ideas of someone else without crediting the source
2. use the exact words of someone else without using quotation marks, even if they document their use with a citation
3. imitate the organizational pattern of someone else's writing; for example, the order of topics covered

Like other kinds of theft, **plagiarism** is against the law. Copyright laws are specifically designed to protect writers from those who would steal their work. The stringency of these laws reflects society's belief that people deserve the right to benefit from their own work, whether personally or financially. A look at recent news stories reveals how seriously we take this belief: rock stars accused of **plagiarism** have been sued in court; college professors have been fired for **plagiarism**, barred from college teaching forever; and students have been expelled or suspended from schools for **plagiarism**.

Plagiarism reveals either the writer's lack of respect for other people's ideas and work or the writer's failure to master the skills which would enable him to complete an assignment without cheating or stealing.

To understand the severity of this crime is one way to avoid committing it. Another is to understand how to **paraphrase** and **document** properly.

When you use another's words exactly as they are written, you indicate this to your reader by placing quotation marks around those words and including a citation to indicate to whom the words belong. When you **paraphrase**, you restate the author's words in your words but **YOU MUST STILL USE A CITATION TO INDICATE THESE ARE NOT YOUR OWN IDEAS.**

WHEN TO QUOTE AND WHEN TO PARAPHRASE

Quote a source directly when

1. the author has phrased the material so effectively that you would alter the meaning or weaken the point by paraphrasing
2. the author has stated her viewpoint so concisely that your paraphrase would not shorten the original or result in greater clarity
3. the view of an expert who supports your thesis would add weight to your argument

HOW TO PARAPHRASE

To **paraphrase** correctly, you must

1. change the syntax (word order and sentence organization)
2. change the word choice.

HOW TO AVOID PLAGIARIZING

1. Keep bibliography notes or cards up-to-date, noting all important publication information and page numbers for the sources you consult.
2. Takes notes carefully; distinguish in your notes between *paraphrasing* and *direct quotes*.
3. Do not attempt to write your paper solely from source materials without taking notes. As your deadline for turning your paper in approaches, you will find it harder to paraphrase, integrate your sources, and write a paper at the same time.

SAMPLE PARAPHRASING

Original: “During the same period of time, she was also buying arsenic from local dealers, stating openly that she was having trouble with rats.”

Plagiarism: At the same time, she was purchasing poison in the neighborhood, telling people that she was bothered by rats.

NOTE:

Replacing individual words with synonyms and retaining the same syntax and length results in *plagiarism*.

Correctly paraphrased, quoted and documented: She said she bought arsenic because of “trouble with rats” (Wright 39).

Correctly paraphrased and documented: She claimed to have bought the arsenic as rat poison (Wright 39).

NOTE:

Two or more words paired in a distinctive way belong to the original author and must be quoted or changed in a suitable paraphrase.

EXAMPLE:

Original: “Philosophically, for the Chinese as for other people, creation was the act of reducing chaos to order, a theme which persists throughout Chinese thought. For the Chinese, the essence of good rule is that Heaven and Earth shall be in accord and the rites observed. The best known allegory of the ending of Chaos is to be found in the work of Chuang-tzu (third century B.C.E.) who tells how Hu, the emperor of the Northern Sea, and Shu, the emperor of the Southern Sea, used, from time to time to meet halfway between their respective domains, on the territory of the emperor of the Centre, Hun-tun. Hun-tun was most hospitable, but was distinguished from other men by the fact that he lacked the seven orifices, for seeing, hearing, eating and breathing. Wishing to repay him for his kindness, Shu and Hu decided that they would bore the necessary holes in Hun-tun and this they did at the rate of one hole a day. But on the seventh day Hun-tun, whose names means Chaos, died. At the same time the world came into being” (Christie 47).

Plagiarism: The Chinese believed that creation involved changing chaos to order. They believed that Heaven and Earth should be in agreement. Chuang-tzu (third century B.C.E.) tells the story about how the ruler of the Northern Sea, Hu, and the ruler of the Southern Sea, Shu, used to meet in the middle in the kingdom of the ruler of the Centre, Hun-tun. Hun-tun lacked the seven holes needed for seeing, hearing, eating and breathing. Shu and Hu decided to drill the necessary holes in Hun-tun and they did this one hole a day. On the seventh day, Hun-tun died and the world was born (Christie 47).

NOTE:

Even though some words are changed and a citation is provided, this is *plagiarism*. The second passage follows the organizational pattern of the first too closely, uses too many of the same words and pairings of words, and remains too close to the original in length and syntax.

Correctly paraphrased and documented: The Chinese, like the Greeks, valued order over Chaos. An early mythologist, Chuang-tzu (third century B.C.E.), tells the story of two emperors who tried to help a third emperor but inadvertently killed him. Since the name of the victim, Hun-tun, means chaos, and his death is credited with the beginning of the world, the idea of creation as the defeat of chaos has a firm foundation in Chinese mythology. It is interesting to note that his death occurred on the seventh day of their efforts, paralleling the Old Testament story of Creation (Christie 47).

NOTE:

The writer of the version directly above has followed all the rules for good paraphrasing. In addition, the writer has made the material her own by adding the observations in the first and last sentence that will make this passage relevant to her argument. Since her observations are brief and reflect what is generally known, she does not need to separate them from the rest of the paraphrased material. If the writer wishes to develop the parallels further, she can continue in a paragraph of her own, comparing myths from different cultures; since such a paragraph consists of her own ideas, the absence of a citation will be a clear indication that she is the author.

PLAGIARISM AND TURNITIN

Turnitin, the internet's premier plagiarism prevention website, is now used by thousands of schools and universities worldwide. When you submit a paper to this site your work is scanned against billions of pages of internet sites, archived student papers and published works. An originality report is then generated which will show both you and your teacher any examples of plagiarism, supported by the relevant evidence. Thus, using Turnitin will encourage you to correctly document and effectively paraphrase material in order to avoid possible charges of plagiarism. As you are likely to encounter a program in college such as Turnitin, it is important to learn correct research habits now.

Teacher _____ Class _____

Class I.D.# _____ Class Enrollment Password _____

Directions for Student Enrollment in turnitin:

1. When the teacher creates a class, turnitin creates a class i.d. number. The teacher will give you the class i.d. number.
2. The teacher also creates the password for the class. The teacher will give you the class enrollment password.
3. Go to www.turnitin.com
4. Click on “Create a User Profile” which is located under “New Students Start Here.”
5. Click on “Student.”
6. Next box: Type in the turnitin class i.d. number and the turnitin class enrollment password the teacher gave you. Use lower case for the password.
7. In the next box, you will type in your first name and your last name.
8. Next you will enter your pthsd email address. Remember this is your username @pthsd.net. **Do not use any personal email addresses. (yahoo, aol, hotmail, personal gmail, etc.)**
9. Create a password that you can remember. It must be 6-12 characters long and contain at least one number and one letter. Create the password in lowercase. **Do not use the same password as your pthsd.net password/computer login password.**
10. Next you will choose a secret question to answer, and you will type the answer in the box.
11. Click on “I agree” under user agreement.

FORMAT AND STYLE OF THE RESEARCH PAPER

1. Use only 8 1/2 x 11 inch paper. Do not use lined or notebook paper. Type on one side only.
2. Research papers are customarily typed and double-spaced. Use Times New Roman 12pt. font only. Ask your teacher for directions.
3. Allow a one-inch margin at the top, bottom and sides of your written text.
4. Use a five-space (1 tab) indent from the left-hand margin for paragraphs.
5. Quotations which are more than four full lines of text in length, **when typed in your paper**, should be indented 10 spaces (2 tabs) from the left margin and **double spaced**. (See pages 39-40 for additional rules)
6. Number all pages consecutively throughout your paper. Type your last name in the upper right corner, one space, and then the page number. This should be ½ inch from the top of the page or located in the “Header/ Footer”. Do not use the abbreviation *p* or a hyphen before the page number.
7. Choose a title for your paper. Since your research is focused around a question you have developed at the beginning of your project, that question may generate an appropriate title for your paper. Clearly, your thesis statement will be an answer to that question.
8. Your paper should have no title page.
 - a. On your 1st page double space the following the upper left corner:
 - Full name
 - Teacher’s name
 - Course name and period
 - Due date in European form, with day of the month first
 - b. Center title on next line and begin essay on the following one. **Do not** underline, italicize, bold, quote, or emphasize the title of your paper because it has not been professionally published. If your title includes the title of a published work, **you must** use the appropriate quotation marks or italics.

9. Research papers are written in the formal mode. This means that you should adopt the third-person for your text and avoid the personal pronouns *I*, *me*, *we*, *us*, and *you*, except when you are quoting from another source. Certainly you should avoid phrases like *I feel*, *I believe*, and *in my opinion*.
10. **Literary Present:** When you discuss the plot or characters in a work of literature use the present tense. When you discuss historical context use past tense.
11. This paper should represent your best writing: **no** misspelled words, sentence fragments, comma splices or other grammatical errors. Proofread your paper carefully. If you have to make corrections, insert the correction using a caret, or delete by drawing a single line through the material. Make all corrections in black ink.
12. Some typographical and verbal notations will be helpful:

sic in parentheses: Use after an error that occurs in your original source, such as a misspelling. This indicates that the mistake is not a typographical error on your part.

[] (brackets): Use when you have to insert explanatory material into a quotation, such as a pronoun reference. The brackets indicate that the comment is not part of the original quotation, and is not an attempt to change the meaning.

: (colon): Indicates a break in the sentence and suggests that a list will follow. Use it in a sentence before a list or a series of items. You may also use it when you introduce a quotation, particularly a long or indented quotation.

‘ ’ (single quotation marks): Use to set off a quotation within a quotation. Use these in an indented quotation even though the quoted material is not marked by quotation marks at the beginning and end.

CONSTRUCTING A BIBLIOGRAPHY OR WORKS CITED LIST

When you use the work of others, you must give the reader a list of your sources and enough information so that the reader can locate the same material you used to learn more about your subject or check your facts.

Please refer to page 3 for an explanation of the differences between a *bibliography* and a *works cited list*.

Regardless of the title, the format remains the same. **Alphabetize all entries according to the first letters of the initial word of the entry.** Your list may include sources other than print materials such as interviews, television programs, or online databases.

Because people who do research are expected to be extremely accurate, they take care to follow the correct forms exactly. Please note where commas, periods, and underlining or italics appear. Study the examples on the following pages.

Spacing and Punctuation

1. Alphabetize by the author's last name. If this is unknown alphabetize by the title ignoring the articles *a*, *an*, and *the*.
2. Begin each entry flush with the left margin. If the entry is more than one line in length, indent successive lines five spaces (1 tab) from the left margin.
3. Double-space the page and do not add extra spaces between entries on the bibliography or works cited list. Do not number or bullet the individual entries.
4. Periods separate the main parts of the entries.
5. Titles of full-length works such as books, plays, and magazines are italicized; quotation marks appear around the titles of shorter pieces within these larger works, such as essays, poems and articles. Underlining is only allowed when a paper is hand-written.
6. Center the title Works Cited **or** Bibliography at the top of the page on the first line. **Do not** use quotation marks, italics, bold, or font/size changes. Do not forget to number this page as you have with all previous pages.

SAMPLE ENTRIES IN A BIBLIOGRAPHY OR WORKS CITED

Based upon the 7th edition of the MLA Handbook for Writers of Research Papers

Note: One of the major changes in the current edition of the MLA Handbook concerns the listing of the publishing company in a works cited entry. In listing the publishing company do not include articles, abbreviations (such as Inc. or Co.), or descriptive words. Use only surnames (last names) in citing a publishing house. Use the abbreviation UP to indicate a university press.

A Printed Book by One Author

Renault, Mary. *The King Must Die*. Toronto: Bantam, 2008. Print.

Author's last name, first name. *Title of book in italics*. First listed city of publication:

Publishing company, Year of publication. Print.

NOTE:
These six pieces of information are the basic building blocks for bibliographic entries.

A Printed Book by Two or Three Authors

Blain, Virginia, Isobel Grundy, and Patricia Clements. *The Feminist Companion in English*. New Haven: Yale UP, 1999. Print.

First author's last name, first name, Second author's first and last name and Third author's first and last name. *Title of book in italics*. First listed city of publication:

Publishing company, Year of publication. Print.

NOTE:
In cases of more than one author, only the first name appears in reverse order, last name first.

A Printed Book by More Than Three Authors

Chambers, Mortimer, et al. *The Western Experience*. 3rd ed. New York: Knopf, 1983.

Print.

First author's last name, first name, et al. *Title of book in italics*. Edition if indicated. First listed place of publication: Publishing company, Year of publication. Print.

NOTE:

The abbreviation *et al.* is Latin for *and others*. You may choose to list all of the authors' names.

Two or More Printed Works by the Same Person

Luthi, Max. *The Fairy Tale as Art Form and Portrait of Man*. Trans. John Erickson.

Indianapolis: Indiana UP, 1999. Print.

---. *Once Upon a Time: On the Nature of Fairy Tales*. Trans. John Erickson. Indianapolis:

Indiana UP, 2006. Print.

NOTE:

In citing two or more works by the same author, type three hyphens and a period in place of the author's name in the second entry. Also notice that the name of the translator of the work is listed after the italicized title of the work prefaced by Trans.

A Printed Work with No Author

A Student's Guide to the Research Paper. Boston: Houghton, 2005. Print.

NOTE:

Alphabetize this on your list among your other entries under the letter *S* as you disregard the articles *a*, *an*, or *the* when alphabetizing.

Definition in a Printed Reference Book

“Naturalism.” Def. 2. *Dictionary of World Literary Terms*. 3rd ed. 1979. Print.

“Term which you need defined.” Definition # if more than one. *Title of book in italics*.

Edition # if stated. Year of publication. Print.

NOTE:

The above entry does not include page numbers because the entries in this reference book are arranged in alphabetical order. BUT, the page number *will* appear in the parenthetical notation. You will also notice that for widely used reference books, especially those that are frequently published in new editions, you do not have to include publishing information.

A Print Multi-Volume Collection

Donaldson, Scott. “F. Scott Fitzgerald.” *Dictionary of Literary Biography*. Ed. James J. Martine.

Vol. 9. Detroit: Gale, 1981. 3-18. Print. 219 vols.

Author’s last name, First name. “Entry.” *Title of Collection*. Ed. Editor’s name. Number of

volume used. City of Publication: Publisher, year of publication. Pages used. Print.

Total volumes.

NOTE:

The total number of volumes can be added to the end of the entry, but is not required.

A Single Selection From A Print Anthology or One Volume Collection

Keeseey, Douglas. "James Dickey and the Macho Persona." *Critical Essays on James Dickey*. Ed.

Robert Kirschten. New York: G. K. Hall, 1994. 200-221. Print.

Author's last name, first name. "Entry." *Title of Book*. Ed. Editor's name. City of publication:

Publisher, Year of publication. Pages used. Print.

NOTE:

When you use only a section of a larger work, indicate the page numbers for the entire selection, not just the pages you have used.

An Introduction, Preface, Forward or Afterward in a Print Source

Gilbert, Sandra M. Preface. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-*

Century Literary Imagination. By Susan Gubar. New Haven: Yale UP, 1979. xi-xiv. Print.

Author's last name, first name. Title of part cited. *Title of complete work*. Complete work's

author including By. City of publication: Publisher, Year of publication. Pages used.

Print.

NOTE:

In the example above, the author of the Introduction differs from the author of the text; therefore, his entire name appears after the *By*. If the same author writes both, just the last name appears after *By*.

Reprints in Print Sources

Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." *PMLA*. 99.5

(1984): 990-95. Rpt. in *Myth and Metaphor: Selected Essays, 1974-1988*. Ed. Robert D Denham. Charlottesville: UP of Virginia, 1990 18-27. Print.

Author's last name, first name. "Title of Essay." *Title where originally published*. Vol #.(If applicable) Issue # (If applicable) (Year originally published): original page numbers.

Rpt. in *Title of Source*. Ed. (If applicable). Volume #(If applicable). City of Publication: Publisher, Year. Reprinted page(s). Print.

NOTE:

When citing critical material which was originally published elsewhere, include the author of the selection, the name of the original publication in which it appeared, and the original date of publication; after the words *Rpt. in* (Reprinted in), include all the publication information for the source in which you found the selection. Please note that you list only the year of original publication. Be sure to include both the volume number of a multi-volume work as well as the page number(s).

Cross References (Citing more than one selection from the same collection)

Baker, James. "Denver: Summer of 1915." Oates and Rodriguez 171-75.

King, Maxine. Forward. Oates and Rodriguez x-xvi.

Oates, Joyce Carol, and Rodriguez, Robert. eds. *A Memoir of a Bilingual Childhood*. Boston: Houghton, 2000. Print.

NOTE:

To avoid unnecessary repetition, when you are citing two or more selections from the same collection or anthology, you may create a complete entry for the complete text and cross-reference individual pieces to that entry. List each individually in the Works Cited.

Here the book edited by Oates and Rodriguez is the source for the individual essays and has its own entry listing the editors first. Then each individual selection is added in the Works Cited citing the author, title of the piece, editors of the selection, and individual page numbers.

ORDER OF INFORMATION FOR PRINT PERIODICALS:

Periodicals include newspapers, magazine articles and scholarly journals, and all other publications which appear at regular intervals.

1. **Author's name.**
2. **Title of article.** Use quotation marks around the title.
3. **Name of periodical.** Underline the title. Omit any introductory words, but otherwise give the name as it appears on the title page or the mast; for example, *Star-Ledger*, **not** *The Star-Ledger*.
4. **Series number or name** (if relevant)
5. **Volume number** (for a scholarly journal only).
6. **Issue number** (if available, for a scholarly journal)
7. **Date of publication.** (For a scholarly journal, the year; for other periodicals, the day, month, and year, as available)
8. **Inclusive page numbers.**
9. **Medium of publication** (print)

SAMPLE ENTRIES - PERIODICALS

Article from a Print Magazine

Henry, William A. "The Lady Becomes the Tiger." *Time* 20 June 1994: 64. Print.

Article from a Print Newspaper

McKay, Peter A. "Stocks Feel the Dollar's Weight." *Wall Street Journal* 4 Dec. 2006: C1+.

Print.

NOTE:

Use no punctuation between the title of the periodical and the date. The numbers after the colon indicate the page or pages. For a newspaper article printed on several pages, write only the first page number and a +.

Critical Reviews in Print Periodicals or Journals

Kenner, Hugh. "Hell Was Other People." Rev. of *Evelyn Waugh: A Biography*, by Selina Hastings. *New York Times Book Review* 16 Apr. 1995: 12. Print.

NOTE:

In citing a review, give the reviewer's name and the title of the review if there is one; then write Rev. of (but not in italics), the title of the work reviewed in italics, a comma and the name of the author following the word by. If the work has an editor or translator rather than an author, use ed. or trans. instead of by.

Letter to the Editor in a Print Periodical

Ford, Dan. Letter. *New York Times Book Review* 14 May 1995: 31. Print.

Article in a Print Journal

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA* 121.1 (2006):124-38. Print.

Author's last name, first name. "Title of journal article." *Name of journal* Volume#. Issue#
(Year of publication): page numbers of article. Print.

FORMAT FOR NON-TEXTUAL INFORMATION:

Use common sense when you document non-print sources since no standard format will cover all non-traditional entries. Include all information which will help the reader both to locate your source and to evaluate your information.

SAMPLE ENTRIES - NON-PRINT MATERIAL

NOTE:
The remaining examples in this manual will address non-print sources, and the listing of the medium will reflect this.

A Television or Radio Program

“Fredrick Douglass.” *Civil War Journal*. Narr. Danny Glover. Dir. Craig Haffner. Arts and Entertainment Network. 6 Apr. 1993. Television.

“Title of episode or segment.” *Title of Program in Series*. Narrator (if applicable). Director. Name of Network (if any). Broadcast date. Medium of reception.

NOTE:
If your reference is primarily to the work of a particular individual, cite that person’s name before the title.

An Interview

Dubois, Walter T. Telephone interview. 5 Feb. 1995.

Smith, Anna G. Personal interview. 3 May 1995.

Film or Video

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. 1946. Republic, 2001. DVD.

Title of film or video. Director. Performers. Original year of release. Distributor, year of release.

Medium consulted.

Note:

When referring to a film or television program in general, list the information as above. Indicate the medium by which you viewed it: DVD, VHS, or filmstrip and the year it was released originally not when that copy was produced.

Green, Adolph and Betty Comden. *Singin' in the Rain*. Dir. Gene Kelly and Stanley Donen. Perf.

Gene Kelly, Donald O'Connor, and Debbie Reynolds. 1951. Warner, 2002. DVD.

Note:

When focusing on one aspect of a film or television program such as a particular actor, or the cinematography, list the contribution of that particular individual first and label it. In the case of a literary analysis paper, one would focus on the script or screen-play writer, so you would list that person first.

Sound Recording

Holiday, Billie. "God Bless the Child." *The Essence of Billie Holiday*. Columbia, 1991. CD.

Composer's last name, first name. "Title of the song." *Title of the album*. Manufacturer, year of release. Medium.

CITING WEB PUBLICATIONS

NOTE: The World Wide Web provides a wealth of sources. In utilizing the Internet a researcher may have access to bibliographic databases, academic journals, archives of various print publications, critical databases, reference works, and online broadcasts and performances. Web sources may be similar to print sources in that they have authors, titles, and publication information, but they are also different. This is because the Internet, unlike a print source, is a constantly evolving resource. To reflect this difference a researcher must always note his or her date of access, although the site's URL is no longer included in a bibliographic entry for a web source.

There are four basic types of sources available online.

A Works Cited entry for this type of online source will contain the following components in the following order:

1. Name of author, compiler, director, editor, narrator, performer, or translator.
2. Title of the complete work in italics; title of section of a work in quotation marks
3. Title of the overall website in italics
4. Version or edition used
5. Publisher or sponsor of site, or N.p.
6. Date of Publication (Day, Month, year as available) or use n.d.
7. Medium of Publication (Web)
8. Date of access (date, month, year)

A Work Published Only on the Web

Quade, Alex, ed. "Elite Team Rescues Troops Behind Enemy Lines." *CNN.com*. Cable News Network, 19 Mar. 2007. Web. 15 May 2008.

"*Verb Tenses*." The Owl at Purdue. *Purdue U Online Writing Lab*, 2001. Web 15 May 2008.

Nonperiodical on the Web Also Published in Print

When including a nonperiodical from the web that is also in print, follow the rules for the print publication relevant to that form, but instead of ending the entry with the medium "Print", include the following: the title of the database in italics, the medium of the publication (Web), and the date of access.

Bierce, Ambrose. "Academy." *The Devil's Dictionary: The Collected Works of Ambrose*

Bierce. Vol. 7. New York: Neale, 1911. N pag. *The Ambrose Bierce Project*. Web. 15 May 2008.

NOTE:

Because computer sources are not often paginated, you will have to use an abbreviation to identify this. In your Works Cited entry use N. pag. when it follows a period. Use n. pag. when it follows a comma or colon. Use the same rule for N.p.(n.p.) to indicate no publisher and/or place of publication.

Scholarly Journals Printed Independently on the Web

Follow directions for citing works of print periodicals, but do not include "Print" as the medium at the end. Instead conclude the entry with the medium consulted (Web) and the date of access. Remember a periodical article on the Web may not include page numbers.

Nater, Jorge R. "Images of Bilingual Education." *Arachne@Rutgers* 2.2 (2002): n pag. Web. 5 June 2008.

Publication in Subscription Database

Most media centers today subscribe to online databases because they provide a wealth of up-to-date information to researchers.

To cite a work found in a subscription database follow the guidelines for citing print periodicals, but do not include “Print” as the medium at the end. Instead include the following: the title of the database in italics, the medium of the publication (Web), and the date of access. Remember a periodical article on the Web may not include page numbers.

Smith, John. “Chopin and the American Women.” *Explicator*. (1996): 16-28. *MasterFILE Premier*. Web. 3 December 2003.

Tolson, Nancy. “Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children’s Literature.” *African American Review*. 32.1 (1998): 9-16. *JSTOR*. Web. 5 June 2008.

Author’s last name, first name. “Title of Essay.” *Title of Source*. Volume #(if applicable). Issue #(if applicable) (Publication year): publication page numbers. *Database*. Medium. Date of access.

NOTE:

You should use this format for all subscription databases available through the media center websites in district such as Discovering Series, Proquest, EBSCO, JSTOR, etc.

E-mail

Wiesel, Elie. “Re: Night.” Message to John Smith. 30 May 2002. E-mail.

NOTE:

An e-mail communication should include the name of the writer, title of the message in quotation marks (this can be found in the subject line), “Message to the name of the recipient,” and the date of the message and medium.

DOCUMENTATION

A good researcher must always cite the source of information. This is called **documentation**.

It is important to remember that you *must* document:

- a. when you quote the exact words from a source (in this instance, you must also use quotation marks);
- b. when you use someone else's ideas and paraphrase them in your own words;
- c. when you cite facts or statistics that are not generally known.

EXAMPLE:

- Columbus discovered America in 1492. (You may assume that most people know this).
- Three out of four dentists recommend Crest Toothpaste. (This information needs documentation).

NOTE:

The general rule is that you must cite a source for all facts and evidence that are not widely known or generally accepted. If the fact is not unusual, or can be found in a number of sources, or does not vary from year to year, or can be considered common knowledge, you do not need to document it. This is true of most basic biographical information as well as well-known historical dates and facts that are not in dispute.

The **MLA** (Modern Language Association) System of parenthetical notation is one technique which is easy to use and is frequently employed by writers in the fields of literature, language, and social science.

MLA SYSTEM OF PARENTHETICAL NOTATION

This system helps the reader to identify the source of direct quotations, opinions and ideas, and unusual facts and statistics. In order to do this the writer uses parenthetical notations (also called citations) to lead the reader to the correct source in the Works Cited list, where all of the detailed bibliographical information can be found.

NOTE:

It is extremely important that the reader can quickly locate the full bibliographical information in your Works Cited list. Therefore, you must make sure that the first word in the parenthetical notation is also the first word in that entry in the Works Cited list (except when the first word is an article such as a, an, or the).

SAMPLE CITATIONS

1. If you have mentioned the author's name in the text, your citation will include only the page number.

EXAMPLE: In her analysis, the critic Linda Hutcheon notes that Margaret Atwood's novels show how language can be used to express a political point of view (21).

NOTE:

The period is placed outside the parentheses.

2. If you have not mentioned the author's name in the text, your parenthetical reference must include that information.

EXAMPLE: Huxley is known for his humor and "stands out as the most deeply and widely cultured of modern novelists" (MacCarthy 72).

NOTE:

No punctuation appears between the author and the page number.

3. If your source does not indicate the name of the writer as in a newspaper story or an encyclopedia article, for example, then the first important word of the title appears in the citation.

EXAMPLE: *Time* magazine reported the Australian earthquake at 5.5 on the Richter scale vs. 7.1 for the San Francisco quake (“First” 47).

NOTE:

**Your Works Cited page will list the source this way:
“The First Time Is Unlucky.” *Time* 8 Jan. 1990: 47. Print.**

4. If your source has two or three authors and you do not mention them in your text, then the citation should include all names.

EXAMPLE: *Lord of the Flies* shows man without the security of the customs and laws of civilization. As their memory of these restraints becomes fainter, they begin to shed their school clothes in a symbolic reflection of their loss (Harte and Riley 39).

NOTE:

If your source has more than three authors, you may use the first author’s name and et al. “Et al.” means “and others.” Do not underline or italicize these two words.

EXAMPLE: (Smith et al. 45).

5. Your paper should read smoothly with as few interruptions as possible. Therefore, keep your citations brief and include important information in the text. Mentioning the source in the text is particularly important when you are dealing with opinions or controversial facts.

EXAMPLE: According to poet and critic Mark Van Doren, Macbeth has “already surrendered his soul” when the play begins. As a result, Van Doren maintains that his downfall cannot be considered tragic since he is not the noble hero of the typical Aristotelian tragedy (216).

NOTE:

The source is identified and described in your text, which helps add weight to your argument. This excerpt also shows how a direct quotation and paraphrasing can be integrated smoothly.

6. If you quote several times from the same source and page within a paragraph and no intervening quotations from other sources appear, you may give a single parenthetical citation after the last quotation.

EXAMPLE: In his discussion of the epic hero and his function as a representative of the cultural values of his people, M.I. Finley, social historian and author of several works on the ancient Greeks, calls “the guest-friendship relationship . . . the Homeric version, or forerunner of political and military alliances.” In this way he emphasizes the importance of the interaction between the heroic figures. He also cites the incident in Hades where Agamemnon reminds the suitors of guest-friendship relationships with him. For Finley, this is confirmation that this relationship, along with marriage, represents the peaceful connections essential to Greek civilization of the period. His conclusion is that Homer presents a world which had advanced beyond the primitive, and that “the breaches of these rules were common enough to create the almost unbroken tension that was the stamp of heroic existence” (102).

NOTE:

The page number alone is sufficient here since only one work by Finley appears in the Works Cited list. Remember that documentation must begin anew with the next paragraph.

7. If you are quoting more than four full lines of text from a source, set your quotation off by indenting 10 spaces from the left margin. When you indent a quotation this way, use no quotation marks. Double-space indented quotations.

EXAMPLE: Ciardi suggests that human companionship can be described in both explicit and figurative ways in Frost’s poetry:

Robert Frost’s “The Pasture”. . . is a superlative intermixing of literal and non-literal because, in a word, it almost has to be such a mixture in order to convey the sorts of things the poet wants to convey - no farming lessons, or meteorological ones, but comments on the value and importance of a) the rural environment as opposed to the urban one, and b) the fellowship and affection which, he indicates, flourish quite as well (and perhaps even better?) in that environment as do crops and herds. (7)

NOTE:

This long quotation is indented 10 spaces from the left-hand margin. The citation appears after the final mark of punctuation (the period after herds) because the quotation itself ends with a period. There is no period after the parentheses. Punctuate this way only when the quotation is indented and it ends with a period.

ADDITIONAL RULES

1. If more than one work by an author appears in your Works Cited list, then include the first word of the title in your citation. Place a comma between the last name and the abbreviated title. Italicize the title word.

EXAMPLE: Finley lists two possible types of relationships between heroes of equal status (Finley, *World* 104).

NOTE:

The full title of the Finley work which is cited is *The World of Odysseus*.

2. In doing research you may use a source which has no page numbers. This is obviously true of a film, a television show, or a performance. This may also be true of some web publications. If no pages are indicated do not count the pages in an attempt to determine them. Although you will not be able to include a page number in your parenthetical, you should try to give the reader an indication of where the information appeared in the article.

EXAMPLE: Early in his biographical essay this particular critic hints at the possibility of a hidden secret in Hawthorne's life (Mellow).

EXAMPLE: Midway through his argument Mellow suggests that Julian Hawthorne was actually informed of his father's secret by Herman Melville himself.

If a Web publication has numbered sections or paragraphs indicate this with the abbreviations sec. or par. in your parenthetical.

EXAMPLE: Chan claims that "Eagleton has belittled the gains of postmodernism" (par. 41).

EXAMPLE: Committee on Scholarly Editions provides an annotated bibliography on the theory of textual editing (sec. 4).

3. When citing lines from plays or book-length poems, omit page numbers and indicate instead the division (act and scene, or verse and canto or lines).

EXAMPLE: Othello’s words are a cry from the heart: “But I do love thee! and when I love thee not,/ Chaos is come again” (III, ii, 101-102).

NOTE:

The slash mark indicates the end of a line when you have chosen not to reproduce the verse as written. Use Roman numerals, letters and Arabic numerals to indicate act, scene, and line. Be sure to list the edition of the play you used in the Works Cited.

EXAMPLE: Dante’s description of the souls on the bank of the Acheron combines simile, metaphor and allegory: “And just as leaves swayed by the autumn winds/ Drop from the tree, each falling in its turn/ Until the branch is all despoiled and bare,/ So here did Adam’s evil seed descend. . .” (*Inferno* III, 112-116).

NOTE:

The entry lists the section of the work, the canto and the line numbers.

EXAMPLE: In Dickinson’s “As Imperceptibly as Grief,” she expresses a similar sense of loss: “A courteous, yet harrowing Grace,/ As Guest, that would be gone -” (367).

NOTE:

If you quote a line from a poem and indicate the author’s name in the text, the page number is sufficient. If more than one poem by the same author is involved, the parentheses must also contain the first word of the title.

4. Whenever possible, use the original source. If, however, you are forced to use a tertiary source, for example, a critic who quotes another’s comments on a work, then use the abbreviation qtd. in within the parentheses of your citation.

EXAMPLE: In *Women and Madness*, Phyllis Chesler describes women as “motherless children in patriarchal society” (qtd. in Rich 91).

Other Types of Documentation

The author-date system of documentation is often used in the *physical sciences*. In this format, the author's name, date of publication, and page number appear in the *parentheses*. Any material given in the text, however, is not included in the parenthetical reference.

EXAMPLE: Work on this series of investigations, however, has proved fruitless (Treffinger 1994, 39).

The APA (American Psychological Association) System of Documentation is used frequently by writers in the field of *behavioral science* and is a variant on the author-date system above. The APA System, however, focuses on the *year of publication*, which is featured prominently within the parentheses instead of the page number.

EXAMPLE: Jones (1992) believes that children learn language in two ways: through modeling and through experimentation.

NOTE:

The APA System uses page numbers *only for direct quotations*, not for paraphrases or summaries.

A WARNING BEFORE YOU WRITE YOUR ROUGH DRAFT!

As you begin your rough draft, remember that research must be done meticulously and carefully with great attention to detail. Mistakes that appear in note taking will also appear as mistakes on the final paper. Before you begin your rough draft in earnest, ask yourself the following questions:

1. Do I understand the comments of the literary critics and biographers? Have I quoted enough so that the comments are clear, or have I lifted something out of context that I really don't understand? Have I looked up any words or literary terms that I don't understand?
2. Do I have all the required bibliographic information and corresponding page numbers, if they have been provided, for all of my direct quotations, paraphrases and unusual facts and statistics? If I do not, the documentation in my paper will not be correct!
3. Have I put EVERY direct quote in quotation marks so that there will be no confusion when I write my paper? If I use someone else's words as my own, even if this is a careless mistake, it is still plagiarism, a VERY serious offense in writing.
4. Are my paraphrases truly in my own words? Have I changed the sentence structure and the words? If I include EXACT PHRASES written by someone else in my paraphrase, this is still plagiarism.

When you work on your rough draft do several sections of your outline each night. Make sure that you begin each support paragraph with a CLEAR topic sentence directly related to proving your thesis. Everything in that paragraph must relate to that topic sentence! Close each support paragraph with a clear summary sentence. Also, watch tense. The author's life will be in past tense; the plot summary will be in present tense. Literature is always spoken of in the present tense. This is a convention of formal writing. Always write in the third person when dealing with literature.

**GOOD LUCK WITH YOUR ROUGH DRAFTS!
THE ONLY SECRET TO SUCCESS IS HARD WORK!**

WRITING INTRODUCTORY PARAGRAPHS

When you have completed your research and assembled your notes, you are ready to write your paper. By this time, you have refined your preliminary thesis and you have the information to support it. The final thesis statement usually appears at the end of the introductory paragraph.

The introductory paragraph in your research paper must perform many functions:

1. introduce your topic to the reader;
2. provide whatever background information the reader needs to understand your topic;
3. suggest the significance of your topic;
4. indicate the general form your argument will take but avoid the somewhat clumsy phrase: *“This paper will prove that. . .;”* and
5. lead effectively and smoothly into your thesis statement.

Just because you are writing in a formal mode, you do not have to ignore the customary rules of good writing: you are always concerned with the need to interest your reader. In writing your introduction, you may use most of the devices you would use in any writing project. These include a clearly introduced quotation, a challenging rhetorical device such as a question, or even an anecdote related to your topic. In your opening paragraph, you may choose to include material from other sources with appropriate citations, just as you would do in the body of your paper.

WRITING CONCLUDING PARAGRAPHS

Your conclusion is the last contact you have with the reader on this subject; therefore, it deserves at least as much attention as your introduction. By all means, reiterate your thesis, if appropriate, but make sure that you do this in different words from those in your introductory paragraph. This will not be difficult since, at this point, you will be restating your thesis in terms of the evidence you have presented. If you need to tie that evidence together to prove what a strong case you have made, ***this is the place to do it.***

As a general rule, ***this is not the place to introduce new ideas or new information.*** You may, however, suggest areas that deserve further study, share insights related to your thesis that occurred to you as you prepared and wrote your paper, or stress again the importance of your topic.

Before you compose your conclusion, reread your introductory paragraph. The conclusion should certainly parallel the introduction in size and content. That is, your conclusion should never contradict your introduction. You may also wish to mirror the style of your introduction in your conclusion. For example, ***if you include a quotation in your introduction, perhaps you can include a related quotation in your conclusion.***

COMMON MISTAKES IN STUDENT RESEARCH PAPERS

Weakening the effect of your argument by losing sight of your thesis. Make sure that all support paragraphs begin with topic sentences that directly relate to proving your thesis. Unless it seems contrived, close each support paragraph with a summary sentence which reiterates the topic sentence in different words.

Failure to introduce quotations adequately. You must provide a context for the quotation. This may include an explanation of where in the work the lines appear, who speaks the words, why or how they are spoken, and their relevance to your thesis.

Abbreviated conclusion. *Your conclusion should match your introduction in length and depth.* If you have followed the steps in pre-writing and writing your research paper, the result will be a product with a sufficient complexity of ideas and arguments to warrant an effective conclusion.

Failure to alphabetize Works Cited list.

Failure to ensure that all entries in the Works Cited list match at least one parenthetical notation in the paper.

Mistakes in parenthetical notation form.

Neglecting to allow yourself sufficient time to revise and edit adequately.

Megan Russell

Ms. K. Zepka

English II, Period 2

23 May 2007

**EXCERPT OF
STUDENT RESEARCH
PAPER**

Comparing Characters Huckleberry Finn and Abigail Williams

Compassion is a term that cannot be defined in a single sentence. A person who turns away from another in need does not inspire compassion. However, the person who stops without a second thought and helps the one in need harbors this wonderful trait. In the novel *The Adventures of Huckleberry Finn*, by Mark Twain, and the drama *The Crucible*, by Arthur Miller, neither protagonist displays this trait initially. At first Huck Finn and Abigail Williams have no scruples; in fact, they seem to exhibit no noticeable sense of right and wrong. Although these characters are both initially self-focused individuals, only one of them, Huck, evolves as a dynamic character. During the course of the novel this southern boy who lives for adventure travels down the Mississippi River with a runaway slave named Jim. Abigail Williams, however, fails to evolve or progress as she accuses members of her community of witchcraft. Thus the paths of two independent youths diverge by the end of their metaphoric journeys because of the influence from those around them. Therefore, Huck changes his lifestyle and begins to exhibit compassion for those he cares about; Abigail, however, continues to live without compassion, making destructive life choices.

Both Huck and Abigail grow up without loving, nurturing families, and thus they never learn the true meaning of love, which is necessary to convey similar emotions. At the beginning of the novel Huck does not show compassion for the people around him while living in St. Petersburg. For example, Huck decides to play cruel jokes on his "friends" without even

thinking about the consequences. While on Jackson's Island, Huck says, "I went to the cavern . . . and found a rattlesnake in there. I killed him, and curled him up in the blanket. Ever so natural thinking there'd be some fun when Jim found him there" (Twain 62,63). Clearly, Huck cares little about Jim's well-being. The deadly rattlesnake could have caused Jim serious injuries or even death, but these consequences never cross Huck's mind; he is much more focused on having his own fun. Much like Huck, Abigail also grows up without any positive role models. With her family dead, she is left to be raised by her uncle who shows her little warmth. Lacking a loving family, she subsequently shows no compassion for the members of her community. The selfish goal of this young Puritan woman is to reclaim the married man she loves. She sees nothing wrong with hurting others in her community to get what she wants: John Proctor. As a result, Abigail refuses to stop lying even after her friends plead for her to have compassion. Even her friend Mary Warren warns her in crying, "Abby, you mustn't" (Miller 121). She will do anything to get her way, with no concern as to how much it will hurt the people around her. Critic Dawn B. Sova underscores this when he writes, "When Proctor rejects her she becomes spiteful and plots to implicate his wife as a witch." Sova's comment illustrates how far she is willing to go to harm the people around her. Abigail will go above and beyond healthy limits to achieve what she wants. Clearly, both Huck and Abigail grow up in loveless families, and as a result they are initially selfish and even cruel to others.

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- Sten, Christopher. "'When the Candle Went Out': The Nighttime World of Huck Finn." *Studies in American Fiction* 9 (1981): 47, 48. *Bloom's Literary Reference Online*. Web. 12 May 2007.
- Twain, Mark. *The Adventures of Huckleberry Finn*. New York: Dodd, Mead, 1953. Print.

Name: _____

Primary/ Secondary

Quotation Chart

Author & Page # if Applicable	Direct Quote	Explanation of Relevance