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Research Manual

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Thank you to the following: Various MLA Handbooks, Mrs. Linda Smith, Grayslake High School, and the members of the SHG English department.

1. FINDING A TOPIC AND GENERATING SUB-TOPICS

When you receive your research assignment, you must first determine how specific it is. Most often you are assigned a subject, which is a broad and general area of interest. You will then have to narrow that subject to a topic that is more limited and focused.

The trick is to come up with a topic that:

- *Is interesting*
- *Is manageable*
- *Has available material*
- *Can be addressed impartially and objectively*

Often, the assigned subject is so broad that your first step is to narrow it. Narrowing a subject is not always obvious or easy. (A good way to measure if your topic is specific or narrow enough is to keep in mind that a topic should not be expressed in a single word.)

For example, you are assigned to write about a contemporary American issue, and you want to write about MTV. While “MTV” is a subject, it is not a topic and needs to be narrowed further. Appropriate topics might include focusing on how MTV impacts adolescents or why MTV’s programming is so controversial.

The following chart provides examples of appropriate and inappropriate topics:

General Subject: Contemporary American issue

Inappropriate Topics: Generation X (*too broad*)
The Videos of Depeche Mode (*too narrow*)

Appropriate Topic: The influence of MTV on today’s youth culture

General Subject: The use of Literary Devices

Inappropriate Topics: Color imagery in American poetry (*too broad*)
Jim’s attire in *Huckleberry Finn* (*too trivial*)
Symbolism in *Lord of the Flies* and *Night* (*too obvious*)

Appropriate Topic: How color symbolism reflects themes in *Lord of the Flies* and *Night*

General Subject: America in the 20th Century

Inappropriate Topics: My grandparents’ role in the civil rights movement (*too subjective*)
M. L. King, Jr.’s effect on civil rights movement (*too broad*)

Appropriate Topic: The influence of Malcolm X’s philosophy on the early civil rights movement

WAYS TO GENERATE SUBTOPICS

Once you have found your topic, you are not yet ready to jump into research. You need to break that topic down into sub-topics that will guide your work and become key words in your research.

Consider asking questions at this point in the process. Think of the 5 W's and an H:

- Who is the audience? Who are the players?
- What is MTV? (What do they show? What do they advertise?)
- When did MTV become part of common awareness?
- Where in the country is MTV most popular?
- Why is MTV so popular? Why is MTV criticized?
- How does MTV affect today's youth?

THE WORKING OUTLINE

You are now ready to write a **WORKING OUTLINE**, which is brief and begins to organize your subtopics in a logical order. (Note: The logical order will depend on the class for which you are writing the paper. A history paper, for example, might be ordered chronologically, while an English paper might focus on cause/effect or comparison.) Remember, this working outline is helpful in organizing your research and is not the final outline from which you will compose your drafts. In fact, you may find yourself changing the working outline as your research leads you in new directions.

Sample Working Outline: Topic – the influence of MTV on today's youth culture

Sub topic	MTV's audience
Sub topic	programming
Sub topic	popularity
Sub topic	criticism

2. DOING THE RESEARCH

Your topic and sub-topics are the key words you will use to look up information for your paper. You are not limited to the words from the working outline; you might find additional information under related words and categories in the sources you consult. For example, do not limit yourself to “Slavery;” also look up “Black History” or “The Abolitionist Movement.”

As a starting point, consider these types of sources:

- Reference books
- Indexes
- Card catalogues/databases
- Online searches

These sources are only a beginning. They should lead you to more focused sources that will provide more important and relevant information. Of course, the specific sources that you use will depend on the nature and subject of your research.

PRIMARY AND SECONDARY SOURCES

In your research you will use information from both *primary* and *secondary* sources.

- *Primary* sources are original texts such as speeches, literary works, eyewitness accounts, autobiographies, historical documents, etc.
- *Secondary* sources include material written about the primary sources such as articles, biographies, commentaries, critical interpretations, reviews, etc.

EVALUATING YOUR SOURCES

It is important to determine which sources are most useful, reliable and relevant. Material should be:

- factual rather than sensational.
- unbiased and objective (unless otherwise properly identified).
- credible and taken from appropriate sources.

Online Research

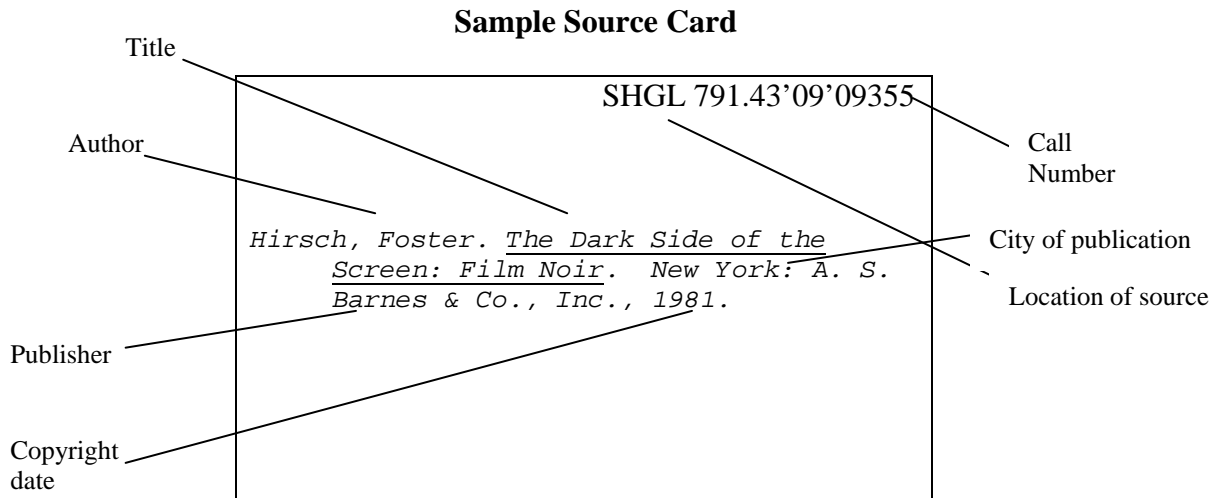
It is especially important to be aware of the large amount of available material on the Internet. Much of this “information,” while perhaps interesting to read, is **not appropriate** for a research paper because it *lacks credibility*, is not *accurately documented*, and may be nothing more than *someone’s personal, unresearched opinion*. **If you are uncertain about a source, check with your teacher.**

*****Wikipedia.org is not considered a legitimate source due to its editing policies.*****

SOURCE CARDS

As you research your topic, you should keep a list of all of the sources that you consult. This working bibliography should be kept on index cards, which will help you keep track of your sources. Later, alphabetically arranged source cards will become the basis for your Works Cited page at the end of the paper. (*Note: not all sources for which you have created cards may be used in your final paper*) Each source should be listed on a separate card.

Source cards contain the information necessary to document your sources. This mostly includes author, title, and appropriate publishing and reference information. The example is a book. [See the MLA Citation section (pgs. 16-26) for additional formats]



NOTE-TAKING

Note-taking is the recording of the information you gather as you do your research. Be sure you prepare a source card for each source before you create any note cards.

Researchers use different methods to compile their information. The most fundamental approach is the use of note cards. Once they become familiar with this method of organization, however, researchers may branch off into more individualized approaches. Besides handwritten notes on index cards, a researcher may choose another system of organization such as loose-leaf paper, a notebook, or word-processed computer files. Highlighted information on downloaded or duplicated materials is not sufficient for formal note-taking; the researcher must copy selected information and arrange it in a more logical system of organization. Your teacher will specify which system of organization to use for your level of experience and the specific assignment.

The following is an overview of the traditional note card system:

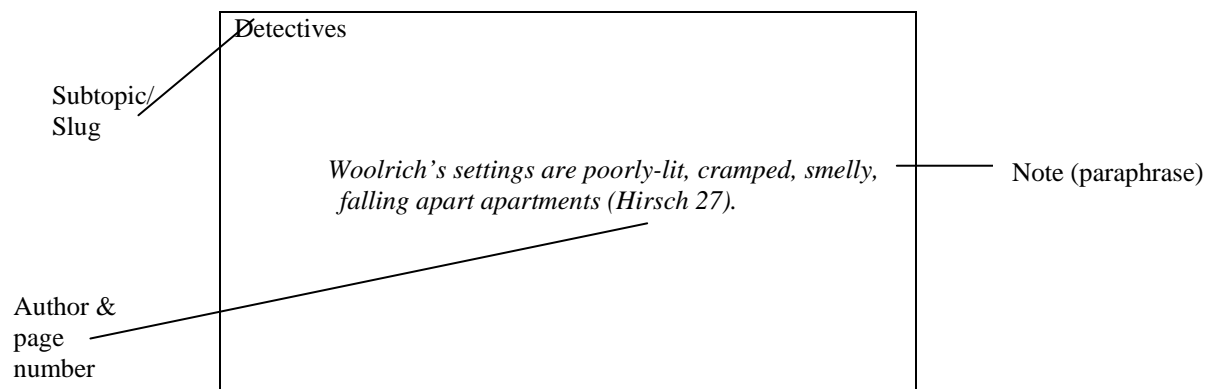
Each note card should include the

- Subtopic/ Slug (*heading that identifies main idea: can come from working outline*)
- Note
- Citation

Types of Notes:

- Summary – overview of main points in condensed form
- Paraphrase – restatement of a portion in your own words
- Quote – author’s exact words enclosed in quotation marks

Sample Note Card



Helpful Hints for Note-Taking

- Use abbreviations and symbols wherever possible
- Be concise, thorough and accurate
- Use phrases rather than sentences to communicate important ideas
- Think before you write. Avoid copying massive amounts of information. Consider the relevance and importance of what you are writing. Think about how you might use this information in your paper. (*If you take the time to think at this stage, the actual writing of your paper will be easier.*)

SUMMARIZING, PARAPHRASING, AND DIRECT QUOTING

The following is an original passage with subsequent examples of the three types of notes.

Original Passage:

“The films with an investigator as the central character are different from the ones which present crime from the point of view of criminals; the distance from which crime, *noir*'s central nervous system, is observed influences a film's style and flavor. Stories told from the vantage point of a private eye, or some other impartial outsider who is paid to solve a murder, to find the missing person, to expose a gang, tend to have an objective tone, their dry quality paralleling the investigator's own detachment, his essentially disinterested search for the truth” (168).

Summary: Movies told from the detective's point of view are more objective in tone than movies that take the criminal's point of view. The detective is detached in his efforts to find the truth (168).

Paraphrase: Unlike movies that focus on the criminal's perspective, movies with the detective as the hero allow a distance from the crime. This distance defines the unique tone and style of noir. From this objective point of view, the personality of the detective can shape each film as he impartially searches for the truth to solve the crime (168).

Quote: “...the distance from which crime, *noir*'s central nervous system, is observed influences a film's style and flavor” (168).

(Note the use of ellipses to indicate that the quote does not start with the beginning of the original sentence. Ellipses might also be used to represent the omission of a word or words or to indicate that the sentence continues beyond your quote. You should use brackets inside a quotation when you insert your own words, change the form of a word (for example, from “final” to “[finally]”) or change the tense of a verb (for example “was” to “[is]”). You might also need to use brackets to insert your own words or change the tense of words.)

PLAGIARISM

When you use someone else's material and call it your own without acknowledging the author/source, you are plagiarizing. This action is a form of stealing. Plagiarism is not limited to copying the exact words of a writer; when you copy the idea (paraphrase or summary), you still need to acknowledge the source. When you write your paper, you need to document all information that you "borrow" from a source – everything from direct quotes to summaries to paraphrases to ideas.

Plagiarism is **not always intentional** but **can result** from careless note taking, forgetfulness, or lack of attention to the details of keeping track of information. **However, it is still plagiarism, and you are still responsible.** (See also page 14).

Plagiarism occurs when:

1. You copy a passage word for word and fail to include quotation marks or appropriate citation.
2. You paraphrase without appropriate documentation.
3. Your documentation is incomplete or inaccurate.
4. You assume that information is common knowledge. For example, it is common knowledge that Steven Spielberg has directed some of the top-grossing films of all time. But the fact that E.T. has made over \$3 billion in sales and rentals is information that requires documentation.
5. You turn in work that has been (in part or entirely) written by or bought from someone else.

EXAMPLE:

Original passage:

"William Golding's first and most enduringly popular novel, Lord of the Flies (1954), gives a surer indication of his continuing concern with moral allegory than it does of his subsequent experiments with fictional form. Golding (1911-93) set the novel on a desert island on which a marooned party of boys from an English cathedral choir-school gradually falls away from the genteel civilization that has so far shaped it and regresses into dirt, barbarism, and murder.

Plagiarism:

Lord of the Flies, William Golding's popular novel, reflects his concern with moral allegory. In the novel, which is set on a desert island, the shipwrecked English schoolboys gradually move away from the civilization that has shaped them and turns them into barbaric and murderous savages. (This statement reorders and rewords without citation.)

Acceptable:

William Golding's Lord of the Flies is a moral allegory that tells the story of a group of shipwrecked English schoolboys who abandon their proper British upbringing and are transformed into savages who torture, steal, and murder (Sanders 594). (This sentence is paraphrased *and* cited.)

3. CREATING A THESIS

A thesis is a declarative, arguable statement that expresses and focuses the central idea of your paper. Your initial thesis will emerge from your working outline, the research you have already conducted, and the ideas you are beginning to formulate. Note that the thesis is more than a summary of your working outline and research. It also makes the argument that you will be developing and supporting in your paper. What is important at this point is to present both parts of the thesis – the topics and the argument (see examples below). *You should also realize that a thesis for an English paper might differ from one for a science or history class.* Your teacher will discuss this given the assignment. **Note: Your working thesis is not written in stone. Many writers alter or revise the thesis as their research expands and their ideas develop.**

Keep in mind that the nature of your topic will determine how you write your thesis statement. The following approaches might be helpful:

- Cause/effect The fascination with violence and comfort with complacency in today's youth can be directly linked to their viewing of MTV.
- Relationship MTV has reshaped America's youth.
- Analysis In idealizing and simplifying gender roles and relationships, MTV helps limit the expectations of today's youth.
- Theme The prevalence of violence in music videos has desensitized today's youth to the realities of violence in our society.
- Compare/contrast The influence of MTV on today's youth has been greater than that of VH-1.

4. OUTLINING

Many writers dislike outlines because they require time and patience. However, if you take time at this stage of the writing process, you can be more efficient when it comes to actually writing the paper.

The purpose of outlining is to help you arrange the parts of your paper into an organized and logical plan. It begins with a thesis and graphically organizes the body paragraphs. Outlining helps you make decisions about how the paper will develop before you begin composing the first rough draft.

You can start an outline by using your note cards or note-taking system to develop the working outline into a more formalized plan. First, categorize note cards according to the subtopics/slugs. Then look at the divisions closely to determine how they relate to your thesis. Remember that the thesis has already suggested the organizational plan. Based on the divisions, consider the following questions:

- Which divisions are relevant and best support the thesis?
- Do you need to add or delete divisions?
- Do you need to do additional research?
- Are some of your divisions really subdivisions?

Note: Do not continue with your outline until you have addressed these questions.

Once you have answered these questions and organized your research, you are ready to outline in either a sentence or topic format. To write a sentence outline, use complete and parallel sentence construction for each section. To write a topic outline, which is widely accepted in academic writing, use parallel, condensed phrases for each section.

GUIDELINES FOR OUTLINING

A research paper has three definable sections: the introduction, body, and conclusion. While the introduction and conclusion may be single paragraphs, the body is comprised of multiple paragraphs. Be sure to double space the outline. Following are general guidelines to observe when outlining.

Note: Your teacher will give you information about outline requirements for your particular assignment.

1. It is important that the thesis be recorded at the top of the paper.
2. An introduction should follow the pattern below:
 - I. Introduction
 - A. Opener
 - B. Preview
 - C. Thesis

3. The body paragraphs (there will be more than one) descend in the following pattern. The labels ensure that each idea is properly supported and analyzed for logical consistency.

II. Subtopic

A. Subdivision (topic sentence included in a body paragraph)

1. Evidence #1
 - a. Explanation of evidence
 - b. Analysis/thesis reference
2. Evidence #2
 - a. Explanation of evidence
 - b. Analysis/thesis reference

3. Concluding sentence

B. Subdivision (topic sentence included in a body paragraph)

1. Evidence #1
 - a. Explanation of evidence
 - b. Analysis/thesis reference
2. Evidence #2
 - a. Explanation of evidence
 - b. Analysis of/ thesis reference
3. Concluding sentence

4. Be sure your outline is balanced. For example, every paragraph should contain at least two pieces of analyzed evidence.
5. The concluding paragraph should follow the pattern below:

V. Conclusion

- A. Restatement of thesis
- B. Summary of body sections
- C. Closer

Sample Outlines of Body Sections

The following are two sample outlines. The first is a general sentence outline reflecting the key components of the rough draft. The second outline, an example of a topic outline, further breaks down these components and addresses in greater detail the development and logic of the body paragraphs.

Note: Your teacher will give you information about outline requirements for your particular assignment.

Sample Outline #1- Sentence Model

Thesis: In idealizing and simplifying gender roles and relationships, MTV helps limit the expectations of today's youth.

I. MTV reinforces stereotypes of gender roles.

A. Male stereotypes confine men to limited roles.

B. Females are also categorized.

II. Relationships portrayed on MTV involve certain behaviors.

A. Women are subservient to men.

B. Men define women's lives.

III. Youth connect what they see on the screen to what they expect in life

A. Teenagers narrowly define male and female identities.

B. Teenagers judge relationships with opposite sex based on relationships in music videos.

Sample Outline #2—Topic Model

Thesis: The World Trade Organization is an undemocratic social structure that serves only the interests of developed nations.

I. Background

A. WTO replaces the former GATT treaty in 1995

B. Mission Statement: to promote free trade with a desire for “raising standards of living, ensuring full employment and a large and steadily growing volume of real income” (Kwa).

C. Expansion of limited interests of GATT

1. GATT focus- nonagricultural products
2. Has responsibility for agriculture, telecommunications, and intellectual property rights

D. Show relation between underdeveloped countries and the economy

II. Social Critique

A. Equal distribution of wealth not promoted

1. Pope John XXIII- priority to be given to meeting basic needs
2. Failure to observe the principles of solidarity and subsidiary

B. Socio-economic stereotypes are enhanced

III. Suggestions for Reform

A. People awareness of the power and scope of the WTO

B. Democratic governments- not able to surrender sovereignty to the WTO in matters concerning human rights and safety

1. Amending of rules to account for the new circumstances of developing countries
2. No influence through private companies through campaign contributions to political parties

Note: Your teacher will give you information about outline requirements for your particular assignment.

5. DRAFTING & REVISING

DRAFTING

With your outline completed, you are ready to begin your rough draft. Keep your outline and note cards nearby as you begin to write.

Your rough draft will include the introduction, the multi-paragraph body, and the conclusion of your paper.

INTRODUCTION

The introduction sets the tone for the rest of the paper. It should begin with an opener, which might be

- a question
- a definition
- an anecdote
- a fact/observation/statement
- a quotation (not from the analyzed text)
- an allusion

The introduction will also include the thesis and preview (a sense of direction) of how the paper will develop. The introduction is probably one of the most difficult parts of writing. (Some writers begin with the body paragraphs and write the introduction later.) The placement of the thesis statement will either be the first or the last sentence in your introduction; see your teacher for preferences regarding this issue.

BODY

The body paragraphs follow your outline and

- begin with a topic sentence that makes a point and references the thesis.
- emphasize the development of your own ideas.
- maintain coherence (remind reader of thesis).
- have transitions between and within paragraphs.
- integrate quotations, examples, and other information from your note cards.

CONCLUSION

Your conclusion should include:

- a restatement of the thesis that addresses the development of your ideas
- a recognition of the relationship of ideas presented in the paper
- a closer that signals the importance of having argued the thesis and effectively ends the paper

The conclusion actually reaches a conclusion by not simply repeating the introduction, but by synthesizing (or bringing together) the thesis and the body of your paper. The conclusion is not a verbatim restatement, but it is a way of looking back at where you began, where you have come, and how you were able to arrive there.

REVISING

Now that you have finished drafting, revision is a way to review the paper as a whole. Proofreading is only part of the revision process. You can run grammar and spell checks, but you should not rely on them as the definitive editing tools.

As you are reading and rereading, think about where you might need to:

- add
- delete
- rearrange
- replace
- clarify

You can first think in terms of separate paragraphs and then move on to the sentence level. Careful readers and writers will also consider the effectiveness of individual words.

An excellent way to check for smoothness is to *read your paper aloud* or have someone read it to you.

Keep the following questions in mind as you reread and revise.

Is there

- adequate support for the thesis?
- unity?
- smoothness from beginning to end, paragraph to paragraph?
- balance between quotes and your own words? (Examples should not weigh down your paper; they should illustrate your ideas.)

Do not become frustrated if you find yourself making many changes. In fact, if you are making very few changes or only correcting grammar and spelling mistakes, you should slow down and read more carefully.

ANOTHER WORD ON PLAGIARISM

Honesty is a desired value of the Sacred Heart-Griffin High School culture. Members of the school staff consider it a part of their responsibility to society to support this concept fully. The penalties associated with plagiarism appear on page 6 of the SHG Handbook. Further, the English Department utilizes *turnitin.com* for evaluation of all research papers.

6. MLA CITATIONS

Though it may seem that the revision process never ends, you should prepare your final draft under the following MLA guidelines.

Format for Citations

Correct format – including periods, commas, and spacing – for citations is important. The following is only a partial list of commonly used sources. These citation guidelines follow the recommended format outlined in Joseph Gibaldi's MLA Handbook for Writers of Research Papers (6th ed.).

In the examples that follow the first example is how the citation should appear on your Works Cited page and the second example, labeled *Parenthetical Note*, is how the citation should appear in the text of the paper.

Books and Reference Sources

In general, to document a book, use the information below in the order given. Unavailable pieces may be omitted, but items with an asterisk (*) must be included.

- | | |
|------------------------------------|----------------------------|
| 1. Author* | 6. Number of volumes |
| 2. Chapter or part of book | 7. Name of series |
| 3. Title of book* | 8. Place, publisher, date* |
| 4. Editor, translator, or compiler | 9. Volume number of book |
| 5. Edition | 10. Page numbers |

Basic Book Format

Author. Title. Place of Publication: Publisher, Date.

One Author

Currie, Raymond E. The Language and Symbolism of the New Media. New York: Double Day, 1998.

Parenthetical Note: (Currie 18).

Two Books with the Same Author

Panati, Charles. The Browser's Book of Beginnings: Origins of Everything

Under (and Including) the Sun. Boston: Houghton, 1984.

---. Extraordinary Origins of Everyday Things. New York: Harper, 1987.

Parenthetical Note: (Panati, Browser's Book 24).

Two or three authors

Wade, Alexander, and David Doane. MTV and the Mainstream Media.

Minneapolis: Hedgehog Press, 1994.

Parenthetical Note: (Wade and Doane 452).

Book with more than three authors

Gravesend, Marjorie L., et al. Understanding Contemporary Literature. San

Francisco: New Press, 1998.

Parenthetical Note: (Gravesend et al. 37).

Books with a Corporate Author

Reader's Digest Association, Inc. Family Word Finder. New York: Reader's

Digest, 1975.

Parenthetical Note: (Reader's Digest 121).

A Book with a Later Edition

Meyers, L. M., and Richard L. Hoffman. The Roots of Modern English. 2nd ed.

Boston: Little, 1979.

Parenthetical Note: (Meyers and Hoffman 87).

A Book in More Than One Volume

Holroyd, Michael. Lytton Strachey: A Critical Biography. Vol. 1. New York:

Holt, 1967. 2 vols.

Parenthetical Note: (Holroyd 43).

A Book Reprinted or Republished by a Different Publisher

Redhall, Frederick. London Towers. 1949. New York: Boswich, 1974.

Paranetical Note: (Redhall 230).

A Book in a Series

Amos, William H. Wildlife of the Rivers: Wildlife Habitat Ser. New York:

Abrams, 1981.

Paranetical note: (Amos 93-94).

A Book with an Editor

Newhall, Beaumont, ed. Photography: Essays and Images. New York: Museum of

Modern Art, 1980.

Paranetical Note: (Newhall 114).

A Book with Two Editors

Pluto, Terry, and Jeffrey Neuman, eds. A Baseball Witner: The Offseason of the

Summer Game. New York: MacMillan, 1986.

Paranetical Note: (Pluto and Neuman 4).

A Book with and Author and an Editor

Whitman, Walt. Leaves of Grass. Ed. Emory Holloway. New York: Doubleday,

1926.

Paranetical Note: (Whitman 140). [used if quoting the author]

Holloway, Emory, ed. Leaves of Grass. By Walt Whitman. New York:

Doubleday, 1926.

Paranetical Note: (Holloway vii). [used if quoting the editor]

A Book with an Introduction, Foreword, or Afterword

Mays, Willie. Foreword. How to Coach, Manage & Play Little League Baseball.

By Charles Einstein, New York: Fireside, 1968.

Paranetical Note: (Mays 5).

Single work or essay from an anthology or collection

Case, Austin. "Male Stereotypes in MTV." Media Casebook. Ed. Barbara

Newkirk. Los Angeles: Communications Press, 1997. 364.

Parenthetical Note: (Case 320).

Single previously published work or essay from an anthology or collection

[Cite original publication information first, followed by "Rpt. In" (reprinted in), and then cite current publication information.]

Davis, Martin. "Telling Tales Visually." Journal of International Communication.

March 1991: 68-72. Rpt. in The Media Reader. Los Angeles: New Press, 1997.

Parenthetical Note: (Davis 70).

A Book That has Been Translated

Massoun, Jeffery Mousafeff, trans. The Complete Letters of Sigmund Freud.

Cambridge, Mass.: Belknap Press, 1985.

Parenthetical Note: (Massoun 239-41).

A Book That Includes a Reference to Another Work

Manso, Peter. Mailer: His Life and Times. New York: Simon, 1985.

Parenthetical Note: (Manso 103).

A Book with a Title in Its Title

Jass, William. Consciousness and Consent in Shakespeare's Macbeth. New York:

Denning, 1939.

Parenthetical Note: (Jass 213).

Unger, Raymond. Frost's "Stopping by Woods on a Snowy Evening" and the

Lure of Beauty. Boston: Mangeri, 1990.

Parenthetical Note: (Unger 64-66).

A Book with a Publisher's Imprint

Carver, Raymond. Where I'm Calling From. New York: Vintage-Random, 1989.

Paranthesical Note: (Carver 77).

An Anonymous Book

The Times Atlas of the World. 7th ed. New York: New York Times, 1985.

Paranthesical Note: (Times Atlas 22).

Unsigned Article from an Encyclopedia

"Communication." Encyclopedia Britannica. 1996 ed.

Paranthesical Note: ("Communication" 435).

A Signed Article from an Encyclopedia

Pepper, Eleanor. "Interior Design." Encyclopedia Americana. 1987 ed.

Paranthesical Note: (Pepper 216).

Multivolume Reference Work

"Michael Jackson." Dictionary of Mass Media. Ed. Jared Smith. Vol. 2. Los

Angeles: Hollywood Press, 1995. 125-28. 4 vols.

Paranthesical Note: ("Michael Jackson" 4:127).

Periodicals and Newspapers

To document a periodical, use the information below in the order given. Omit unavailable items.

1. Author
2. Title of article
3. Name of periodical
4. Volume, issue, page numbers

BASIC PERIODICAL

Author. "Title of Article." Name of Periodical Date: Page numbers.

Signed Article in a Magazine

Atherton, Margaret. "MTV's image in the Media." Studio Sound Journal Mar.

1998: 58.

Paranthesical Note: (Atherton 58).

An Unsigned Article in a Magazine

“Four Exercises Women Do Too Many of.” Self Sept. 1988: 174-77.

Parenthetical Note: (“Four Exercises” 176).

An Article in a Journal with Continuous Pagination in Each Volume

[*Continuous pagination* means that a publication numbers its pages continuously through an entire volume composed of several issues. For instance, if the first issue in a volume ends on page 85, then the second issue will begin on page 86.]

Gordon, J. M. “Ideal Solar Concentrators for Photoelectrochemical Cells.” Solar Energy 40 (1988): 391-95.

Parenthetical Note: (Gordon 393).

An Article in a Journal with Separate Pagination in Each Issue

[*Separate pagination* means that a publication numbers its pages separately for each issue of a volume, always beginning with page 1. Most of these types of publications will have an issue number as well as a volume number. In this example, 67 is the volume number and 1 is the issue number.]

Bagley, Bruce M. “Colombia and the War on Drugs.” Foreign Affairs 67.1 (1988): 70-92.

Parenthetical Note: (Bagley 79).

Signed article in a newspaper

Blakely, Christopher. “What We Can Learn from Today’s Youth.” Chicago Tribune 2 Jan. 1993, city ed.: B12+.

Parenthetical Note: (Blakely 12).

Unsigned article in a newspaper

“The Audience for MTV’s Growing Market Share.” Daily Gazette 28 Oct. 1995, late ed.: 5D.

Parenthetical Note: (“Audience”).

A Letter to the Editor

Masters, Mark. Letter. The Futurist Sept.-Oct. 1988:2.

Parenthetical Note: (Masters).

An Unsigned Editorial

“Magic Words for Colleges.” Editorial. Los Angeles Times 3 May 1985, sec. 2:6.

Paranthenetical Note: (“Magic”).

A Signed Editorial

Birnbaum, Norma. “The Center Hold.” Editorial. Nation 1 Jun 1985: 660-61.

Paranthenetical Note: (Birnbaum 661).

Review

Lester, David. “A Readable History.” Rev. of The Rise of the Television Culture,

by Newton Aspen. Daily Herald 19 July 1995: Sec. 5:3.

Paranthenetical Note: (Lester 3).

Other Print and Nonprint Sources

Film

Titanic. Dir. James Cameron. Perf. Leonardo DeCaprio and Kate Winslet. 1998.

Videocassette. MGM, 1999.

Paranthenetical Note: (Titanic).

Television Program

“The New Mid-East.” Narr. Morley Safer. Sixty Minutes. CBS. WBBM, Chicago.

24 Sept. 2004.

Paranthenetical Note: (“The New Mid-East”).

Radio Program

“Starring the Other Peggy Lee.” Slightly Off Broadway – The Series. Prod.

Sheldon Wang. PBS. WNET, New York. 6 Aug. 1995.

Paranthenetical Note: (“Starring the Other”).

Personal Interview

Marks, Laura. Personal interview. 15 Sept. 1998.

Paranthenetical Note: (Marks).

A lecture or speech

Gonder, Patrick. "The Thrill of the Horror Film." College of Lake County,
Grayslake, IL. 19 Oct. 1996.

Parenthetical Note: (Gonder).

Sound recording (song from a CD)

Kravitz, Lenny. "Where are We Runnin'?" By Lenny Kravitz. Baptism. Virgin
Records, 2004.

Parenthetical Note: (Kravitz).

Electronic Sources

Web sites devoted to electronic citation vary in their interpretation of how MLA applies to online sources. What is most important in documenting electronic resources is to give the reader as much essential information as possible (author, title, publication date) to identify the source you are citing. Different kinds of sources can be obtained electronically, each requiring citation information. Be sure to follow entry guidelines in the boxes below for the kind of source you are citing. Omit unavailable information. (This citation information is based on Joseph Gibaldi's MLA Handbook for Writers of Research Papers 6th ed., New York: Modern Language Association, 2003.)

*****Wikipedia.org is not considered a legitimate source due to its editing policies.*****

Nonperiodical (one-time publication)

CD-ROM:
Name of author (if given). "Title of Part of Work." Title of Product. Edition or release, if given. Publication medium (CD-ROM). City of publication: Publisher, year of publication.

Wallechinsky, David. "Olympic Games." World Book Multimedia Encyclopedia.
3.20b. CD-ROM. Chicago: World Books, 1996.

Parenthetical Note: (Wallechinsky).

Periodical (updated publication):

Name of author (if available). "Title of Article." Title of Journal or Newspaper.

Publication information for printed source. Title of database. Publication medium (CD-ROM). Name of vendor. Electronic Publication date.

Nethead, Jane. "Email Rules." New York Times. 15 November 1995, late ed.: B3.

New York Times Ondisc. CD-ROM. UMI-Proquest. Jan. 1996.

Paranthesical Note: (Nethead).

Internet Sites (Professional)

Title of Site. Editor (if given). Version number. Date of document. Name of sponsoring institution or organization. Date of access <URL>.

Social Studies and the World Wide Web. Ed. George Casutto. 8 June 1996. 25

Sept. 1996 <<http://www.fred.net/nhhs/html3/article3.htm>>.

Paranthesical Note: (Social Studies).

Online encyclopedia

Author. "Title of Article." Title of Reference Work. Date of access and title of database or online service.

Cook, Sarah Gibbard. "Berlin, Germany." Compton's Living Encyclopedia. 27

Aug. 1997 America Online.

Paranthesical Note: (Cook).

Journal Material from an online library subscription database

Author. "Title of Article." Original Source of Article. Date of original source: page numbers. Name of database. Library where database was accessed, Location of library. Date of access <URL or service's home page>.

EBSCO example:

Silverstein, Shel. "Poetry for Today." Newsweek 1 Feb. 1999: 22-25.

EBSCOhost. Sacred Heart Griffin High School Lib., Springfield, IL. 10

October 2005 <<http://www.ehost.spnet.com>>.

Parenthetical Note: (Silverstein 23).

A print magazine article that is accessed online (not accessed through a database)

Levy, Steven. "Great Minds, Great Ideas." Newsweek 27 May 2002. 15 Aug

2006 <<http://www.msnbc.com/news/754336.asp>>.

Parenthetical Note: (Levy).

An Online Magazine

Mirkinson, Judith. "Red Light, Green Light: The Global Trafficking of Women."

Breakthrough Spring 1994. 30 Jan. 2007

<<http://www.armory.com/~leavitt/women.html>>.

Parenthetical Note: (Mirkinson).

An Online Book

This is similar to a normal book entry. After the year of publication, you include: Name of Website. Sponsoring Organization. Date you viewed it <URL>.

Darwin, Charles. The Autobiography of Charles Darwin. 1887. Project

Gutenberg. 27 Nov. 2007 <<http://www.gutenberg.org/etext/2010>>.

Parenthetical Note: (Darwin).

An Online Journal

Heyenman, Stephen P. "Suppose There Were a 'World Bank' for American

Education." American Journal of Education 113.2 (Feb. 2007). 1 Feb.

2007 <<http://www.journals.uchicago.edu/AJE/>>.

Parenthetical Note: (Heyenman).

An entire Internet Site

History Channel.com. 2002. History Channel. 14 May 2002

<<http://historychannel.com/>>.

Parenthetical Note: (History Channel.com).

Romantic Chronology. Ed. Laura Mandell and Alan Liu. 1999. U of California,

Santa Barbara. 22 June 2002 <<http://english.ucsb.edu:591/rchrono/>>.

Parenthetical Note: (Romantic Chronology).

An Online Government Publication

United States. Dept. of Justice. Office of Juvenile Justice and Delinquency

Prevention. Law Enforcement and Juvenile Crime. By Howard N.

Snyder. Dec. 2001. 29 June 2002

<<http://www.ncjrs.org/pdffiles1/ojjdp/191031.pdf>>.

Parenthetical Note: (United States).

NOTES

Use this space to add any unusual citations you may later need.

PARENTHETICAL CITATIONS

Parenthetical citations (also known as internal citations) identify and give credit to the source from which you are providing information whether it is directly quoted, summarized or paraphrased. **All parenthetical citations must have corresponding entries on the Works Cited page.**

Citations should be as concise as possible; their purpose is to refer the reader to the bibliographic entry on the Works Cited page. The citation, which usually includes the author's last name and page number, is included at the end of the sentence in which the borrowed information appears. When using direct quotes, you place the citation after quotation marks but before the period. In all other cases, you place the citations after the last word in the sentence, but before the period.

In MTV's first five years, the production of music videos tripled (Atherton 58).

If you use the author's name in your sentence, you only need to include only the page number(s) in your citation.

Austin Case believes that MTV sparks the creative imagination of teenagers (41).

If you refer to a complete work rather than a specific section, you do not need to cite that work.

In his book on contemporary media, Wade argues that parents place too much emphasis on the problems associated with music videos.

If the author's name is not available, look at the first word (or first few words) of your bibliographic entry, which will probably be a title. Use the first word or first few key words if necessary to indicate your source.

The Department of Transportation reported a 10 percent drop in fatalities when passengers used shoulder harnesses and lap belts ("Seat Belts" 2).

7. GRAMMAR AND USAGE

NOT IN FORMAL WRITING, PLEASE!

Your writing will improve if you are aware of such commonly used (but incorrect) construction as these:

- WRONG: Greg's cousin was SO funny!!
(So funny that what...?)
- RIGHT: Greg's cousin was so funny that we laughed until we cried.
- WRONG: Jessica's presentation was very unique.
(Unique means "one of a kind." Don't write "very one of a kind.")
- RIGHT: Jessica's presentation was unique. It was very interesting.
- WRONG: They were like real sad when their dog died.
(Replace "like." "Real" and "sad" are both adjectives, so one cannot modify the other.)
- RIGHT: They were really sad when their dog died.

AVOID, AVOID, AVOID

Do not use language that is vague, too informal, or ungrammatical. Do not use the following expressions in your writing.

- | | |
|---|--------------------------------|
| a lot, lots of, bunches of, tons of | gonna, wanna, gotta |
| should of, could of, would of | til, till |
| stuff, things | get, got |
| you, I | cause, cuz (meaning "because") |
| being as, due to | guy, kid |
| an example is when, an example is where | in my opinion, no big deal |
| the author uses | contractions |
| there is, there are, it is | I think, I feel, I believe |

BLENDING WHAT YOU BORROW

Effective writing about literature includes smooth, clear combining of your thoughts with an author's expression.

NEVER just drop in a quotation.

(A dropped quotation reveals no effort to incorporate an author's passage into your own sentence -the quotation seems to land on the page.)

Hornbeck's feelings of superiority are apparent when he describes the town. "The unplumbed and plumbing-less depths! Ahhh, Hillsboro. Heavenly Hillsboro. the buckle on the bible belt" (15).

TRY VERY HARD NOT to force a quotation to fit.

(You may attempt to blend a quotation, but the result is not smooth.)

Hornbeck's feelings of superiority are apparent when he describes the town and says, "The unplumbed and plumbing-less depths! Ahhh, Hillsboro. Heavenly Hillsboro. The buckle on the Bible belt" (15).

TRY TO ACHIEVE AN IDEAL blending of quotations.

(You work in a quotation so naturally there is no division between you and the author.)



Hornbeck's feelings of superiority are apparent when he describes the town. He says that in "[t]he unplumbed and plumbing-less depths... [of] Heavenly Hillsboro" (15), one can find a "few ignorance bushes" but no "tree of knowledge" (33).

ACTIVE vs. PASSIVE VOICE

One should almost always write in the **active voice**. **Active voice** means that the subject of the sentence performs the action upon an object.

Active voice- Margo wrote the rough draft.

Margo is the subject, **wrote** is the active verb, and **draft** is the object.

Passive voice is less direct writing because the object that receives the action is the subject of the sentence.

Passive voice- The rough draft was written by Margo.

(Hint: When one is writing in the passive voice, forms of the verb “To be” such as is, was, been, and were will frequently appear.)

FOUR MORE HANDY TIPS

- Write in the **present** tense **only** when writing about literature. Romeo and Juliet **love** each other, **marry**, and **take** their own lives (NOT **loved**, **married**, and **took**).
- Do **not** use contractions.
- Do **not** use abbreviations.
- Write out numbers two words or fewer; spell out all numbers at the beginnings of sentences.

PUNCTUATION GUIDE

COMMAS

Use commas in the following circumstances:

- To separate items in a series
Juniors must register for U.S. history, English, P.E., and two other courses.
- To separate two or more adjectives that precede a noun
Lucy chose a tiny, expensive, beaded handbag to match her blue, strapless prom dress.
- Before *and*, *but*, *or*, *nor*, *for*, *so* and *yet* when they join independent clauses.
Tom and Shannon finished their note cards, but they didn't turn them in.
- To set off nonessential clauses and nonessential participial phrase
Her brother, who is two years older, left his keys on the table.
- After certain introductory elements
When you add the cheese, turn down the heat.
If he wanted a refund, he should have said so.
- In certain conventional situations such as dates, addresses, salutations, and closings of letters
Dear Rachel,
Sincerely, Bob
April 24, 2005
123 Washington Street, Grayslake, Illinois

SEMICOLONS

Use a semicolon in the following circumstances:

- Between independent clauses not joined by *and*, *but*, *or*, *nor*, *for*, *so*, or *yet*
Softball practice is cancelled today; the field is too wet.
- Between independent clauses joined by such words as *for example*, *for instance*, *that I*, *besides*, *accordingly*, *moreover*, *nevertheless*, *furthermore*, *otherwise*, *therefore*, *however*, *consequently*, *instead*, or *hence*.
Jeff wants to audition for the play; however, he would also like to be on the track team.
- To separate independent clauses joined by a coordinating conjunction when there are commas within the clauses
The French Club elected Jessica, president; Milo, treasurer; and Nancy, secretary.
- Between items in a series if the items contain commas
The Marcus Cinema at Gurnee Mills, which is a huge facility, shows feature films, hosts festivals, and is available for parties; and the manager will lease the building for reasonable rates, rates that, I believe, our company can afford.

COMMONLY USED ABBREVIATIONS IN EDITING AND/OR REVISING

¶	=	paragraph
awk	=	awkward phrasing of sentence
F	=	sentence fragment
3	=	good (idea or sentence construction or both)
cs	=	comma splice (comma error)
c or =	=	should be capitalized
© or /	=	should be lower case
^	=	insert
X	=	delete
w or wc	=	word choice
N/S	=	not a sentence
S or RO	=	run-on
ref	=	reference
agr	=	agreement
sp	=	spelling

8. TITLE PAGES

Your instructor may prefer that you follow the MLA guidelines, which recommend not using a separate title page. If you are to follow MLA style, present the identifying information on the first page of the text. Place your name, your instructor's name, the course number and section, and the date on separate double-spaced lines in the upper-left-hand corner of the page, observing the same left-hand margin as the text. Double-space below the date and center the title; then double-space between your title and the first line of the text.

Some teachers may require a title page in lieu of the MLA header. In this instance, please follow the guidelines below paying close attention to spacing and order.

Center the title about a third of the way down the page. Do not underline it or put quotation marks around it unless the words would also be underlined or quoted in the

paper's text. Ten lines down from the title, center your name. Beneath your name, type the course title, the instructor's name, and the date, each on a separate line.

SAMPLE TITLE PAGE
(Check with the instructor for any modifications)

The Title of My Research Paper

Pat Freshman
English I-8th hr.
Mr. Ed Ucation
April 13, 2007

9. Sample First Page of an Essay

1/2"
Harris 1

MTV: The Truth Behind the Videos

When MTV aired in 1980, its producers never anticipated the impact the station would have on society. While most will admit to having watched a video, it is the youth of America that have been most influenced by the MTV phenomenon. The videos, the programs, and the products endorsed in commercials have all been embraced and simultaneously categorized according to gender stereotypes. In idealizing and simplifying gender roles and relationships, MTV helps limit the connection between what is viewed on screen and expected in reality.

A youth, sitting in front of his TV screen, watches as the men and women in the video easily fit into pre-established gender stereotypes, thus finding previous assumptions reinforced. This stereotyping occurs in Billy Joel's Uptown Girl. In the video, he works at a gas station and one day becomes mesmerized by a beautiful woman. As the stereotypical mechanic, he is dressed in dirty jeans and an old T-shirt. However, he is obviously masculine, in control as he sings. When Christie Brinkley gets out of her limousine, she is wearing small clothing. According to one critic, "although the backdrop is mundane, her attire is more appropriate for a night out" (Case 365). What Joel achieves in this scene is an illustration in the lyrics of a dichotomy between the working class and the upper class. However, he equally suggests that men work and women exist to be seen.

Double Space

1"
Margins

Internal
parenthetical
citation- note
the
punctuation.

10. Sample Works Cited Page

8 1/2"

1" margins for top and left and right sides

1/2" Harris 12

Works Cited

Indent 1/2" or 5 spaces

11"

Atherton, Margaret. "MTV's Image in the Media." Studio Sound Journal March 1998: 58.

"Behind the Scenes of MTV's Success." 27 July 1999. 30 July 1998
< <http://www.ent.mtv/rus/com>>.

Currie, Raymond E. The Language and Symbolism of the New Media. New York: Doubleday, 1998.

Edgerton, David R, and George T. Leader. "Men and Women? The Dynamics of Gender on MTV." Media News 12 May 1997: 43-48. Infoline Disc. CD-ROM. Infoline. Jan. 1997.

Marks, Laura. Personal interview. 15 Sept. 1998.

"What Business can learn from MTV." Editorial. Business News. 15 April 1996. Sec. 3:18.

Double space throughout

Entries are alphabetized by the author's last name or the first word of the entry.

11. RESEARCH MANUAL
SIGN OFF SHEET

My parents and I have read the SHG Research Manual. We understand the definition and scope of plagiarism as outlined on **pages 8 and 15** of this manual. We agree to abide by all guidelines set forth and to consult the teacher for and other specific clarifications.

Parent Signature

Date

Student Signature

Date