WRITING FROM SOURCES

A HANDBOOK FOR COLLEGE STUDENTS

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WRITING AUTHORITATIVELY

If you're like many writers, the term "research paper" fills you with terror. You probably think that a "research paper" is somehow very different from the kinds of writing you already know. You may even think that "reasearch papers" were invented by English teachers for the sake of torturing students with busy work and confusing details.

If so, let me apologize on behalf of my profession. A research paper, if it's done well, really doesn't have to be any of these things.

For starters, let me challenge the word "research." It doesn't necessarily imply a trip to the library. All it really describes is the process of gathering information. You do this all the time: when you turn on the TV, when you glance at a newspaper, when you chat with a friend, and (yes) when you go to school. If you think of it this way, ***all*** your papers are research papers. After all, your ideas had to come from somewhere, didn't they? You certainly weren't born knowing everything!

"Wait a minute," you say. "A research paper must be different *somehow*." And you're right: it is. (Otherwise, we wouldn't have a name for it, would we?) It's just not as different as you might think.

The big similarity that a research paper has with "ordinary" essays is that your goal as a writer is still to demonstrate the validity of some point of view: that people are being abducted by extra-terrestrials, that campus speech codes are unethical, that magazine advertisements lead to anorexia, that the Beatles were the most influential rock band of all time—or whatever your point might be.

In other words, a research paper is still just an essay with a thesis; the thesis must be supported by a variety of arguments; and each distinct idea must be distinguished from the rest by being isolated in its own unique paragraph. (None of this is stuff you don't already know.)

The difference is the standard of excellence against which your work will be judged.

Until now, your teachers have pretty much been interested in making sure you understand the basics: grammar and paragraphing and stuff. They've probably asked you to write on personal issues or "general knowledge" topics because they've assumed you didn't know very much and they didn't want to put you on the spot.

Now that you're in college, however, your teachers' expectations have changed. Not only will they assume that you know all about topic sentences and comma splices; they will also insist that, when you make a claim about life and the universe, you do so ***authoritatively***.

Ahah! Now we're getting somewhere. What does it mean to write authoritatively? Several things:

- you must cover your topic in enough depth that your reader can actually learn something (not an easy trick when your reader is a teacher!);
- you must have a solid grasp on the best information available; you must become an authority; what you don't know at the start, you must learn (this is where the research comes in);
- you must demonstrate clear, logical, and constructive thinking, which will be judged not by your own standards, but by the standards of your readers (and teachers have ***high*** standards!);
- and you must do your reader a genuine service; it's just not enough to regurgitate the stuff you've been reading; your brain must leave an imprint, or you're wasting everyone's time.

In short, the key to a successful research paper isn't really the research; it's making sure you convey your ideas with genuine authority.

PLAGIARISM

Plagiarism is the unacknowledged use of another person's ideas and/or words. Types of plagiarism include the following:

- submitting another person's essay (or portions of one) as your own work;
- directly quoting (using the exact words of) a book, magazine, film, or other source without using quotation marks and identifying the source;
- insufficiently adapting the language of a source to your own language;
- claiming (or implying) that an idea was originally developed by you even though you are aware that it was developed by another person.

Plagiarism can be intentional or accidental. In *either* case, plagiarism is an extreme breach of academic standards. Any student who commits plagiarism, therefore, is subject to failing at least the assignment in question and possibly the course for which the assignment was submitted. Extreme cases of intentional plagiarism can even result in disciplinary action by the college.

The following illustrates the two most common forms of accidental plagiarism:

Original Source

As masses of women have moved into the economy, families have been hit by a "speed-up" in work and family life. There is no more time in the day than there was when wives stayed home, but there is twice as much to get done. It is mainly women who absorb this "speed-up." Twenty percent of the men in my study shared housework equally. Seventy percent of men did a substantial amount (less than half but more than a third), and 10 percent did less than a third.

—Arlie Hochshild and Anne Machung, *The Second Shift*

Plagiarism of Ideas

More and more women are going to work. Unfortunately, their husbands are no more inclined to help with housework than they were when women stayed home. Only twenty percent of men do the same amount of work around the house as their wives.

—A Student Writer

Notice that while the writer has modified the language of the original, he has not identified his source or even indicated that he has used a source. A reader is forced to conclude that the writer came up with these ideas and statistics on his own. Since this is not the case, the writer is taking credit for work he has not done, and this is plagiarism.

Plagiarism of Words

As Hochshild and Machung point out, there is no more time in the day than there was when wives stayed home, but there is twice as much to get done, and it is mainly women who are doing it.

—A Student Writer

Notice that while the writer has clearly identified her source of information, she has borrowed the original language of her source with almost no modification. Because the borrowings are not in quotation marks, a reader must conclude that the writer came up with these words on her own. This writer also is taking credit for work she has not done, and this too is plagiarism.

In fact, plagiarism of words is the most common type of plagiarism among college students, and is a source of many failing grades. Careful writers avoid it at all costs.

Pat Jones

English 1010

Professor Carney

August 19, 2004

Generic Typing Guidelines

All four margins (top, bottom, left, and right) should be as close to one inch wide as practical. The right margin should be "ragged." It will be easier to read than a "justified" or flush margin. Use 12-point Courier. Double-space everything (even long quotations and bibliographies). One page of double-spaced text normally yields 24-28 typed lines.

Do not underline or place your own title in quotation marks.

Indent (tab) the first line of each paragraph half an inch (usually five spaces). Do not skip extra lines between paragraphs.

Type one blank space after each comma, and one or two spaces after periods, question marks, and exclamation points.

Never use all capitals. Underline *or italicize* for emphasis.

Use one hyphen to join those hard-to-punctuate compound words. Form a dash by using two hyphens and no spaces--like this. And please learn the difference, or you'll look very silly.

Don't add extra spaces in "quotation marks" (or parentheses).

Except for the first page, which has a special format, type your last name and the page number in each top right corner.

Staple your essay in the top left corner only.

Use a binder only if I instruct you to do so. (I won't.)

When you write a research paper or an essay for a course in literature, you must document all your ideas, whether you quote your sources directly or summarize their ideas in your own words. Most English and composition instructors ask their students to use the system of parenthetical citation developed by the Modern Language Association, usually called the MLA Style. According to one authority, the crucial features of this system are the almost total absence of endnotes and the presence of parenthetical documentation immediately following every idea borrowed from a source (Miller 69). As Gibaldi and Achtert put it, "you must document everything you borrow" (136).

In the previous paragraph, we paraphrased one source's ideas and quoted another's. In each case, however, we were obliged to identify our source and specify the relevant pages; each citation refers to a more complete listing found at the end of the paper. Notice too that we named our sources inside the parenthetical citation only when they would not otherwise have been clear from context. Now examine the following extended quotation:

> If you wish to use a quotation of more than four typed lines, set it off from your text by beginning a new line, indenting ten spaces [one inch] from the left margin, and typing it double-spaced, without adding quotation marks. (Gibaldi and Achtert 49)

Occasionally, you may need to cite an unsigned article; in such a case, identify the article's title in the parentheses ("MLA" 22). You should also be aware that many on-line sources have no page numbers; in such a case, parentheses may be unnecessary.

Works Cited

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THE ANNOTATED BIBLIOGRAPHY

An annotated bibliography is a list of books, articles, and other sources that you can use as a research tool. What distinguishes the annotated bibliography from the more basic form with which you are probably familiar are its annotations: comments that you as a writer make about each source so that you can refresh your memory without having to read the whole source over again.

With an annotated bibliography, you will be able to locate almost any piece of information quickly and easily. Many writers also find that the process of writing annotations actually helps them to understand their sources better.

An annotated bibliography can be as formal or informal as you choose. Your goal is to make your tool as useful as possible. If you treat it very casually or mechanically ("Just another school exercise") then you are probably wasting your time.

At a bare minimum, each entry in your annotated bibliography should contain the following information:

basic bibliographic data;
a one-sentence summary of the subject (and thesis, if any);
a one-sentence summary for **each** of three notable points.

Here's a tip: when writing those summaries, be sure to compose complete sentences. A word or phrase may seem sufficient to jog your memory right now—but in the course of a long project, you will find that complete sentences are a lot more helpful. You may also find that forcing yourself to compose complete sentences actually helps you to develop your understanding of the material.

AN EXAMPLE

Kelly, Jennifer. "Free Speech / Hate Speech: A Student's View," Peace and Democracy News Winter 1992 / 1993: 25-29.

Kelly argues that speech codes are an ineffective way to combat hatred and violence on college campuses. She believes that the most effective means of addressing hatred is open expression, since it lets people air their feelings. She points out that hate-related incidents have increased since speech codes have been implemented. And she believes that encouraging victims to speak out makes them stronger than simply protecting them.

In an ideal research project, you will set aside enough time to compose an annotated bibliography entry for every source you read. This may feel like "busy work" at first. But I assure you it is work that will pay off in the long run. You will understand your sources better, and you will have excellent access to any piece of information you need.

INTRODUCTION TO TAG PHRASES

DEFINITION OF TAG PHRASES

A tag phrase is the simplest form of documentation. Specifically, a tag phrase is a group of words used in a research-type paper to identify the source of some information. (In the following examples, the tag phrases have been set in boldface type for the sake of clarity; normally, they are set in ordinary type.)

1. **Patrick Henry once said**, "Give me liberty or give me death."

2. **Patrick Henry believed** that liberty was worth dying for.

Note that while Example 1 is based on a direct quotation, Example 2 is based on a paraphrase. *Both* receive tag phrases.

REASONS FOR USING TAG PHRASES

1. Tag phrases guard against the accidental plagiarism of ideas because they acknowledge other writers' hard work.

2. Tag phrases help ensure clarity by helping your readers see the difference between your ideas and the ideas of your sources.

MODEL TAG PHRASE

Most tag phrases are based on this model, which you should commit to memory:

person + verb of assertion + that

Time magazine has observed that . . .	Ford believes that . . .
Brinkley claimed that . . .	Davis writes that . . .
Hilgenburg thought that . . .	The *New York Times* indicates that . . .

At least one common tag phrase varies from this model:

According to Fielding ...

TAG PHRASE VERB TENSE

In humanities papers, as well as a lot of popular journalism, tag phrases are usually written in the present tense—even if the original writer is dead:

In the Declaration of Independence, Thomas Jefferson asserts his belief that "all men are created equal."

In scientific papers tag phrases are usually written in the past tense:

Henderson pointed out that over 1,000,000 Americans bought televisions in 1987 alone.

In any case, most tag phrases in one paper should be written in *the same* tense.

INTRODUCTORY TAG PHRASES

The first time you refer to a source in a paper, use an introductory tag phrase to identify your source's credentials (often available at the beginning or end of an article); this will help your reader to evaluate the quality of the ideas you are about to present:

> William Bruffee, a Harvard professor of economics, claims that . . .

When information about your source's credentials is not available, substitute information about the publication itself (magazine names, newspaper names, or book titles—but *not* article titles):

> *Newsweek* reports that . . .
> In his book *Chasing a Dream*, Daniel Beck argues that . . .

Note: Writers of very scholarly papers usually omit introductory tags, since most of their sources will be well-known scholars themselves. As an undergraduate student, you should try to get a feel for your instructor's expectations before committing yourself to one style or the other.

COMMON TAG PHRASES

With very rare exceptions, all tag phrases that follow an introductory tag phrase should identify a source by his or her last (family) name. For example, if your source's name is Martha Blake, common tag phrases should refer to her simply as "Blake." (Years ago, it was customary to refer to sources by name and title, such as "Miss Blake" or "Professor Blake"; this practice is nearly obsolete and should be avoided.) Exceptions to this rule include Jesus, the Apostle Paul, Michelangelo, and so on, who are normally referred to by their first names.

You may certainly use pronouns (he, she, they) as long as their meaning is clear. In fact, I recommend this practice as a way of avoiding repetition.

TAG PHRASE FREQUENCY

Use tag phrases frequently. Do not worry that you are using them too often; experienced readers notice only their absence, not their presence. The following guidelines address most circumstances:

1. When using tag phrases as your only form of documentation, add a tag phrase to every opinion, belief, conclusion, and piece of factual information that is not of your own making or original discovery.
2. For the duration of summarized material, *at least half your sentences* should contain a tag phrase.
3. The first and last sentences of summarized material should each contain a tag phrase.
4. Every direct quotation should be introduced with a tag phrase.

TAG PHRASES AND FORMAL DOCUMENTATION

In the humanities and the social sciences, and occasionally the natural sciences, tag phrases may be combined with formal systems of documentation, including footnotes, endnotes, and parenthetical citations:

> Shakespeare's Hamlet asks, "To be, or not to be?" (III, 1, 55).
> Alvarez connected the great saurian extinction to a meteor impact.[1]

TAGGING SOURCES WITHIN SOURCES

Writing tag phrases for sources who are themselves cited by other sources can be tricky. What's more, the rules are different if you are using tag phrases alone or with more formal systems of documentation. A series of examples will be based on the following excerpt from a secondary source.

> After performing autopsies on nine male and five female brains, physical anthropologist Ralph Holloway and cell biologist Christine de Lacoste-Utamsing claimed to have found a dramatic difference in the shape of the tail end of the corpus callosum. They reported that this section of the corpus callosum, called the splenium, was so much wider in females than in males that it deserved to be regarded as an anatomical sex difference second only to the reproductive organs.
>
> —Le Anne Shreiber

Primary Interest = Internal Source

Imagine that you are writing a paper on the biological origins of sex differences. You might be primarily interested in the research done by Holloway and de Lacoste-Utamsing, and not very interested at all in what Shreiber has to say about their work. If so, you would probably refer to their ideas as follows:

> Recent investigations support the theory that male and female behavioral differences result from physiological differences in the brain. According to researchers Ralph Holloway and Christine de Lacoste-Utamsing, a portion of the corpus callosum is remarkably bigger in females (Shreiber 50).

Notice that the tag phrase refers to Holloway and de Lacoste-Utamsing as the *finders* of the data, while the parenthetical citation identifies Shreiber as the *printed source* of the data. (In an paper that did not use formal documentation, the parenthetical reference to Shreiber would be omitted.)

Primary Interest = External Source

Now imagine that you are writing a very different sort of paper, and that you are primarily interested in what Shreiber has to say about the same information. You would probably refer to the ideas as follows:

> Journalist Le Anne Shreiber is very suspicious of research that supposedly identifies origins of sex-role differences in the human brain. According to Shreiber, researchers Ralph Holloway and Christine de Lacoste-Utamsing have claimed that a portion of the corpus callosum is larger in females than in males. But as Shreiber points out, they base their claim on a meager fourteen autopsies (50). Such a small sample can hardly lead to conclusive evidence.

Note in this case that we have tagged the original scholars, and that we have also tagged Shreiber, since it is her take on the information that is our primary interest. (In a paper that did not use formal documentation, Shreiber's name would be retained, but the reference to the page number would be omitted.)

TAGGING FACTS BEYOND QUESTION

It is important to choose your tag phrases with care, so that your reader can tell the difference between facts and claims. The following tag phrases are useful when you are referring to material that you want your readers to accept as facts beyond question:

Pavlov demonstrated that behavioral responses can be conditioned.
It has long been known that oxygen bonds readily with hydrogen.
Smith pointed out that women are more susceptible to AIDS than men.
Foucault proved that the Earth rotates on its axis.
Benbow showed that boys score higher than girls on the SAT Math test.

TAGGING UNCERTAINTIES

It is likewise important to choose appropriate tag phrases when you are referring to material that you want your readers to accept as conclusions, speculations or interpretations that are open to question:

Tan argues that long-term exposure to sex-role stereotypes in the media will adversely affect viewers' perceptions of social reality.

Donnerstein has concluded that exposure to violent pornography may cause certain males to become more aggressive toward women.

McArthur and Resko speculated that sex-role stereotyping in the media may lead to anti-social behaviors and attitudes toward women.

Paretsky claims that there is a direct, causal relationship between violence in the media and violence against women in real life.

Higgins suggests that Melville's *Pierre* anticipates postmodern boredom.

Cultural anthropologists have traditionally assumed that gender-linked behavior is the product of social conditioning.

Note that identifying information as uncertain, or open to question, is not the same as criticizing or condemning it. It is a matter of simply being honest with your reader. Consider the following example, which identifies an idea as a claim, and then goes on to support the claim with additional facts:

> Anderssen (1929) felt that there were many types of intelligence, but lacked physiological proof. Recently, his suspicions have been vindicated by CAT scans and other mechanisms that identify structural foundations of mental phenomena.

On the other hand, identifying information as uncertain, or open to question, is an essential first step to a successful refutation of that information, which in turn can be essential to a successful argument. Consider the following example, which identifies an idea as a claim, and then goes on to refute the claim:

> Funk (1874) claimed that many insects were as socially complex as primates. Yet more recent investigations have demonstrated that the social habits of insects, however complex they may appear to the outsider, are built on a few very simple and unwavering principles.

PARAPHRASE

To paraphrase is to modify another writer's words without *significantly* modifying the substance of that writer's ideas. A paraphrase is not a summary in that. While the purpose of a summary is to condense information into a smaller package, *the purpose of a paraphrase is to retain as much information as possible*. Indeed, it is not uncommon for a paraphrase to be longer than the original text on which it is based. Paraphrasing is a useful skill to master because readers expect that the majority of words in an essay will be the writer's own words. Paraphrase is also a writer's first, best defense against the accidental plagiarism of words.

To write a successful paraphrase, begin with these steps. You may not always wish to follow all of these steps (experienced writers may even find that they are more of a nuisance than a help) but a careful blend of these steps will take most writers far.

1. Search the text you wish to paraphrase for those words and phrases that must not be changed. These include the names of people, places, and historical events; technical terminology; and numbers, such as dates and statistics. Be sure, when you compose your paraphrase, that you leave these words and phrases intact. Note: because they cannot be changed without significantly altering the writer's meaning, such words, phrases, and numbers can be thought of as "public property" and *need not be placed in quotation marks*.

2. Search the text you wish to paraphrase for those words and phrases that can readily be changed. As much as possible, replace such words and phrases with synonyms: that is, words and phrases that are different, but convey essentially the same meaning. Note that it is sometimes easier to paraphrase groups of words together than to paraphrase them one at a time.

3. Recombine ideas into somewhat different groups. For example, if in the original text, ideas A and B fall in the same sentence, you might place idea A in a sentence by itself, and now place idea B and idea C together in the following sentence.

4. Reverse the order of complex and compound sentences. Sentences that combine two or more ideas can often be reversed, such that a sentence in which idea A comes before idea B can be written with B now followed by A.

5. Consider changing active verbs to passives, and passive verbs to actives.

6. Explain words, phrases, and ideas that might be unfamiliar to your reader. Note that for very technical material, this strategy can actually make a paraphrase *longer* than the original.

7. Delete any information that would be distracting or confusing when paraphrased out of context.

If the system described above does not work for you very well, you might try a more holistic approach to composing paraphrases. Study the original material very carefully until you think you understand it well. Close your book. Write your paraphrase from memory. Now compare your paraphrase to the original. Make corrections as needed to ensure the accuracy of your information while modifying the words and structure.

However you compose a paraphrase, remember that the result must feel natural, as if you had written the words spontaneously. Your reader should not have to struggle through unusual words or sentence structures simply to figure out what you are trying to say.

PARAPHRASE SAMPLES

ORIGINAL: Women who hold both work and family roles report better physical and mental health than homemakers.

PARAPHRASE: Women who hold down jobs while taking care of their families are generally in better health, mentally and physically, than women who work only in the home.

COMMENT: Note the extensive substitution of one whole phrase for another.

ORIGINAL: Women who increase their participation in the labor force report lower levels of psychological distress; those who lessen their commitment to work suffer from higher distress.

PARAPHRASE: Women who work less tend to increase their levels of psychological anguish, while women who work more tend to decrease their anguish.

COMMENT: Note the reversal of ideas.

ORIGINAL: At age 43, those women who are homemakers have more chronic conditions than working women and seem more disillusioned and frustrated. In contrast, working mothers tend to be in better health and seem to juggle their roles with success.

PARAPHRASE: Working mothers tend to negotiate their careers and homelives with relative ease, while women who stay home seem more "frustrated" and "disillusioned." Likewise, career-oriented mothers are usually in better health than their homemaking counterparts, who tend to suffer from more chronic health conditions.

COMMENT: Note the reversal of ideas, as well as the separation of ideas that had been treated together.

ORIGINAL: Paid work offers women heightened self esteem and enhanced mental and physical health. It's unemployment that's a major risk factor for depression in women.

PARAPHRASE: Women who earn money for their efforts also earn self esteem and healthier minds and bodies; unemployed homemakers often earn no reward but depression.

COMMENT: Note how simply changing the subject of each sentence leads the writer in very new directions.

SUMMARIES

A summary is a short piece of writing in which a scholar captures the essence of some longer piece of writing (usually written by someone else).

A **complete summary** captures the essence of a whole piece of writing. A **limited summary** captures the essence of just one (or at most just a few) of the ideas in a piece of writing. Successful scholars can write both types of summary and know when to choose each.

Limited summaries are the most common. When a scholar prepares a research paper that draws on the ideas of many different sources, it is usually best to focus that paper as narrowly as possible. This is possible only if the scholar chooses some ideas and rejects others. Naturally, the writer of a limited summary must take care not to focus on an idea so narrowly that the original writer's ideas are misrepresented.

Complete summaries are less common, but no less important. A scholar who writes a book review usually does so in the form of a complete summary. Likewise, the scholar who finds that one particular source is crucial to the project at hand may decide to summarize the entire article or book. A complete summary is also an excellent pre-writing tool for scholars who want to understand the essence of their sources before they begin the actual drafting of a project.

The key to any successful summary is **distillation**. The successful scholar is one who can "boil down" an article so that most of the detail is lost and only the most essential information remains. A typical summary will provide one sentence of information for every one or two paragraphs in the original source. Of course, true scholars are free to retain a detail, even a small one, if it seems important to their reader's understanding of the source.

True scholars are also free to **rearrange** the order of information if doing so will help a reader's understanding. The most common rearrangement that scholars make is the placement of one or two sentences at the start of a summary that identify the point of the summary as a whole (in a word, the **thesis**). Such a beginning can really help a reader to understand what the entire summary is about. (Note that this beginning is often the last thing the scholar actually writes.)

Successful writers of summaries take care not to borrow the original language of their sources too closely. Except for proper names and technical terms, scholars generally use their own words to write a summary. Excessive borrowing can lead to **plagiarism**, which is a major breach of academic honesty.

INTEGRATING SUMMARIES

Read the following summaries of the same article. Both are adequate. They cover all the same facts. But the way they present those facts differs. The first is written as if summarizing the information were the writer's only goal. The second, on the other hand, clearly attempts to place this new information into the context of the essay in which it appears. The writer doesn't force his reader to make those connections; he makes the connections for the reader.

(1)

> In an article he wrote for the *Journal of American Psychology*, Alan Smith argues that the environment created by parents may have a large impact on the gender-linked behavior of children. After recording the remarks made by the parents of three thousand newborns upon first seeing their infants, Smith determined that a majority of parents referred to their newborn daughters with phrases such as "cute," "tiny," "fragile," and "precious," but referred to their newborn sons with phrases such as "big," "strong," "firm," and "tough." This was true even though, on average, there were no measurable differences between the size, weight, proportions, strength, or muscle tone of the boys and girls in question. Smith concludes from this that, even from birth, many parents may be establishing a pattern of gender-linked expectations for their children. He further suggests that such a pattern may affect the development of gender-linked behavior throughout these children's lives.

(2)

> Why, then, do most American boys prefer games that involve competition and violence, while most American girls prefer games that involve sharing and cooperation? Could these gender-linked differences be the result of environmental influence even at such an early age? Alan Smith thinks so. In an article he wrote for the *Journal of American Psychology*, Smith argues that the environment created by parents may have a large impact on the gender-linked behavior of children. After recording the remarks made by the parents of three thousand newborns upon first seeing their infants, Smith determined that a majority referred to their newborn daughters with phrases such as "cute," "tiny," "fragile," and "precious," but referred to their newborn sons with phrases such as "big," "strong," "firm," and "tough." This was true even though, on average, there were no measurable differences between the size, weight, proportions, strength, or muscle tone of the boys and girls in question. Smith concludes from this that, even from birth, many parents may be establishing a pattern of gender-linked expectations for their children. He further suggests that such a pattern may affect the development of gender-linked behavior throughout these children's lives.

What's the real difference between these two summaries? The first begins with a tag phrase, which creates a psychological distance between the writer and the information. The second, on the other hand, begins with a series of untagged sentences that create a psychological unity between the writer and the information. Eventually, we get to a source and a tag phrase; but initially, the essay's writer sends a signal that says, in effect, "this information is *mine*."

DIRECT QUOTATIONS

Direct Quotation: Writers quote directly when they use the exact words of other writers. Quotations may be brief or extended, partial or complete. In most cases, a writer is obliged to indicate the nature and location of any quotation. Quotations are generally enclosed by double quotation marks.

The examples that follow will be based on this original text:

> There are thousands or even millions of plants that we have not yet identified, but as we destroy the environment, we will be needing special strains of wild maize, wheat, rice, and other species that will grow in difficult terrains and climates. Over thousands of years, the human race has utilized about 7,000 different plant species for food, but the present generation tends to rely upon only about twenty species to provide 80 percent of the world's food. These twenty include rice, wheat, millet, and maize.
>
> We consume less than 0.1 percent of naturally occurring species. But we do know that more than 75,000 plant species are edible and that some are far more appropriate than those we now use. Edward O. Wilson has described a plant called the winged bean, or *Psophocarpus tetragonolobus*, from New Guinea, which is at present ignored by the world's food manufacturers and farmers. The whole plant is edible—roots, seeds, flowers, stems, and leaves—and a coffelike drink can be made from the juice. It grows rapidly, to a height of fifteen feet in several weeks, and exhibits a nutritional value equivalent to that of the soy bean.
>
> At a time when the human population is growing explosively and needs an enormous amount of food, it seems imperative that we start preserving and cultivating different plant and food varieties that will provide efficient sources of nutrition.
>
> —from *If You Love This Planet* by Helen Caldicott

1. Keep quotations to an absolute minimum. Do not rely on quotations to make your points for you. Think of your summarized and paraphrased material as the meat and potatoes of your project. Think of quotations as the gravy: a hint of extra flavor, but not the substance.

2. Supplement discussions of ideas written in your own words with brief quotations that describe your sources' opinions, speculations, or conclusions.
   Example: We cannot rely on inefficient food sources. As activist-physician Helen Caldicott writes, in a world where populations grow and farmlands shrink, "it seems imperative that we start preserving and cultivating plant and food varieties that will provide efficient sources of nutrition."

3. Quote words, phrases, or clauses alone as a way of keeping quotations as short as possible.
   Example: Because, as Caldicott writes, our species "is growing explosively," we must take drastic measures to preserve an adequate supply of food.

4. Do not use quotations as a way of introducing ordinary facts or statistics; instead, summarize such material in your own words. Remember that numbers by themselves may be repeated without quotation marks.
   Example: Activist-physician Helen Caldicott points out that humans now utilize a very small percentage of the 75,000 species of edible plants known to exist on our world.

5. Without exception, every quotation should be introduced with a tag phrase.

6. The entire sentence in which a quotation appears must be grammatical, just as if you had written the quoted material your self.

7. Quotations must be exact. If you do not wish to quote exactly, then you should either summarize the material in your own words or manipulate a quotation using ellipsis or interpolation.

ELLIPSIS

When quoting a source directly, a writer creates an ellipsis when he or she omits one or more words from the original; such ellipses are useful for shortening long quotations and getting more directly to a point. In most cases, a writer is obliged to indicate the nature and location of any ellipsis. Ellipses are generally indicated by three or four periods separated by spaces (. . .); three periods indicate the ellipsis, and the fourth (if needed) inidicates the end of a grammatical sentence. Note: if you word-process, you may wish to type a "required" space between the periods to ensure that they are not broken up at the end of a line: on a PC, type control-space; on a Macintosh, type apple-space **or** flower-space.

The examples that follow will be based on this original text:

> The Earth is a lovely and more or less placid place. Things change, but slowly. We can lead a full life and never personally encounter a natural disaster more violent than a storm. And so we become complacent, relaxed, unconcerned. But in the history of Nature, the record is clear. Worlds have been devastated. Even we humans have achieved the dubious technical distinction of being able to make our own disasters, both intentional and inadvertent. On the landscapes of other planets where the records of the past have been preserved, there is abundant evidence of major catastrophes. It is all a matter of time scale. An event that would be unthinkable in a hundred years may be inevitable in a hundred million. Even on Earth, even in our own century, bizarre natural events have occurred.
>
> —from *Cosmos* by Carl Sagan

1. Do not indicate an ellipsis at the beginning of a complete sentence.
   Example: According to Carl Sagan, "An event that would be unthinkable in a hundred years may be inevitable in a hundred million."

2. Do not indicate ellipsis when quoting just a word or phrase in the middle of your own sentence.
   Example: Though Sagan calls the Earth a "more or less placid place," he points out that over time it is in fact rife with all kinds of "bizarre" disasters.

3. Do use three spaced periods to indicate that you have removed material from the beginning of a sentence that is otherwise grammatically complete.
   Example: According to Carl Sagan, ". . . the record is clear."

4. Do use three spaced periods to indicate an ellipsis in the middle of a sentence.
   Example: According to Sagan, "On the landscapes of other planets . . . there is abundant evidence of major catastrophes."

5. Do use four spaced periods to indicate the ellipsis of one or more sentences from the middle of a more lengthy quotation.
   Example: According to Carl Sagan, "in the history of Nature, the record is clear. . . . On the landscapes of other planets where the records of the past have been preserved, there is abundant evidence of major catastrophes."

6. Do use four spaced periods to indicate a partial ellipsis at the end of a quote that would otherwise stand as a complete sentence.
   Example: As Sagan writes, "we humans have achieved the dubious technical distinction of being able to make our own disasters. . . ."

7. When combining ellipsis with parenthetical citations, a final fourth period must come at the actual end of your sentence, following the parenthesis.
   Example: As Sagan writes, "we humans have achieved the dubious technical distinction of being able to make our own disasters . . . " (73).

INTERPOLATION

Interpolation: When quoting a source directly, a writer creates an interpolation when he or she adds one or more words to the original. In all cases, a writer is obliged to indicate the nature and location of this interpolation. They are best used *sparingly*. Interpolations are generally identified by square brackets [like these]; do not use parentheses or curly braces.

The examples that follow will be based on this original text:

> The beauty myth tells a story: The quality called "beauty" objectively and universally exists. Women must want to embody it and men must want to possess women who embody it. This embodiment is an imperative for women and not for men, which situation is necessary and natural because it is biological, sexual, and evolutionary: Strong men battle for beautiful women, and beautiful women are more reproductively successful. Women's beauty must correlate to their fertility, and since this system is based on sexual selection, it is inevitable and changeless.
>
> None of this is true. "Beauty" is a currency system like the gold standard. Like any economy, it is determined by politics, and in the modern age in the West it is the last, best belief system that keeps male dominance intact. In assigning value to women in a vertical hierarchy according to a culturally imposed physical standard, it is an expression of power relations in which women must unnaturally compete for resources that men have appropriated for themselves.
>
> —from *The Beauty Myth* by Naomi Wolf

1. Use interpolation to resolve a pronoun that may be clear in the original text, but which becomes unclear when quoted out of context.
   Example: As new-age feminist Naomi Wolf writes, "Like any economy, it [beauty] is determined by politics."

2. When combining interpolation with ellipsis, it is customary to omit the spaced periods. The preceding example could have been written as follows:
   Example: As new-age feminist Naomi Wolf writes, "Like any economy, [beauty] is determined by politics."

3. Use interpolation to insert an explanatory comment into a quote; note that such interpolations, because they are disruptive, should be used very rarely, if at all.
   Example: In describing what she calls "the beauty myth," Naomi Wolf often gives the impression that sexism is anything but accidental: "Women's beauty must correlate to their fertility, and since this system [Wolf's choice of the word "system" suggests a conscious creation] is based on sexual selection, it is inevitable and changeless."

4. In legal or historical writing (where *extreme* accuracy counts) use interpolation to indicate that, for stylistic reasons, you have changed the case of a letter or altered the spelling of a word. Note that it may be simpler to leave the original case or spelling alone.
   Example: According to Wolf, "[t]he beauty myth tells a story."

SYNTHESIS

To synthesize is to combine two or more distinct items into a whole that is greater than the sum of its parts. To synthesize sources in a research project is to combine the ideas of multiple sources, as well as your own ideas and insight, into a paper that develops a single thesis. The following guidelines will help you to synthesize sources successfully.

1. Choose a narrow focus. Your allegiance should be to ideas, not authors. Do not try to synthesize everything that your sources have written. Instead, choose a single, narrowly-focused idea that each of your sources develops in some way. Bring together only the information that refers to that idea. Omit extraneous information. It's your synthesis, after all, and your sources won't mind.

2. Whether a source's ideas relate to your focus has little or nothing to do with that source's intent. Instead, it is up to you as the writer to determine the extent to which each source's ideas can help develop your focus. Indeed, the most successful writers are those who can both perceive and explain a relationship between sources that might otherwise seem unrelated.

3. A key to any synthesis will be your ability to use transitional words and phrases to help your reader see the relationship between ideas. Words like "furthermore," "moreover," and "likewise" all indicate the similarity between one set of ideas and another. The phrase "for example" can show that one set of ideas illustrates another.

4. Tag phrases are an essential tool for helping your reader to perceive the difference between your sources. Use them extensively.

5. The following illustrates the organization of a typical synthesis:

TOPIC SENTENCE	Sum up the point of the entire section in your own words (don't name any sources yet).
SOURCE 1	Summarize what your first source claims about this idea.
TRANSITION	Introduce your second source with a word or phrase that indicates their relationship (also, furthermore, etc.).
SOURCE 2	Summarize what your second source claims about this idea.

REFUTATION

A **refutation** is an argument designed to illustrate the weaknesses in another writer's argument. Refuting the arguments of writers who disagree with your own position is a good way of making your position seem stronger. Describing counterarguments in detail is a good way of making your position look like a product of rational debate rather than partisan ideology.

Most good refutations take the following structure:

TRANSITION	Identify the source of this idea with a tag phrase. Make sure readers associate the counterargument with someone else, not with you.
COUNTERARGUMENT	Compose a fair and detailed review of one argument that disagrees with your thesis. Identify your source in the opening sentence (with a tag phrase) as a way of distancing yourself from the counterargument. Conceptually, this section should say, "This idea is not mine; this is somebody else's idea!"
PARAGRAPH BREAK	
TRANSITION	Use a word or phrase such as "however" or "nevertheless" to introduce the rebuttal. Do not use a tag phrase. Readers should perceive this as an idea that YOU support. Tags can come in the body of the paragraph
REBUTTAL	Explain the weaknesses in the counterargument. In general, you can rebut a counterargument by challenging its facts or its reasoning. The analysis may come from another source or reflect your own understanding.

It is essential to summarize the counterargument fairly and completely. If you make it seem weak, your reader may suspect that you don't know what you're talking about—especially if your reader has prior knowledge of the subject.

Introduce your rebuttal with a word or phrase such as "however" or "nevertheless." This will ensure that your reader recognizes the idea to come as an idea you support. It is also a good idea to include a key word or phrase in your transition that will remind your reader of the issue raised in the counterargument.

The rebuttal itself should explain the weaknesses in the counterargument. In general, you can rebut a counterargument by challenging its facts or it reasoning. The analysis may come from another source or reflect your own understanding. Usually, your rebuttal will be as long as the counterargument, and possibly longer. Occasionally, your rebuttal may be shorter; this is especially likely when the counterargument is based on faulty facts that can be cleared up very quickly.

Unless your project is extremely short, your counterargument and rebuttal should occupy distinct paragraphs; in very large projects, they might even occupy distinct sections. Ordinarily, the transition should be the opening sentence of the rebuttal.

REFUTATION EXAMPLE

The topic sentence names a source for the counter-argument.

The counter-argument is presented fully and fairly.

The final sentence reiterates the topic sentence without repeating it.

The rebuttal begins a new paragraph.

The topic sentence has a reversal transition.

The names of supporting sources are postponed until the second sentence.

The rebuttal specifically attacks the counterargument.

The final sentence reiterates the topic sentence without repeating it.

Beverly C. Jaegers, author of The Doorway to Forever, argues that the incredible similarity among near-death experiences is proof enough that they are genuine visions of the afterlife. Details that nearly all NDEs share in common are the presence of a bright light, a sense of moving through a tunnel, and a powerful voice that tells the experiencer to return to one's body. According to Jaegers, people have been describing these same details for thousands of years. She also cites contemporary polls in which 13 million people described the same details as well. The bottom line, Jaegers concludes, is that millions of people over thousands of years cannot have made up the same story. And if the story is not made up, Jaegers reasons, it can only be true.

Unfortunately, as similar as near-death experiences may be on a superficial level, they are also plagued by differences so great that they undermine Jaegers' whole argument. Melvin Morse, a pediatrician who has studied NDEs in depth, points out that the "heaven" experiencers describe varies from tale to tale. It may include gardens and forests. It may include barbed-wire fences. It may include automobiles and city buildings. And it may include none of these features. According to Carol Zaleski, a professor of religion at Smith College, NDEs recorded during the Middle Ages were characterized by the religious climate of the time: terrors, tortures, inquisitors, and so on. Contemporary NDEs, on the other hand, tend to be more upbeat--filled with love, not fear. In at least two modern cases that illustrate how idiosyncratic NDEs can be, the experiencers actually found Elvis Presley waiting for them in the light. Given these differences, Zaleski points out, it is unreasonable to believe that NDEs are any kind of vision of the afterlife. More likely, they reflect a human penchant for wishful thinking.

ESSAY INTRODUCTIONS

In general, there are certain tasks that all essay introductions must perform if they are to inform their readers and compel them to keep reading. The following lists most of these tasks. Many introductions will want to include sentences that accomplish each of these tasks; other introductions may want to emphasize some of these tasks and minimize or even exclude others. A writer must be guided by his or her topic, audience, and purpose.

1. Identify the essay's topic.

2. Get your reader's attention. You might, forexample, tell an illuminating story about someone who was affected by your topic (a real story is preferable to a hypothetical one). Or you might introduce some surprising facts or statistics about your topic.

3. Discuss some problem that needs to be solved or some confusion that needs to be clarified. Who is affected? How are they affected? How have they come to be affected?

4. Indicate the importance of the issue. Why should readers care? What negative consequences might occur if the issue is not resolved? What benefits can be expected if the issue is resolved?

5. Summarize the essay's thesis or ask a question that anticipates later revelation of your thesis.

Consider the following example, taken from "Protection for Children" by Senator James Exon:

When a youngster logs onto a computer terminal, he or she is welcomed into a vast new world of information that will revolutionize how we all learn and work in the future. This worldwide web of computer connections represents an information explosion unprecedented in world history. But there are some dark side roads on the information superhighway that contain material that would be considered unacceptable by any reasonable standard. My proposal lays down some basic guidelines on the information superhighway. I want to make this exciting new highway as safe as possible for kids and families to travel. Just as we have laws against dumping garbage on the interstate, we ought to have similar laws for the information superhighway.	Identifies the topic as computer-related. Admits the good as a way of building good will. Gets to the problem that will be addressed in full by the essay. (Note that the earlier reference to "youngsters" implies a high level of importance that is now becoming apparent.) Identifies a solution to the problem. Identifies the essay's thesis.

ESSAY OUTLINES

Most writers find that organizing their main ideas before they begin to write helps them to write better papers than if they had simply plunged ahead without thinking.

If you think that an outline must be uselessly complicated, think again. A simple outline is usually the best. The most important thing is that your outline should help you write your paper.

I recommend a format that identifies the main ideas in your essay, how they function in the essay, how they will be arranged, and which sources (if any) represent those ideas. This page discusses the major parts of most essays; the next page offers a sample outline that was written for a second-year college composition course.

Introduction
Your introduction is a section in which you identify your topic and thesis. It should also grab your reader's attention in a way that is appropriate for the type of document you are writing. An introduction may be one or several paragraphs. Most introductions should not be argumentative; save the details for the body of your essay.

Background and Definitions
Not all essays need such a section. Despite what you may have learned in high school, this is not a place in which you want to ramble blindly through the history of your issue. Some issues are simply clearer if some limited background is explained. For example, an essay about free speech on the Internet might be illuminated by a brief history of the Internet and an explanation of how it works. This section should not be argumentative.

Refutations
A refutation is a section that contains a **Counterargument** and a corresponding **Rebuttal**. A counterargument is a detailed objection that someone has raised (or might raise) against your thesis. A rebuttal is a section in which you expose the weaknesses of that counterargument. Not every essay needs a refutation section. Some essays need many such sections.

Major Argument
Major argument sections are simply arguments in support of your thesis that you do not discuss in the form of rebuttals somewhere else in your essay.

Note that while major evidence and refutation sections can be freely intermixed in the body of your essay, every counterargument must be immediately followed by its rebuttal.

Conclusion
Many students get needlessly worried about conclusions. Most essays are best served by a very short conclusion that simply reminds the reader what the thesis is. Unless the essay is unusually long, its conclusion need not sum up all the main points that the essay addressed. (Such summations tend to be boring.) Nor should a conclusion address evidence or arguments that have not already been made in the body of the essay. What a conclusion can do is emphasize why the essay's topic is worth thinking about (why the reader should care). A conclusion might also offer suggestions about future research or actions that should be taken.

Near-Death Experience Outline

1. **INTRODUCTION**
   A catchy near-death story
   Thesis: Near-Death Experiences are probably not true visions of the afterlife

2. **Background**
   Definition and descriptions of NDEs. Historical NDEs. NDEs in recent years. (Moody)

3. **Counterargument**
   NDEs must be a vision of the afterlife because the stories are remarkably similar. (Jones)

4. **Rebuttal**
   In fact, NDEs have some important differences. (Harber)

5. **Counterargument**
   NDEs must be a vision of the afterlife because they are consistent with the Christian view of God and Heaven. (Malcovich, Jones)

6. **Rebuttal**
   In fact, NDEs tend to be consistent with the religious views of the experiencer. (Smithson)

7. **Counterargument**
   NDEs must be a vision of the afterlife because experiencers return to Earth significantly changed. (Covino)

8. **Rebuttal**
   A change in personality is a common response to any dramatic event, including automobile accidents, the onset of disease, the death of a loved one, losing one's job, and so on. (Barrett)

9. **Major Argument**
   The symptoms of NDEs have been replicated by many natural phenomena, including psychoses, hallucinations, drug trips, and so on. (Werlin)

10. **Major Argument**
    The symptoms of NDEs may also be caused by the brain's responses to trauma, lack of oxygen, and the progressive failure of neural synapses. (Werlin, Harber)

11. **CONCLUSION**
    Because NDEs provide no physical evidence of an afterlife, and because there many alternative explanations that require fewer assumptions, the most likely conclusion is that NDEs are not true visions of an afterlife.

RESEARCH PROJECT PROPOSALS

DESCRIPTION: A project proposal is a short (1-2 page) document in which you describe your project and attempt to persuade your reader that this project is both manageable and worthwhile. You should assume that your reader has no previous understanding of your topic. Your presentation should be clear, organized, attractive, an convincing. At the very least, it should address the following items, most likely itemized in the following order:

Project Topic: As specifically as possible, identify your area of inquiry.

Significance: Explain why your topic is worth researching. Who should be interested in your topic, and why?

Tentative Thesis: In 25 words or fewer, summarize the point you hope to make in your paper. Note that this is different from simply identifying your topic. A comparison of two examples should help:

Topic: Combat roles of women in the military.
Thesis: Women who are physically and mentally able should be allowed to participate in active combat as fully as their male counterparts.

A thesis, in other words, identifies a point of view that can be disputed.

Note: you might be worried about committing yourself to a single thesis at this early stage. Don't be. As your understanding of your topic grows, you may certainly modify your thesis. In fact, the best writers probably will do so.

Background Information: By background, I mean the kind of historical facts or statistical information that your reader might need in order to place your topic in a larger context. Do not provide ***all*** the background here in your proposal; but do generally indicate what the *nature* of the background is. Not all projects require a background section.

Central Issues: What key points will you need to make in order to demonstrate your thesis? Aim for at least three. Note that this section represents the bulk of your finished project.

Counterarguments: What potential counterarguments will you need to refute in order to demonstrate your thesis? (Ask yourself, who might disagree with my thesis, and why?) Though not all projects need a counterargument (sometimes it just doesn't make sense to have one), give it your best try. Aim for at least one.

MLA WORKS CITED NOTES

The following notes are meant to clarify several key aspects of the MLA system of parenthetical documentation.

1. Your bibliography section is called “Works Cited.” Note the “s.”

2. Your Works Cited section is the last section of your essay.

3. Your Works Cited section always begins on a fresh page.

4. Your Works Cited section receives page numbers.

5. Your Works Cited section retains 1-inch margins all around.

6. Your Works Cited section is entirely double-spaced.

7. Do not skip additional spaces between entries.

8. Each entry uses “hanging indentation.” The first typed line is flush with your 1-inch left margin, while subsequent lines are indented 1/2 inch.

9. On a word processor, form hanging indentation by beginning each Works Cited entry with an “Indent” command followed by a “Margin Release” or “Back Tab” command. In Microsoft Word, find the Hanging Indent function in your page ruler.

10. Works Cited Entries are not numbered.

11. Works Cited entries are ordered alphabetically, according to the author’s last name, or, for unsigned articles, the first MAJOR word in the title. (Major words exclude “the, a, an.”)

12. Whenever you cite multiple sources by the same author, each source gets a separate Works Cited entry. Only the first identifies the author’s name. Subsequent entries replace the name with three hyphens, like this “---”

13. Titles should be capitalized according to this rule:
    Capitalize the first letter of each word in the title
    UNLESS
    the word is an article: “the,” “a,” “an”
    a preposition like “in,” “on,” “of,” “by,” “for,” “with”
    or a coordinating conjunction: “and,” “but,” “or,” “nor”
    BUT ALWAYS
    Capitalize the first letter of the first and last words

14. Underlined OR italicize book titles, movie and play titles, CD titles, periodical names, and television program names.

15. Place article, story, poem, and song titles in quotes.

16. The exact form of a Works Cited entry depends on the kind of source. Work closely with the following section.

17. The rules listed here may apply to other systems of documentation, but are guaranteed to apply ONLY to the MLA system.

SAMPLE WORKS CITED ENTRIES

The following samples illustrate the appropriate MLA works-cited format for most kinds of sources. Pay attention to the kind of information required for each kind of source, the order in which that information should appear, whether an author's name should be listed in normal or reversed order, whether a title should be underlined or placed in quotation marks, whether page numbers are required, and the exact punctuation. Note that for Internet sources, two dates are required: the date of publication (if known) and the date on which you retrieved it. If you must document a source for which a model has not been provided, consult several models and, using information from each, try to "build" an appropriate format. If that fails, consult a more thorough guide to MLA documentation.

1.1 BOOK BY ONE AUTHOR

Gould, Stephen Jay. Wonderful Life. New York: Norton, 1989.

1.2 BOOK BY AN UNKNOWN OR ANONYMOUS AUTHOR

Primary Colors: A Novel of Politics. New York: Warner Books, 1996.

1.3 BOOK BY TWO OR THREE AUTHORS

Johanson, Donald, and Maitland Edey. Lucy: The Beginnings of Mankind. New York: Warner, 1981.

1.4 BOOK BY MORE THAN THREE AUTHORS

Lightfoot, Henry, et al. Photosynthetic Receptor Technology. Fort Worth: Harcourt Brace, 1997.

1.5 TWO OR MORE BOOKS BY THE SAME AUTHOR

Gardner, John. On Becoming a Novelist. New York: Harper & Row, 1983.

---. On Moral Fiction. New York: Basic Books, 1978.

1.6 BOOK BY AN ORGANIZATION

National Academy of Sciences. Acid Deposition: Long Terms Trends. Washington: NAP, 1986.

1.7 BOOK WITH AN AUTHOR AND AN EDITOR

Shelley, Mary. Frankenstein or, The Modern Prometheus. Ed. James Rieger. Chicago: U of C Press, 1974.

1.8 BOOK WITH A TRANSLATOR

Machiavelli, Niccolo. The Prince. Trans. George Bull. Harmondsworth: Penguin, 1983.

1.9 REVISED EDITION OF A BOOK

Burroway, Janet. Writing Fiction. 5th ed. New York: Longman, 2000.

1.10 REPRINT OF AN OLDER BOOK

Faulkner, William. The Sound and the Fury. 1929. New York: Vintage, 1987.

1.11 BOOK IN MORE THAN ONE VOLUME

Seneca, Lucius Annaeus. Ad Lucilium Epistulae Morales. Trans. Richard M. Gummere. 3 vols. Cambridge: Harvard UP, 1917-25.

Pattison, Walter T., and Donald W. Bleznick, eds. Representative Spanish Authors. 3rd ed. Vol 2. New York: Oxford UP, 1971.

1.12 ONE SELECTION FROM AN ORIGINAL ANTHOLOGY

Bizzell, Patricia. "Marxist Ideas in Composition Studies." Contending with Words. Ed. Patricia Harkin and John Schilb. New York: MLA, 1991. 52-68.

1.13 MULTIPLE SELECTIONS FROM AN ORIGINAL ANTHOLOGY

Harkin, Patricia, and John Schilb. Contending with Words. New York: MLA, 1991.

Clifford, John. "The Subject in Discourse." Harkin and Schilb. 38-51.

Bialstotsky, Don H. "Liberal Education, Writing, and the Dialogic Self." Harkin and Schilb. 11-22.

1.14 ARTICLE IN AN ANTHOLOGY OF REPRINTED ARTICLES

Layng, Anthony. "Why Don't We Act Like the Opposite Sex?" USA Today Magazine January 1993. Rpt. as "Evolution Explains Traditional Gender Roles." Male/Female Roles. Ed. Jonathan S. Petrikin. San Diego: Greenhaven, 1995. 17-23.

1.15 SIGNED ARTICLE IN A REFERENCE BOOK

Conn, Robert W. "Atoms." Encyclopedia Britannica. 1991 ed.

1.16 UNSIGNED ARTICLE IN A REFERENCE BOOK

"Comet." Encyclopedia Britannica. 1991 ed.

2.1 SIGNED NEWSPAPER ARTICLE

Davis, Amelia, and Mary Ann Marger. "Adam, Eve Painting Removed Over Nudity." St. Petersburg Times 20 Oct. 1999: 1.

2.2 UNSIGNED NEWSPAPER ARTICLE

"Judge Sees Fallacies in the Arguments of the Mayor." The New York Times 2 Nov. 1999: B5.

2.3 NEWSPAPER EDITORIAL

"Free Speech for Lawyers." Editorial. The Detroit News 31 Oct. 1999: C8.

2.4 SIGNED ARTICLE IN A WEEKLY MAGAZINE

Jaroff, Leon. "What Will Happen To Alternative Medicine?" Time 8 Nov. 1999: 77.

2.5 UNSIGNED ARTICLE IN A WEEKLY MAGAZINE

"The Buyer's Guide to Congress." Time 8 Nov. 1999: 38-9.

2.6 SIGNED ARTICLE IN A MONTHLY MAGAZINE

Brown, Kathryn. "Invisible Energy." Discover Oct. 1999: 36-7.

2.7 ARTICLE IN A MONTHLY OR SEASONAL MAGAZINE

"Evolutionary Message Down Under." Discover Oct. 1999: 21.

Huyghe, Patrick. "The Secret Invasion: Does It Add Up?" Omni Winter 1995: 58+.

2.8 ARTICLE IN A SCHOLARLY JOURNAL

Tan, Alexis. "TV Beauty Ads and Role Expectations of Adolescent Female Viewers." Journalism Quarterly 56.2 (Summer 1979): 283-88.

Weitzman, Nancy, Beverly Birns, and Ronald Friend. "Traditional and Nontraditional Mothers' Communication with Their Daughters and Sons." Child Development 56 (1985): 894-898.

3.1 INTERNET PAGE

Flank, Lenny. "Creation 'Science' Debunked." 11 Apr. 1999. <http://www.geocities.com/CapeCanaveral/Hangar/2437/>. 3 Nov. 1999.

American Civil Liberties Union. "School Prayer Amendment Returns." 22 Sept. 1999. <http://www.aclu.org/action/prayer106.html>. 3 Nov. 1999.

3.2 NEWSPAPER ARTICLE RETRIEVED FROM A DATABASE

Stein, Tom. "Grinch Virus Arriving for Christmas Day." The San Francisco Chronicle 19 Aug. 1999: B1. Lexis-Nexis Academic Universe. 3 Nov. 1999.

3.3 MAGAZINE ARTICLE RETRIEVED FROM A DATABASE

Johnston, Ann Dowsett. "Welcome to the Gender Wars." Maclean's 27 Sept. 1999: 39. Ebsco. 3 Nov. 1999.

3.4 E-MAIL

Gerrold, David. "Book Five?" E-mail to Jeff Carney. 9 June 97.

4.1 LECTURE

Howe, David. "A Postmodern Plato." Lecture. Briggs Polytechnical University. Chicago. 14 Sept. 1998.

4.2 PUBLISHED INTERVIEW

Gore, Al. Interview. "Gore Unleashes on Bradley." Time 1 Nov. 1999: 44.

4.3 UNPUBLISHED INTERVIEW

Montrose, Augustus. Personal Interview. 30 Oct. 1999.

4.4 PERSONAL OR UNPUBLISHED LETTER

Sloan, James Park. Letter to the Author. 12 Feb. 1992.

5.1 AUDIO RECORDING

Pink Floyd. "Echoes." Meddle. Capitol Records CDP 7 46034 2, 1971.

5.2 FILM, VIDEOCASSETTE, OR DVD

Network. Dir. Sidney Lumet. Writ. Paddy Chayefsky. Perf. Faye Dunaway, William Holden, Peter Finch, Robert Duvall. MGM/UA, 1976.

5.3 TELEVISION BROADCAST

"Dear Dad." M*A*S*H. Writ. Larry Gelbart. CBS, New York. 17 Nov. 1972.

"Court-Martial." Star Trek. Perf. William Shatner. NBC, New York. 2 Feb. 1967.

6.1 NOVEL

Kesey, Ken. One Flew Over the Cuckoo's Nest. New York: Signet, 1962.

6.2 NOVEL IN AN ANTHOLOGY

Conrad, Joseph. Heart of Darkness. 1899. The Norton Anthology of Short Fiction. Ed. R. V. Cassell. 5th ed. New York: Norton, 1995. 253-323.

6.3 SHORT STORY IN A PERIODICAL

Burdett, Susan. "The Celestial Kingdom." Dialogue: A Journal of Mormon Thought. 31.3 (Fall 1998): 181-9.

6.4 SHORT STORY IN AN ORIGINAL COLLECTION

Barthelme, Donald. "The Glass Mountain." City Life. New York: Bantam, 1970. 63-71.

6.5 SHORT STORY IN AN ANTHOLOGY

Baldwin, James. "Sonny's Blues." Literature and Society. 5th ed. Ed. Pamela J. Annas and Robert J. Rosen. Upper Saddle River, NJ: Prentice Hall, 2000. 79-103.

6.6 PLAY

Miller, Arthur. An Enemy of the People. 1951. New York: Penguin, 1977.

6.7 PLAY IN AN ANTHOLOGY

Aristophanes. The Birds. Trans. Donald Sutherland. Classical Comedy: Greek and Roman. Ed. Robert W. Corrigan. New York: Applause, 1987. 11-159.

6.8 POEM IN A PERIODICAL

Howard, Sherwin W. "The Labyrinth of Icarus." Weber Studies 14.3 (Fall 1997): 35-7.

6.9 POEM IN AN ORIGINAL COLLECTION

Bishop, Elizabeth. "The Moose." Geography III. New York: Farrar, Straus and Giroux, 1982. 22-31.

6.10 POEM IN AN ANTHOLOGY

Finkel, Donald. "Gesture." Literature. 5th ed. Ed. X. J. Kennedy. New York: Harper Collins, 1991. 692.

6.11 BOOK–LENGTH POEM

Crane, Hart. The Bridge. 1933. New York: Liveright, 1970.

MLA IN-TEXT CITATIONS

When you cite secondary sources in a research paper, provide enough documentation that readers will be able to find the full bibliographic reference in your Works Cited section. The key word here is "enough." If you provide too little information, readers will not be able to find the source. But if you provide too much information, then the body of your paper will be cluttered.

PRINTED SOURCES

When citing a printed source (a book, newspaper, magazine, and so on), identify the author's last name and the page number(s) on which the ideas can be found. Additional information may also be required. By custom, cite the author's name in a tag phrase. Place all other required information in a set of parentheses at the end of the sentence or paragraph.

ELECTRONIC SOURCES

When citing a source gathered from an electronic source, such as the Internet, follow the same format as for a printed source, but leave out the page number. If no other information is required, then no parentheses are required.

The following examples illustrate the most common ways to cite sources in the text of a research paper. Occasionally, you may need to cite a source that is not represented here. If that is the case, try to combine elements from two or more examples in a way that makes sense.

ONE AUTHOR

Cite the author's last name and the appropriate page number:

> According to Johnson, vampires were originally thought to arise from the corpses of suicide victims (22).

TWO AUTHORS

Cite both authors' last names and the appropriate page number:

> Jones and Parker point out that it wasn't until the 19th Century that vampires were believed to be transformed from the living through the bite of another vampire (197).

MORE THAN THREE AUTHORS

Name the first author; write "et al." (and others) for the rest:

> Martin et al. have explored the symbolic nature of vampiric blood-letting in great detail (95).

ONE AUTHOR WITH MULTIPLE SOURCES

It is common to cite multiple sources written by a single expert. To help your reader distinguish them, add an abbreviated version of the appropriate title. (The following example refers to a book called Our Vampires, Ourselves):

> Auerbach has exhaustively studied the sexual nature of the vampire in literature (Our Vampires 45).

MULTIPLE AUTHORS WITH THE SAME LAST NAME
When multiple authors listed in your Works Cited section have the same last name, identify their first names in every citation:

James Frazer associates vampires with fire festivals (792).

ONE AUTHOR WITH MATERIAL CITED FROM A RANGE OF PAGES
Often, a single idea will span mutiple pages. Cite all of them:

King points out that the real achievement of Dracula is the way in which the vampire is truly humanized (62-5).

ONE AUTHOR CITES ANOTHER
Imagine that you have discovered the opinions of an author named Waverly in an article that was written by someone named Barth:

According to Waverly, while contemporary vampires do exist, there is nothing supernatural about them. They are ordinary people who suffer from a psychological disorder (Barth 99).

ONE AUTHOR CITED BRIEFLY
When citing a source for a very brief piece of factual data, you may name the author in the parenthetical citation only:

Vampires have been an important part of Western culture for centuries (Davis 19).

UNKNOWN AUTHOR
Very often, magazines and newspapers will publish short articles without naming an author. When this happens, use an abbreviated version of the title in your parenthetical citation. It is also customary (but not strictly required) to name the periodical in a tag phrase:

The Chicago Tribune recently reported that a man suffering from schizophrenia allegedly drank the blood of as many as five young children before being apprehended ("Schizo" D12).

ONE AUTHOR QUOTED BRIEFLY
When quoting a source for fewer than five typed lines, treat the quoted material exactly as your own—but if the quote comes at the end of a sentence, postpone the closing puntuation until after the second parenthesis:

As King argues, "Stoker revitalized the vampire legend largely by writing a novel which fairly pants with sexual energy" (64).

ONE AUTHOR QUOTED AT LENGTH

When quoting a source for five or more typed line, indent the entire quotation one full inch (two tab stops) from the left, leave out the quotation marks, and place your parenthetical information after the closing punctuation:

As E.F. Bleiler points out, depite John Polidori's personal failures, the story he is best remembered for has secured him a place in literary history:

> For the remainder of the nineteenth century, fiction based on vampirism is heavily in debt to Polidori's work. Prest's crude Varney the Vampire, which repeats the incidents and situations of Polidori's story over and over until varney finally repents and commits suicide by leaping into Vesuvius; LeFanu's pleasing and melancholy Carmilla; and Bram Stoker's Dracula--to name a few of the more important works in this subgenre--all show the influence of Polidori's work. (99-100)