

## Rules of Good Writing

### The composition of good writing

Writing must be clear, concise and focused, in addition to being error free. In the case of persuasive or expository writing, it should incorporate support and organization. Failure to do so will result in a weakly defended thesis, a confusing structure or an unclear explanation; in other words, no one will want to read the paper because it is not “good”.

Clarity is vital in writing. When the reader of a well written essay finishes that reading, he or she will know the author, title, and basic plot of the book. He or she will understand the message the book’s author meant to convey. He or she will know the topic of your paper and your thesis or controlling purpose of writing that paper. Your reader will be satisfied that you have supported your thesis with appropriate information from your research.

### Guidelines for Writing

To write “good” persuasive or expository essays (the types most often assigned for large class papers and/or for written sections of standardized tests), one should follow the five suggestions explained below. These guidelines reflect both State goals and mastery expectations for standardized exams.

- **Focus**
  - Include an effective introduction that incorporates fluid use of anecdotes, quotations, personal appeals or other strategies. The introductory sentence(s) should provide generic, background information relating to the topic. A specific preview of ideas will appear in the introductory paragraph.
  - Continue a logical progression of ideas and purposeful writing.
  - End with an effective closing that offers readers a sense of closure. Relate the conclusion to the introduction by reemphasizing a particular appeal or question.
- **Support**
  - Make sure the framework of the paper is fully developed with sub points, illustrations, and explanations.
  - Use multiple supports; do not just rely on one way of saying something. Try mixing evidence with explanations and examples.
    - Make sure the support is balanced through the paper. Do not offer support for one and not another.
    - Use specific words, not general terms. Establish credibility by becoming an expert and writing like one.
- **Organization**
  - Have a “plan of attack” – know what direction the paper has and help the reader to understand the structure early in the essay.
  - Use points and ideas which logically relate.
  - Incorporate transitions and construct paragraphs that demonstrate coherence and cohesion.
  - Vary sentence structure and word choice to make the reading enjoyable and fluid.
- **Conventions**

- Avoid common errors of thought by using correct punctuation, spelling and syntax.
- Vary sentence construction. Don't rely entirely on simple or complex sentences.
- Watch for verb tense agreement throughout the essay. Do not mix tenses in the same sentence or paragraph. Use past tense to narrate **past** events, e.g. Harper Lee **published** her novel in 1960. Use **present** tense when writing about fictional literature, e.g. in The Crucible John Proctor **decides** to die rather than tarnish his reputation.
- Avoid passive voice wherever possible. Active voice is more straightforward and direct.
- Maintain a neutral, third-person point of view. Avoid inserting personal opinion or voice unless required to do so.
  - Proofread! Evaluators (teachers, college admission personnel, or exam judges) know how long a student has had to prepare a piece of writing. Blatant mistakes are never overlooked, but a timed piece of writing is allowed more leniency because the writer does not have days or weeks to edit and revise. Keep in mind there should be few minor (even fewer major) errors in proportion to the amount written.
- **Integration**
  - Make sure to answer the question/address the idea assigned as fully as possible.
  - Present a clear and purposeful focus, in-depth support, and reasoning that develop coherently throughout the paper.

### **Recognizing the difference between an “A” paper and a “D” paper**

Although it may seem difficult to immediately see the difference between an “A” paper and a “D” paper, there are key identifiers that anyone can use in determining the quality of a piece of writing. Keep in mind that many times students are asked to peer-edit classmates’ work, so it is not acceptable to think only teachers need to worry about what makes a “good” paper.

An “A” paper grabs a reader’s attention and develops an issue to the fullest extent possible. The paper clearly identifies the position or subject of an essay and provides detailed information about the position or subject. The paper provides the reader with an easy-to-follow structure that is tied together with smooth transitional devices. The logic used to respond to the issue is continued throughout the paper and the response contains numerous details to help the reader understand the issue or persuade the reader on the issue. The paper includes vivid and effective examples related to the topic. An “A” paper also uses strong word choice and has few conventional errors. The paper has correct sentence structure, punctuation, and capitalization; it uses verb-tense agreement and subject-verb agreement throughout. Finally, in the conclusion the “A” paper ties together the strong points without being redundant or repetitive.

A “D” paper only scratches the surface of an issue. The paper does not clearly identify the position or subject of an essay, nor does it provide enough information about the position or subject. The paper lacks focus and isn’t clearly developed; the ideas don’t logically flow from one to the next, or they may seem repetitious. Moreover, the “D” paper doesn’t offer enough detail, and the details that are provided are just listed without further elaboration. The paper is vague and may be too short to fully allow the reader to make a reliable judgment on the issue presented. Finally, a “D” paper has a significant number of conventional errors that may affect a reader’s understanding of what is written.

# Basic English Style and Grammar

Refer to the following rules of style and grammar for any task requiring formal or standard written English. These rules provide basic guidance only and do not address every situation a writer may encounter. The classroom teacher or a member of the writing center staff should be the primary resource for writing issues. In a conflict between these rules and a teacher's approach to writing, follow the teacher's advice. Use the reference works listed in Appendix B at the end of this handbook to solve difficult or atypical writing problems.

## Part One: Style

The concept of "style" refers to conventions (generally accepted rules) of punctuation, capitalization, spelling, and the visual appearance of words. These conventions work closely with the rules of grammar, which are explained below and have more to do with the relationships between words and groups of words.

A piece of writing that does not follow the rules of style can be difficult to understand. On the other hand, a writer using standard style communicates ideas clearly and confidently, making the reader's job of interpretation easier. Standard style can help a writer organize thoughts and express concepts effectively, which should be every writer's goals.

### Punctuation

*At the end of a sentence:*

- **period (.)**: Use a period to end a *declarative sentence*, one that makes a simple statement of fact or opinion without more than usual emphasis. Most sentences in English are declarative, which means the period appears more often than any other punctuation mark.

Example: Vampires rarely chew their food before swallowing it.

Also use a period at the end of a *request* that does not ask for information, but instead calmly orders someone to do something.

Example: Please make sure you fasten your seat belt before starting the back hoe.

- **question mark (?)**: Question marks at the end of a sentence mean the sentence is meant to be *interrogative*, or asking for information, whether seriously or not. A "rhetorical question" is a sentence that asks a question but does not expect an answer.

Example (standard question): Are you sure it was still breathing?

Example (rhetorical question): Do you really think a dead frog could jump that high?

- **exclamation point (!)**: Use an exclamation point for sentences that require greater emphasis. It indicates stronger feelings than a declarative sentence, and makes the sentence seem louder or faster.

Example: For the last time, don't drink milk from the carton!

*In the middle of a sentence:*

- **comma (,):** No punctuation mark has as many uses, or is as confusing to use, as the comma. Think of it this way: commas do nothing more than create a short, minor pause in the sentence's flow. This pause is shorter than any that comes at the end of a sentence, and shorter than the pauses that follow more complicated punctuation marks like the semicolon (;), colon (:), or dash (—). The hyphen (-), a mark that occurs between syllables in a split word and in some compound words (e.g. green-blue, thirty-five, post-1985), makes a shorter pause than a comma, but not by much.

1. Use a comma to separate items in a list or series. A comma after the second-to-last item in a list is optional; either use it or not, but stay consistent throughout the paper.

Example (comma used): We went to the game with a bat, a glove, a baseball, a cooler, and a change of socks.

Example (comma dropped): We went to the game with a bat, a glove, a baseball, a cooler and a change of socks.

2. Use a comma to separate parts of a place or date.

Example: We watched the game on Monday, January 31, 1982, at a stadium in Schaumburg, Illinois.

3. In most cases, use a comma to set off an introductory phrase from an *independent clause* (a set of words that has both a subject and verb and could be its own complete sentence). The longer the introductory phrase, the more likely it is to need a comma.

Example (short phrase, no comma): At first there were only six professional hockey teams in the NHL.

Example (longer phrase, needs a comma): Looking over the dashboard in a panic of disbelief and intense fear, Mona stopped the car.

4. Use a comma to separate longer independent clauses that are joined by a *conjunction*. See the rule above or the section below for the definition of an independent clause. A conjunction is a word that simply links one side of a sentence to another. Some common conjunctions are *and*, *but*, *for*, *or*, *so*, *then*, and *when*.

Examples: The car left the highway in a hurry, and I heard on the radio that it landed in a forest beneath the road.

The time had come for us to leave, but we were unable to move our legs.

We could have bought the dog with the stripe down its back from our neighbor, or we could have kept grandmother's dachshund for a while longer.

5. Use a comma to set off a *nonrestrictive* (not necessary to the sentence's meaning) *phrase* (a set of words that on its own could not be a complete sentence) or *clause* (a set of words that on its own *could* be a complete sentence) from the rest of the sentence. A *restrictive phrase* or *clause* is one that can not be removed without drastically changing the sentence's meaning.

Example (nonrestrictive clause, with commas): My two-liter bottle of soda, which had been in the freezer for too long, cracked in half. (The important thing is that the bottle cracked, not that it was in the freezer.)

Example (restrictive phrase, without commas): The bird with one wing longer than the other flew in circles over our boat. (This is a very specific bird, so without the phrase, the reader will not understand what it looked like.)

6. Along the same lines, use a comma to set off a nonrestrictive *appositive* (a phrase that clarifies the identity of someone or something else mentioned in the sentence) from the rest of the sentence.

Example (nonrestrictive, with commas): George W. Bush, the President of the United States, has an MBA from Harvard. (Everyone knows he's the current president.)

Example (restrictive, without commas): Led Zeppelin's song "Stairway to Heaven" was never released as a single. (Without the song's title, the sentence is vague and does not make much sense.)

7. Use a comma to set off a word or group of words being contrasted with another part of the sentence.

Examples: The way to true happiness is through confidence, not fear.  
The car looks better in red, not light blue.

Remember: A good writer uses a comma to create a short pause. This pause should help the reader understand exactly what the writer is trying to say; if a pause would either allow the reader a chance to absorb meaning or make clear the relative importance of words in a sentence, then use a comma.

- **semicolon (;):** Use the semicolon to create a slightly longer pause between parts of a sentence. There are only two general situations that require a semicolon.

1. Use a semicolon to separate long and wordy items in a list.

Example: Over the course of a decade, my family has lived in Springfield, Cairo, and Rockford in Illinois; Madison, Milwaukee, and Delafield in Wisconsin; and Buffalo in New York.

2. Use a semicolon to separate independent clauses (*see* comma rule 3 above) when they are not joined by a conjunction (*see* comma rule 4 above). Technically, these independent clauses could be written as individual sentences; however, sometimes using a semicolon and joining them adds variety to a paper and can help a writer develop a personal style.

Example: Few things frustrate me more than traffic jams; in fact, I cannot at the moment think of anything more irritating.

- **colon (:):** Like the semicolon, colons fit best only in those sentences that would be clearer or more interesting because of them. These sentences are few and far between in standard writing because they often feature long independent clauses or lists.

1. Use a colon at the beginning of a long list, or of a list that has long items within it. This makes sense, because a comma alone (or no punctuation at all) might make the sentence difficult to understand.

Example: Most students take the following courses before graduating from high school: English I, II, and III; World History and American History; three years of a foreign language; and at least one art class.

2. Use a colon before restating an idea within a sentence when both parts of the sentence are independent clauses. This is different from semicolon rule 2 because the second clause actually rephrases the first.

Example: This movie should never have been released in the theater: it should have been sent straight to video.

- **quotation marks (" " or ' '):** Quotation marks play a very specific role in formal English writing: they introduce spoken language or, in rare cases, add emphasis by isolating a word or phrase within a sentence.

1. Use double quotation marks (" ") to enclose a *direct quotation*, one that reports a person's exact words.

Example: "Keep your feet on the ground," said a once-famous DJ, "but keep reaching for the stars."

2. Use single quotation marks ( ' ) to enclose a separate quote within a direct quotation.

Example: My father always said: "Don't leave the fallout shelter until you hear the words 'all clear' over the short-wave radio."

3. Use double quotation marks to isolate important words, either for emphasis or irony.

Examples: Few defendants feel comfortable when this judge makes his "rabid-dog" face in court.  
The weather forecaster's promised "sunny day" turned rainy by 10:00 am.

- **dash (—):** The dash, unlike the other punctuation marks used inside a sentence, represents a quick, hard, but temporary pause between ideas. The dash works in just two situations.

1. Use the dash to set off material that interrupts the rest of the sentence.

Example: The door would not open—there was something behind it—so I just sat there looking lost.

2. Use the dash when a sentence, especially a quote, is cut off suddenly. In other words, the dash takes the place of words left out for dramatic effect. This works well with dialogue when a speaker gets interrupted or stops speaking in mid-sentence.

Example: "Just run! Don't look behind you! The tornado is almost—"

*Using quotation marks with other punctuation marks:*

Follow the rules below for a period, question mark, exclamation point, comma, semicolon, colon, or dash.

- **periods and commas:** Place the quotation marks outside a period or comma.

Example: "Anyone can clearly see," said my observant friend, staring down at the bare concrete, "that this swimming pool is closed."

- **semicolons and colons:** Place the quotation marks inside a semicolon or colon.

Example: The evidence clearly showed that my cousin had "flown the coop"; I had little hope of ever getting my suitcase back again.

Example: George had a "face for radio": his voice was fine, but he looked funny.

- **question marks and exclamation points:** Place the quotation marks outside a question mark or exclamation point when it is part of the quote, but *inside* when it is part of the larger sentence.

Examples: "Leave that dog alone!" warned my mother.

"Which dog?" I asked, knowing full well that there was no dog in the yard at the moment.

Which poem does you like best, "Thanatopsis" or "The Boa Constrictor"?

I could not believe my ears when most people responded with "Thanatopsis"!

- With the dash, the position of the quotation marks depends on the context. If the material set off by dashes interrupts the sentence, then put the quotation marks inside the dash. If the dash cuts off a sentence or independent clause before it ends, the quotation marks should be outside the dash.

Examples: Only one phrase—"Let's eat!"—would get the dog off the couch.

Kim said, "That's not fair! I was the last one to—" and then stormed out of the room.

#### *Punctuation used within words:*

The hyphen and the apostrophe are used within words rather than sentences. They have very specific uses.

- **the hyphen (-):**

1. Use the hyphen to break words between *syllables* at the end of a line. A syllable is a single unit of sound in a word; see the section on grammar to learn how to break words into syllables.

Example: The best place to break a word in a long sentence is between syllables  
lables.

2. Use the hyphen to make a compound adjective from two or more words, but only when the compound adjective comes before the noun it describes.

Example: medium-sized town BUT a town of a medium size

- **the apostrophe ('):**

1. Use the apostrophe to replace letters in a *contraction* (a single word formed by combining two or more other words).

Example: I haven't ever understood why rich people don't just give their money away to people who aren't as fortunate as they have been.

("haven't" is the combination of "have" and "not"; "don't" is the combination of "do" and "not"; "aren't" is the combination of "are" and "not")

2. Use the apostrophe to show ownership or possession.

Example: Joe's turtle finished the race before Jim's by less than a minute.

This is true for all singular nouns, even those ending in an “s.” Therefore, “Ross’s break” is correct, even though a spell-checker may not think so.

Plural possessives are formed by adding the apostrophe alone.

Examples: We came early to the ballpark so we could steal the players’ bats.

## Capitalization

The following section briefly reviews the rules of capitalization. For a more complete discussion, refer to one of the style manuals listed in the index at the back of this handbook. General rule: Capitalize words that seem to designate something specific, such as an object, a place, a person, a new sentence, or a title.

*Capitalize proper nouns.*

- **Proper nouns** are people, places, things, or ideas that have a specific name rather than a general description. For instance: “United States of America” is a specific “country”; “country” is not capitalized, since this is a general description.

Examples: Chicago (instead of “city”)  
Great America (instead of “amusement park”)  
Jane Doe (instead of “woman”)  
Lake Zurich High School (instead of “school”)  
Darwinism (instead of “theory”)

Also capitalize the personal pronoun “I,” although it is not technically a proper noun.

*Capitalize the first word in a sentence or complete quotation within a sentence.*

- This means the first word of EVERY sentence should be capitalized, whether it is complete or not. Capitalize the first word of a quotation within a sentence ONLY if the quotation is complete.

Example: No! You can’t leave yet!

The man in the blue suit said, “My partner will send an elephant over to your friend’s house.” He promised that it would arrive “no later than 2:00.”

(Notice the first sentence is incomplete but still starts with a capital; the second sentence contains a complete quote, so the quote begins with a capital; and the third sentence contains a partial quotation only, so the quote begins with a lower case letter.)

## Titles

Few rules confuse writers more frequently than those dictating the way titles should be styled. This is even more difficult because not every style manual agrees. In a traditional English course (but not a journalism course), ignore the way newspapers and magazines print the titles of books, movies, periodicals, works of art, poems, songs, essays, and short stories. Follow the rules below instead. (For journalism courses, see the AP Stylebook.)

In all circumstances, capitalize the first word in a title and every other word in a title except conjunctions (e.g. and, but, or) and prepositions (e.g. into, on, of). If the word distinguishes something specific or identifiable within the title, capitalize it. Titles should be taken from the title page rather

than the cover, where possible. Use standard capitalization rules and the standard font, rather than any unusual forms. **Never italicize titles.** Underline the titles of works which are published independently, and use quotation marks for works published within larger works.

**Works to be underlined include:**

ballets and operas (e.g. Swan Lake, Carmen)

books (e.g. To Kill a Mockingbird)

compact discs, records and tapes sold commercially (e.g. Paul McCartney's Off the Ground)

films, videos, and DVDs sold commercially and identified by name (e.g. The Wizard of Oz)

musical compositions identified by name (e.g. Berlioz's Symphonie Fantastique)

pamphlets (e.g. Illinois Rules of the Road)

paintings, drawings, or sculptures (e.g. Chagall's I and My Village)

periodicals (magazines, newspapers, journals) (e.g. Newsweek, Journal of American Philanthropy)

plays (e.g. Death of a Salesman)

poem published as a book (e.g. The Waste Land)

sculptures (e.g., Rodin's The Thinker)

television program (e.g. Star Trek)

vehicles with specific names (aircraft, spacecraft, ships: e.g. Spirit of St. Louis, Apollo 13)

**Works to be put in "quotation marks" include:**

chapter titles in a book

encyclopedia articles

episodes of television shows

episodes of radio shows

essays in a book

lectures and speeches

magazine articles

newspaper articles

poems (single reference, e.g. "Kubla Khan")

short stories

song titles

website articles

**Numbers**

The following rules govern the way numbers should appear in formal English writing. These are somewhat flexible and open to personal preference, but the best writing stays consistent.

1. spell out numbers under 100 (twelve, NOT 12; fifty-three, NOT 53)
2. use numerals for numbers 100 or over
3. always spell out ordinal numbers (first; twenty-third; one-hundred-tenth)
4. never spell out numbers in dates, items from numbered lists, or military divisions

Numbers should be written out if you can do so in one or two words. Otherwise, use Arabic numerals. Write: one, five, twenty-one, one hundred, eighteen hundred, but write 5½, 101, 5,280. If your writing contains the recurrent use of numeric statistical or scientific data, use numerals for those numbers.

Special rules apply when writing numbers with symbols (e.g., dollars, pounds, percent, etc.).

Compound numbers. Hyphenate compound numbers from twenty-one to ninety-nine, compounds with a number as the first element, and the written form of fractions.

**Beginning a sentence.** When numbers or a date are required to open a sentence, write them out. For example: “Five girls and 16 boys tried out for the varsity soccer team.” If you can, rewrite the sentence.

**Numbers & units.** Do not mix numbers that are spelled out with symbols. Write out the term for the symbols as well. For example, write: 45%, or forty-five percent; \$20 or twenty dollars. Do not combine spelled forms of numbers with symbols. .

**Mixed numbers.** Be consistent; do not mix numerals with written numbers when they refer to similar things. For example, “Only 10 of the 150 people on the tour (not ten of the 150 tourists) were willing to visit the city after the riot.” But also write: “The President got 1.3 trillion of the 1.6 trillion dollar tax cut he proposed.”

**Ordinal Numbers** follow the general rules for numbers. For example, “The window for applications was the third to twenty-third of August.” But use numerals if more than two words are needed to write the number. For example, write “Haile Sellassie I was the 225th Emperor of Ethiopia.” However, MLA style uses numerals exclusively in references (e.g., 2nd ed., 3rd ed.).

### **Dates and Time**

Be consistent in writing dates; use either day-month-year (22 July 1999) or month-day-year (July 22, 1999), but use only one style in the paper. Times should be written as numerals separated by a colon, except for times indicated with the terms quarter, half, and o’clock.

### **Spelling**

English developed from many other languages, including Anglo-Saxon, Latin, Greek, and older versions of French, German, and Danish. Along the way, our “mother tongue” has borrowed words from Italian, Spanish, Swedish, Swahili, and countless other languages to enrich our vocabulary. All of this means that spelling individual words correctly in English can be more frustrating than writing entire paragraphs or even essays. The spell check tool built into word processing programs can guide you on spelling as you work. In the meantime, use the following set of rules as a general guide. If in doubt about the correct spelling of a word, use a dictionary. Guess at the spelling, and then check the guide words in the upper outside corner of each page. Look over the page for the troublesome word.

Example: You are unsure of how to spell the word “laboratory.” You know that the first three letters are “lab.” You have in front of you *Webster’s Tenth Collegiate Dictionary*, which lists the guide words “labor • lact-” on page 650. You scan down the left side until you find “laboratory,” the third entry on the page.

A last word of warning: Not every spell-checker can be considered reliable. The word “kickstand” is spelled correctly here, although Microsoft Word® does not believe so. Trust a dictionary or common sense first and last if the spell-checker seems off.

- Form compound words (the combination of two or more words) by keeping all the letters in each. Examples: sagebrush, cheesecloth, newsstand, kickstand.
- Place “i” before “e” except after “c” or when sounded like “a” as in “neighbor” or “weigh.” Examples: believe, retrieve, thief, brief, conceive, deceive.
- Exceptions to this rule: Put “i” before “e” even after “c” if it follows a “ch” or “sh” sound. Examples: species, conscience, financier.
- More exceptions: Know the following common words. They do not conform to any rule.

either	neither	leisure	weird
seize	science	glacier	foreign
height	caffeine	protein	Frankenstein

- Add either an “s” or “es” to singular nouns to make them plural. If the singular ends in an “s” sound (ss, x, ch, sh, z), then add “es.” If it ends in any other sound, add just “s.” Examples: rabbits, churches, glasses, coats, values.
- Make the plural of a word that ends in “f” or “fe” by changing the “f” to a “v” and adding “es.” Examples: knife=knives, wife=wives, loaf=loaves, wharf=wharves, calf=calves.
- Make the plural of words ending in “y” by switching the “y” for “ies.” Examples: pastry=pastries, spy=spies, try=tries, cry=cries.
- Words that end in “e” lose it when adding a suffix (letters added to the end of a word to change its meaning, e.g. -ing, -ed, -ance, -able, -ant) if the suffix begins with a vowel. Examples: care=caring, fake=faked, insure=insurance, value=valuable, observe=observant.
- Words that end in a silent “e,” however, generally keep the “e” if the suffix begins with a consonant. Examples: sure=surely, genuine=genuineness, manage=management.
- The following common words are exceptions to this rule:  

wisdom	argument	truly	wholly	ninth
--------	----------	-------	--------	-------
- For words ending in “y,” change the “y” to an “i” before adding a suffix that begins with a vowel. Examples: apply=appliance, defy=defiant, rely=reliant, ply=pliable.
- One exception to this rule: If the suffix is “-ing,” do not change the “y.” Examples: cry=crying, try=trying, fry=frying, party=partying.
- All but three words that end in the sound “seed” spell that sound “cede.” The words that spell it “ceed”: proceed, succeed, exceed.
- Only one word in common usage ends in “sede”: supersede.
- Words that end with a “y” preceded by a vowel keep the “y” when forming the plural. Examples: monkey=monkeys, journey=journeys, turkey=turkeys.

## Part Two: Grammar

The rules of grammar control the way words sound, how they operate in a sentence, and how they interact with each other. These rules regulate the construction of words in syllables, the phonetic pronunciation of words, the parts of speech, the parts of a sentence, the parts that must be included in a complete sentence, and the forms of clauses, phrases, and verb conjugations. Grammar organizes words into appropriate *syntax* (the order of words in a sentence).

This section will also deal briefly with paragraph and essay structure.

### Phonetics and Pronunciation

Every serious dictionary gives a phonetic pronunciation of each word it defines. Most use a common key, usually explained in the dictionary’s preface or appendix, and often provided in short form at the bottom of each odd-numbered page (on the right in an opened book). This section will explain some of the most basic sounds in English.

- **phonetics (sounds)**

1. vowels: Vowels can be long (the sound the letter makes in the alphabet), short (a flat sound), or neutral (somewhere in between). The neutral sound is called a “schwa.”

Examples:

long:	state	need	might	doe	super
short:	mat	bet	active	mop	pull
schwa:	along	blunder	hidden	collide	must

In the dictionary, vowel sounds are often represented phonetically by symbols and other letters. This will be explained below in the section on the pronunciation key.

2. **consonants:** Consonants often have more than one sound associated with them. For example, the letter “c” can produce or contribute to six different sounds (think about the difference between “chin,” “cook,” “celery,” “witch,” “czar,” and “special”). The dictionary provides a quick answer, but the best way to learn how to guess at a word’s proper pronunciation is to read books, magazines, and other well-written materials.

3. **blends:** A blend is a set of two consonants that make one sound. A blend often begins a word, but may appear in the middle or at the end as well. The most common blends are *ch* (church), *sh* (crush), *th* (this), *wh* (whale), and *ck* (hacker).

- **pronunciation key:** The first modern, standardized pronunciation key for English was prepared by the International Phonetics Association in 1898. The International Phonetics Alphabet (IPA) has been the basis for most dictionary pronunciation keys since then. Each dictionary uses a slightly different set of symbols to represent the sounds the IPA distinguished, so check the front or back of each dictionary for its own guide.

## Syllables

In written English, the smallest structural (not necessarily sonic) unit within a single word is the letter, followed closely by the syllable, and finally the full word. Syllables represent the sense of different parts of a word; when in doubt about how to break a word across lines, look for groups of letters that form complete words in themselves; prefixes; suffixes; or some other unit recognizable from everyday reading. Syllables have something to do with sound as well. Usually, but with many, many exceptions, there are as many syllables in a word as there are vowel sounds.

Nearly every dictionary provides syllabification guides in the entry for each word. The bullets (•) or hyphens between groups of letters represent acceptable breaks if the word must occupy two lines. This section will suggest the best ways to break words into their syllables, which will then improve spelling and pronunciation. Remember that a word broken across lines in a written essay is separated between syllables with a hyphen.

- Do not break *monosyllabic* words (words with a single syllable).  
Examples: one                      joint                      quick                      fire
- Never break a word over lines of text at a single letter. Instead, put the word on the next line.  
Examples: NOT e-nough, but enough  
                  NOT a-mong, but among  
                  NOT i-cicle but ici-cle or icicle  
                  NOT o-vation but ova-tion or ovation
- Divide either before or after a consonant when it comes between two vowels, depending on which part of the word seems connected to the consonant’s sound.  
Examples: pe-can                      re-lax                      de-ny                      re-fuse  
                  spi-der                      tu-lip                      re-lay                      pe-tal
- Break words between consonants if they are surrounded by vowels, UNLESS the consonants form a *blend* (e.g. ck, ch, sh, th,), a combination of letters that make a single sound.  
Examples: ad-van-tage                      struc-ture                      mil-lion                      for-mat

- Break words with blends either before or after the blend, depending on which part of the word seems completed by the blend.  
Examples: crack-er                      rath-er                      bash-ing                      teach-er
- Divide a word after a prefix and before a suffix.  
Examples (prefixes): pre-fix                      con-tract                      semi-legal  
Examples (suffixes): convert-ible                      fasc-ism                      support-ive
- Break before “ed” or “ing” when it follows a “t” or “d” sound, UNLESS the “t” or “d” is preceded immediately by short vowel.  
Examples: mend-ed              need-ed                      fold-ed                      grat-ed  
                    mend-ing              need-ing                      fold-ing                      grat-ing
- If the “t” or “d” sound comes after a single short vowel, then the “t” or “d” is doubled and the break comes between the doubled consonants.  
Examples: thud=thud-ded              mat=mat-ted              outfit=outfit-ted              vet=vet-ted

### Parts of Speech

Schools begin teaching parts of speech in the early elementary grades and continue teaching it through high school. This section will quickly review the way words function in a sentence. Understanding a word’s likely function makes writing and reading much more rewarding.

- **nouns:** A noun is a person, place, thing, abstract idea, or any other word in a sentence representing something that can act or be acted upon. Nouns are either common or proper. They can be singular, plural, or collective. Some nouns are *gerunds*, which are words formed by adding “-ing” to the root of a verb.

Examples:

common nouns:	school	woman	fish
proper nouns:	Yale University	Joan of Arc	Jaws
singular nouns:	school	woman	fish
plural nouns:	schools	women	fish or fishes
collective nouns:	conference	sisterhood	school
gerunds:	running	crying	eating
gerund sentence:	There are few things I do with greater skill than eating.		

For the most part, nouns are either *subjects* or *objects*. A subject acts in a sentence, while an object is acted upon. A noun can be the object of a preposition or a verb.

Examples:

- subject: The city sleeps. (the noun *city* is the subject of the sentence, since it is acting)
- subject: The city sleeps, and Herb finds himself alone. (both *city* and Herb are subjects)
- object of a preposition: We had been at home for several hours. (the preposition *at* points to *home* as the place we had been)
- object of a preposition: Kim left her notebook on the bus. (the preposition *on* indicates where Kim left her notebook, this time on the *bus*, a noun)
- object of a verb: Earth needs water to support life. (*Earth* is the subject, *needs* is the verb showing action, and *water* is the object acted upon by *Earth*)
- object of a verb: Joseph throws fish for a living. (*Joseph* is the subject, *throws* is the verb showing action, *fish* is the object acted upon by *Joseph*)

- **pronouns:** Pronouns take the place of proper or common nouns and should be used to vary the word in a sentence or paragraph, or when repetition would sound unnecessary. Pronouns may be singular or plural, and change depending on the noun replaced. The following table represents the forms pronouns take in standard English. “Subjective” means this is the form to use when replacing a subject, “possessive” when replacing a noun demonstrating ownership, and “objective” when replacing an object.

**Personal Pronouns:**

First Person Singular	Plural
subjective: I	we
possessive: my, mine	our, ours
objective: me	us
Second Person Singular	Plural
subjective: you	you
possessive: your, yours	your, yours
objective: you	you
Third Person Singular	Plural
subjective: he, she, it, who	they
possessive: his, hers, its, whose	their, theirs
objective: him, her, it, whom	them

**Indefinite Pronouns:**

Use these words to replace a noun without an obvious identity or number.

all	each	neither	other
another	either	nobody	some
anybody	everyone	none	somebody
anyone	everything	no one	someone
anything	few	nothing	something
both	most	one	

**Interrogative pronouns – Relative Pronouns:**

Use these pronouns to ask questions, to refer to an antecedent or to introduce a relative clause.

- what (use to get information about, or to introduce a specific thing or event)
- which/that/what (use to get information when there are several possible answers, and the sentence asks for a specific one)
- who (use to get information about or to refer to a person as the subject of a sentence)
- whom (use to get information about or to refer to a person or persons as the object in a sentence)
- whose (use to show possession)

**Demonstrative pronouns:**

Use these pronouns to point something out or demonstrate that something in particular is true or the answer to a question.

Singular: this, that  
Plural: these, those

**Reciprocal pronouns:**

These two word pairs enable the writer to separate the actions of multiple subjects or actors.

each other (“We whispered to each other” means that two people talked amongst themselves, not to anyone outside their group)  
one another (“The siblings often fought with one another” means that these brothers and sisters fought amongst themselves)

### **Reflexive pronouns:**

Use these pronouns to refer back to the sentence’s subject or actor.

#### **Singular**

First Person: myself  
Second Person: yourself  
Third Person: himself, herself, itself, oneself

#### **Plural**

ourselves  
yourselves  
themselves

**Relative pronouns:** A pronoun that introduces a relative clause and refers to an antecedent. The interrogative pronouns can be used as relative pronouns. See the section on interrogative pronouns. See the section below on Parts of a Sentence, clauses.

- **verbs:** Verbs indicate action or a state of being within a sentence. They form the center of a predicate, which works with the subject, comprised of at least a noun, to complete a sentence. Verbs exist in several different forms, each of which plays a different role in a sentence. This section identifies the different forms of a verb; for conjugation, go to a style manual or dictionary.

**Stem:** a verb’s identifying element (e.g. run, cry, trip, fall, create)

**Infinitive:** a verb’s most basic form, consisting of the stem plus the word “to.” (e.g. to run, to cry, to trip, to fall, to create). Infinitives can be used as adjective, adverb, or noun phrases, or objects of a preposition or verb. See the sections on phrases and objects.

**Conjugated form:** the form of a verb that reflects the subject’s number and the time at which the action takes place. Many conjugations are irregular; to determine which form of a verb to use, see a style manual that deals extensively with grammar. Most grammar-checkers catch conjugation mistakes as well.

**Participle:** form of a verb in either the past or present tense. The past participle for regular verbs consists of the stem plus “ed” (walk=walked, create=created, look=looked), while the present is formed from the stem plus “ing” (walk=walking, create=creating, look=looking). Participles act either as adjectives (e.g. a “painted” fence or “walking” stick) or with helping verbs in more complex conjugations (e.g. “I had been *walking* for some time.” “You had better have *mended* that fence by the time your mother gets home.”).

**Gerund:** form of a verb consisting of the stem plus “ing” that acts as a noun. See section on nouns above.

Verbs can be **transitive or intransitive**. The difference refers to whether the verb needs an object to make sense. This should be determined on a sentence-by-sentence basis, since the same verb may be transitive in one context and intransitive in another. A transitive verb needs an object because it “transmits” or shift its action to another word, but an intransitive verb can be understood on its own.

Examples:

**transitive verbs:** The car blew a gasket.

This chicken squawks “hello.”  
Aunt Chloe drove the truck to work today.

**intransitive verbs:** The wind blew.  
The chicken squawks.  
On the way home, I drove.

- **adjectives:** words that describe a noun. Adjectives come in several forms, most of which will not give the basic writer difficulty. However, be careful when forming comparative and superlative adjectives.

**Comparative adjectives:** formed from the basic adjective with a suffix attached to indicate the difference between no more than two nouns. Most adjectives use “-er” to demonstrate this difference.

Examples: tall, taller  
big, bigger  
small, smaller

**Superlative adjectives:** formed from the basic adjective with a suffix attached to indicate the difference between more than two nouns. Most adjectives use “-est” to demonstrate this difference.

Examples: tall, taller, tallest  
big, bigger, biggest  
small, smaller, smallest

For **irregular adjectives** (e.g. good, better, best), look up the basic adjective in the dictionary and check the entry for the comparative and superlative forms.

- **adverbs:** As the name suggests, adverbs describe verbs. They also describe adjectives and other adverbs. The best writing uses very few adverbs; strong, interesting verbs don’t need description. However, sometimes the best way to make a point is to use an exciting adverb. Most adverbs are formed by combining the base of an adjective with “-ly” at the end, and adhere to spelling rules concerning the ends of words (see Spelling section above). There are many irregular adverbs, though. Use the dictionary or a grammar style manual to find the adverb form of most adjectives.

Examples: quick=quickly  
happy=happily  
full=fully  
very  
much

**adverb describing a verb:** I ran quickly.

**adverb describing an adjective:** We have been happily poor for five years now.

**adverb describing another adverb:** He cried very loudly when I closed his door.

Like adjectives, adverbs have comparative and superlative forms. However, these usually require adding an entirely new word rather than simply an ending.

**Comparative adverbs:** add *more* or *less* to indicate the difference between no more than two verbs, adjectives, or adverbs.

Examples: slowly=more slowly

completely=less completely

**Superlative adverbs:** add *most* or *least* to indicate the difference between no less than three verbs, adjectives, or adverbs.

Examples: likely=most likely  
generously=least generously

As with adjectives, adverbs often have irregular comparative and superlative forms (e.g. bad, worse, worst). Look up the basic adverb in the dictionary and check the entry for the proper forms.

- **articles:** Articles are the small words in sentences that define or introduce nouns. They are actually adjectives, but adjectives that serve a very specific purpose. There are just three articles in English:

a  
an  
the

Of these three, only “the” indicates a specific noun. The other two are general. Use “an” only in front of a noun that begins with a vowel or vowel sound.

- **prepositions:** Prepositions show relationships between words. They usually come between verbs and nouns, but not necessarily. They connect nouns with other nouns, verbs, and adverbs. Often they indicate time, direction, or location.

Some common prepositions:

time: after, as, before, by, during, since, until

direction: down, toward, up

location: above, across, among, behind, beside, beyond, near, on, off, opposite, past, within

Prepositions often form the start of *prepositions phrases*, described in the next section.

- **conjunctions:** These words do just what their name suggests: they *conjoin* (meaning to put together) parts of a sentence. The basic conjunctions are *and*, *but*, *or*, and *nor*. Among the rest, the most common are:

also	if	now	still	until
anyway	in order	once	than	when
as if	instead	otherwise	then	where
because	likewise	since	therefore	whether...to
besides	meanwhile	so	though	while
for	next	so that	unless	yet

- **interjections:** Interjections exist simply to give a sentence more emphasis or to show strong emotion. They do not in any way change the structure of a sentence. Examples of interjections include “oh,” “whoops,” “yikes,” “uh-oh,” “yippee,” and “wow.”

## Parts of a Sentence

Every *complete* sentence must have two parts: a **subject** and a **predicate**. The **subject** is the part of the sentence related directly to the noun that does the acting. The **predicate** is the verb and all other words used to describe or explain the action or state of being. In the following sentences, the predicate is italicized.

Examples: The dog *ran quickly and quietly*.  
People *want to be happy in their jobs*.  
*At the start of the show*, the host *ran screaming from the stage*.

Notice in this last sentence that the subject is surrounded by the predicate. This is because the sentence begins with a *prepositional phrase*, which will be discussed at length below. The phrase actually describes when the running took place, making it part of the predicate rather than the subject.

- **phrases:** A *phrase* is a group of words that belong together but is missing a subject, predicate, or both. Without those parts, it cannot be a sentence. There are seven main types of phrases, each of them constructed differently.

**noun phrase:** A noun phrase can act as a subject or object within a sentence.

Examples: *Running so hard* made me feel thirsty.  
We have lost *the neighbor's dog*.  
*The green truck* stopped just in front of *Sue's driveway*.

**appositive phrase:** Appositives re-identify a noun already mentioned in the sentence. The appositive usually follows the original noun immediately and is set off with commas. The appositive is a specific type of noun phrase.

Examples: The third baseman, *my brother*, committed just three errors this game.  
The presumed victim, *a canary*, was nowhere to be found.

**verbal phrase:** Verbal phrases begin with verbs.

Examples: Rich's homework *could have been on Mars* for all he cared.  
The nurse left her purse *sitting on the operating table*. (this is a present participle phrase)  
The patient *complained bitterly*. (in this case, the phrase is the predicate)

**infinitive phrase:** An infinitive phrase begins with or contains an infinitive.

Examples: *To start her act*, the clown decided to throw things at the crowd.  
All cars wishing to enter the park were required *to display a license plate*.  
*To die, to sleep; to sleep, perchance to dream*: ay, there's the rub.

**prepositional phrase:** Prepositional phrases begin with prepositions.

Examples: Tim nearly got caught *on the rainy river*.  
*At the top of the hill*, we found the rest of last night's dinner.  
Working *from dawn to dusk* cannot be good *for the back*.

**restrictive phrase:** If a restrictive phrase is removed from its sentence, the meaning of the sentence changes completely. Restrictive phrases should be close to the noun described, called the *antecedent*, and should never be set off by commas.

Examples: The judge excused the juror *who had become sick in the courtroom*. (removing this phrase means the reader does not know the excused juror)  
My grandfather fought in the war *that included the only use of nuclear weapons in history*. (without this phrase, we do not know which war)  
They walked quietly along the streets of the town *where they grew up*. (removing this phrase makes the town's identity and importance unclear)

**nonrestrictive phrase:** Nonrestrictive phrases can be removed without significantly changing the sentence's meaning. Most nonrestrictive phrases are set off by commas, but dashes and parentheses can be used to indicate more or less emphasis.

Examples: The purpose of the meeting, *to set an agenda*, was well served. (leaving this phrase out still tells us that the meeting was successful)  
He had a drink—*a glass of tepid water*—and felt better immediately. (the point here is that a drink made him feel better, not that he drank water)  
The last horse to leave the barn (*all the others had left hours before*) forgot to close the door. (the first clause, which is also the subject, made it clear that the other horses had left already, so the parenthetical simply repeats information)

- **clauses:** Like a phrase, a clause is a group of words that forms part of a sentence. However, a clause has a subject and a predicate, giving it every element necessary to form a complete sentence. An *independent clause* is a complete sentence joined to another by conjunctions or punctuation. A *dependent clause* has the makings of a complete sentence, but because of the wording used, does not make sense alone. One important dependent clause explained below is the *subordinating clause*, which can enliven any writing style when used appropriately. Finally, some clauses operate as parts of speech, usually nouns, adjectives, or adverbs.

**independent clause:** Independent clauses can stand alone as complete sentences because they contain a complete subject and predicate. However, when joined with another clause, they help vary sentence length and spice up an otherwise predictable writing style.

Examples:

*The best literature books have a variety of texts*, including poems, plays, and short stories.

When it rains, *Colin likes to wander outside without an umbrella*.

*Helen created her own web site to promote her club's main activities*, which include picketing fast food restaurants and shopping for fresh vegetables.

(In the last example, the entire set of words from *Helen* to "activities" could also be considered an independent clause. Standing alone, the words "to promote her club's main activities" qualify as a restrictive phrase, since they are necessary to understand the nature of the web site Helen has created.)

**dependent clause:** A dependent clause requires the rest of the sentence to complete it, even though it has all the parts that usually comprise a full sentence. This is because the clause begins with a pronoun or conjunction that makes the clause a sentence *fragment* (a set of words missing either a subject or predicate). These pronouns are called *relative pronouns*. Common relative pronouns include *that*, *which*, *whichever*, *what*, *whatever*, *who*, and *whoever*. The conjunctions are called *subordinating* (which means to reduce someone or something in importance relative to someone or something else) *conjunctions*. Common subordinating conjunctions include *after*, *although*, *as*, *because*, *before*, *even*

*though, if, in order that, once, since, than, that, though, unless, until, when, where, and while.* Both relative pronouns and subordinating conjunctions make a dependent clause rely on an independent clause to give it meaning.

Examples:

The best literature books provide a variety of different genres, *which should include poems, plays, and short stories.*

In this example, the dependent clause has a partial subject (“which,” a relative pronoun that takes the place of the noun “variety”) and a verb (“should include”). However, the relative pronoun can not stand on its own as a complete subject. The clause “which should include poems, plays, and short stories” cannot exist independently as a complete sentence.

*When it rains,* Colin likes to wander outside without an umbrella.

Like the first example, this sentence consists of an independent clause (“Colin likes to wander outside without an umbrella.”) and a dependent clause (“When it rains”). The dependent clause possesses both a complete subject (“it”) and a complete predicate (“rains”). However, it begins with the subordinating conjunction “when,” which makes the clause depend on the next clause for its meaning.

Helen created her own web site to promote her club’s main activities, *which include picketing fast food restaurants and shopping for fresh vegetables.*

This sentence begins with an independent clause and ends with a dependent clause. The dependent clause begins with the relative pronoun “which.”

### **Types of Sentences:**

The most effective writing styles vary sentence length and structure. A good writer will use some of each of the following structures to establish a personal style.

**simple sentence:** Simple sentences consist of a single clause (a subject and a predicate).

Examples: It rains.

The train stops here just once a day.

This team finished last in the league last year.

**compound sentence:** Compound sentences are formed by joining at least two independent clauses with *coordinating conjunctions*. The most common coordinating conjunctions are *and* and *but*.

Examples: It rains and the grass grows taller.

The train stops here just once a day, but I always manage to miss it.

This team finished last in the league last year and I don’t think it has much of a chance improving its position this season.

**complex sentence:** A complex sentence contains at least one independent clause and at least one dependent clause. This means it must use either a relative pronoun or subordinating conjunction.

Examples: When it rains, the grass grows taller.

The train stops here just once a day, although that doesn’t stop me from missing it.

Even though it has drafted well for years, this team finished last in the league last season and I don’t think it has much of a chance improving its position this season.

**compound complex sentence:** Compound complex sentences are formed by joining a compound sentence (at least two independent clauses) with a dependent clause.

Examples: It rains and the grass grows taller, shading the sidewalk's edges.

My brother has reminded me often that the train stops here just once a day, but I always manage to miss it.

This team finished last in the league last year and I don't think it has much of a chance improving its position this season, although I keep hoping for the best.

### Part Three: Language

#### *FIRST, SECOND, AND THIRD PERSON GUIDE*

##### PERSON table

If you've ever taken a language class, you'll recall all of the drills on First person, Second person, and Third person. If it has been a while, here's a refresher table on person.

	<b>Subjective Pronouns (Singular / Plural)</b>	<b>Objective Pronouns (singular, plural)</b>
<b>First person</b>	I, we	me, us
<b>Second person</b>	You, You	you, you
<b>Third person</b>	he, she it, they, one	him, her, them

##### Point of View

Unless your teacher specifically instructs you otherwise, always write formal essays in the third person (see below). One major exception is the Process essay, described in the next paragraph. Journal entries, response papers, and other informal writing may be in the first or second person, but confirm this with your teacher before beginning to write.

##### *First Person*

A Process essay is one that tells the reader how to complete an activity from beginning to end. If you write a Process essay, it is permissible (but not required) for you write it in the **first** person, and tell your reader how you perform a process. For example:

The first step in creating a beautiful cross stitch project is gathering the materials (*topic sentence, third person*). Whenever I start a project, **I** begin by making a list of all of the materials **I** need from the items listed on the pattern. (*first person*) **I** then take **my** list to **my** favorite craft store, Michael's, and **I** search all of the little floss (thread) bins to select the floss that corresponds to the colors **I** need. This may take some time because **I** am at an advanced level, so **I** may need as many as thirty to thirty-five colors in a design. Next, **I** look for the canvas **I** need... and so on.

## Second Person

**English teachers generally do not want to see essays written in the second person.** Second person creates confusion and leads to vague language, especially since the audience cannot be sure to whom the paper is addressed. If you do not understand this restriction, ask your teacher.

Here is an example of **second** person writing:

The first step in creating a beautiful cross stitch project is gathering the materials (*topic sentence, third person*). To begin, **you** make a list of all of the materials **you** need from the items listed in the pattern instructions (*second person*). **You** then take **your** list to **your** favorite craft store, such as Michael's, and **you** search all of the little floss (thread) bins to select the floss that corresponds to the colors **you** need. This may take some time if **you** are at an advanced level, because **you** may need as many as thirty to thirty-five colors in a design. Next, **you** look for the canvas **you** need... and so on.

## Third Person (Objective expository style)

The most professional style of writing is the use of third person. Here, you "take yourself out" of your writing and keep it impersonal and objective. Third person allows the argument itself to take center-stage and stand on its own. Here is a way the cross stitch paragraph would look in third person:

The first step in creating a beautiful cross stitch project is gathering the materials (*topic sentence, third person*). To begin, **cross-stitchers** create a list of all the items they need from the pattern instructions. Next, **they** will search through the little floss bins that correspond to the required colors at the nearest craft store, such as Michael's. This may take some time because manufacturers often draw designs in thirty to thirty-five colors. Next, **cross-stitchers** will look for the canvas ...and so on.

In this selection, there is no "I" and no "you." The use of third person helps the writing sound more sophisticated. To achieve this effect, always begin with specific, identifiable subjects ("cross-stitchers") and use appropriate and accurate pronouns ("they"). FYI: Using the plural avoids the awkwardness of referring to both genders ("he or she") and preserves the paragraph's intent, which is to provide instructions for all people.

Avoid the awkward use of "one," such as in the following example:

To begin, **one** creates a list of all the items needed from the pattern instructions. Next, **one** will search through the little floss bins that correspond to the required colors at the nearest craft store, such as Michael's..

Instead of using "one," be more specific about the person or thing performing the action in the sentence. In the sentences above, "cross-stitchers" can replace the first "one" and "they" can replace the second "one." The result is much clearer:

To begin, **cross-stitchers** create a list of all the items they need from the pattern instructions. Next, **they** will search through the little floss bins that correspond to the required colors at the nearest craft store, such as Michael's.

## Person Shifting

Avoid going back and forth from person to person. Here is an example of what NOT to do in your writing:

The first step in creating a pretty needlepoint project is gathering the materials. (*Third person*)  
First, **I** (*first person*) make a list of all the items **you** (*second person*) need from the pattern.  
Next, **it is necessary to search** (*ambiguous point of view*) through the little floss bins that correspond to the colors **you** (*second person*) need at **your** (*second person*) nearest craft store.  
**My** (*first person*) favorite is Michael's....

This is a train wreck as far as person goes! Keep your "person" consistent within a paragraph, and do not shift around. It can be very distracting for the reader to follow the train of thought if you derail it like this. If your teacher tells you that you are person shifting, now you know what that means.

### Passive vs. Active Voice

Passive voice uses some form of the verb "to be" such as "is," "was," or "will be." Use this when describing a state of being (the way something is, was, or will be), but do not use it when an action verb will convey meaning more directly and effectively. The use of "is gathering" in the first sentence of the paragraph above is passive voice. This is an appropriate use of the passive voice because the sentence is simply demonstrating what the first step "is," rather than an action taken by someone or something. However, using passive voice in the second sentence will weaken the paragraph and hide the sentence's true meaning: "a list will be created" leaves the reader wondering who will create the list, whereas "cross-stitchers create a list" avoids any confusion.

Most of the writing you read daily uses active voice. An active voice sentence features a subject that actually *does* something, usually to someone or something else: "Cross-stitchers create a list of all the items they need from the project instructions." The active verb is "create." Using passive voice here would require more words and make the sentence's meaning more difficult to determine: "A list of all the items the cross-stitcher needs is then created from the project instructions." The resulting vagueness leads to the question, "Who creates this list?"

#### Passive Voice examples:

The ball has been hit so hard it is now lost in the weeds.

The jewel was found in the thief's left hip pocket.

The movie will be starting late because the projector broke after the last showing. (a good use of passive voice, since the state of being of the "movie" is that it "will be starting late")

#### Active Voice alternatives:

Jill hit the ball so hard she lost it in the weeds.

The careful police officer found the jewel in the thief's left hip pocket. (more words, but a clearer sentence)

The projector broke after the last show, which means that our movie will start late.

### Formal vs. Informal Language

Unless instructed otherwise by your teacher, use formal language when writing for class. The difference between formal and informal language depends on word choice, grammar, and style. Formal

language uses proper grammar and style, including spelling. Informal language most often appears in speech, electronic communications, and personal or private writing.

*Formal language characteristics*

- no slang (“cool”)
- no idiom (“there’s more than one way to skin a cat”)
- no contractions (“there’s”)
- proper style
- proper grammar
- proper spelling
- full sentences
- full paragraphs
- use of the first or third person, as appropriate

*Informal language characteristics*

- slang
- idiom
- contractions
- improper style
- improper grammar
- creative spelling
- incomplete sentences
- incomplete or non-existent paragraphs
- use of the second person

The following paragraph, taken from Salinger’s novel Catcher in the Rye and then rewritten, demonstrates the difference:

*Informal language*

I started toying with the idea, while I kept standing there, of giving old Jane a buzz—I mean calling her long distance at B.M., where she went, instead of calling up her mother to find out when she was coming home. You weren’t supposed to call students up late at night, but I had it all figured out. I was going to tell whoever answered the phone that I was her uncle. I was going to say her aunt had just got killed in a car accident and I had to speak to her immediately. It would’ve worked, too. The only reason I didn’t do it was because I wasn’t in the mood. If you’re not in the mood, you can’t do that stuff right.

*Formal language*

I started considering the idea, while I stood there, of calling Jane at B.M., where she went to school, instead of calling her mother to find out when she was coming home. People off campus were not allowed to call students late at night, but I had a plan: I would tell whoever answered the phone that I was Jane’s uncle, that her aunt had just died in a car accident, and that I had to speak to Jane immediately. I would have succeeded, too. The only reason I did not do it is because I did not feel comfortable about it. People who are not comfortable doing something like this cannot do it right.

## Specific vs. Vague Language

Specific language gives readers a clear sense of the writer's argument or intent. Vague language leaves too much up to individual readers to determine meaning for themselves. Use specific language unless your writing would benefit from vagueness or ambiguity. See the teacher with questions about whether a particular sentence or paragraph would benefit from less specific language.

### *Specific vs. vague language characteristics*

- clearly defined subject for each sentence (“the nurse” or “Chicago” rather than “the woman” or “the city”)
- clearly defined subject appearing before the use of a pronoun (“the nurse” before “she” rather than starting a discussion of the person with “she”)
- appropriate verbs for the action described (“chuckled” for a low-key reaction to a funny situation rather than the more general “laughed”)
- appropriate adjectives for the noun described (“blue and red flashing” for an ambulance’s lights rather than the more general “flashing”)
- appropriate adverbs for the action or adjective described (“walked purposefully” rather than the more general “walked fast”)

The following paragraph and the revision below it will demonstrate the difference between specific and vague language:

### *Specific language*

The nurse at the hospital in Chicago chuckled when she saw the young man enter the waiting room. The blue and red flashing lights from the ambulance outside alerted her to the fact that this man, whose immediate problem seemed to be the inability to remove a paint can from his head, would have to wait for a few minutes for treatment. To avoid offending him, however, she walked purposefully toward him and gently advised him to take a seat until a doctor became available.

### *Vague language*

She laughed at her desk at the city hospital when she saw him come in. The flashing lights outside told her that this man, who had come in with a paint can, would have to wait to be seen. To avoid offending him, however, she walked fast toward him and told him to take a seat until a doctor became available.

# Writing a Research Paper-MLA Style

This is a brief introduction to the complexities of the formal research paper. The bulk of this material is from the MLA Handbook for Writers of Research Papers, Sixth Edition; other materials are derived from Documenting Sources 1999-2000: MLA and APA Guidelines.

The style and format for research papers written in humanities classes (English, History, and Sociology) is generally that of the Modern Language Association, or MLA. There are several other styles for writing formal papers, however in English courses the MLA style is the one most typically used. This research paper manual is designed primarily for use in the Lake Zurich High School English classroom; information on other styles is available from teachers, the school library, or from internet sources.

This is not in any way a comprehensive guide. For a more complete manual on the writing of research papers consistent with the style endorsed by the Modern Language Association one would need to reference the MLA Handbook itself, or the various MLA publications, either printed or electronic. However this guide should serve as a basic primer in the fundamentals of a research paper.

## Part One: Beginning the Research Paper

### The Research Paper-a Definition

A research paper is a report on a subject that incorporates material from outside the writer's own knowledge and experiences. However, a good research paper does not merely report the findings and ideas of others. Rather, a well-written research paper takes source material and uses it to develop original ideas and conclusions.

There are generally two types of research: **primary** and **secondary**:

A **primary source** is an original source. This source (a fiction or non-fiction book, diary, a personal interview, an event, a survey, and so on) informs you directly, not through another person's explanation or interpretation. You are working with **primary sources** when you:

- analyze an original work of literature, such as the book on which you are reporting.
- observe an event to get firsthand information.
- survey or interview people to gather and tabulate their responses.
- do experiments to understand cause-and-effect relationships.

A **secondary source** is not an original source. A secondary source is one that contains information that other people have gathered and interpreted. Secondary sources extend, analyze, interpret, or evaluate the primary information. You are working with **secondary sources** when you:

- read and refer to the examination of studies that other researchers have made of a literary work.
- read and refer to a dictionary, encyclopedia, anthology of literary criticism.
- watch a documentary on TV or film.
- visit a website and refer to information on the site in your essay.

### The Purpose behind Writing a Research Paper

Aside from the most obvious answer (that it is an assignment), some subjects require people to look beyond their own knowledge for an accurate and complete discussion. Additionally, the use of outside sources lends to any paper the weight of authority, an increase in accuracy, and the benefit of

verifiability. The reader of a research paper also acquires the unique perspectives and conclusions of the author of the paper.

### **The Expository Essay**

The type of paper you will typically write for an assignment is known as an **expository essay**. You write **expository essays** about important concepts covered in your reading and in class discussions. You explore topics related to your course work. You compose procedure (how-to) papers. You take essay tests. Anytime you are asked to inform, explain, examine, discuss, or illustrate in writing, you are developing an **expository essay**.

The **expository essay** follows a specific structure:

- Introduction paragraph with background information on the topic, reference to the author and the book which is the subject of the paper, and your thesis statement.
- Body paragraphs which support and confirm your thesis statement.
- Concluding paragraph which restates your thesis, summarizes your proof statement, and closes with a concluding statement.

Personal ideas, opinions, and beliefs are not appropriate in the **expository essay**. Write the essay as if the information you are presenting is factual.

*A successful essay follows this format of an effective sermon or speech:*

- *Tell them what you're going to tell them!*
- *Tell them!*
- *Tell them what you've told them!*

### **Sources of Information for the Paper**

The first (and often last) place to look for information is generally a library, especially for the types of research papers assigned in high school. In college, students may find themselves with an assignment that requires them to do actual fieldwork, such as interviewing people or visiting historical locations; however this is not as likely to be the case with high school level work.

The library will have two basic types of information: printed and electronic. Printed information is that which comes in a physical form and is stored at the library itself. Examples of printed information include books, magazines, newspapers, pamphlets, etc.

Electronic information is found by using a computer. Examples of electronic information include: World Wide Web sites, CD-ROM programs, databases, etc.

Both types of information have benefits and drawbacks, and often your instructor will determine whether or not the use of any specific type of information will be allowed.

### **Validity of Research Resources**

The worth of a particular piece of information is subject to many variables. Printed materials often seem to be the most trustworthy since the time and expense required to produce a book would seem to lend itself only to those who have a legitimate interest in the subject. However, books and other similar printed sources, because of the time and expense required for publication, are not easily changed when information changes or new information is available. Thus, a book that seems to be a reliable and valid source of information might become obsolete if new and revised information pertaining to the subject becomes available after publication.

Periodicals, such as newspapers and magazines, also tend to be reliable sources of information. Since publishers issue such sources on a regular basis they have the ability to make corrections, amendments, and additions when necessary. Much of the problem with using these sources lies in the fact that they are published on strict deadlines, and are often printed without complete, or completely verified information.

Electronic materials range from highly reliable to completely worthless. The validity of electronic information lies in its source. Examples of valid and reliable electronic information include:

- web sites and programs put up by reputable publishers.
- noted encyclopedias (Britannica, etc.).
- professional journals. Such information is generally “peer reviewed” before publication.
- web-based news sites (e.g. Chicago Tribune, New York Times, MSNBC, CNN, ABC News).
- websites published by colleges and universities and their faculty members.

Examples of questionable and possibly worthless electronic information include:

- internet based encyclopedias (e.g. **Wikipedia**) written and edited by volunteers and subject to change by nearly everyone who accesses this source.
- that published by persons or groups which have an obvious agenda (e.g. political action groups or commercial ventures marketing products or services).
- that found in chat rooms, message boards, or “blogs”.
- that found in personal websites.

Determining the validity of any source is a matter of combining common sense, prior knowledge of the different types of information, and competent guidance in the use of research materials. **See the following website for guidance:** <<http://library.cornell.edu/olinuris/ref/webcrit.html>>

## **Part Two: Conducting Research**

### **Choosing the Subject (TOPIC) of a Research Paper:**

In high school, the instructor normally determines the subject or may distribute a selection of topics to the class. However, if students have a choice of topics, one should be chosen with several considerations in mind. These considerations may include:

- how much valid information is available.
- how readily the information is available.
- which topic would be best suited for a school paper.
- which topic would be most interesting to research and write about.

### **Determining the Purpose or Thesis of Your Paper**

#### **The Thesis**

Instead of merely reporting on a subject, a good research paper should have a thesis. **A thesis is the specific purpose of a paper. It is the controlling purpose in writing the paper.** While the topic of a paper might be the works of Edgar Allan Poe, the thesis might be that the works of Poe reflect the author’s tortured and often unhappy life. Choosing a thesis is frequently left to the writer. When this is the case, early research on the subject can often be the guide to an interesting and feasible thesis. If chosen by the author of the paper, the thesis can either be an original thought or it can be a continuation of the thesis of another writer on the same subject. In either case, a thesis should be something that can be proven by introducing evidence, in the form of outside sources, in the body of

the paper. If the thesis is borrowed from another writer, the original source must be properly acknowledged.

### **The Thesis Statement**

A thesis statement is a sentence (or a few sentences) that clearly identifies the author's focus in writing the paper. The thesis statement is usually found in the introductory paragraph and is normally placed at the end of this paragraph.

In addition to introducing the reader to the thesis, the thesis statement should also indicate the order in which the paper will discuss the topic. For example, if the thesis is still that the works of Edgar Allan Poe reflect a tortured and unhappy life, and the paper will be examining the autobiographical parallels between his life and "The Raven," "The Fall of the House of Usher" and "The Tell-Tale Heart," in that order, the thesis might be:

The horror that was Poe's life can be seen by examining the parallels between his actual life and the fictional lives he wrote about in "The Raven," "The Fall of the House of Usher," and "The Tell-Tale Heart."

As you organize your research and prepare to write your paper, you may want to take the following into consideration:

- Consider whether the topic satisfies the requirement assigned by the teacher?
- Are my topic and my thesis interesting to a person who has not read the book on which I am reporting? Will my reader want to continue beyond the first paragraph?
- Is my topic or my thesis unique, or is it merely a restatement of another person's thesis?
- Have I brainstormed the topic and the thesis with my teacher? Have I asked a parent or a friend to give me their impression of my topic and thesis?

### **Taking Notes While Researching**

There are many different, but still effective, methods for taking notes while doing research. Some teachers will specify a particular method that they want students to follow. Others may not specify a specific method but still require notes be taken and submitted, and even others may not make any requirement involving note taking at all. Regardless, it is still a good idea to keep accurate and thorough notes throughout the essay research and writing process. Doing so will help to ensure accuracy and completeness of information, and could help to eliminate accidental omissions or errors in properly citing sources.

However notes are taken, they should be organized, legible, complete, and contain all necessary bibliographical information that might be needed to find a source, should it be needed again.

### **Making and Keeping Copies of Source Material**

If possible, copies should be made of all sources used. However, if a source is not reproducible for any reason, it is always a good idea to keep a good record of where it is located, so that it may be accessed again easily if needed.

Some teachers will require that copies of all sources be turned in with the paper. Such a requirement indicates to the teacher that you are following good research procedures, and that you are doing original work and not copying someone else's work. While generally not a problem for shorter works such as encyclopedia entries, essays in a collection, or websites, it is usually not feasible to copy an entire book. In the case of longer sources that would be time or cost prohibitive to reproduce, a good solution is to copy the publication information at the beginning of a book, and all pages used or referenced in the paper.

## Highlighting Copies of Sources

The information in copies which pertains to your paper should be highlighted if possible. Other information may be highlighted if you feel it supports your thesis, even if you do not plan to quote or paraphrase that information.

## Part Three: Getting Ready to Write Your Paper

### Organizing Your Research and Your Thoughts

Once you have collected your research material, and before you begin writing your paper, it is a good idea to organize your material into an orderly fashion. Two suggested ways of organizing material are the **diagram** or the **outline**. **The English Writing Center has a software program called Inspiration© on each computer which facilitates diagramming and outlining of essays. An interactive tutorial on Inspiration© can be found at**

**<http://www.inspiration.com/test/dswmedia/mainmenu.html>**

### Diagram

1. Begin your diagram with a circle or a horizontal line or whatever shape you prefer in the middle of the page.
2. Inside the shape or on the line, write your topic.
3. From your center shape or line, draw three or four lines out into the page. Be sure to spread them out.
4. At the end of each of these lines, draw another circle or horizontal line or whatever you drew in the center of the page.
5. In each shape or on each line, write the main ideas that you have about your topic, or the main points that you want to make.
  - If you are trying to persuade, you want to write your best arguments.
  - If you are trying to explain a process, you want to write the steps that should be followed. You will probably need to group these into categories. If you have trouble grouping the steps into categories, try using Beginning, Middle, and End.
  - If you are trying to inform, you want to write the major categories into which your information can be divided.
6. From each of your main ideas, draw three or four lines out into the page.
7. At the end of each of these lines, draw another circle or horizontal line or whatever you drew in the center of the page.
8. In each shape or on each line, write the facts or information that support that main idea.

When you have finished, you have the basic structure for your essay and are ready to continue.

**Hint: See Appendix D and E at the back of this handbook which shows a sample diagram and sample outline created in Inspiration© software which is available on all the computers in the Writing Center.**

### Outline

1. Begin your outline by writing your topic at the top of the page.
2. Next, write the Roman numerals I, II, and III, spread apart down the left side of the page.
3. Next to each Roman numeral, write the main ideas that you have about your topic, or the main points that you want to make.
  - If you are trying to persuade, you want to write your best arguments.

- If you are trying to explain a process, you want to write the steps that should be followed. You will probably need to group these into categories. If you have trouble grouping the steps into categories, try using Beginning, Middle, and End.
  - If you are trying to inform, you want to write the major categories into which your information can be divided.
4. Under each Roman numeral, write A, B, and C down the left side of the page.
  5. Next to each letter, write the facts or information that support that main idea.

When you have finished, you have the basic structure for your essay and are ready to continue.

**Hint: See Appendix E at the back of this handbook which shows a sample outline created in Inspiration© software which is on all the computers in the Writing Center.**

**Inspiration© allows you to toggle between a diagram and an outline with a simple command. You may then print your diagram or outline and use them as a guide as you begin your writing.**

## Part Four: Writing the Research Paper

Below is a format you should follow in writing your paper:

### Organizing your paper

#### I. Introductory Paragraph: “TELL THEM WHAT YOU WANT TO TELL THEM!”

- A. Introductory sentence(s) should be general or generic statements concerning the topic about which you are writing. This sentence provides background information and sets the stage for the rest of the paper..
- B. Introduce the book: The author’s full name must be written, and the title of the book (underlined) should be included in this sentence. A brief description of the story or the author’s purpose in writing the book may be used here. Save the more detailed descriptions of plot or characterization for body paragraphs.
- C. The introductory paragraph should conclude with the **thesis statement**. This is a statement of your controlling purpose in writing the paper. From your reading of the book you have formed ideas, beliefs, and conclusions about the topic and your **thesis** is a statement of those conclusions.

***Caution: Your thesis statement and all writing in the paper should be in THIRD person. English teachers do not want to see essays written in FIRST or SECOND person. Take yourself out of your writing and keep it impersonal and objective. Rather than stating your opinions or beliefs, state your information as FACTS.***

#### II. Body Paragraphs: “TELL THEM!”

- A. An essay will usually consist of at least three body paragraphs. Body paragraphs serve the purpose of confirming or proving your thesis statement. From your reading of the primary reference (the book on which you are reporting) and secondary references (books or articles or sources other than the primary book) you will have gleaned information which can support your thesis.
- B. Each body paragraph should begin with a topic sentence which identifies the subject of the paragraph. The topic sentence must contain a transitional a word or phrase. **TRANSITIONS** connect the paragraph with the preceding paragraph(s) and show there is

a logical sequence to your writing.

- C. Supporting evidence in the body paragraph can include
1. a statement of fact from information you learned reading the book;
  2. a direct quote (preceded by a “lead-in” or “signal phrase”; or
  3. a paraphrase from the author’s writing.

*Direct quotes from the author’s writing must be set off with quotation marks and followed by an in-text citation. If you paraphrase an author’s words, quote marks are not required, however you must use an in-text citation to give that author credit for the words.*

***Exception:** Quotes longer than four lines must be set up as BLOCK quotes. Block quotes are indented one tab stop, are double-spaced like the remainder of the paper, and are not set off with quotation marks. Dialogue (a person speaking) used inside the block quote must be set off with single quotation marks.*

### **III. Concluding Paragraph: “TELL THEM WHAT YOU TOLD THEM!”**

- A. The opening sentence(s) of your concluding paragraph should be a brief restatement or paraphrase of your thesis statement. This is a reminder to your reader of what you set out to prove with your thesis.
- B. Then summarize your supporting points, with reference to the author and book title..
- C. Write a strong concluding statement. This sentence can be a reiteration of your general statement from paragraph one, or it may be a statement of the message you have gotten from the book.

### **The Correct Format for a Research Paper**

Research papers should be printed on plain, white 8 ½-by-11-inch paper. If using a computer word processing program, such as Microsoft Word ©, you will need to reset the margins to one-half inch top, and one inch bottom and each side. (Note: Default margins in Word© may be greater than one inch. Verify the margin settings before submitting your finished paper. Click on: File - Page Setup – Margins tab) **Note: If you use a word processor other than Microsoft Word© (such as Works© or WordPerfect© or Mac OS X software) at a computer away from school, you must save your document in Word© format on a floppy disc, CD, or flash drive at that computer. School computers have only Word© installed and can not open files in other word processing programs. Use only 12 point size type, NO BOLD FACE.**

**Research papers should be double-spaced throughout, including title, heading, quotes, and works cited page. For samples of correctly formatted pages, see Appendix F at the end of this booklet.**

### **Title Page or Cover Page – Required Header**

A research paper written in M.L.A. style has no separate title or cover page. Instead, unless otherwise instructed, a heading should be placed at the top of the first page. Place your last name and the number 1 at the right margin, then at the left margin place, on a separate line for each piece of information: student’s full name, instructor’s name, class name or number, date. See Appendix F for a sample first page.

### **Title of Paper**

The title of an English essay may have some reference or connection to the thesis statement. The title should be centered below the heading. It should not be underlined, italicized, bold-faced, or put in quotes, and must be set in a type size the same as the body of the paper. Research paper titles should

follow the standard rules for the capitalization of titles. As a general rule, articles (a, an, the), prepositions (in, of, to, etc.), coordinating conjunctions (but, for, nor, etc.), and the *to* infinitives (as in *How to Play Chess*) are not capitalized.

**DO NOT USE THE TITLE OF THE BOOK ON WHICH YOU ARE REPORTING AS YOUR ESSAY TITLE.** However, if you want to incorporate the book title in the title of your paper, you may do so. The book title must be underlined in that instance.

### **Page Numbers – Required Header On Each Page**

All pages, including the first, should be numbered. The number should be located ½ inch from the top of the page and flush with the right margin. Include your last name and the number, but do not include p., page, #, or any other mark or symbol. Place your name and the page number on all pages, including the Works Cited page, in case a paper is disordered or a page is misplaced.

### **Works Cited Page**

The works cited page should be placed at the end of the paper and numbered in sequence with the preceding pages. The Works Cited Page must be its own separate page (that is, do not simply include bibliographic citations immediately following the text of the paper). The page should be titled Works Cited and this title should be centered at the top of the page. Do not underline, italicize, bold-face, or put in quotes the page heading. Double-space the entire works cited page. Use the hanging indent format. **See Appendix A at the end of this booklet for a sample Works Cited page.**

### **Pictures, Graphics, and Other Illustrations**

Most papers written for an English class will not use any graphics. However, if they are to be used, they must be relevant to the paper and have a valid reason for their use. The use of graphics in an MLA-style paper requires a specific format.

All graphics should be placed as close as possible to the relevant portion of the text. Graphics should be labeled, numbered, and captioned. Tables would be labeled Table, given a number (beginning with 1), and captioned above the table. The source should be listed immediately below the table. Pictures should be labeled Fig. (for Figure), numbered, and captioned below the picture, followed immediately by the source. Reproduction of musical scoring would be labeled Ex., numbered, and captioned below the graphic.

For more specific information on the use of graphics in the research paper consult either the MLA Handbook Sixth Edition, or your teacher. The MLA Handbook can be found as a reference book in the Library or the Writing Center.

### **Corrections to the Paper**

Before printing your paper, use spell check. If possible, make all corrections prior to printing the paper for submission. However, if a brief correction is required, write it briefly and legibly in ink directly above the lines involved and use a caret (^) to indicate where it goes. Do not use the margins or write below the affected line. If substantial corrections are necessary, reprint the corrected pages.

**Hint: Before submitting your paper, ask the Writing Center staff to review it with you. The review process will include an analysis of writing style and format, proper use of citations, and successful completion of your teacher's assignment protocol.**

## Specific Language and Writing Style in Research Papers

Research papers should be written in formal, standard English. Avoid the use of slang, colloquialisms, or contractions. The paper should be written in the third person, and should not make use of the first or second person. Your writing should not include any expressions of opinion.

### Names of People

When referring to a person, use their entire name (or as much as is commonly used) the first time they are discussed. After that, use either their first or last name, omitting all titles or honorifics (such as Mr., Mrs. Dr., Sir, Lord, etc.) For example, the first reference to “Judge Harold Taylor” would be followed by secondary references to merely “Taylor.” If there has been a substantial lapse between references to an individual, it is acceptable to reuse their entire name to remind the reader of who they are. Never refer to real people by first name. Fictional characters may be referred to by first name; use the text of the story in which they are found as a guide.

### Italics

Italics are generally not used in research papers; instead underline to create emphasis.

**EXCEPTION:** If the source you are quoting in a citation uses italics, you should reproduce those italics.

## The Kinds of Paragraphs Necessary in a Research Paper

As with almost every kind of essay, research papers need introduction, body, and conclusion paragraphs. How many of each kind is determined by the particular assignment. All body paragraphs should have a topic sentence, supporting sentences, and a conclusion sentence. Paragraphs should be arranged in a logical sequence, and should reflect the order of the thesis statement. Whatever else the conclusion contains, it is generally a good idea to restate the thesis.

## Part Five: Incorporating Research into the Paper

### Section A

#### The Works Cited Page

The following examples incorporate the format of the MLA Handbook Sixth Edition. A works cited page serves as a reference to the reader of the sources used in writing the paper. The works cited page contains all sources used in the paper. **It does not contain sources not used in the paper, whether or not the author of the paper read them in the research phase.** The citations on the page must be in proper citation format and should be carefully proofread for errors. The citations should be arranged alphabetically by author name. However, if no author is shown, list citations alphabetically by title of the article or essay. Do not include the articles A, An, and The in the alphabetizing. Do not number or bullet-point citations on the works cited page for any reason. Double-space the entire works cited page. Use the hanging indent format. For a sample works cited page see **Appendix A or Appendix F.**

#### Format of Citations

Examples of citation formats are shown in the MLA Handbook Sixth Edition, reference copies of which are available in the Writing Center, the LZHS Library, and in the English Department. Also, see the writing guides on the Writing Center webpage <http://www.lz95.org/lzhs/wcenter/> Internet reference sources listed in Appendix C at the back of this booklet also contain links to citation formatting pages. Additionally, the free web-based site **Landmark’s Citation Machine** provides an interactive tool for citation formatting: <http://citationmachine.net/>.

## The Bibliography Page

A bibliography is a list of all works read or consulted during the research of the paper, **whether or not these sources were used in the actual writing**. Bibliography pages are generally not required. If in doubt about whether or not to include a bibliography, consult the teacher.

## Citing Different Types of Sources on the Works Cited Page

The purpose of a citation is to enable the reader of a paper to find the sources used in the writing of a research paper. There is a tremendous availability of sources, and a huge variety of different types of sources. The following examples are not meant to be a comprehensive guide, but rather an introduction to the MLA style of citations. For information on citing forms not listed here, or for further explanation, see a teacher or the MLA Handbook Sixth Edition.

Be sure to use the following examples carefully as a guide in terms of necessary information, order, punctuation, and spacing. Remember: for each citation indent all lines after the first. Also, remember that these will all be double-spaced on the Works Cited page. Alphabetize Works Cited entries by author name; if no author's name is listed, alphabetize by name of the article or essay.

## Citing Works in the Text of the Paper: See Part Five, Section B

The list of works cited at the end of the paper acknowledges the sources of information in a paper, but the list does not provide sufficiently detailed and precise documentation. The reader needs to know not only what works have been used, but also what pages or selections from each work have been used, and where exactly the information can be found. This is done by a combination of signal phrases and parenthetical citations in the text of the paper. **Following each entry below, a corresponding parenthetical (in-text) citation is shown, according to MLA Format.**

## CITING PRINTED SOURCES

### Books

#### ● *A book by a single author*

Stevens, Lawrence. The History of Space Flight. New York: Killgrew, 1984.

(Stevens 85)

#### ● *A book by two or three authors*

Elberr, Michael, and Brian Wright. Many Recipes for Soup. Boston: Campbell and Smith, 1990.

(Elberr and Wright 414)

Welch, Gertrude, Marvin K. Mooney, and Joseph Myers. Briefly Interrupted: the Story Behind

Call Waiting. New York: Cambridge, 1997.

(Welch, Mooney, and Myers 340-346)

#### ● *For more than three authors list only the first and add et al*

Remington, Johannes, et al. Psychological Approaches to Bicycling. Berkeley: U of California Press, 1972.

(Remington et al. 75)

●**Book with no author** List and alphabetize by the title of the book  
Encyclopedia of Indiana. New York: Somerset, 1993.

For parenthetical citation, use a shortened version of the title instead of an author's name.

(Encyclopedia 235)

●**Editors**

Kraft, Marcus, and Hector Boiardi, Eds. Cooking with Cheese: A Collection of Favorite Recipes. San Francisco: Prudhomme, 1991.

(Kraft and Boiardi 126)

●**Author with an Editor (reference to the author's words)**

Memphis, Diane. Wells in North Dakota. Ed. William DeCarlo. Los Angeles: Morrow, 1995.

(Memphis 204)

●**Author with an Editor (reference to the editor's words)**

DeCarlo, William, ed. Wells in North Dakota. By Diane Memphis. Los Angeles: Morrow, 1995.

(DeCarlo 210)

●**Two or More Works by the Same Author-arrange the two citations alphabetically by title. For the first entry use the standard format; for the second substitute three dashes for the author's name, followed by a period. The hyphens must stand for exactly the same name (or names) in the preceding entry.**

Allton, Charles. Mercantile Trading Made Easy. New York: Doubleday, 1997.

(Allton, Mercantile 99)

---. Stocks and Robbers. New York: Doubleday, 1997.

(Allton, Stocks 87)

●**An Edition Other than the First**

Boyd, George Sullivan. Irish Poets and Artists: 1804-1900. 2<sup>nd</sup> Ed. New York: St. Martin, 1996.

(Boyd 92)

●**Multivolume work-if citing all volumes**

Conner, Jason, ed. Writings by a Man. 2 vols. New York: Randolph, 1996.

(Conner 2:114)

●**Multivolume work-if only citing one volume**

Conner, Jason, ed. Writings by a Man. Vol. 1. New York: Randolph, 1996. 2 vols.

(Conner 185)

## **Quotes from English textbook**

### **●*Poem in an English textbook***

Angelou, Maya. "Woman Work." Holt Elements of Literature Third Course. Ed. Kylene

Beers and Lee Odell. Austin: Holt, Rinehart and Winston. 2005. 409.

(Angelou 409)

Example of in-text citation when the author's name is not in the text of the paper

(409) Example of in-text citation when the author's name is in the text of the paper

### **●*Play in an English textbook***

Shakespeare, William. Romeo and Juliet. Holt Elements of Literature Third Course. Ed.

Kylene Beers and Lee Odell. Austin: Holt, Rinehart and Winston. 2005. 787-910.

(Shakespeare IV, ii, 35-38) Example of in-text citation when the author's name is not in the text

(IV, ii, 35-38) Example of in-text citation when the author's name is in the text of the paper:

## **Essays from anthologies (collections of literary pieces)**

### **●*One essay or chapter in an anthology***

Lewis, R.W.B. "The 'Trilogy.'" Graham Greene: A Collection of Critical Essays. Ed. Samuel

Hynes. Englewood, NJ: Prentice, 1973. 49-74.

(Lewis 52)

### **●*Citing the Gale Literary Criticism Series (Print version)***

Beach, Joseph Warren. "John Steinbeck: Art and Propaganda." American Fiction: 1920-1940.

Macmillan, 1941. 327-47. Rpt. in Contemporary Literary Criticism. Ed. Roger Matuz.

Vol. 59. Detroit: Gale, 1990. 328-332.

(Beach 330)

Howe, Irving. William Faulkner: A Critical Study. 3<sup>rd</sup> ed. Chicago: University of Chicago Press,

1975. Rpt. in Contemporary Literary Criticism. Ed. Daniel G. Marowski and Roger

Matuz. Vol. 52. Detroit: Gale, 1989. 133-134.

(Howe 133)

Murray, Donald C. "James Baldwin's 'Sonny's Blues': Complicated and Simple." Studies in

Short Fiction 14 (1977): 353-57. Rpt. in Short Story Criticism. Ed. David Segal. Vol. 10.

Detroit: Gale, 1992. 15-17.

(Murray 16)

● ***Two or more essays or chapters by different authors in a collection: cross reference***

[When using more than one essay from a collection, give the whole book a citation under the editor's name. Give each essay a citation under its author's name and arrange all of the entries alphabetically in the full Works Cited List.]

Addison, Kay. "Greene's Catholicism." Hynes 112-145.

(Addison 113)

Hynes, Samuel, ed. Graham Greene: A Collection of Critical Essays. Englewood, NJ: Prentice, 1973.

(Hynes 55n)

[55n means that Hynes wrote a note or footnote, probably at the bottom of page 55. You are referring to his words in the note.]

Lewis, R.W.B. "The 'Trilogy.'" Hynes 49-74.

(Lewis 54)

**Poem or short story from anthologies (collections of literary pieces)**

Burns, Robert. "Red, Red Rose." 100 Best-Loved Poems. Ed. Philip Smith. New York: Dover, 1995. 26.

(Burns)

Kincaid, Jamaica. "Girl." The Vintage Book of Contemporary American Short Stories. Ed. Tobias Wolff. New York: Vintage, 1994. 306-307.

(Kincaid)

Whitman, Walt. "I Sing the Body Electric." Collected Poems. New York: Dover, 1991. 12-19.

(Whitman)

Carter, Angela. "The Tiger's Bride." Burning Your Boats: The Collected Stories. New York:

Penguin Group, 1997.154-169

(Carter)

### **Other printed sources**

#### **●Corporate author**

American Council on Linguistics. Annual Report, 1980. Boston: American Council on Ling.,  
1980.

(American Council 66)

#### **●Anonymous book**

A Dictionary of Malapropisms. New York: Grove, 1972.

(Dictionary 78-79)

#### **●Reprint in a collection**

Ruiz, Jesse. "John Fowles and Chaucer." Allegheny Studies 30(1980): 72-94. Rpt. in Modern  
Fiction: Selected Views. Ed. Elizabeth Murry. Pittsburgh: Duquesne UP, 1983. 110-43.

(Ruiz 117)

#### **●Foreword, introduction, preface (prologue) or afterword (epilogue)**

Murphy, Gibson. Foreword. The Business of Business: Strategies for a Changing Economy in  
the New Millennium. By Shane Worfram. San Francisco: Pacific Coast, 1992. ii-xi.

(Murphy viii)

Mason, David. Introduction. Moby-Dick. By Herman Melville. New York: Macmillan, 1934. v-  
xvii.

(Mason vi)

#### **●Book in a series**

Kaspar, Janet. Building a Screened-in Porch. The Handywoman's Guide to Remodeling Ser.  
Boulder: Time Life, 1983.

(Kaspar 235)

**●Sacred text:** *While the MLA Handbook Sixth Edition directly addresses the matter of quoting from the Bible (the sacred book of Christianity and of Judaism), it does not provide information on quoting from the Koran (or Quran), the sacred book of Islam. Once it is clear which edition or version of the Bible (or other sacred text) you are using, which you can establish within the text of your paper or in the Works Cited page, parenthetical documentation of quoted language from the*

*scriptures needs to include the book, chapter, and verse. See MLA Handbook Sixth Edition, section 6.4.8 for citation guidelines and section 7.7.1 for abbreviations of books of the Old Testament and New Testament.*

The Holy Bible. Revised Standard Version. New York: New American Library, 1962.

(1 Cor. 14.15) [1<sup>st</sup> book of Paul's epistle to the Corinthians, chapter 14, verse 15]

The New Jerusalem Bible. Henry Wansbrough, gen. ed. New York: Doubleday, 1985.

Ezek. 1.5-10 [The book of Ezekiel, chapter 1, verses 5-10]

Holy Qur'an. Trans. M.H. Shakir. Elmhurst, NY: Tahrike Tarsile Qur'an, n.d.

[Qur'an is one variation in the spelling of the Koran. Tahrike Tarsile Qur'an is a not-for-profit organization which publishes the Koran and other Islamic literature. "n.d." indicates that no date of publication is known.]

(al-Baqarah 2:177.4) [The second "sura" or section of the Koran, "ayah" or verses 177]

● ***Pamphlet***

United States Dept. of the Interior. Natl. Park Service. National Design Competition for an

Indian Memorial: Little Bighorn Battlefield National Monument. Washington: GPO,

1996.

(United 45)

**Reference Book**

● ***Dictionary***

"Joust." Def. 4c. The New US Dictionary. 3<sup>rd</sup> ed. 1998.

("Joust")

● ***Encyclopedia - citations for articles in well-known encyclopedias are abbreviated: just list the author of the article if there is one, the title of the article in quotes, the title of the reference work, the edition number, if there is one, and the year of publication. If a reference work is not well-known, provide full publication information.***

"Australia." Encyclopedia Britannica. 1974.

("Australia")

Cooke, Clay. "Truman, Harry." Collier's Encyclopedia, 56<sup>th</sup> ed. 1979.

(Cooke)

● ***When using a reference book that is less well known and/or seldom appears in new editions, give a more detailed description of the publication.***

Zerko, Mavis. "Morning Songs." Dictionary of Australian Songbirds. Ed. Harold Cypher. New

York: Grove, 1957.

(Zerko 38)

## **Periodicals**

### ●*Article in a monthly magazine*

Carp, Bass. "The Tide of History." History Monthly Jun. 1984: 31+.

[Use "+" to indicate non-consecutive pages; use a dash to indicate consecutive pages.]

(Carp 39)

### ●*Article in a professional journal*

[If the journal uses continuous pagination]:

Lefcowitz, Barbara A. "Blake and the Natural World." PMLA 89 (1974): 121-31.

(Lefcowitz 125)

[If the journal pages each issue separately]:

Kelly, Janice P. "Submarine Claustrophobia." Today's Navy 14.4 (1979): 14-26.

(Kelly 21)

### ●*Article in a weekly magazine*

Lotze, Linda. "Effective High School Discipline." Newsweek 13 Jan. 1972: 23-26.

(Lotze 34)

### ●*Article in a daily newspaper*

Norville, Donald. "Miners Rescued after Nine Day Effort." Chicago Tribune 29 July 2002:

A1+.

[A1 is the section and page number in that section, the + indicates nonconsecutive pages.]

(Norville)

### ●*Editorial in a newspaper*

"School Crime and Punishment." Editorial. Daily Herald 14 Mar. 1999: C8.

(Daily Herald)

### ●*Letter to the editor*

Silverman, Bradley. Letter. Lake Zurich Courier 5 Feb. 2002: B6.

(Silverman)

### ●*Book or film review*

Sullivan, Jared. "A Brief Moment of Glory." Rev. of Tales from the First World War: A

Perspective in Cavalry, by John Howser and Jackson Merritt. Washington Post Book

World 22 Oct. 1995: 6.

(Sullivan)

● ***Published interview***

Jacobi, Sir Derek. Interview. New York Times 18 Feb. 1998, late ed.: A17.

(Jacobi)

**Other printed sources**

● ***Published letter***

Franklin, Arlette. "To Sebastian Franklin." 6 Apr. 1944. Letter 27 in Wartime Correspondence.

Ed. Jacob Malone. 3 vols. New York: Macmillan, 1962. 3: 47-8.

(Franklin 3:47)

● ***Work of art***

Wagner, Carolyn. A Study in Inks. Chicago Museum of Contemporary Art.

(Wagner)

● ***Musical composition***

Flynn, Patrick. Movement in C Flat.

(Flynn)

Simon, Paul. "Graceland." Graceland. Warner Bros., 1986.

(Simon)

**Non-printed sources**

● ***Recorded interview***

Harris, Franco. "All Things Considered." With Peter Zimm. Sports Today 13 Oct. 1988: 47-9.

(Harris 48)

● ***Personal interview***

Warren, Bonnie. Personal Interview. 18 May 2002.

(Warren)

● ***Radio or television interview***

Spears, Brittany. Interview. The Bob Collins Show. WGN, Chicago. 19 Sep. 1999.

(Spears)

●**Radio or television program:** List relevant information in this order: title of program, the writer (By), the director (Dir.), narrator (Narr.), producer (Prod.), or main actors (Perf.) and if relevant, the series (neither underlined nor in quotes), the network, the local station and the city of local broadcast, and date of broadcast.

“Ten Little Indians.” By Bob Bunny. Dir. George Brown. Prod. Alfred Dickinson. Perf. Peter

Falk and George Hamilton. Columbo. CBS. WTRF, Wheeling. 6 Oct. 1974.

(“Ten”)

(These citations will vary. If you’re referring to the work of one of the actors, performers, or writers, put his or her name first and go from there.)

●**Movie or Film**

When citing a movie at the time when it is in release in theaters:

Indiana Smith and the Locked Closet. Dir. Kathryn Denton. Perf. Paul Davidson and Kathleen

Brooks. Miramax, 2000.

(Indiana Smith)

When citing a film that is on videocassette or DVD:

Stormy Thursday. Dir. Frank Lucci. Perf. Douglas Berry and Hal Gleason. 1987. Videocassette.

Embassy, 1993.

[1987 is the date the movie was released to theaters; 1993 is the date it was released on the video you are using. Embassy is the company that released the video.]

(Stormy Thursday)

●**Documentary on video**

“Lindbergh: The Evidence Revealed.” American Justice. Host Bill Curtis. 1994. Videocassette.

Home

Video, 1998.

[1994 is the date the program was broadcast; 1998 is the date the video was released.]

(“Lindbergh”)

●**Sound recording (CD, audiocassette, LP)**

Snider, Todd. Songs for Me. Warner Bros., 1992.

[This is a basic citation for the full CD with the performer’s name first. If you want to emphasize the work of a songwriter, start with his or her name and list the singer’s name after the title as Perf. Todd Snider.]

(Snider)

●**Music Video**

Perry, Joanna. "Dancing on Mars." Songs for the Downtrodden. Columbia, 1999. Music video.

Dir. Carol Frobisher. VH1. 18 Nov. 2001.

(Perry)

● ***Advertisements***

Obsession for Men. Advertisement. Details Apr. 1998: 27.

(Obsession)

Purina Cat Chow. Advertisement. CNN. 14 Sept. 1999.

(Purina)

● ***Missing Information***

If information is missing from your source you should use appropriate abbreviations in place of the missing items:

<b>no date:</b>	<b>n.d.</b>
<b>no pagination:</b>	<b>n. pag.</b>
<b>no place of publication:</b>	<b>n.p.</b>
<b>no publisher:</b>	<b>n.p.</b>

## **CITING ELECTRONIC SOURCES**

Citing electronic sources can be complicated and confusing, particularly because the field continues to change so rapidly. The sample entries below cover most of the basic sources you might consult. If you need to write a citation for a **gopher** site, an **ftp** site, or a **telnet** site, consult the M.L.A. Sixth Edition or your instructor for help.

● ***Article from an online encyclopedia***

1. name of author [if available] (last name first)
2. title of article/entry, in quotation marks [if available]
3. title of encyclopedia, underlined
4. medium (such as CD-ROM or internet address)
5. publication information

Gregg, Larry. "Agincourt." Microsoft Encarta. CD-ROM. Boston: Microsoft, 1999-2000.

(Gregg)

Britannica Online. Vers. 98.2 Apr. 1998 Encyclopedia Britannica 8 May 1998 <<http://www.eb.com>>.

(Britannica)

● ***Full-text article on a newspaper or journal database such as InfoTrac, SIRS, ProQuest, or EBSCO Host***

1. name of author (last name first)
2. title of article, in quotation marks
3. title of magazine, underlined
4. publication information for the original article, including original publication date and pagination
5. name of database (underlined)
6. name of the subscription service
7. library that subscribes to the service
8. date of access (the date you found the info)

[Some instructors may want you to provide the article number, which can usually be found at the end of the article—check with your instructor. Some instructors may want you to provide the URL of the service's home page. If so, add it in angle brackets after the date of access.]

Jones, Mallory. "Rite of Passage." Highlander News 12 April 1995: 16-. Student Resource Center – College Edition – Expanded. InfoTrac. WVNCC Library, New Martinsville, WV. 12 July 1998.

(Jones)

[If the database provides only the starting page of the article's original print publication, write the first page followed by a hyphen, a space, and a period. Since InfoTrac usually provides information like **16(2)**, you write **16- .**]

Keane, Rob. "On the Continent." Leeds Journal October 2000: 17-19. SIRS Knowledge Source. SIRS. WVNCC Library, New Martinsville, WV. 12 Dec. 2000.

(Keane)

[Remember that if you find a **reference to** or **citation for** an article on a database but eventually get the full article itself through interlibrary loan, your citation will not be for an electronic source but rather for a traditional source.]

McCarthy, Michael. "." The Independent 23 Apr 2005. ProQuest. Wesner. 10 May 2005  
<[http://proquest.umi.com/pqdweb? did=826668001 @sid=1&Fmt-3&clientid-19119&RWT-309&VName-PQD](http://proquest.umi.com/pqdweb?did=826668001@sid=1&Fmt-3&clientid-19119&RWT-309&VName-PQD)>.

(McCarthy)

●*Electronic Database such as Magill Online*

Canfield, Rosemary M. "To Kill a Mockingbird." Identities and Issues in Literature 1997  
MagillOnline. Wesner Library. 19 Oct 2004 <<http://web3.epnet.com>>.

(Canfield)

● ***Citing the Gale Literary Criticism Series – Infotrac’s Contemporary Authors and Contemporary Literary Criticism Select subscription databases***

Watkins, Floyd C. “Death and the Mountains in The Optimist’s Daughter.” Essays in Literature

15 (1988): 77-85. Contemporary Literary Criticism Select. Gale Group. Suffolk U.

Sawyer Lib., Boston 3 Mar. 2002 <<http://infotrac.galegroup.com>>.

(Watkins)

● ***Website (basic)***

1. name of author if available. If no author is listed, alphabetize by title of the page.
2. Title of work (could be the webpage within a larger website), in quotation marks
3. Title of full website (if applicable), underlined
4. date of electronic publication
4. date of access (the date you found and printed the information)
5. full URL, in angle brackets

Stein, Mark. “Poborsky Leaves Manchester United.” Official Manchester United Home Page. 26

June 1998. <<http://www.sky.co.uk/sports/manu>>.

(Stein)

● ***Website with original publication date included***

Insert original publication date just before the date of access:

Collina, Pierre. “Cracking Down on Cheats.” International Football. 22 Dec. 1998. 31 Aug.

2002 <<http://www.ifonline.com/cheats>>.

(Collina)

● ***Website: revised or updated***

Insert revision/update date just before the date of access:

Cassidy, Leon. “Babylon 5 Latest.” SciFi Online. Oct. 1999. 6 Feb. 2000

<<http://www.alienfun.com/~tryan/bab5.html>>.

(Cassidy)

● ***Website with chapters, each chapter with its own URL (e.g. Crime Library)***

1. name of author
2. title of chapter
3. title of story or case

4. title of website
5. date of access
6. URL for the chapter you're citing

Geringer, Joseph. "Mr. & Mrs. Broderick." Betty Broderick: Divorce...Desperation...Death.

Crime Library. 6 Oct. 2003.

<[http://www.crimelibrary.com/notorious\\_murders/family/Broderick/2.html?sect+12](http://www.crimelibrary.com/notorious_murders/family/Broderick/2.html?sect+12)>.

(Geringer, "Mr. & Mrs. Broderick")

[For the parenthetical citation, you need both the author and the chapter title if you cite more than one chapter in your paper.]

● **Personal home page**

Davidson, Lorene. Home page. 28 Jan. 1996. 18 June 2000

<<http://www.ut.edu/ldavidson/index.html>>.

(Davidson)

● **Website with a sponsoring organization**

Anderson, Jim. "Bow Ties and Argyle Socks." Vintage Fashion. 2001. Fashion Society of New England. 28 Feb. 2002 <<http://www.vf.com>>.

(Anderson)

● **Academic department home page**

Liberal Arts and Transfer Studies. Dept. home page. Northern Community College. 4 Sept. 2002.

<<http://www.ncc.edu/lats>>.

(Liberal Arts)

● **Academic course home page**

Logan, Steve. English 101. Course home page. Aug. 2002-May 2003. Dept. of English, U of Tarrytown. 4 Dec. 2002. <<http://www.ut.edu/slogan/eng101.html>>.

(Logan)

● **Website with a very long (almost impossible to transcribe) URL**

You may have gone to a webpage and searched within it only to reach a page on your subject (inside the main page) that you used for your paper. Unfortunately, the page you found has an impossibly long

or unsightly URL. In this case, cite the main page's search page and trust your reader to plug in a keyword and find your page. (This does **not** mean that you cite a search engine such as Google. **Don't ever do that.**)

Brennan, Mac. "Led Zeppelin's Blues Roots." Classic Rock Origins. 2001. American Association for Rock History. 31 May 2003. <<http://www.classicrock.com/search>>.

(Brennan)

● **Website with frames**

If you go to a site that has frames and follow a path to the page you want to cite, you'll find that the page you want to cite does not have its own URL. So you must cite the original page and then indicate the path you followed (the links you clicked) to reach your page:

Soxx, Red, Jr. "Napoleon Solo and UNCLE." Pop Culture TV. 2002. Pop Culture Society of Ohio. 31 May 2003. <<http://www.popculturetv.com>>. Path: Spies; Sixties; UNCLE.

(Soxx)

● **Online magazine or journal article**

1. name of author
2. title of article, in quotation marks
3. title of journal/periodical, italicized or underlines
4. volume and date of publication
5. number or range of pages or paragraphs (if provided)
6. date of access
7. URL, in angle brackets

Tanner, Chris. "The Return of the Western." Internet Chat Trends 13 (Oct. 1999): 37 pars. 8 Aug. 2000. <<http://www.uken.edu/ddron/oct99.html>>.

(Tanner)

● **Online newspaper article**

Achers, Damon. "Crime on the Rise." Newark Gazette. 5 May 2002. 20 June 2002. <<http://www.newarkgazette.com/2002/articles/2002May5.html>>.

(Achers)

● **Synchronous Communication Site (MOO, MUD, IRC)**

1. name of speaker
2. description of event (personal interview, online lecture)
3. date of event
4. forum for event

5. date of access
6. electronic address, in angle brackets

Harris, Lee. Online lecture. 14 Nov. 2000. DU. 16 Nov. 2000 <telnet://moo.du.org>.

(Harris)

#### ●Email

1. name of author
2. subject line of posting, in quotation marks
3. description of message that includes recipient
4. date of communication

Whitta, Gary. "Re: Total Football." Email to the author. 2 Feb. 1996.

(Whitta)

#### ●Newsgroup

1. name of author
2. subject line of post, in quotation marks
3. online posting
4. date of post
5. date of access
6. name of newsgroup, in angle brackets

Blaney, Gary. "Rachel's Hair." Online posting. 25 Sept. 1996. 27 Sept. 1996 [news:alt.tv.friends](mailto:news:alt.tv.friends).

(Blaney)

#### ●Listserv

Listserv citations can be confusing. If you belong to a list, you may need to incorporate some elements of an email citation. If you find the post online, perhaps from a website, you can follow the guidelines below. In any case, ask for help if you need it.

1. name of author
2. subject line of post, in quotation marks
3. online posting
4. date of post
5. name of forum or list
6. date of access
7. online address of the list, in angle brackets

Pierrot, Luc. "Henry V in the Park." Online posting. 28 June 2001. THEATRE-L. 3 July 2001

<<http://www.bowiestate.edu/inart/theatre.htm>>.

(Pierrot)

## Determining What Needs to Be Cited in the Research Paper

**Plagiarism:** Plagiarism is a form of cheating which is the false assumption of authorship, the wrongful act of taking the product of another person's mind, and presenting it as one's own. Plagiarism is presenting another person's ideas or expressions as original thoughts, or without acknowledging the source. While much plagiarism is unintentional, it can still result in a failing grade for the paper, and eds to be very careful, and give proper credit whenever another person's thoughts, ideas, information, or words are used. Even paraphrasing, putting something into one's own words, does not eliminate the need to give credit.

Information that is common knowledge, and words or phrases (such as sayings) that are in common usage (e.g. "a stitch in time saves nine") need not be cited.

## Section B: Citing Works in the Text of the Paper

### Integrating Sources of Research within paragraphs of the essay

The list of works cited at the end of the paper acknowledges the sources of information in a paper, but the list does not provide sufficiently detailed and precise documentation. The reader needs to know not only that works have been used, but also what pages or selections from each work have been used, and where exactly the information can be found; this is done by using a combination of signal phrases and parenthetical citations in the rest of the paper. These references should point clearly to the specific source used, and identify the location of the information as specifically as possible.

Research which you integrate into the paragraphs of the essay supports and strengthens the thesis of your paper. The essay writer will incorporate the research with direct quotations from the author or with "paraphrased" sentences. "**Paraphrasing**" means a restatement of speech or writing that retains the basic meaning while changing the words. A paraphrase often clarifies the original statement by putting it into words that are more easily understood.

### Using Direct Quotes in the Research Paper

Quotations are used to support or strengthen or prove a statement in a body paragraph. Only use quotes which "fit" the topic you are writing about. If the quote is not appropriate to the explanation and description of your thesis statement, do not use it. Think of yourself as a lawyer arguing a case in court. You would provide only that evidence which would influence a jury or judge. In the same way, in your writing your quote is considered "evidence". Don't present it if it has nothing to do with the points you are trying to prove in your paper. Don't use quotes simply because your teacher tells you to do so.

Use a **direct quote** when the author of a source has stated something in such a way that to paraphrase would be to lose or diminish or confuse the original meaning or intent. One might also use a direct quote when something is stated in a particularly interesting or effective way.

When using a direct quote, be sure to reproduce exactly the original passage, including unusual spelling, grammar, and punctuation. If changes or an explanation need to be made for the sake of clarity, use brackets [ ] to indicate the change. Examples below are single spaced for brevity.

**Example: When asked why he refused to report to the Army, Robert shouted "Because I'm a C.O. [conscientious objector] you fool" (42).**

Omissions of original text, or a break in the quote, would be indicated with an ellipsis (...).

**Punctuation Note:** The parenthetical citation for the direct quote comes after the end quotation marks but before the end punctuation, unless a specific punctuation mark (such as an exclamation mark or a question mark) is part of the quote. In that case, end your sentence with a period after the parenthetical citation.

**Example:** Dorothea Brooks responds to her sister, “What a wonderful little almanac you are, Celia!” (7).

For quotes of four lines or longer, use the **block** form. Offset the entire quote one inch (two tabs), but continue to double space. The text remains flush with the right margin. Unless there is dialogue in the block quote, do not use quote marks. If there is dialogue (someone speaking) in the quotation, set off the dialogue with single quote marks. You should still use a parenthetical citation followed by a period.

You may **paraphrase** (put the author’s words into your own words), however you must still give the author credit for the work in a parenthetical citation.

### **Integrating Sources within Paragraphs**

If a prose quotation runs no more than four lines and requires no special emphasis, put it in quotation marks and incorporate it in the text.

Once you’ve carefully selected the quotations that you want to use, your next job is to weave those quotations into your text. The words that precede and follow a quotation are just as important as the quotation itself. The examples of quotations below are taken from To Kill a Mockingbird by Harper Lee. Entries are single spaced for the sake of brevity.

#### **Punctuation Note:**

A quotation that is integral to the sentence structure is generally preceded by no punctuation.

**The courtroom drama unfolded as “Calpurnia was making her way up the middle aisle, walking straight toward Atticus” (Lee 206).**

If a verb of saying (says, exclaims, writes) introduces the quote, the quote is preceded by a comma.

**Harper Lee wrote, “Miss Maudie hated her house: time spent indoors was time wasted” (42).**

If the quotation is formally introduced, it is preceded by a colon.

**The children’s discomfort at being there was relieved as Zeebo, the garbage collector, welcomed them: “‘Mister Jem,’ he said, ‘we’re mighty glad to have you all here’” (Lee 119).**

**PROVIDE A CONTEXT FOR EACH QUOTATION.** Do not rely on quotations to tell your story for you. It is your responsibility to provide your reader with a context for the quotation. The context should set the basic scene for when, possibly where, and under what circumstances the quotation was spoken or written. The context should answer the question: Why did this writer use this quotation at this place in his/her essay?

Rather than merely writing

**Scout says “I never understood her preoccupation with heredity” (Lee 130),**

it is preferable and more interesting to write:

**When Scout is curious about Aunt Alexandra’s unusual quirks she wonders “I never understood her preoccupation with heredity” (Lee 130).**

**WHENEVER YOU TAKE WORDS DIRECTLY FROM ANOTHER SOURCE, YOU USE**

**QUOTATIONS AND CITATIONS.** A citation goes after the last quote mark. If a prose quotation runs no more than four lines and requires no special emphasis you incorporate it into the text you are writing. For more details about particular citation formats, see the English Department Writing Handbook, either the print version or online at <<http://www.lz95.org/lzhs/wcenter/handbook.pdf>>

**Example:** Throughout the novel Atticus is portrayed as an example of kindness and compassion. In her essay Laurie Champion recounts the talk Atticus has with Jem: "...but remember that it's a sin to kill a mockingbird...Mockingbirds don't do one thing but make music for us to enjoy'...Throughout the novel, mockingbirds symbolize innocent people" (Champion). Both Jem and Scout learn to apply compassion and kindness when making judgments.

**ATTRIBUTE EACH QUOTATION TO ITS SOURCE.** Even if you place an internal (parenthetical) citation after a quotation (e.g. Lee 130) you must still attribute the quotation within the text. **What is attribution?** Simply tell your reader who is speaking. A good rule of thumb is this: Try reading your text aloud. Could your reader determine without looking at your paper where your quotations begin? If not, your paper probably contains "hanging quotations" which leave your reader hanging because they lack attribution.

Avoid the attribution rut! There are many ways to attribute quotes besides the common "he/she said" construction. Here are a few alternative verbs:

**acknowledges, adds, admits, agrees, announces, argues, asserts, believes, claims, comments, compares, complains, confirms, contends, criticizes, declares, defines, denies, disputes, emphasizes, estimates, exclaims, expresses, explains, endorses, grants, illustrates, implies, insists, notes, observes, opines, opposes, perceives, points out, predicts, proclaims, proposes, questions, reasons, recounts, refutes, rejects, remarks, replies, reports, responds, retorts, sees, states, suggests, thinks, writes.**

Rather than writing

**Miss Maudie said "...Atticus Finch was the deadeest shot in Maycomb County..." (Lee 98).**

it is more interesting and descriptive to write:

**When the children expressed surprise at how well Atticus handled a gun, Miss Maudie remarked on their father's skill: "Forgot to tell you the other day that besides playing the Jew's Harp, Atticus Finch was the deadeest shot in Maycomb County in his time" (Lee 98).**

For further examples in the use of quotes in an actual paper, see Appendix F.

**YOU NEED NOT ALWAYS REPRODUCE COMPLETE SENTENCES. SOMETIMES YOU MAY WANT TO QUOTE JUST A WORD OR PHRASE AS PART OF YOUR SENTENCE.**

**Atticus exemplifies fairness as he demonstrates that people should be found "innocent or guilty on the facts and not on their skin color" (Osborn 100).**

**IF YOU PARAPHRASE (PUT THE WORDS INTO YOUR OWN WORDS), YOU DO NOT USE QUOTES BUT YOU DO USE A CITATION. USE PARAPHRASED MATERIAL OR A QUOTATION (1) TO REITERATE THE TOPIC, (2) TO SUPPORT YOUR TOPIC SENTENCE, (3) TO PROVIDE AN EXAMPLE OF ONE OF YOUR SUPPORTS, OR (4) TO SUMMARIZE YOUR PARAGRAPH.**

**He is a prototype lawyer because he exemplifies fairness in not only the courtroom, but in his everyday life as well. Atticus believes that the jury should find a defendant innocent or guilty based upon the facts presented in the case and not on the basis of the color of the defendant's skin (Osborn 100).**

**YOU CAN ALSO REWRITE THIS PARAPHRASE AS FOLLOWS. NOTE THAT ONLY A PAGE NUMBER IS SHOWN IN THE PARENTHETICAL CITATION IF THE AUTHOR'S NAME IS MENTIONED IN THE SIGNAL PHRASE OR IF THE QUOTE IMMEDIATELY FOLLOWS ANOTHER CITATION FROM OSBORN.**

Osborn believes that Atticus shows his sense of fairness by believing that the jury should find a defendant innocent or guilty based upon the testimony rather than on the color of the defendant's skin (100).

**YOU MAY PUT A QUOTATION AT THE BEGINNING, MIDDLE, OR END OF YOUR SENTENCE OR, FOR THE SAKE OF VARIETY OR BETTER STYLE, DIVIDE IT BY YOUR OWN WORDS.**

Osborn writes of Atticus, the lawyer in To Kill A Mockingbird, "Atticus thinks no matter who is being judged by the court, the court should find him innocent or guilty on the facts and not on their skin color" (Osborn 100). This philosophy extends to his everyday life as well.

Or

"Atticus thinks no matter who is being judged by the court" Osborn writes of To Kill A Mockingbird, "the court should find him innocent or guilty on the facts and not on their skin color" (Osborn 100).

**DO NOT LEAVE A QUOTE FREE STANDING. IN OTHER WORDS, DO NOT HAVE A QUOTE AS THE FREE STANDING SENTENCE WITHOUT THE LEAD IN. DO NOT END A PARAGRAPH WITH A QUOTE.**

When leading into a quote with a "saying" verb, use a comma after the verb.

Osborn states, "Atticus thinks no matter who is being judged by the court, the court should find him innocent or guilty on the facts and not on their skin color" (100).

Do not use a comma after the word "that."

Osborn states that "Atticus thinks no matter who is being judged by the court, the court should find him innocent or guilty on the facts and not on their skin color" (100).

Eliminate words in a quotation using an ellipsis (three spaced dots).

**Original:**

Lee states, "According to Miss Stephanie Crawford, however, Atticus was leaving the post office when Mr. Ewell approached him, cursed him, spat on him, and threatened to kill him. Miss Stephanie (who, by the time she had told it twice was there and had seen it all – passing by from the Jitney Jungle, she was) – Miss Stephanie said that Atticus didn't bat an eye, just took out his handkerchief and wiped his face and stood there and let Mr. Ewell call him names wild horses could not bring her to repeat" (217).

**With ellipsis:**

Lee states, "According to Miss Stephanie Crawford, however, Atticus was leaving the post office when Mr. Ewell approached him, cursed him, spat on him, and threatened to kill him . . . Atticus didn't bat an eye, just took out his handkerchief and wiped his face and stood there . . ." (217).

**Add words and an explanation using brackets [ ].**

"All the way to the house, Helen said, she heard a soft voice [Ewell's] behind her, crooning foul words" (Lee 249).

**A QUOTE WITHIN A QUOTE IS USED WHEN YOU ARE QUOTING AN AUTHOR AND ONE OF THE CHARACTERS IS SPEAKING.**

As Scout explains to Atticus, “ ‘ Well, it’d be sort of like shootin’ a mockingbird, wouldn’t it ? ’ ”

(Lee 276).

**IF YOUR QUOTE IS LONGER THAN FOUR LINES, USE A BLOCK QUOTE. SET OFF THE QUOTE FROM YOUR TEXT BY BEGINNING A NEW LINE, INDENTING ONE INCH (TWO TAB STOPS) DOUBLE SPACE THE QUOTED MATERIAL AND JUSTIFY THE QUOTED MATERIAL TO THE LEFT. DO NOT ADJUST THE RIGHT MARGIN. DO NOT ENCLOSE THE BLOCK QUOTE IN QUOTATION MARKS. HOWEVER, IF YOUR BLOCK QUOTE INCLUDES A CHARACTER SPEAKING, SET OFF THE CHARACTER’S SPEECH WITH SINGLE QUOTE MARKS. A COLON GENERALLY INTRODUCES A QUOTATION DISPLAYED IN THIS WAY, THOUGH SOMETIMES THE CONTEXT MAY REQUIRE A DIFFERENT MARK OF PUNCTUATION OR NONE AT ALL. IF YOU QUOTE ONLY A SINGLE PARAGRAPH OR PART OF ONE, DO NOT INDENT THE FIRST LINE MORE THAN THE REST. A PARENTHETICAL REFERENCE TO A PROSE QUOTATION SET OFF FROM THE TEXT FOLLOWS THE LAST LINE OF THE QUOTATION.**

As Scout walks Boo back to his house, she reflects on her interaction with this mysterious neighbor:

We came to the street light on the corner, and I wondered how many times Dill had stood there hugging the fat pole, watching, waiting, hoping. I wondered how many times Jem and I had made this journey, but I entered the Radley front gate for the second time in my life. Boo and I walked up the steps to the porch. His fingers found the front doorknob. He gently released my hand, opened the door, went inside, and shut the door behind him. I never saw him again. (Lee 278)

**IF YOU NEED TO QUOTE TWO OR MORE PARAGRAPHS, INDENT THE FIRST LINE OF EACH PARAGRAPH AN ADDITIONAL QUARTER INCH (CLICK THE SPACE BAR THREE TIMES). IF THE FIRST SENTENCE QUOTED DOES NOT BEGIN A PARAGRAPH IN THE SOURCE, HOWEVER, DO NOT INDENT IT THE ADDITIONAL AMOUNT. INDENT ONLY THE FIRST LINES OF THE SUCCESSIVE PARAGRAPHS.**

In To Kill a Mockingbird Harper Lee writes about Aunt Alexandra’s unusual quirks:

I never understood her preoccupation with heredity. Somewhere, I had received the impression that Fine Folks were people who did the best they could with the sense they had, but Aunt Alexandra was of the opinion, obliquely expressed, that the longer a family had been squatting on one patch of land the finer it was...

Aunt Alexandra’s theory had something behind it, though. Maycomb was an ancient town. It was

twenty miles east of Finch's Landing, awkwardly inland for such an old town. But Maycomb would have been closer to the river had it not been for the nimble-wittedness of one Sinkfield, who in the dawn of history operated an inn where two pig trails met, the only tavern in the territory (Lee 130).

### **EXPLAIN THE SIGNIFICANCE OF THE QUOTATION.**

Once you're inserted your quotation, along with its context and attribution, don't stop! Your reader still needs your assessment of why the quotation holds significance for our paper. Using the quote above about Atticus Finch exemplifying fairness in the courtroom, you might continue with the explanation:

In this respect, Atticus is providing his children with good example and is teaching them to look beyond the surface in judging all persons.

### **The Format for Signal Phrases and Parenthetical Citations**

Signal phrases are words or phrases, in the text of the paper, that indicate to the reader that someone else's work is being used. The signal phrase provides a smooth lead-in or introduction to the quotation of an author's work. The use of signal phrases containing the name of the author of the citation, makes the parenthetical citation shorter. Parenthetical citations should not repeat information given in a signal phrase. Parenthetical citations should be as brief and as few as clarity and accuracy permit. Give only the information needed to identify a source, and do not add a parenthetical reference unnecessarily.

While there is no specific way to use a signal phrase, the purpose of such a phrase is to indicate the relevant information in the text either immediately before or after the information. Be sure to clearly indicate the specific source so that it might be identified in the works cited page. Any necessary information not included in the signal phrase should be included parenthetically after the information.

Ex: According to Smith, the average Bolivian farmer earns the equivalent of \$50 US per year

(54).

-refers to-

Smith, John F. A Guide to Bolivian Agriculture: 1948-2000. Detroit: Gale, 2001.

A parenthetical citation needs enough information to specifically identify the source from the Works Cited page and the location, in that source, of the specific information to which the paper is referring. Generally, the citation would include the first item on the Works Cited citation and a page number if the source were a book. If the first item on the Works Cited entry is inadequate to identify the source, one may use as much information from the entry to identify it.

For examples, see **Appendix F**

### **Quoting Poetry**

When quoting poetry, special rules apply. If quoting only a few lines of the poem, reproduce them within the text, using quotation marks. If several lines are to be used, indicate the different lines with a slash (/) and a space on each side.

When reproducing more than three lines, or when wishing to emphasize specific lines, begin the quote on the next line, and set the left edge off by two tabs (one inch). NO quotation marks are necessary, and the parenthetical citation follows the end punctuation.

When quoting poetry, be sure to reproduce original spelling, punctuation, and format as closely as possible.

### **Finding Information on Other Aspects of Writing a Good Research Paper**

Writing a good research paper can be a difficult process, but the end results are well worth the time and efforts. Referring to valid sources of information on the writing of research papers can save time and energy in the long run, eliminating unnecessary corrections or re-writing of the paper.

Answers to most questions can be found in the MLA Handbook for Writers of Research Papers Sixth Edition, reference copies of which are available in the Writing Center, the school library, or the English Department. Additionally, Appendix C lists several published and internet sites which can provide useful information on writing a research paper.

Works Cited

Article  
in a  
period-  
ical

Bender, Pat, et al. "Understanding To Kill A Mockingbird." School Library Journal Mar 2004,  
Vol 50, Issue 3: 226+..

Book

Bloom, Harold, ed. Modern Critical Interpretations of Harper Lee's To Kill A Mockingbird.  
Philadelphia: Chelsea House Publishers, 1999.

Champion, Laurie. Literary Contexts in Novels: Harper Lee's "To Kill A Mockingbird." Great Neck,  
NY: Great Neck Publishing, 2006.

Essay in a  
collection

Dave, R.A., and Bloom, Harold. "'To Kill a Mockingbird': Harper Lee's Tragic Vision."

Bloom's Modern Critical Interpretations: To Kill A Mockingbird. Philadelphia: Chelsea House  
Publishers, 1999. 49-59.

Hartley, Mary. Literature Made Easy: Harper Lee's To Kill A Mockingbird. New York: Barron's  
Education and series Inc., 1999.

Website  
article -  
author  
shown

Horton, Paul, Courtney Lubs, and Rick Vanderwall. "To Kill A Mockingbird: Parallels to Jim Crow  
America." The History of Jim Crow. 13 Nov. 2007.

<[http://www.jimcrowhistory.org/resources/lessonplans.amlit\\_lp\\_lee2.htm](http://www.jimcrowhistory.org/resources/lessonplans.amlit_lp_lee2.htm)>.

Website  
Article -  
no  
author  
shown

"Identity, Oppression, and Protest: To Kill a Mockingbird and the Blues." The Blues.Blues  
Classroom.Lesson Plans. Identity, Oppression, and Protest / PBS. 2003. 8 Nov. 2007

<<http://www.pbs.org/theblues/classroom/intidentity.html>>.

Lee, Harper. To Kill A Mockingbird. New York: Warner Books, 1960.

O'Neil, Terry, ed. Reading On To Kill A Mockingbird. San Diego, California: Greenhaven Press, Inc.,  
2000.

Essay from  
online  
database

Reisman, Rosemary M. Canfield. "Identities and Issues in Literature." EBSCO Host, Wesner Library,  
Lake Zurich, IL. 26 Oct. 2004 <<http://web9.epnet.com>>.

Article  
in  
period-  
ical - no  
author  
shown

"To Kill a Mockingbird." Publishers Weekly 4 Sep 2006: 35: 59.

## APPENDIX B: TRANSITIONS AND CONNECTIVE PHRASES

<p><b>Conjunctions</b> and but or for nor neither so yet</p>	<p><b>To introduce a topic</b> as for concerning with regard to with respect to</p>	<p><b>To Summarize</b> in all in a word in brief briefly in other words in short in summary that is</p>	<p><b>To Show Purpose</b> in order that in order to so that</p>
<p><b>To Show Cause and Effect</b> accordingly as a consequence as a result consequently for this reason hence it follows that so/so that then therefore thus</p>	<p><b>To Compare</b> by comparison here again in the same way in a similar manner likewise similarly so too as also equally</p>	<p><b>To Contrast</b> conversely however instead in spite of that anyhow on the contrary on the other hand otherwise rather than still yet</p>	<p><b>To Explain, Give Reasons</b> actually admittedly because certainly for example in fact indeed really of course since that is</p>
<p><b>To Add Information and Reasons</b> add to this again also besides equally further furthermore in addition moreover once more then too too yet again  yet another</p>	<p><b>To Show Various Conditions</b> in this event in these circumstances under such circumstances this (that) being so provided that in spite of none/nevertheless at the same time if even if unless otherwise although even though though despite</p>	<p><b>To Show Conviction</b> after all at least at the same time apparently even so evidently certainly conceivably conclusively doubtless no doubt perhaps possibly presumably probably surely undoubtedly</p>	<p><b>To Show Concession</b> admittedly after all all the same at any rate granted however in any case in spite of it is true that nevertheless obviously of course still to be sure</p>
<p><b>To Show Chronological Order</b> after that afterwards later shortly subsequently concurrently in the meantime in the meanwhile now simultaneously when/while/was</p>	<p>first, second, etc. formerly earlier previously before that then already at last at length by that time finally</p>	<p><b>To List or Show Logical Order</b> for example for instance in particular to illustrate the one...the other this...that these...those here...there</p>	<p>either...or neither...nor whether...or though...yet wherever...there since...then the more...the more not only...but also</p>

## APPENDIX C: USEFUL REFERENCE SOURCES

### Books

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers Sixth Edition. New York: The Modern Language Association of America, 2004.

Reference copies available in the Writing Center, LZHS Wesner Library, and English Department.

Kemper, Dave, Patrick Sebranek, and Verne Meyer. Writer's Inc: A Student Handbook for Writing and Learning. Wilmington, MA: Great Source Education Group, 2001.

Reference copies available in the Writing Center. Writer's Inc. is NOT updated to MLA 6<sup>th</sup>.

Strunk, William and E.B. White. The Elements of Style. Boston: Allyn and Bacon, 2000.

This is a classic and still very reliable and readable work that has been published in several editions since 1935.

Shertzer, Margaret. The Elements of Grammar. New York: Macmillan Publishing Co., 1979.

Good source for even the most difficult grammar and style questions.

### Internet Resources

\*Bedford-St. Martin's Press. "Using MLA Style to Cite and Document Sources." 9 June 2005.

<<http://www.bedfordstmartins.com/online/cite5.html>>.

\*Capital Community College. "A Guide for Writing Research Papers Based on Modern

Language Association (MLA) Documentation. 9 June 2005.

<<http://www.ccc.commnet.edu/mla/>>.

\*The University of Illinois. "The Writer's Workshop." 9 June 2005.

<<http://www.english.uiuc.edu/cws/workshop/index.htm>>.

\*The University of Kansas. "Writing Guides." 9 June 2005.

<<http://www.writing.ku.edu/students/guides.shtml>>.

Lake Zurich High School Writing Center website 24 September 2007.

<<http://www.lz95.org/lzhs/wcenter/>>

The Purdue University Online Writing Lab. "Using Modern Language Association (MLA)

Format.” 9 June 2005. <[http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html)>.

\*Scribe, Dr. Abel, PhD. “Dr. Abel Scribe’s Guides to Research Style and Documentation.”

9 June 2005. <<http://www.docstyles.com/>>.

**\*Website contains link to American Psychological Association (APA) Citation Style**

### **Local Libraries**

LZHS Wesner Library Media Center. <<http://www.lz95.org/lzhs/library/main.html>>.

The high school library’s webpage has many excellent resources and links to valuable sites to assist you.

Barrington Area Library. <[www.barringtonarealibrary.org/](http://www.barringtonarealibrary.org/)>.

The Barrington public library provides excellent resources. Use the catalog and search engines to locate other useful references and resources.

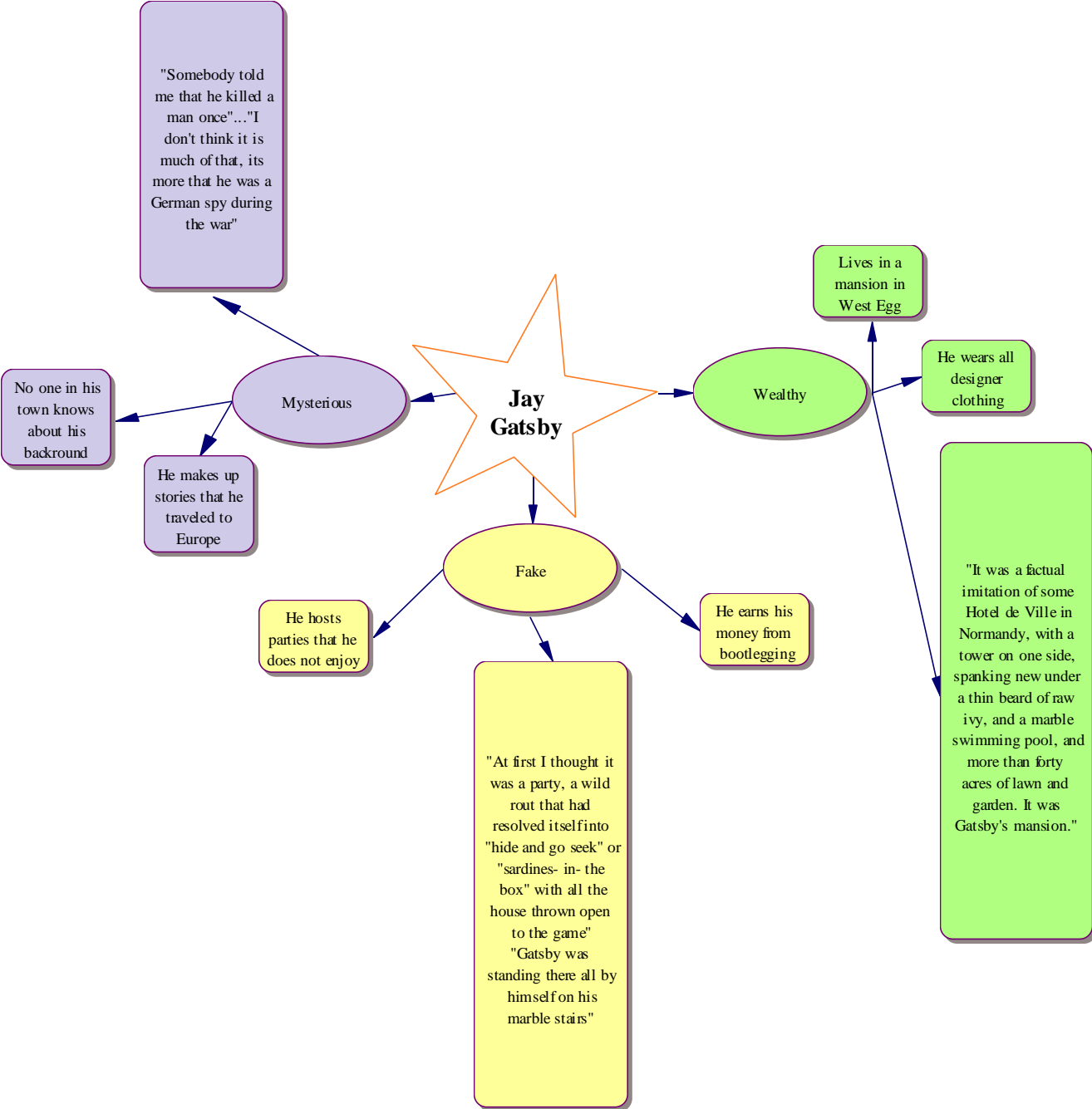
Ela Area Public Library. <<http://www.eapl.org/>>.

The Lake Zurich public library provides excellent resources. Use the catalog and search engines to locate other useful references and resources.

Chicago Public Library. <http://www.chipublib.org/>

This website provides links to dozens of useful internet resources (cultural, business, job related, etc.) as well as links to many sites with Chicago history.

**APPENDIX D: SAMPLE DIAGRAM FROM INSPIRATION© PROGRAM**



## APPENDIX E: SAMPLE OUTLINE FROM INSPIRATION© PROGRAM

### Jay Gatsby

#### I. Mysterious

- A. “Somebody told me that he killed a man once”...I don’t think it is much of that, it’s more that he was a German spy during the war.”

Enter an example that shows the characteristic here...

- B. No one in his town knows about his background

- C. He makes up stories that he traveled to Europe

Enter an example that shows the characteristic here...

#### II. Fake

- A. He hosts parties that he does not enjoy

- B. “At first I thought it was a party, a wild rout that had resolved itself into ‘hide and go seek’ or ‘sardines in the box’ with all the house thrown open to the game. Gatsby was standing there all by himself on his marble stairs”.

Enter an example that shows the characteristic here....

- C. He earns his money from bootlegging

Enter an example that shows the characteristic here...

#### III. Wealthy

- A. “It was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby’s mansion.”

- B. He wears all designer clothing

Enter an example that shows the characteristic here...

- C. Lives in a mansion in West Egg

Enter an example that shows the characteristic here...

**Note: See corresponding Inspiration© Diagram in Appendix D**

John Doe

Mrs. Katzman

English II

9/10/08

The introductory paragraph begins with an opening sentence which provides generic background information on your topic. In high school essay writing dictionary, definitions and direct quotes from the book on which you are writing are not appropriate for an opening sentence. The book author’s full name and the title of the book are introduced in the introductory paragraph. The final sentence or sentences of the introductory paragraph are usually the writer’s THESIS STATEMENT. .

### Positive and Negative Influences on Scout and Jem

The best novels are the ones that are so realistic that one wonders whether the novel is really all fiction or whether parts of the novel actually happened. One of the elements of realism in Harper Lee’s novel, To Kill a Mockingbird, is the fact that the two young characters, like all children, are exposed to both positive and negative influences. If the adults who influence children are powerful role models, their qualities of character can determine the type of human being that they will become when they are all grown up. In this realistic coming-of-age novel the personal character of both Scout and Jem develops through their exposure to positive and negative influences.

Transition word connects paragraphs.

**Concerning** influences, the person who has the greatest impact on the character development of

both Scout and Jem is certainly their father, Atticus Finch. Atticus possesses the positive traits of compassion, courage, and fairness. Certainly the deep sympathy he exhibits toward people who.....

When the author’s name is not used in the lead-in to a quote, use both the author’s last name and the page number in the in text citation. If the author’s name is in the “signal phrase” show only the page number in the in text citation.

In this respect, one of the unfortunate characters toward whom Atticus shows compassion is Boo Radley. When Atticus catches Scout, Jem, and Dill trying to put a note through the Radley’s window with a fishing pole, he yells at them “... to stop tormenting that man” (Lee 49), and he goes to tell them that “...the civil way to communicate...was by the front door instead of a side window” (Lee 49). Atticus scolds the children for disturbing Boo and failing to show respect for him through their games and schemes because, as the critic Rosemary M. Canfield Reisman says, “Atticus is trying to teach his children respect for others as the individuals they are”(2).

Miss Maudie not only possesses empathy, but also has great courage. She shows this courage to both Scout and Jem when her house burns down and surprises Scout with her answer about the loss:

Block quote is used when four or more lines are quoted. Block quote is not set off with quote marks unless a character is speaking.

Atticus said her house was nearly all she had.

‘Grieving child? Why I hated that old cow barn. Thought of settin’ fire to it a hundred times myself, except they’d lock me up’.

Miss Maudie puzzled me. With most of her possessions gone and her beloved yard a shambles, she still took a lively and cordial interest in Jem’s and my affairs (Lee 73).

Miss Maudie is an excellent example of a person who takes something bad and turns it into something good. Her house burns down, but instead of mourning over it, she says now she can have a bigger yard. Her optimism in the face of a hardship is an indication of her courage. It is this quality that allows her to have a positive influence on Jem when he has been devastated by the verdict in the trial.

Miss Maudie obviously has a strong influence on Jem because she restores his hope for justice.

.....  
Doe 13

### Works Cited

Bloom, Harold, ed. Modern Critical Interpretations of Harper Lee’s to Kill a Mockingbird.

Philadelphia: Chelsea House Publishers, 1999.

Hartley, Mary. Literature Made Easy: Harper Lee’s To Kill a Mockingbird. New York: Barron’s

Education Inc. 1999.

Lee, Harper. To Kill a Mockingbird. New York: Warner Books, 1960.











O’Neil, Terry, ed. Reading On To Kill a Mockingbird. San Diego, California: Greenhaven Press,

Inc., 2000.

Reisman, Rosemary M. Canfield. “Identities and Issues in Literature.” EBSCOHost. Wesner

Library, Lake Zurich, IL. 26 Oct. 2004. <<http://web9.epnet.com>>.

## APPENDIX G: PROOFREADING SYMBOLS & ABBREVIATIONS

	add an apostrophe	cap	faulty capitalization
	close up-- (basket ball)	d	faulty diction
	add a comma	dgl	dangling construction
	delete	frag	fragment
	insert	lc	use lowercase
	begin a new paragraph	num	error in use of number
no ¶	do not begin a new paragraph	p	faulty punctuation
	add a period	ref	unclear pronoun reference
	add double quotation marks	rep	unnecessary repetition
#	add space	r-o	run-on sentence
	transpose elements-- (ball basket)	sp	error in spelling
	lack of parallelism	ss	faulty sentence structure
ab	faulty abbreviation	t	wrong verb tense
adj	improper use of adjective	tr	transpose elements
adv	improper use of adverb	vb	wrong verb form
agr	faulty agreement	wdy	wordy writing
amb	ambiguous expression		
awk	awkward expression		

## APPENDIX H: 15 QUESTIONS TOWARD A BETTER ESSAY

1. Does my paper follow the assignment?  
Does it answer all the questions?  
Does it follow the directions exactly?  
Have I allowed enough time since this paper was assigned to do my research, outline my paper, write and submit the first draft, have the paper edited, and write the final copy by deadline time?
2. Is there a general topic sentence at the beginning of my introduction?  
Is there an author and book statement in my introduction?  
Is there thesis statement in the introductory paragraph of my paper?  
It is clear and informative?  
Does it preview the main points of my paper?  
Are the elements of the thesis statement in the same sequence as that of the body paragraphs?
3. Do I have a logical introduction and conclusion?  
Does my paper begin appropriately and effectively?  
Does my paper end appropriately and effectively?  
Is there a logical relationship between my introduction and my conclusion?
4. Do I have good transitions?  
Do thoughts flow from one paragraph to the next?  
Do thoughts flow within the paragraph?  
Am I avoiding “childish” transitions, such as first, next, last or first, second, third?
5. Is my paper logically organized?  
Can I chart it out graphically and in outline form?  
Does each paragraph logically lead to the next?
6. Am I avoiding personal pronouns?  
Are there any examples of I, me, my mine?  
Are there any examples of you, your, yours?  
Are there any examples of we, us, our, ours?
7. Have I referred back to my essay?  
Did I use essay, paper, or paragraph?  
What can I say instead?
8. How have I referred to people in my essay?  
Have I used their whole name the first time?  
At the first mention of a character, have I identified that character?  
Have I referred to them appropriately every time thereafter?  
Is it clear to which character I am referring each time I mention that character?
9. Are all my sentences complete?  
Do I have any fragments or run-ons?  
Are any of my sentences too long to be understandable?  
Are all my sentences logical?  
Am I overusing words such as “say-says-said” or “thing”?  
Am I seeking more colorful and descriptive synonyms to avoid too much repetition in words?
10. Am I using the correct M.L.A. format for the paper?  
Is my first page formatted correctly?

Have I double-spaced?  
Am I using an acceptable font and size?  
Do I need a works cited page?  
Is each page identified with my last name and a page number?

11. Am I using quotes which fit; those which support the evidence I am writing?  
Am I writing a “signal phrase” to lead into a citation?  
Am I properly citing my sources?  
Am I providing all necessary information for the citations?  
Am I using quotes correctly?  
Have I used block quotes for citations of more than four lines?  
Am I parenthetically citing when necessary?
12. Have I proofread for obvious spelling errors?  
Did I run my spell check?  
Did I look over the paper for spelling errors and missed words?
13. Have I asked someone else to read my paper to see if it makes sense?  
Have I asked one of my peers to edit my paper?  
Have I asked the Writing Center staff to read and edit my paper?  
Have I made the corrections my teacher or a peer editor has suggested?
14. Is this the best I can do on this paper?  
What is this paper missing?  
What can I do to make this paper better?  
What grade would I give if I were grading this paper?
15. Is my name on the paper so that I can get credit?

## APPENDIX I: WRITING NO NO'S

### Otherwise known as suggestions for better grades

First, **NEVER** use second person (you) in any essay.

1. NEVER start a sentence with WELL, AND or BUT. Use more mature transitions like *however* and *additionally*. Actually, never use well at all unless you are talking about how healthy someone is.
2. NEVER write ETC or use ellipsis (...) in any writing, except in quotes. This tells the reader that you have run out of ideas and want the reader to finish your thoughts for you. Very bad idea!
3. NEVER forget paragraph transitions. (**See Appendix A**) Don't overdo the same ones all the time. Be sophisticated in tying one idea to the next so it doesn't look like a cut and paste job.
4. NEVER put your thesis statement in the wrong position in your intro paragraph. Place it as your LAST sentence of your introduction. .
5. NEVER use boring or lifeless adjectives and verbs like "good" or "interesting", and "bad". For example: The movie WAS INTERESTING. Interesting has no meaning really, and avoid the *to be* verb as a main verb (is, was, will be). Be more descriptive in your writing. Example: The movie focused on state of the art special effects, quick-cut editing, and futuristic gadgetry.
6. NEVER write numerals unless they are dates, addresses, or other acceptable numbers. For example: The boy was eight (not 8). These count as mechanical errors!
7. NEVER misuse the word hopefully! This is one of an English teacher's pet peeves. Hopefully means full of hope, NOT I hope that. Hopefully is an adverb, so it must modify a verb.  
*CORRECT:* The child opened the present hopefully; she wanted a toy horse.  
*INCORRECT:* Hopefully it won't rain on the day of the beach party.
8. NEVER use "a lot" as a quantity. Use other words such as many, several, dozens, and so on. There are many words that describe more than two.
9. NEVER use the plural possessive (THEIR) for a singular or unknown antecedent. This is called a subject/pronoun agreement error.  
*INCORRECT:* Someone left THEIR pencil on the desk.  
*INCORRECT:* Whoever left THEIR umbrella at home is sorry now.  
*SOLUTION: PLURALIZE:* People who left their umbrellas at home are sorry now.  
*OR... PASSIVE :* A pencil was left on the desk.  
*OR...* Someone left his/her pencil on the desk. Or, someone left his pencil on the desk.  
*OR...* Someone left a pencil on the desk.  
  
*INCORRECT:* A student should have their priorities right when starting college. (his/her)  
*INCORRECT:* One should know that they are in for a tough career when choosing the military (he/she)  
*INCORRECT:* Each person has to choose their own path. (his/her) Each is singular! So are everyone, everybody, someone, and somebody. These are singular words that must take singular pronouns and verbs.

10. Never use expressions such as "I think," "I believe," "I feel," and "In my opinion." These actually weaken your argument, and they are obvious anyway; you wouldn't be writing someone else's opinions! Say your opinions without these qualifications as though they are facts, and then support them with your evidence.

#### MECHANICS NO-NOS

1. Avoid run ons and comma splices. Points are deducted from your essays for this.

*RUN ON:* I love going to the movies on the weekends it is an excellent tension reducer.

*COMMA SPLICE:* I love going to the movies on the weekends, it is an excellent tension reducer.

*CORRECT:* I love going to the movies on the weekends; it is an excellent tension reducer.

Or...I love going to the movies because it is an excellent tension reducer.

2. NEVER put a comma before words like because, although, or other subordinating conjunctions.

*INCORRECT:* I love Disneyland, because there is so much to do.

*CORRECT:* I love Disneyland because there is so much to do.

*NOTE:* If you BEGIN with the subordinating clause, you DO separate with a comma.

*CORRECT:* Because there is so much to do, I love Disneyland.

3. Remember all of your commas in a series. EXAMPLE: Chemistry, Math, and Physics are all closed classes. Put the comma before and. If you don't, the last two items are assumed to be one item.

4. An appositive has commas on both sides, just like parentheses.

*EXAMPLE:* Jenna, my neighbor across the street, just had triplets.

***If you have a challenge with spelling, PLEASE use a spellchecker on your computer or get a spelling calculator device. Spelling is a key factor in holistic grading, so improvement in this area is important.***

## APPENDIX J: WRITING CENTER: Room A104 – Ext. 4198

- **Purpose:** The Lake Zurich High School Writing Center is a facility and service of the English Department which provides students a computer lab in which to work on their writing projects and other assignments from English, Social Studies, and other disciplines at the high school.
- **Hardware & Equipment:**  
31 Dell Pentium 4 computers equipped with floppy disc drives, CD-DVD players and CD burners. Several computers have external speakers.  
Hewlett-Packard high speed laser printers – 1 black, 1 color, and an HP scanner  
The Writing Center also provides an additional classroom area for group presentations. An overhead data projector is installed for teachers' computer presentations. Students may use the facilities for quiet study and work.
- **Software:**  
Windows XP Professional©; Microsoft Office© (Word, Excel, PowerPoint, Publisher, FrontPage); CD burning program; and Inspiration©, a visual guide for diagramming and outlining writing project.
- **Writing Center Services:**  
Writing Center staff are on duty from 7:00 A.M. until 1:30 P.M. five days each week. The staff member on duty provides support for computer hardware and software questions. In addition the staff member will assist you with your writing project, which includes reading and editing your paper and advising you on elements such as proper completion of your assignment, your writing style, vocabulary, sentence and paragraph structure, and various other criteria for a successful essay. Students are requested to make appointments for assistance, however "walk-ins" are allowed as well.

Student assistants and peer tutors will also be available during some periods of the day.

- **Writing Center Protocol:**
  - **Food and drink are never allowed in the Writing Center**
  - **The Writing Center is a facility for school work and study. Normal classroom atmosphere and noise levels will be maintained at all time.**
  - **All students must have their student I.D. to use the facilities.**
  - **STUDENTS ARE ALLOWED TO LOG IN TO THE SCHOOL NETWORK ONLY WITH THEIR OWN I.D. AND PASSWORD. LOGGING IN TO ANOTHER STUDENT'S NETWORK FOLDER IS A SERIOUS VIOLATION OF SCHOOL POLICY, AND IS SUBJECT TO DISCIPLINARY ACTION.**
  - **CELLULAR PHONES ARE BANNED AT ALL TIMES IN THE WRITING CENTER AND THROUGHOUT THE HIGH SCHOOL BUILDING.**
  - **Passes are required for those coming from class or study hall. Passes are not required for those on open periods or lunch.**
  - **All users of the lab must sign in at the book on the Coordinator's desk.**
  - **Computers are available only for school-related work. No game playing, recreational internet browsing, loud music, or recreational video viewing are allowed.**
  - **Students must not use the writing center as a pass-through between the cafeteria and library.**

# INDEX

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> Person Guide 21-23  
15 Questions Toward a Better Essay App. H.  
Active vs. Passive 2, 23  
An “A” paper vs. a “D” paper 2, App. H  
Bibliography 35  
Body paragraphs 31, 34, 66  
Citations, format 34, 52  
    Citation Machine© 34  
Citations, in-text (parenthetical) 32, 35  
Citing sources, MLA Sixth Edition Style 35, 56  
    Anthologies, collections of essays 37  
    Art work 42  
    Books 35-37  
    Electronic sources 44-49  
        Academic websites 47  
        Commercial 47  
        Magazines, journals 48  
        Newspapers 48  
        Online databases 45  
        Websites 46-48  
    Essays from anthologies 37-38  
    Films, movies, TV shows, videos 42-44  
    Gale Literary Criticism Series 37  
        Contemporary Literary Criticism 37  
Integrating sources within paragraphs 51  
Literary works from textbooks (plays, poems) 37  
Musical compositions 42  
Periodicals 41  
    Journals, Magazines 41  
    Newspapers 41, 44, 48  
Plays in English textbooks 37  
Poem from an anthology 38  
Poetry 55  
Poetry in English textbooks 37  
Reference Books  
    Dictionaries 40  
    Encyclopedias 40, 44  
    Quotes from English textbooks 37  
    Sacred texts (Bible, Koran) 39-40  
    Short story from an anthology 38  
    Studies in Short Fiction 37-38  
    Signal phrases leading into citations 55, App. F  
Concluding paragraph 32  
Corrections, proofreading 10, 33, App. G  
Cover page 32  
Diagram of research paper 30, App. D  
Editing your paper 33  
    15 Questions Toward A Better Essay App. H  
    Writing No No’s App. I  
English grammar 11-21  
    Parts of a sentence 17  
    Parts of speech 13-17  
    Phonetics and pronunciation 11  
    Syllables 12  
    Types of sentences 20  
English writing style 3-11  
    Capitalization 8  
    Numbers 9  
    Punctuation 3-8  
    Spelling 10  
    Style 3  
    Titles 8  
Essay, sample, App. F  
Expository essay 27  
Format of research paper 32  
    Block quotes 32, 54, App. F  
    Body paragraphs 31

Format of research paper (cont.)  
    Citations 34-51  
        In-text (parenthetical) 35, 50-55, App. F  
        Works Cited page 33, App. A, App. F  
    Cover page 32  
    Date & time format 10  
    Header on each page 33, App. F  
    Introductory paragraph 31, App. F  
    Italics 34  
    Margins 32, App. F  
    Names of people, 34  
    Numbers 9  
        Numerals  
        Written out  
    Page numbering 33, App. F  
    Paragraph requirements, 31-32, 34  
    Quotation marks 6, 9, App. F  
    Sample essay App. F  
    Signal phrases 55, App. F  
    Spacing, line 32, App. F  
    Thesis statement 28-29  
    Title of paper 32-33, App. F  
        Book title in essay title 33  
    Titles of publications 9  
    Title page 32, App. F  
    Transitions, 31, App. B, App. F  
    Underlining 9  
    Works Cited page 33, 34, 35, App. A App. F  
Grammar 11-21  
Graphics, pictures 33  
Inspiration© software 30-31, App. D, App. E  
Integrating quotes and sources within paragraphs 50-55  
Introductory paragraph 31, App. F  
In-text citations 35, 50-55, App. F  
Language 21-25  
MLA Sixth Edition Style 26, 34, 56  
Microsoft Word© 32  
Organizing research 30-31  
Outline of research paper 30-31, App. E  
Parenthetical citations 35, 50-55, App. F  
Passive Voice 23  
Pictures, graphics 33  
Plagiarism 50  
Proofreading, corrections 10-11, 33, App. G  
Reference sources for writing 27-28  
Research paper, writing in MLA style 26  
    Copies of research material 29-30  
    Definition of Research Paper 26  
    Notes, taking during research 29  
    Primary research 26  
    Secondary research 26  
    Sources of information 27-28  
        Books, magazines, other publications 27-28  
        Electronic 28  
    Validity of research resources 27-28  
    Wikipedia 28  
Rules of good writing 1  
Style 3-11  
Thesis 228-29  
Thesis statement 29  
Title page 32  
Topic, choosing 28  
Verb tenses – past vs. present 2  
Wikipedia 28  
Works Cited page 33, 34, 35, App. A, App. F  
Writing Center services, App. J  
Writing NO NO’s App. I

