

Mountain Pointe High School Style Guide for Writing 2003-2004



The style guide for Mountain Pointe High School is a quick abridged reference for research papers and formal writing assignments for classes at this school. The two sections of this handbook are research documentation and formal writing assignments. The resources for this handbook include: *A Guide to MLA Documentation* by Joseph F. Trimmer, Alice Yamamoto, and the Mountain Pointe High School English Department.

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Research Documentation

In the academic world, different fields (subject areas) have their own system of documenting sources in research papers and other formal writing assignments. For example, the behavioral sciences use the American Psychological Association (APA) style, while the natural sciences use the Chicago Author-Date style. Mountain Pointe High School has adopted the humanities' Modern Language Association (MLA) style for documenting sources; it is one of the most widely used styles.

It is extremely important to cite information taken from other sources. Correct citation of information, both internally and on the Works Cited page, allows a reader to see the validity of the support and to check the sources for any distortion. It also shows acknowledgment of the subject's seriousness. It would be plagiarism if credit is not given correctly or properly. Plagiarism is using another person's words or ideas without giving proper credit to the writer. Plagiarism can also occur when two people write down answers the same way and/or copy answers. This means students can work together to come up with ideas only; therefore each student must compose his/her own work using his/her own words. Plagiarism is a serious offense which can mean loss of credit for the assignment, loss of credit for the class, and/or suspension. Spend time to do citations correctly; it is a valuable part of the research paper.

Some tips when conducting research:

- Keep in mind that not all information found on computer networks is reliable or authoritative.
Be discriminate. If a resource's reliability is in question, consult the teacher.
- Not all resources will have the exact information needed for a paper. More often than not, students will need to access more than the required number of resources to be complete and thorough.
- The Works Cited page is not a list of all resources accessed during research; however, it is a list of only the resources cited in the paper.

Internal Citation

When including information from other resources, whether it is a direct quote, a summary or a paraphrase, it needs to be documented in the research paper itself and on the Works Cited page. MLA style has several ways to document information in a research paper (internal citation). The Works Cited page lists ONLY the resources that are documented in the research paper. Citation is always needed for information that is not original (not the writer's own idea) or that is not commonly known. Information that is commonly known such as George Washington being the first U.S. President does not need to be cited.

Accuracy of the quotation is extremely important, since it shows skills in documenting claims and using resources while providing the opportunity to check original resources to make sure information is not distorted. The following are examples of internal citation. (Note the three-prong thesis statement at the end of the paragraph in the summary/paraphrase parenthetical example.)

DIRECT QUOTATION WITH LESS THAN FOUR LINES (PARENTHETICAL)

One way to document a direct quotation is by using quotation marks and parentheses. This method is used for quotes of less than four lines in the research paper. The last word of the quote is followed by one space, and then the parentheses follows. The parentheses will enclose author's last name and page number(s) with only one space in between. If there is no author, then the title of the work is used. If page number is not applicable, just the author's name or title appears in the parentheses. End punctuation comes AFTER the parenthetical citation.

Example:

The causes of this wayward society are all humane; technology has no part in its creation. "All of this equality was due to the 211th, 212th, and 213th Amendments to the Constitution. and to the unceasing vigilance of agents of the United States Handicapper General" (Vonnegut *125*). Only government institutions, a product of humanity, destroy the individual.

DIRECT QUOTATION WITH LESS THAN FOUR LINES (IN TEXT)

Another way to cite direct quotes with less than four lines is within the text. Format is the same as the citation for Direct Quotation with Less Than Four Lines (Parenthetical) except some or all of the identifying citation information is not within parentheses.

Example:

In his book *The Dame in the Kimono...*, Leonard J. Leff quoted Charlie Chaplin telling his friends at a private party that “we are against any kind of censorship, and particularly against Presbyterian censorship” (5).

DIRECT QUOTATION WITH MORE THAN FOUR LINES (PARENTHETICAL)

If the quotation is four lines or more, then the entire quote is indented one inch (ten spaces if typewritten) and quotation marks are NOT used. The last word of the quote is followed by one space, and then the parentheses follows. Again, author’s last name and page number(s) with one space in between are enclosed in parentheses. If there is no author, then the title of the work is used. If page number is not applicable, just the author’s name or title appears in the parentheses. End punctuation comes BEFORE the parenthetical citation.

Example:

The people in Kurt Vonnegut’s family, as well as a lady named Ida Young were sources of influence for him.

While growing up in the Midwest, a black cook named Ida Young would read to Vonnegut from an anthology of sentimental poetry. This poetry, according to Vonnegut was about...

. . . love which would not die, about faithful dogs and humble cottages where
happiness was, about people growing old, about visits to cemeteries, about babies
who died. I remember the name of the book, and I wish I had a copy, since it has
so much to do with what I am (Howard 5).

DIRECT QUOTATION WITH MORE THAN FOUR LINES (IN TEXT)

Another way to cite direct quotes with more than four lines is within the text. Format is the same as the citation for Direct Quotation With More Than Four Lines (Parenthetical) except some or all of the identifying citation information is not within parentheses.

Example:

Thomas R. Howard adds further insight to the author's family influence when he quotes Vonnegut about the poetry read to him as a youth by a black cook named Ida Young. The poems were about: . . . love which would not die, about faithful dogs and humble cottages where happiness was, about people growing old, about visits to cemeteries, about babies who died. I remember the name of the book, and I wish I had a copy, since it has so much to do with what I am (5).

SUMMARY OR PARAPHRASE (PARENTHETICAL)

When summarizing or paraphrasing information of any length and/or using other people's idea(s) of any length, parenthetical citation [author name and page number(s) with one space in between] may be used. The last word of the summary or paraphrase is followed by one space, and then the parenthesis follows. If there is no author, then the title of the work is used. If page number is not applicable, just the author's name appears in the parentheses. Quotation marks are NOT used, and end punctuation comes AFTER the parenthetical citation.

Example:

In every facet of society, there are those who have the ability to write. They are the means of introduction new ideas to society, and also a means of responding symbolically to life. Kurt Vonnegut is one of these people, and today has become one of the most praised American authors of today. He was raised in a large family in Indianapolis, studied science and anthropology in college, and entered the United States army during World War H (Klinkowitz 28). After that, he became a public relations writer for General Electric and also taught creative writing in Iowa (Klinkowitz 5). The people, experiences, and time period during which Kurt Vonnegut grew up left a noticeable mark on his literature, which today has become well-known for its appeal, especially to the middle class.

SUMMARY OR PARAPHRASE (IN TEXT)

Another way to cite summaries and paraphrases is within the text. Format is the same as the citation for Summary Or Paraphrase (Parenthetical) except some or all of the identifying citation information is not within parentheses.

Example:

According to Jerome Kiinkowitz in his book *Vonnegut in America*, the author was raised in a large family in Indianapolis, studied science and anthropology in college, and entered the United States army during World War 11(28). After that, Vonnegut became a public relations writer for General Electric and also taught creative writing in Iowa (5).

POETRY WITH LESS THAN FOUR LINES (PARENTHETICAL)

Poetry with less than four lines is documented by using quotation marks and parentheses. The end of lines in poetry are indicated with two spaces, a slash mark, and two more spaces. The last word of the poem is followed by one space, and then the parentheses follows. The parentheses will enclose poet's last name, poem title (in quotes) and line number(s) with only one space in between. If there is no poet, then the poem title is used. End punctuation comes AFTER the parenthetical citation.

Example:

“The husky, rusty russel of the tossels of the corn, / And the raspin’ of the tangled leaves, as golden as the morn”
(Riley, “When the Frost Is on the Punkin” 17-18) illustrates several excellent examples of assonance.

POETRY WITH LESS THAN FOUR LINES (IN TEXT)

A simpler way to cite poetry with less than four line is within the text. Format is the same as the citation for Poetry With Less Than Four Line (Parenthetical) except some or all of the identifying citation information is not within parentheses.

Example:

James Whitcomb Riley’s “When the Frost Is on the Punkin” has several good examples of assonance: “The husky, rusty russel of the tossels of the corn, / And the raspin’ of the tangled leaves, as golden as the morn” (17-18).

NOTE: If the poem is written in classic verse (i.e. Homer's *The Odyssey*), then omit page numbers and cite by division (canto, book, part) and line(s), with periods separating the various numbers.

Another example:

Homer's Odysseus is filled with pride as he begins to relate his exploits to Alcinous: "I am Laertes' son, Odysseus. Men hold me *I* formidable for guile in peace and war: / this fame has gone abroad to the sky's rim" (*The Odyssey* 1.18-20).

POETRY WITH MORE THAN FOUR LINES (PARENTHETICAL)

If the part of the poem being quoted is four lines or more, then it is indented one inch (ten spaces if typewritten) and quotation marks are NOT used. The last word of the quote is followed by one space and then the parenthesis follows. The last word of the poem is followed by one space, and then the parenthesis follows. The parentheses will enclose poet's last name, poem title (in quotes), and line number(s) with only one space in between. If there is no poet, then the poem title is used. End punctuation comes BEFORE the parenthetical citation.

Example:

Another example of rich evocative detail is:

It was winter. It got dark early. The waiting room was full of grown up people, arctics and overcoats, lamps and magazines (Bishop, "In the Waiting Room" 6-10).

POETRY WITH MORE THAN FOUR LINES (IN TEXT)

A simpler way to cite poetry with more than four line is within the text. Format is the same as the citation for Poetry With More Than Four Lines (Parenthetical) except some or all of the identifying citation information is not within parentheses.

Example:

Elizabeth Bishop's "In the Waiting Room" is rich in evocative detail:

It was winter. It got dark
early. The waiting room
was full of grown up people,
arctics and overcoats,
lamps and magazines (6-10).

NOTE: If the poem is written in classic verse (i.e. Homer's *The Odyssey*), then omit page numbers and cite by division (canto, book, part) and line(s), with periods separating the various numbers.

Another example:

A strong belief in gods is shown in Homer's *The Odyssey* when he asks for help in beginning his story,

Sing in me, Muse, and through me tell the story
of that man skilled in all ways contending,
the wanderer, harried for years on end,
after he plundered the stronghold
on the proud height of Troy (i. 1-5).

DRAMA WITH QUOTATION FROM ONE CHARACTER (IN TEXT)

When quoting less than four lines from one character in a play, follow the same format as the citation for Direct Quote With Less Than Four Lines (Parenthetical) except some or all of the identifying citation information is not within parentheses.

Example:

In *The Miracle Worker*, foreshadowing of Helen Keller's vitality comes shortly after her difficult birth when Captain Arthur Keller announces to the doctor, "Nonsense, the child's a Keller, she has the constitution of a goat. She'll outlive us all" (Gibson 253).

NOTE: If the play is written in classic verse (i.e. William Shakespeare's *Macbeth*), then omit page numbers and cite by division (act, scene) and line(s), with periods separating the various numbers.

Example:

Julius Caesar, in William Shakespeare's *The Tragedy of Julius Caesar*, dismisses his wife's pleas and dream by admonishing her with "How foolish your fears seem now, Calpurnia! / I am ashamed I did yield to them. / Give me my robe, for I will go."
(2.2.105-108)

DRAMA WITH QUOTATION FROM MORE THAN ONE CHARACTER (IN TEXT)

When quoting dramatic dialogue between two or more characters in a play, then it is indented one inch (ten spaces if typewritten) and quotation marks are NOT used. Begin each part of the dialogue with the appropriate character's name written in all capital letters. Follow the name with a period, and start the quotation. Indent all subsequent lines in that character's speech an additional quarter inch (three spaces). When the dialogue shifts to another character, start a new line indented one inch. The last word of the quote is followed by one space and then the parenthesis follows. The parentheses will enclose dramatist's last name, play title (in italics or underlined if typewritten), and page number(s) with only one space in between. If there is no dramatist, then the play title is used along with page number(s). End punctuation comes BEFORE the parenthetical citation.

Example:

Marguerite Duras' screenplay for *Hiroshima mon amour* suggests at the outset the profound difference between observation and experience:

HE. You saw nothing in Hiroshima. Nothing.

SHE. I saw *everything*. *Everything*.... The hospital, for instance, I saw it. I'm sure I did. There is a hospital in Hiroshima. How could I help seeing it?

HE. You did not see the hospital in Hiroshima. You saw nothing in Hiroshima. (2505-06)

NOTE: If the play is written in classic verse (*i.e.* William Shakespeare's *The Tragedy of Romeo and Juliet*), then omit page numbers and cite by division (act, scene) and line(s), with periods separating the various numbers.

Example:

The clever use of puns is clearly shown in William Shakespeare's *The Tragedy of Julius Caesar*:

COBBLER. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

MURELLUS. But what trade art thou? Answer me directly.

COBBLER. A trade, sir, that I hope I may use with a safe conscience, which is indeed, sir, a mender of bad soles.

FLAVIUS. What trade, thou knave? thou naughty knave, what trade?

COBBLER. Nay I beseech you, sir, be not out with me; yet if you be out, sir, I can mend you (1.1.10-21).

TRANSLATIONS OF QUOTATIONS WITH LESS THAN FOUR LINES

When quoting foreign words or phrases with less than four lines that the reader may not be familiar with, a translation needs to be included. The translation should immediately follow the quotation. The translation can be enclosed either in double quotation marks **OR** single quotation marks if no intervening words or punctuation. **If** the translation is someone else's, the source of that translation needs to be given.

Examples:

Et ux., a legal abbreviation for the Latin *et uxor*, means "and wife."

The first idiomatic Spanish expression I learned was *irse todo en humo* ("to go up in smoke").

The word *text* derives from the Latin verb *texere* 'to weave.'

Chaucer's setting is April, the time of "shoures soote" ("sweet showers" GP1).

OR

Chaucer's setting is April, the time of "shoures soote" 'sweet showers' (GP1).

TRANSLATIONS OF QUOTATIONS WITH MORE THAN FOUR LINES

When quoting foreign words or phrases with more than four lines that the reader may not be familiar with, a translation needs to be included. The translation should immediately follow the quotation. The quotation and translation should not be enclosed in quotation mark or parentheses. If the translation is someone else's, the source of that translation needs to be given.

Examples:

Dante's *Inferno* begins literally in the middle of things:

Net mezzo del cammin di nostra vita
mi ntrovai per una selva oscura,
che la diritta via era smarrita.
Ahi quanto a dir qua! era e cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinova la paura! (1.1-6).
Midway in our life's journey, I went astray
from the straight road and woke to find myself
alone in a dark wood. How shall I say
what wood that was! I never saw so drear,
so rank, so arduous a wilderness!
Its very memory gives a shape to fear (Ciardi 28).

QUOTATION WITHIN A QUOTATION (PARENTHETICAL)

A quotation within a quotation is documented by using single quotation marks inside the double quotation marks. Internal quotation marks are changed to single ones when incorporating quotations within quotations in the research paper. The last word of the quote is followed by one space, and then the parenthesis follows. The parentheses will enclose author's last name and page number(s) with only one space in between. If there is no author, then the title of the work is used. If page number is not applicable, just the author's name or title appears in the parentheses. End punctuation comes AFTER the parenthetical citation.

Example:

Motion pictures have been censored since their creation. In the 1920s, many directors and actors were opposed to the restriction of their creative expressions. "We are against any kind of censorship, and particularly against Presbyterian censorship, 'Charlie Chaplin told friends at a private party' " (Leff 5). The rating system was developed in the late 1960s. It is still in use although many filmgoers question its effectiveness.

ELLIPSIS WITHIN A QUOTATION (PARENTHETICAL)

When omitting a word, a phrase, a sentence, or more from a quotation, ellipsis points (three spaced periods) are used to indicate the missing information. In order to distinguish between the ellipses originally in the quotation, place square brackets around the ellipsis points that replace the omitted word(s). Leave a space before the second and third periods but no space before the first or after the third. Whenever words are omitted, the resulting passage should be grammatically complete and correct. Always make sure that the information in the quote is not misrepresented because of the omission.

Example:

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, "Medical, thinking [. . .] stressed air as the communicator of disease, ignoring sanitation or visible carriers" (101-02).

Another example:

In surveying various responses to plagues in the Middle Ages, Barbara W. Tuchman writes, "Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease [. . .]" (101-02).

Tables and Illustrations Documentation

Tables and illustrations are excellent ways to clarify and further explain information in a research paper. They also break up the grayness of a sheet filled with words. When selecting which table(s) and illustration(s) to use in a paper, choose only those that will add further information or illustrate a point in a more interesting way. The tables and illustrations should be placed as close as possible to the parts of the report to which they relate.

TABLES

A table is labeled *Table*, given an Arabic numeral, and captioned. Both label and caption (capitalized like a title) are flush left on separate lines above the table. The source of the table and any notes are placed below the table.

Example:

Table 1
Earned Degrees in Modern Foreign Languages Conferred by Institutions of Higher Education in the United States.^a

Year	Bachelor's Degrees	Master's Degrees	Doctor's Degrees
1980-81	10,052	2,023	561
1981-82	9,577	1,917	502
1982-83	9,335	1,605	454
1983-84	9,158	1,641	429

Source: United States, Dept. of Education, Office of Educational Research and Improvement, National Center for Education Statistics, *Digest of Education Statistics*, 1993 (Washington: GPO, 1993) table 276.

^a These figures include degrees conferred in a single modern foreign language or a combination of modern foreign languages and exclude degrees in linguistics, Latin, classical Greek, and some not commonly taught modern languages.

ILLUSTRATIONS

Illustrative visual material (i.e. photographs, maps, line drawings, charts, graphs) should be labeled *Figure* (usually abbreviated Fig.). It is assigned an Arabic numeral, and given a title or caption: “Fig. 1. Mary Cassau, Mother and Child, Wichita Art Museum, Wichita.” The label and title of caption usually appear below the illustration and have the same one-inch margins as the text of the paper.

Example:



Fig. 1. Manticore, woodcut from Edward Topsell, *The History of Griffins and Serpents.....* (London, 1658) 344; rpt. in Konrad Gesner, *Curious Woodcuts of Fanciful and Real Beasts* (New York: Dover, 1971) 8.

MUSICAL ILLUSTRATIONS

Musical illustrations are labeled *Example* (usually abbreviated Ex.). It is assigned an Arabic numeral, and given a title or caption: “Ex. 1. Pyotr ilich Tchaikovsky, Symphony No. 6 in B, Op. 74 (*Pathétique*), finale.” The label and title or caption appear below the example and have the same one-inch margins as the text of the paper.

Example:

The image shows a page of a musical score for Ludwig van Beethoven's Symphony No. 3 in E-flat major, Op. 55, first movement, opening. The title "Symphony No. 3" is centered at the top, with "I" below it. The tempo and key signature are indicated as "Allegro con forza" and "E-flat" respectively. The score is for a full orchestra, including Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in E-flat, Trumpet in E-flat, Violin I and II, Viola, Violoncello, and Contrabasso. The notation is in a standard musical format with staves and notes.

Ex. I. Ludwig van Beethoven, Symphony No. 3 in E flat, Op. 55 (*Eroica*), first movement, opening.

Works Cited Page Instructions
(Read this entire page FIRST before using the templates.)

This first page lists general rules for a Works Cited page. The next pages show templates, along with examples, for various types of resource entries that should be followed when creating a Works Cited page. The last page in this section shows a sample Works Cited page. Remember that a Works Cited page lists any the sources which are cited within the paper.

General Rules

1. Works Cited is a list of resources used in a research paper.
2. Works Cited page is written on a separate sheet of paper(s).
3. Works Cited is located at the end of a research paper or project.
4. Works Cited format has a margin of one inch all around.
5. Works Cited title is in plain font (not bold, italics nor underlined).
6. Works Cited title is centered one inch from the top of the paper.
7. Entire format is double-spaced.
8. First line of each resource entry is flush with the left margin, and subsequent lines are indented one-half inch or, if using a typewriter, five spaces.
9. Requested information needs to be in the proper order as illustrated by the corresponding template.
10. Resources are listed in alphabetical order by the author's or editor's last name.
11. If there is no author or editor name, alphabetize by the first word of the article or publication (the next piece of information). Do not use the introductory adjective article (*A*, *An*, or *The*) to alphabetize. For example, *The Research Handbook* would be alphabetized under *R* rather than *T*.
12. Dates are written as day month year (no commas in between) with all months abbreviated except May, June and July.
13. Titles are written in both upper and lower case. Capitalize the first word, last word and all principal words in a title, including those that follow hyphens in compound terms. Do not capitalize articles (*the*, *a*, and *an*), prepositions (i.e. *in*, *of*, *to*, etc.), coordinating conjunctions (i.e. *and*, *but*, *for*, etc.), and the *to* in infinitives.
14. Titles of publications are in italics (preferred). If using a typewriter, underline the title.
15. Titles of articles and poems are in quotations.
16. Titles of publications and articles should be complete, including any subtitles. If there is a subtitle, put a colon and a space directly after the main title, unless the main title ends in a question mark, an exclamation point, or a dash.
17. All punctuation needs to be in its correct place for each entry as illustrated by the corresponding template.
18. After each punctuation, key in at least one space, following punctuation guidelines.
19. Each resource entry ends with a period.
20. If requested information cannot be found anywhere, cite what is available.
21. Words and names are NOT split and hyphenated at the ends of lines.

BOOK (WITH THREE AUTHORS)

NOTE: Use this author format for other publications with three authors/editors.

_____, _____, and _____ and _____
author last name author first name author first name author last name author first name
_____. _____ : _____, _____.
author last name title of book city of publication name of publisher year of publication
(italics or underlined)

Example:

Rabkin, Eric S., Martin H. Greenberg, and Joseph D. Olander, eds. *No Place Else:
Exploration Utopian Fiction*. Carbondale: Southern Illinois UP, 1998.

BOOK (WITH FOUR OR MORE AUTHORS)

NOTE: Use this author format for other publications with four authors/editors.

_____, _____, et al. _____ : _____
author last name author first name title of book city of publication
(italics or underlined)
_____, _____.
name of publisher year of publication

Example:

Quirk, Randolph, et al. *A Comprehensive Grammar of the English Language*. London:
Longman Publishing, 2001.

BOOK (WITH CORPORATE AUTHOR)

NOTE: Cite the book by the corporate author, even if the corporate author is the publisher.

_____. _____ : _____
corporate author name title of book city of publication
(italics or underlined)
_____, _____.
name of publisher year of publication

Example:

American Medical Association. *The American Medical Association: Hazards of
Second-hand Smoke*. New York: Random House, 1999.

MAGAZINE ARTICLE (NOT FROM COMPUTER)

NOTE: For a magazine published every month or every two months, give month(s) and year. IF the article is not printed on consecutive pages, write only the first page number and a plus (+) sign with no intervening space (see second example).

_____, _____ . “ _____ .”
author last name author first name title of article

title of magazine where article appeared date article published : _____ .
page #(s) in magazine

EXAMPLE:

Jewel, Dan and Susan Christian-Goulding. “Trouble Spots: Abandoned in Record Numbers.” *People Weekly* 20 Apr. 1998: 62-64.

Another example:

Frank Michael. “The Wild, Wild West.” *Architectural Digest* June 1998: 180+.

NEWSPAPER ARTICLE (NOT FROM COMPUTER)

NOTE: If the article is not printed on consecutive pages, write only the first page number and a plus (+) sign with no intervening space (see second example).

_____, _____ . “ _____ .”
author last name author first name title of article

name of newspaper (omit introductory article [_____]
i.e. The city {only if not part of newspaper name}
(italics or underlined) (for nationally published newspapers; no
city needed)

date of publication edition (if given) i.e. late ed.) : _____ .
page #(s)

Example:

Peyton, Cadonna. “Mesa Leukemia Patient, 13. Gets Tools to Make a Wish Come True.”
Tribune [Mesa] 12 Apr. 1998, A13.

Another example:

Georgatos, Dennis. “49ers Have Rice, and Others Don’t.” *Phoenix Gazette* 19 Dec. 1999, D1+.

LECTURE, SPEECH, OR ADDRESS

_____, _____, "_____"
speaker last name speaker first name title of presentation if known

_____, _____, _____, _____
Meeting sponsoring organization if applicable location date

Example:

Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA
Convention. Royal York Hotel, Toronto. 29 Dec. 1993.

ADVERTISEMENT

_____. Advertisement. _____: _____.
Product, company or institution title of publication/ date of publication page number(s)
That is the subject of the ad show where broadcast broadcast (if relevant)
(italics or underlined)

Example:

Chanel for Men. Advertisement. *GQ* Dec. 1999: 125-26.

Another example:

Delta Airlines. Advertisement. *CNN* 12 July 2000.

MAP OR CHART

NOTE: Treat these like a book, but add the appropriate description.

_____. _____: _____.
Title (italics or underlined) description city publisher year published

Example:

Washington, DC. Map. Chicago: Rand, 2000.

CARTOON

_____, _____, " _____,"
Cartoonist last name cartoonist first name title of cartoon (if any)

Cartoon. _____ [_____]
Name of newspaper/magazine (omit introductory city (only if not part of newspaper name)
Article i.e. *The italics or underlined*) (for nationally published newspapers, no city
Needed) (not needed for magazine)

_____, _____ : _____
Date of publication [edition (if given) i.e. late ed.] page # (s)
(not needed for magazine)

Example:

Trudeau, Garry. "Doonesbury." Cartoon. *Star-Ledger*. [Newark] 3 Jan. 1994: 24.

Another example:

Chast, Roz. Cartoon. *New Yorker*. 11 Apr. 1994: 58.

WORK OF ART

_____, _____, _____, _____
Artist last name artist first name title of artwork institution that houses city where artwork
(italics or underlined) artwork or private owner is housed

Example:

Rembrandt van Rijn. *Aristotle Contemplating the Bust of Homer*. Metropolitan Museum of Art, Phoenix.

Another Example:

Bearden, Romare. *The Street*. Private collection of Mrs. Bob Benjamin, New York.

WORK OF ART

NOTE: This is artwork that is photographed in a book. Make sure to include the page, slide, figure, or plate number, whichever is relevant.

_____, _____, _____, _____, _____
Artist last name artist first name title of artwork (italics or institution that houses city where artwork
Underlined) artwork or private owner is housed

_____. By _____ : _____, _____, _____
Book/source where artwork author of book author of book city of name of year of page, slide, fig.
Appeared (italics or first name last name publication publisher publication or plate #
Underlined)

Example:

Cassatt, Mary. *Mother and Child*. Wichita Art Museum, Wichita. *American Painting: 1560-1913*. By John Pearce. New York: McGraw, 1964. Slide 22.

SOUND RECORDING

NOTE: For a commercially available recording, which person is cited first depends on the desired emphasis. If not using a compact disc, indicate the medium before the manufacturer's name.

_____, _____, _____, _____.
Individual last name individual first individual identifying title of recording (italics or underlined)
Information (abbreviation)

_____. _____, _____, _____.
Other pertinent information medium manufacturer's name year recording was released

Example:

Ellington, Duke, Cond. Duke Ellington Orchestra. *First Carnegie Hall Concert*. Rec. 23 Jan. 1943. LP. Prestige, 1977.

A second example:

Sondheim, Stephen. *Into the Woods*. Orch. Jonathan Tunick. Perf. Bernadette Peters and Joanna Gleason. Cond. Paul Gemignani. RCA Victor, 1987.

A third example:

Sting. Narr. *Peter and the Wolf*, op. 67. by Sergei Prokofiev. Chamber Orch. Of Europe. Cond. Claudio Abbado. Deutsche Grammophon, 1990.

A fourth example:

Burnett, Frances Hodgson, auth. *The Secret Garden*. Read by Helena Bonham Carter. Audiocassette. Penguin-High Bridge, 1993.

PERFORMANCE

NOTE: Other pertinent information, such as performers, writer, and producer, are included after the director's name (see examples).

_____. By _____, _____, Dir. _____.
Title of the performance originator's first name originator's last name director's first and last name
(italics or underlined)

_____. _____, _____, _____.
Other pertinent information site of performance city of performance date of performance

**ARTICLE FROM NEWSPAPER, MAGAZINE, PERIODICAL, JOURNAL,
OR BOOK EXERPT FROM A COMPUTER NETWORK (i.e. INTERNET)**

NOTE: Try not to split the URL, but if you must, split it after the slash only.

_____, _____. "_____" _____. _____ :
author of article author of article title of article publication title-- date of
last name first name omit introductory article publication
(italics or underlined)

_____ . _____ < _____ > .
paging, indicator date work full electronic address (URL)
or length was accessed

Example:

Grunwald, Michael. "Trading a Big Mac for a Patients Bill of Rights." *Washington Post*.

15 July 1999: A8. Online. 15 July 1999

<<http://www.washingtonpost.com/wpsrv/politics/special/healthcare/stories/mac071599.htm>>.

**ARTICLE FRON NEWSPAPER, MAGAZINE, PERIODICAL, JOURNAL, OR BOOK EXCERPT FROM
A CD-ROM**

NOTE: If the article was retrieved through CD-ROM, then access date is not needed.

_____, _____. "_____" _____. _____ :
author of article author of article title of article publication title-- date of
last name first name omit introductory article publication
(italics or underlined)

_____ . _____ CD-ROM. _____ . _____ .
paging, indicator database name name of vender electronic publishing date
or length (italics or underlined)

Example:

D'Amato, Erik. "The Mystery of Disgust." *Psychology Today*. Jan.- Feb. 1998: 40+.

SIRS Researcher. CD-ROM. SIRS, Inc. Winter 1998.

Example:

Weaver, Tara. "Curbing Cockroaches and Their Allergens." *Agricultural Research*.

June 1998: 4-6. *SIRS Government Reporter*. CD-ROM. SIRS Mandarin, Inc.

Spring 1999.

Work Cited

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- , ed. *Design for Learning: Reports Submitted to the Joint Committee of the Toronto Board of Education and the University of Toronto*. Toronto: U of Toronto P, 1962.
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<<http://www.bio.umass.edu/biology/kunkel/cockroach.html>>..
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(The above is a sample Works Cited page.)

(Remember that a Works Cited page lists only the sources which are cited within the paper.)

Transitional Words and Phrases

Transitions are words and phrases that smoothly connect one idea to another, one sentence to another, and one paragraph to another. The following is a list of transitions grouped according to the orders they usually clarify.

Addition: again, also, and, another, as well as, besides, both-and, equally important, finally, first (second, third), further, furthermore, in addition, in the same way, in the second place, last, likewise, moreover, next, not only-but also, one, similarly, than, too.

Comparison: analogous to, both, each, in like fashion, in like manner, in the same way, likewise, similarly.

Concession: although, at any rate, at least, despite, even though, for all, granted, in spite of, naturally, notwithstanding, of course, still, though, to be sure, while.

Conclusion: accordingly, as a consequence, as a result, because of, consequently, finally, for this (these) reason(s), on that account, since, then, therefore, thus, under these conditions.

Consequence. Result: accordingly, as a result, because, consequently, due to, for this reason, hence, in other words, since, so, then, therefore, thus, to sum up, with the result that.

Contrast: a different view, although, at the same time, but, by contrast, conversely, despite, for all that, however, in contrast, in spite of, nevertheless, not, notwithstanding, on the contrary, on the one hand-on the other hand, or, rather, still, while, yet.

Details: especially, in detail, in particular, including, namely, specifically, to enumerate, to list.

Explanation: by way of illustration, for example, for instance, in other words, in particular, namely, specifically, such as, that is, thus, to be specific, to illustrate.

Summation. Repetition. Intensification: above all, accordingly, again, all in all, also, as a result, as has been noted, besides, certainly, consequently, finally, furthermore, in brief, in conclusion, in fact, in other words, in short, in summary, in truth, indeed, of course, really, surely, therefore, this is, thus, to repeat, to sum up, truly, what's more.

Space: above, across, adjacent, along the edge, at the left (right), at the rear (front), at the top (bottom), behind, below, beneath, beside, beyond, in front of, in the center, in the distance, in the forefront, in the foreground, nearby, next to, on the side, on top, opposite, over, straight ahead, surrounding, under, within sight.

Time: after, afterward, at first, at last, at the same time, before, concurrently, during, earlier, eventually, finally, first (second, third), for a minute (hour, day), formerly, immediately, in the meantime, last, later, meanwhile, next, once, previously, simultaneously, since, soon, soon afterward, subsequently, then, to begin with, upon, usually, when.

Proofreading Marks

Your teacher will give you a copy of this page.

Writing Assignment Requirements

Appearance of assignments is very important. Do not turn in stained or wrinkled papers. Papers also should not have ragged edges, as if torn out of a spiral notebook. Printed or typed final drafts are preferable. Do not forget to label all assignments with full name, teacher's last name, course title, period number, and date.

Handwritten

- Use white 8 1/2 x 11 inch lined paper.
- Use black or blue ink only.
- Leave a margin of one inch on the right side, using the paper's own rules as the margin on the other sides.
- Indent each paragraph. Double space all lines at teacher's discretion.
- Use only one side of each sheet of paper.
- Write legibly.
- Do not divide words at the end of lines.
- Recopy if necessary to make final copy neat.

Printed or Typed

- Use white 8 1/2 x 11 inch bond paper.
- Use black ink only.
- Leave a margin of one inch on all sides.
- Double space all lines and indent each paragraph one-half inch (5 spaces if typewritten).
- Use only one side of each sheet of paper.
- Use 10- or 12-point plain font (i.e. Times, New York, Helvetica, Geneva).
- Do not divide words at the end of lines.
- Retype if necessary to make final copy neat.

Five-Paragraph Essay Example

The following three pages show an example of a well-written five-paragraph essay about *The Adventures of Huckleberry Finn* by Mark Twain. Note the following:

- Margins are one inch all around.
- Placement of header with last name and page number is on the right side one-half inch from the top.
- Entire document is double spaced and written in 12-point plain font.
- Proper heading of full name, teacher name, subject and period number, and date begins one inch from the top.
- Title is in the same plain font and size as the heading.
- Title is centered WITHOUT quotations, underlining or all capital letters.
- Title is creative and originated from the author (you).
- Paragraph indention is one-half inch from left margin.
- Introductory paragraph begins with an attention-getter that is general in nature.
- Thesis statement is the last sentence of the introductory paragraph.
- Thesis has three parts/prongs which list the three main ideas in the order they are to be presented in the essay.
- The composition follows the Five-Paragraph Essay Format.
- Headers and footers can be set by selecting View, then Insert Header/Footer on a PC or by selecting Format, then Insert Header/Footer on a Macintosh.

Bart Simpson

Mr. Garfield

American Studies Period 5

19 May 1999

No One Looks Up To Huck Finn

The Adventures of Huckleberry Finn by Mark Twain is a powerful story of a boy's journey toward adulthood. Twain brings to life both the beauty and the insanity of pre-Civil War life along the Mississippi River. This story is told from Huckleberry Finn's point of view with many of his experiences relating to Twain's life. The combination of different themes allows the story to be one of "America's most important and beloved literary classics." The story tells of an escape to freedom in a life without any restrictions. Of the different themes presented, the most prominent one is freedom as shown through Huck's aversion to being civilized, the symbolic importance of the Mississippi River, and Huck's protection of the slave Jim.

Throughout the novel, Huck fights for his freedom from civilizing forces. First, Huck mentions that the Widow Douglas wanted to "sivilize" him. In contrast, Huck wants to escape and be "free and satisfied" (Twain 11). He says that "it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways" (11). The conflict between society and the individual becomes one of the controlling themes as the novel develops and is investigated on different levels. The restriction of living with Widow Douglas introduces the idea of Huck's quest for freedom, which later in the story correlates with Jim's quest for freedom. In conjunction with the restrictive effects of civilization are the traditional concepts of religion that Miss Watson tries to teach. Huck sees these traditional views essentially boring and once again restrictive, especially when Miss Watson informs him of the good place. "Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever" (13). Miss Watson's values did not agree with Huck's, and therefore forced him to escape for freedom.

Simpson 2

The Mississippi River is one of the greatest representations of freedom. It takes on an increasing symbolic importance as the novel progresses. The odyssey down the river immediately takes upon a mystic quality as Huck notes the contentment found by escaping from society, suggesting the river's power and grandeur: "It was kind of solemn, drifting down the big, still river, laying on our backs looking up at the stars" (70). It seems to Huck that only the river will bring him the utmost, and the worst incidents occur on shore. The feud between the Grangerfords and the Shepherdsons, for example, which has continued for so long that the people do not know the reason for their battle, gives Huck a poor impression of society. He does not seem to understand the reason for such a needless slaughter, and his reaction is that of sickness and revulsion for such a waster of human life. Back on the raft where Huck finds Jim once again, the boy feels "free and safe once more" (117). In spite of the confined raft, "we said there warn't no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don't. You feel mighty free and easy and comfortable on the raft" (117). Huck arrives at a judgment of the contrast between the idyllic life, peace and brotherhood of himself and Jim as opposed to the inhumanity of the feud and the values of society.

Huck's commitments as he is escaping for freedom do not agree with society. Huck has a troubled conscience when he wants to help Jim, someone else's property, escape. He decides to give him up to the men who are looking for the runaway slave, but he cannot bring himself to betray Jim. He says to himself "s'pose you'd a done right and give Jim up, would you feel better" (94). He continues on to remind himself that "what's the use you learning to do right when it's troublesome to do right and ain't no trouble to do wrong" (94). Huck, in protecting Jim, violates society's rules regarding all slaves being property. Huck instinctively responds to the individual and his needs. When he later faces isolation and loneliness with the sale of Jim, Huck is forced to come to terms with his own values as opposed to the values of a society, which would harbor such people as the scoundrels who sold them for forty dollars and the society that bought him for that amount. Accepting, as Huck has all along, that society is right and he is

wrong, the boy decides that he will "go to hell" (207). Such dramatic emotions indicate

that Jim and Huck have developed a strong bond of friendship.

Throughout the course of the novel, Huck changed from a boy who shared the narrow-minded opinion that looked down on African-Americans to one where he viewed them as equals. The boy nobody wants becomes a human being with a sense of his own destiny and courage. His different perspectives resulted for him to be an outcast from society. Huck felt that because of the corruption and inhumanity of society, he did not need to follow its rules but should develop his own values and escape for freedom.

Works Cited

Twain, Mark. *The Adventures of Huckleberry Finn*. New York: Penguin Books, 1999.

Outline

An outline displays the order of information that is to be presented in a paper. Various types of outlines include the topic outline, which uses only short phrases throughout, and the sentence outline, which uses sentences throughout. Whichever one is used, make sure the form is used consistently. Always remember if there is a *1*, there needs to be a *2*; if there is an *a* there needs to be a *b*, and so forth.

The descending parts of an outline are normally labeled in the following example:

- I.
 - A.
 - 1.
 - 2.
 - B.
 - 1.
 - 2.
 - a.
 - b.
 - (1)
 - 2)
 - C.
- II.
 - A.
 - B.
 - 1.
 - a.
 - (1)
 - (2)
 - b.
 - c.
 - 2.
 - 3.
 - C.
- III.
 - A.
 - B.

The following pages show the first half of a four-page student's sentence outline that is correctly formatted.

Bart Simpson

Mrs. Brown

20 October 2002

Sentence Outline

Thesis Statement: There are valid arguments both for and against capital punishment, but under closer examination of both the issues and of one's conscience, the death penalty has no place in society.

- I. It seems as if every day someone new is put on death row.
 - A. Articles in the newspaper and stories on the news describe gruesome and disgusting murders, making many people wonder to what the world is coming.
 - B. So how should the guilty be punished?
 - C. What can society do to set these troubled souls straight, and at the same time avenge injustice?
 - D. Today's answer, at least in the United States, is capital punishment.
- II. There are many valid arguments that seem to justify capital punishment.
 - A. The proverb "An eye for an eye" is often related to this issue.
 - B. It is believed that someone who disrespects another's life has committed the worst possible crime and should receive the ultimate punishment.
 - 1. "[. . .] some acts are so vile and so destructive that they invalidate the right of the perpetrator to membership [in society] and even to life" (Cauthen).
 - 2. "The preciousness of life in a moral community must be so highly honored that those who do not honor the life of others make null and void their own right to membership. Those who violate the personhood of others, especially if this is done persistently as a habit, must pay the ultimate penalty. This punishment must be inflicted for the sake of maintaining the community whose foundation has been violated" (Cauthen).

C. Believers in the death penalty trust the legal system, and although some people who are condemned to death may be innocent, they are protecting more people than they are killing.

D. These are all good points.

III. The values involved in supporting capital punishment look very good on paper, but, when closely examined, do not seem morally right.

A. A human life is at stake.

B. “The death penalty is unfair. Who are we to deem someone should die?” (“Editorial: The Death Penalty is Unfair”).

C. Society does not follow the “eye for an eye” adage in most other offenses.

1. If someone steals \$1,000, he or she is not fined \$1,000.

2. If a man rapes a woman, he is not raped.

3. If someone is shot in the leg, the gunman is not shot in the leg.

D. There is always the possibility that someone sentenced to death is innocent.

1. “[There is a] possibility of error. Sometimes a person might be put to death who is innocent” (Cauthen).

2. “Last year in Chicago, 111, two boys, ages 7 and 8, were questioned without an attorney or parent present. Police considered the case closed until the crime laboratory found semen on the girl’s clothes. Such young boys were not mature enough to produce the bodily fluid.”

(“Editorial.. .”)

3. Convicts can be released from prison if new evidence is found that proves their innocence; a dead person cannot be brought back.

E. After a closer examination, one tends to side with those against the death penalty.

Plagiarism

Plagiarism is using another person's words or ideas without giving proper credit to the writer. Plagiarism can also occur when two people write down answers the same way and/or copy answers. This means students can work together to come up with general ideas only; each student must compose his/her own work using his/her own words.

Plagiarism is a serious offense in the academic environment. Students have been expelled from universities for committing plagiarism. At Mountain Pointe High School, plagiarism is considered cheating, and it can lead to loss of credit for the assignment, loss of credit for the class, and/or suspension. Students must be extra careful not to plagiarize assignments by inadvertently claiming ideas and/or words as their own. Credit for ideas and/or words needs to be correctly and properly given in order to avoid plagiarism.

Simply put, plagiarism is intentional or even unintentional copying of ideas and/or words from someone else without giving proper credit. Plagiarism occurs when students work together and come up with one idea between them both and claim that idea solely as each student's own work. It occurs when students work together and write down ideas with the same words; changing the order of those words or exchanging some of the words for other words results in the same offense. Copying (even a few words) from published sources without giving credit also constitutes plagiarism.

The following is an example of plagiarism from a published source where a student copies ideas and words from *Cliff's Notes*.

The following passages are directly quoted from *Cliff's Notes* on Lee's *To Kill A Mockingbird*:

Race is not the only factor by which people are divided into various social levels in Maycomb. Class is almost an equally important aspect in creating the caste system according to which Maycomb functions. The divisions are clear. People like the Finches are at the top of the social hierarchy, and far below them are the Cunninghams, respectable but poor people. Then, as Jem tells Scout, the Cunninghams are above the Ewells, and at the bottom are the "colored folks," whom the Ewells hate and despise. In Jem's assessment, everyone but the lowest on the scale, the "colored folks," has someone to look down upon.

The caste system in Maycomb functions in order to set behavior standards for individuals in that specific social caste. Thus, a Finch has a “position” to uphold. A Cunningham may be poor but must refuse charity or social pity. The Ewells, on the other hand, are an eyesore to the community. As the narrator notes, every town has families similar to the Ewells, who remain forever on the dole, no matter what the economic fluctuations of the nation. Their children run wild and uneducated, carriers of disease, lice, and worms, and they appear to be indigenous to filthy surroundings.

Student’s Work

..Race is not the only thing that the people in Maycomb split into two sections. Class is an almost equally important aspect in the creating of the caste system according to which Maycomb functions. The divisions are clear. People like the Finches are at the top of the hierarchy, and far above the Cunninghams. They are even higher than the Ewells. At the very bottom are the “colored folks,” whom the Ewells hate and despise. In Jem’s assessment, everyone but the lowest on the scale, the “colored folks,” have someone to look down upon. The caste system in Maycomb functions in order to set behavior standards for individuals in that specific social caste. Thus, a Finch has a “position” to uphold. A Cunningham may be poor but must refuse charity or social pity. The EweHs, on the other hand, are allowed to do what they want. As the narrator notes, every town has families similar to the Ewells, and the economic situations will not change their opinions of another. They are carriers of diseases such as lice and worms. Their children run wild all over town, and they are uneducated. The Ewells of Maycomb seem to represent the worst of their class.. .

The Research Paper

Steps in the Process:

Pre-writing steps

Select a subject. Keep the following points in mind:

- a. Select a subject that interests you
- b. Make sure there is enough information available on your subject
- c. Make sure you have enough time to develop it
- d. Make sure it meets the course and instructor's requirements.

Narrow the Subject into a Topic

To avoid writing book-length research papers, develop skills in reducing a large topic into a manageable size.

Examples:

- a. The subject "Gambling" is too vast for a 5-7 page research paper.
It would work better to reduce your topic as follows:
 1. Gambling in professional baseball
 2. Native American gaming in Arizona
 3. Gambling in college basketball

State the Working thesis or the Objective

After selecting the subject and narrowing it into a topic, you should now determine what point you want to make. In other words, decide on the working thesis, or the objective of your paper.

Example:

"Native American gaming on reservations in Arizona are detrimental to the tribes of Arizona."

Prepare a Preliminary Bibliography or Works Cited

A bibliography or works cited is a list of books, articles, and other materials about your topic. A preliminary bibliography is an initial working bibliography that will perhaps change and expand as your research progresses. One source may lead you to another, and so on.

Prepare a Working Outline

The first step in preparing a working outline is to place the thesis at the top of the paper. All information that follows the thesis must focus on the main idea. Next, the thesis should be divided into categories to investigate.

Take Notes

Doing the actual research involves taking notes which contain statistics, quotations, and other details that you will use to develop your paper. The notes should be written on 3" x 5" cards and each card should contain a heading that summarizes the idea on the card, the page number from which the idea come, and the number of the bibliography card from which the information came. The bibliography card records the information you will use later in your bibliography.

Examples:

- A. Note card

Ak-Chin Tribe .Contract with Harrah's (Quote)	1.1
According to Ak-Chin tribal chairman, Leona Kaker, "The Ak-Chin tribe has contracted with Harrah's casino to manage the operation for a five year term and will after five years, turn the operation over to the Ak-Chin tribal government."	

(23)

Bib Card

1.0	Horowitz, Fred. "Ak-Chin Tribe Turns Desert into Gold Mine." <i>Time</i> . 12 September 1998: 23-25.
-----	---

Outline the Paper

After you have completed your notes, it is time to finalize your working outline. A topic outline is the plan or organization for your ideas and the most logical way to organize note cards. Write your thesis statement at the top of the first page, since it is the controlling, unifying idea for the entire paper. As each idea is linked to the next, the outline should take shape. When all note cards have been regrouped and the major subheading written on the paper, the outline is complete.

Procedure:

1. With the thesis in front of you, spread out your note cards. Make different piles for each of the different subheadings. Then, rearrange the piles, putting them in logical order and grouping similar ideas.
2. As you rearrange your note cards, you are actually forming an outline because you are establishing a logical order for presenting your ideas. To write the outline, simply copy the major ideas from your piles of cards onto a sheet of paper.

The Writing Process

Write the Draft

A research paper is like a composition. It contains an introduction, a body, and a conclusion. The introduction should present the ideas to be discussed in the paper, capture the reader's interest, and --most importantly--state the thesis. The body is an expansion of the outline. Development of ideas is best accomplished through support statements using specific information and quotes contained in the note cards. Whenever specific quotations are used, you must give credit to the source of the quote by using parenthetical referencing. The conclusion of your paper should restate or summarize your main points and restate your thesis. You can also leave your reader with a clincher statement, one that leaves him or her thinking about your paper and topic even after he/she is finished reading your work.

Prepare the Final Draft

Continue to edit and revise your rough draft. Your paper should follow a logical format and be free of spelling, punctuation, and mechanical errors. Look at checklist for what is needed for final draft.

The best way to meet paper deadlines and finish the project with a cohesive, interesting paper is to stay caught up. If you fall behind on the steps and deadlines, it will be very difficult to finish the process in a timely manner. Additionally, since your instructor will be grading each of the steps along the way, it is a good idea not to skip over any of them.

NOTE CARD EXAMPLES

Here is a passage from an original source read by one student, as she researched an essay on apes and language. Following the passage is the student's note card summarizing it, paraphrasing it and a quotation card.

Original Source

Public and scientific interest in the question of apes' ability to use language first soared some 15 years ago when Washoe, a chimpanzee raised like a human child by R. Allen Gardner and Beatrice Gardner of the University of Nevada, learned to make hand signs for many words and even seemed to be making short sentences.

Since then researchers have taught many chimpanzees and a few gorillas and orangutans to "talk" using the sign language of deaf humans, plastic chips or, like Kanzi, keyboard symbols. Washoe, Sarah, a chimpanzee trained by David Premack of the University of Pennsylvania, and Koko, a gorilla trained by the psychologist Francine Patterson, became media stars.

--Eckholm, "Pygmy," p. B7

Eckholm, "Pygmy" –Summary	1.1
The ape experiments began in the 1970's with Washoe, who learned sign language. In later experiments some apes learned to communicate using plastic chips or symbols on a keyboard.	
	(B7)

Eckholm, "Pygmy" – Paraphrase	1.2
A chimpanzee named Washoe, trained in the early 70s by U. of Nevada professors R. Allen and Beatrice Gardner, learned words in the sign language of the deaf and may even have created short sentences.	
	(B7)

Washoe- Eckholm, "Pygmy" – Quote	1.3
Washoe, trained by R. Allen and Beatrice Gardner, "learned to make hand signs for many Words and even seemed to be making short sentences.	
	(B7)

How to Write A Good Thesis Statement

A Preliminary Thesis Statement is a tentative central idea. It is a generalization preparing the readers for supporting details that will follow. In a research paper it tells the reader what you will be proving about the topic.

Examples:

1. Much maligned and the subject of unwarranted fears, most bats are harmless and highly beneficial.
2. Steroids should be banned from professional baseball because it creates health risks, unsportsmanlike models, and competitive inequities.
3. Despite its risks and side effects, lithium is currently the most effective treatment for depression.
4. Although various methods for limiting or disposing of nuclear wastes have been proposed, each has serious drawbacks.
5. In Mark Twain's book, *The Adventures of Huckleberry Finn*, the theme of freedom is shown through the untamability of Huck, the symbolism of the river, and the protection of Jim.

Poor Thesis Statements

Gettysburg was the bloodiest battle of the Civil War. (Not good because it is a FACT!)

The Phoenix Suns are a terrible basketball team. (Not good because it is an OPINION!)

Why are diet pills bad for you? (Not good because it is a QUESTION and it is too LIMITED.)

Parents should not allow five year olds to watch *The Simpsons* because the plots are too complex, disrespectful language, and Bart's stupid. (Prongs are not written in PARALLEL STRUCTURE.)

You cannot prove a fact or an opinion in a Research Paper!

ESSAY INTRODUCTIONS & CONCLUSIONS

Introduction Leads

1. A paradoxical or intriguing statement

“Eat two chocolate bars and call me in the morning,” says the psychiatrist to his patient. Such advice sounds like a sugar fanatic’s dream, but recent studies have indeed confirmed that chocolate positively affects depression and anxiety.

2. An arresting statistic or shocking statement

One of every seven women living in Smith County will be raped this year, according to a recent report prepared by the Country Rape Information and Counseling Services.

3. A question

It is three times the number of people who belong to the Southern Baptist Convention, nine times the number who serve in the U.S. armed forces, and more than twice the number who voted for Barry Goldwater for President in 1964. What is it? It’s the number of people in the U.S. who admit to having smoked marijuana: a massive 62 million.

4. A quotation or literary allusion

“I think on-stage nudity is disgusting, shameful, and damaging to all things American,” says actress Shelley Winters. “But if I were twenty-two with a great body, it would be artistic, tasteful, patriotic, and a progressive religious experience.”

5. A relevant story, joke, or anecdote

A group of young women were questioning Saturday afternoon shoppers about their views on the 1982 defeat of the Equal Rights Amendment. One old man in overalls answered, “ERA? Well, I like it just fine. But you know, I can’t pick it up on my darned old radio after dark.” That was the problem--too few people knew what the ERA really stood for.

6. A description, often used for emotional appeal

With one eye blackened, one arm in a cast, and third-degree burns on both her legs, the pretty, blond two-year-old seeks corners of rooms, refuses to speak, and shakes violently at the sound of loud noises. Tammy is not the victim of a war or a natural disaster, rather, she is the helpless victim of her parents, one of the thousands of children who suffer daily from America’s hidden crime, child abuse.

7. A factual statement or a summary who-what-where-when-and-why lead-in

Texas’s first execution of a woman in 22 years is scheduled for September 17 at the Huntsville Unit of the state’s Department of Correction, despite the protests of various human rights groups around the country.

8. An analogy or contrast

The Romans kept geese on their Capitol Hill to cackle alarm in the event of attack by night. Modern Americans, despite their technology, have hardly improved on that old system of protection. According to the latest Safety Council report, almost any door with standard locks can be opened easily with a common plastic credit card.

9. A personal experience

I realized times were changing for women when I overheard my six-year-old nephew speaking to my sister, a prominent New York lawyer. As we left her elaborate, luxurious office one evening, Tommy looked up at his mother and queried, “Mommy, can little boys grow up to be lawyers, too?”

10.A catalogue of relevant examples

A two-hundred-pound teenager quit school because no desk would hold her. A three-hundred-pound chef who could no longer stand on his feet was fired. A three-hundred-fifty-pound truck driver broke furniture in his friends’ houses. All these people are now living better, happier, and thinner lives, thanks to the remarkable intestinal bypass surgery first developed in 1967.

11.Statement of a problem or a popular misconception

Some people believe that poetry is written only by aging beatniks or solemn, mournful men and women with suicidal tendencies. The Poetry in the Schools Program is working hard to correct that erroneous point of view.

Conclusions

Here are some suggestions for ending your essays and some samples:

1. A restatement of both the thesis and the essay’s major points (for long essays only)

As much as we may dislike the notion, it’s time to reinstate the military draft. With the armed services’ failure to meet its recruitment goals, the rising costs of defense, and the racism and sexism inherent in our volunteer system, we have no other choice if we wish a protected future.

2. An evaluation of the importance of the essay’s subject

These amazing, controversial photographs of the comet will continue to be the subject of debate because, according to some scientists, they yield the most important clues yet revealed about the origins of our universe.

3. A statement of the essay’s broader implications

Because these studies of feline leukemia may someday play a crucial role in the discovery of a cure for AIDS in human beings, the experiments, as expensive as they are, must continue.

4. A call to action

The fate of Raoul Wallenberg is still unknown. While Congress has awarded him honorary citizenship, such a tribute is not enough. We must write our Congressional representatives today to voice our demand that the Soviets either release him or cite proof of his death. No hero deserves less.

5. A prophecy or warning based on the essay's thesis

Understanding the politics that led up to Hiroshima is essential for all Americans--indeed, for all the world's peoples. Without such knowledge, the frightful possibility exists that somewhere, sometime, someone may drop the bomb again.

6. A witticism that emphasizes or sums up the point of the essay

No one said dieting was easy. But for some of us who have struggled long, the cliché "Half a loaf is better than none" has taken on new meaning!

7. A quotation, story, or joke that emphasizes or sums up the point of the essay

Bette Davis's role on and off the screen as the catty, wisecracking woman of steel helped make her an enduring star. After all, no audience, past or present, could ever resist a dame who drags on a cigarette and then mutters about a passing starlet. "There goes a good time that was had by all."

8. An image or description that lends finality to the essay

As the last of the Big Screen's giant ants are incinerated by the army scientist, one can almost hear the movie audiences of the 1950s breathing a collective sigh of relief, secure in the knowledge that once again the threat of nuclear radiation had been vanquished by the efforts of the U.S. military.

9. A rhetorical question that makes the readers think about the essay's main point

No one wants to see hostages put in danger. But what nation can afford to let terrorists know they can get away with murder?

10. An emphatic summary of the essay's thesis, stated in fresh terms

Soap operas are popular not because they're mindless drivel formulated to distract us from our daily chores, but because they present life as many of us want it to be: fast-paced, glamorous, and full of exciting characters.

DEAD WORDS - BEWARE!

THE FOLLOWING WORDS SHOULD BE AVOIDED IN FORMAL WRITING.

GOT/GET

AND/BUT

VERY

NICE

YOU/YOUR

GOOD/GREAT

LOTS

EVERY

A LOT

WELL

FINE

SO

FUN

THE END

AVOID ALL CONTRACTIONS (DIDN'T, COULDN'T, WE'RE, THEY'RE, ETC.)

USE ONLY 3RD PERSON PRONOUNS LIKE: (HE, HIM, HIS, SHE, HER, HERS, THEY, THEM, THEIRS, IT, ITS) - NO 1ST OR 2ND PERSON PRONOUNS ALLOWED

AVOID ALL ABBREVIATIONS (ETC., AZ, NM, ETC.)

AVOID ALL SLANG (GONNA, CUZ, TIL, AWESOME, COOL, FINE, HOMEY, TOTALLY, WOULD OF, COULD OF, PHAT)

Signal words

When you write a summary, a paraphrase or a persuasive paper, you will need a bank of words to use as verbs. These verbs help you to tell the reader whether the writer is:

Arguing a point

Smith's idea that most car accidents involving teenagers are caused by drug abuse is not correct.

Making an observation

Many teenagers are considered better drivers than those over eighty years old.

Reporting a fact

The number of auto-related deaths among teenagers has increased by 2% per year over the past three years.

Drawing a conclusion

After analyzing the facts, the increase in accidents in the Phoenix area is related to the increased population in the metropolitan area.

Refuting an argument

The studies used in Smith's report also include other age populations which he does not take into account.

Stating a belief

It is wrong to blame the driving habits of a small group of teenagers on all teens in general.

Choose from the following list to make the source's position clear. These power verbs will also keep your reader from falling asleep when reading your paper.

acknowledge

claims

endorses

refutes

s

comments

grants

rejects

adds

compares

illustrates

reports

admits

confirms

insists

responds

agrees

declares

notes

suggests

argues

denies

points out

thinks

believes

disputes

reasons

writes

Examples:

Researcher Joe Reed endorses the position that

As Flora Gonzales has noted, ...

The Gardners, Benji's trainers, point out, "....

When psychologist R.U.Sane insists, "...," he disputes....

Editing Checklist for the Six Traits

Ideas and Content

How can I . . .

- Change the way I write my sentences so that the main ideas stand out more clearly?
- Add evidence or examples so that my ideas stand with enough support?
- Add details, testimony or information which will make my paper more convincing?
- Explain my reasons for not agreeing with opposing ideas and possibilities?
- Improve the logic of my argument?
- Strengthen the connections between ideas, examples and illustrations?

Organization

How can I . . .

- Rearrange the order of the ideas and their supporting evidence to provide a stronger foundation for the argument I am making?
- Make sure each section of the paper does what it is meant to do? Is the introduction inviting? Does it state the issue clearly? Does the conclusion pull together the whole piece? Does it end with some power?
- Pace the flow of the paper so that it slows down and speeds up at the right times?
- Build smoother and clearer transitions and bridges between sections of the paper as well as between the ideas being explored?

Voice

How can I . . .

- Strengthen my own personal identity in these words and sentences so the reader will hear my strong feelings and beliefs?
- Modify the words so that my passion and caring both shine through with conviction and strength?
- Change the piece so that I anticipate the questions, needs and concerns a reader might have?
- Write with fresh and original insights which I have built and discovered myself without simply borrowing the ideas of others?

Word Choice

How can I...

- Substitute stronger words where they are needed?
- Tone down words where they are too strong?

- Replace words which are “overdone” or “over-ripe” or “inflated” with language which is just right?
- Change tired and worn expressions into something new, fresh and original?
- Insert language which appeals, awakens the senses and strikes the fancy of the reader?
- Deepen and sharpen meaning by checking the thesaurus or dictionary for just the right word?
- Eliminate needless repetitions and the flabby use of words?

Sentence Fluency

How can I . . .

- Re-write sentences to improve their flow from one to another so that my writing has **cadence** much like a piece of music?
- Introduce variety to the length and type of sentence in ways which seem natural and pleasing rather than forced and awkward? Can I combine some short sentences? Can I replace clauses with phrases?
- Insert bridging words such as adverbs both at the beginning and also within the body of my sentences to avoid stringing overly simple clauses together in a choppy manner?
- Change the words within sentences to eliminate “deadwood” and clarify meaning?

Conventions

How can I . . .

- Place paragraph breaks where they will help to put my message across?
- Employ punctuation that helps the reader know where to pause and how to read my material?
- Check to make sure all rules for grammar, spelling and capitalization have been followed?

Note: This document was inspired by the work of Ruth Culham and Vicki Spandel, *The Student Friendly Guide to Working with Traits*.

45 South Webber Avenue
Phoenix, Arizona 87155
June 25, 2002

Mr. Elvin Pembroke
Manager of Operations
ABC Company
1234 Main Street
Phoenix, Arizona 87654

Dear Mr. Pembroke:

In response to your advertisement seeking an Operations Research Manager, I am sending you my resume. You'll note that I have a strong background in Industrial Engineering and Operations Research. As a Senior Industrial Engineer at Air Cargo Industries, I employed the latest computer simulation models to help the firm dramatically lower costs while simultaneously improving customer satisfaction.

I am keenly interested in leveraging my experience in complex systems management to help your firm with expansion of its operations. Since your organization is noted for solving challenging problems associated with growth, I would appreciate the opportunity to interview with you.

As you will see on the resume I enclose, I have already played an important role in the growth of a major commercial operation. My employers have consistently noted my professionalism and attention to detail and would be happy to serve as references.

I am willing to relocate anywhere in the country or in Hong Kong or Singapore. Thank you for your consideration; I will be calling next week to see if we can meet at your convenience.

Sincerely,
Lorna Hale
Lorna Hale

How to Write Good :)

Frank L. Visco

Vice-president and Senior Copywriter at USAdvertising

My several years in the word game have learnt me several rules:

1. Avoid alliteration. Always.
2. Prepositions are not words to end sentences with.
3. Avoid clichés like the plague. (They're old hat.)
4. Employ the vernacular.
5. Eschew ampersands & abbreviations, etc.
6. Parenthetical remarks (however relevant) are unnecessary.
7. It is wrong to ever split an infinitive.
8. Contractions aren't necessary.
9. Foreign words and phrases are not apropos.
10. One should never generalize.
11. Eliminate quotations. As Ralph Waldo Emerson once said: "I hate quotations. Tell me what you know."
12. Comparisons are as bad as clichés.
13. Don't be redundant; don't use more words than necessary; it's highly superfluous.
14. Profanity sucks!
15. Be more or less specific.
16. Understatement is always best.
17. Exaggeration is a billion times worse than understatement.
18. One-word sentences? Eliminate.
19. Analogies in writing are like feathers on a snake.
20. The passive voice is to be avoided.
21. Go around the barn at high noon to avoid colloquialisms.
22. Even if a mixed metaphor sings, it should be derailed.
23. Who needs rhetorical questions?
24. And never start a sentence with a conjunction.
25. Remember to poofear!