

# WRITING CORRECTLY



NICOLET HIGH SCHOOL  
ENGLISH DEPARTMENT

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THE  
WRITING  
PROCESS

## Format

1. On the day a composition or speech manuscript is due, turn in the following, stapled in this order:



Final outline (top)  
Final copy (middle)  
Rough drafts (bottom)

2. Follow this sample format (or one your teacher requires) for the heading of the paper. Insert your specific year in school and your English class period.

English 1 Accelerated	Name
3rd Hour	Date
Title	

Skip this line. →  
Indent & begin on this line. →

3. Follow the sample format and the rules for writing the outline. (See pages 2, 3, & 7-9.)
4. Write the final outline and the final copy in *cursive handwriting* and in **ink** or type them in an easily readable 10 or 12 point font. If you type, only the final composition or speech manuscript should be double-spaced, not the final outline.



Title

5. Center the title you have selected on the first line of the first page of the final copy and on the first page of the outline.
  - a. The title should match the tone of the composition or speech and should capture the reader's or listener's interest.
  - b. It should be short, using several words relating to key words of the thesis.
  - c. It may not be the title of the story, poem, novel, or drama on which the composition is based.

## Keys to Success

6. Observe margins on both sides and at the bottom of the page.
7. Use college-ruled theme paper or double-space if you type.
8. Write or type on one side of the paper only for final drafts.
9. Proofread your final outline and final copy, correcting any errors in the neatest way possible.
10. Follow the specific directions given for the composition or speech manuscript assignment.



### Model for a Combined Outline Form

English 1 Accelerated 3rd Hour	Name _____ Date _____
Your Title _____	
	Thesis: _____
	I. (transition and topic sentence for body paragraph 1)
Do not use	A.
sentences	1. _____
for sub-	2. _____
topics. Use	3. _____
only words	B.
and phrases.	1. _____
	2. _____
	3. _____
	II. (transition and topic sentence for body paragraph 2)
	A.
	1. _____
	2. _____
	3. _____
	B.
	1. _____
	2. _____
	3. _____
	C.
	1. _____
	2. _____
	III. (transition and topic sentence for body paragraph 3)
	A.
	1. _____
	2. _____
	B.
	1. _____
	2. _____
	C.
	1. _____
	2. _____

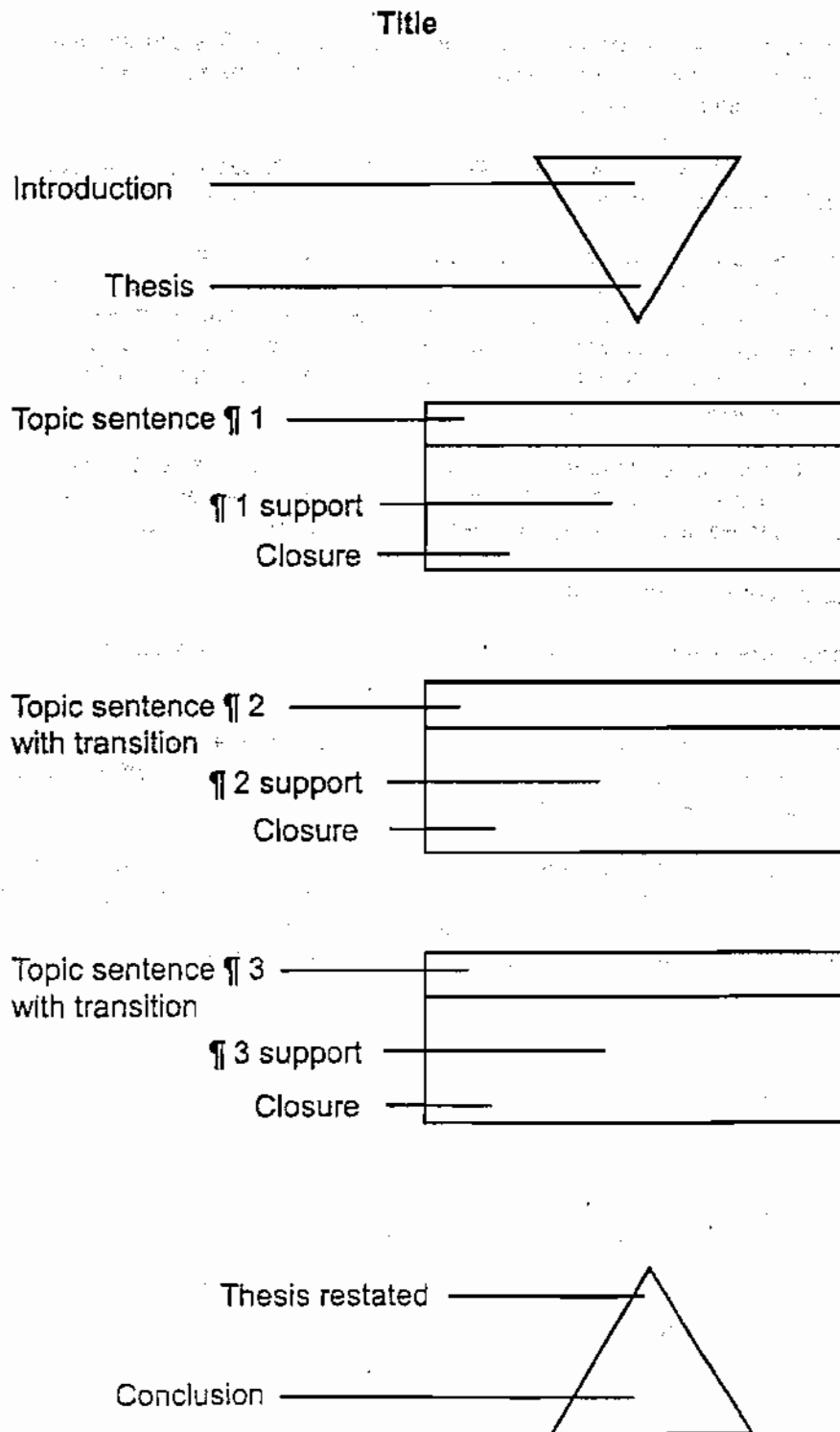
## Rules for Writing a Combined Outline

The combination outline (sentences, words, phrases) is the outline most English and speech teachers require. Your teacher, however, may ask you to prepare an outline that uses only sentences or only phrases (see pp. 8-9 for examples of other outlines.)

1. Center the title of your paper on the top line of the first page. This should be the title of your composition or manuscript, not "Outline." Create a title from the key words of your thesis. Do not use the title of a literary work as your title.
2. Use a Roman numeral for each body paragraph. (The introduction and conclusion are not included in the outline.) Use letters and numbers for the subtopics in alternating fashion.
3. Use complete topic sentences for each Roman numeral only. Use words or phrases for subtopics, but do not place periods after these words or phrases. It is not necessary to have the same number of subtopics to support each Roman numeral. All subtopics, however, must appear in pairs. For example, capital letter A requires at least a capital letter B; number 1 requires a number 2. If you don't have enough information to construct paired subtopics, include the detail in the previous point following a dash.
4. Place the Roman numerals to the right of the left margin line. The subtopics A. and B. should be indented under the capital letter of the first word of the topic sentence. The subtopics 1. and 2. should be indented under the capital letter of the first word in A. and B.
5. Begin each sentence and subtopic with a capital letter.
6. Put a period after each Roman numeral, letter, or number except a number or letter in parentheses.
7. Use Roman numerals for the main topics, and then assign letters and numbers to the subtopics in alternating fashion as follows: capital letters, Arabic numerals, small letters, Arabic numerals in parentheses, small letters in parentheses.
8. Keep all points in a particular section grammatically parallel. (For example, in the list you are now reading, each rule begins with a verb.) This does not mean, however, that all the capital letters in the entire outline must begin with the same part of speech, only all of the capital letters under a particular Roman numeral. The same is true of the Arabic numerals.

- I.
  - A.
    - B.
      1.
        2.
          - a.
            - b.
              - (1) Omit periods with parentheses.
              - (2)
                - (a)
                - (b)

## Diagram of Multi-Paragraph Composition or Speech Manuscript





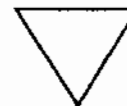
### Steps for Writing a Prepared Paper or Manuscript

1. Carefully look over the list of suggested **topics**. Choose the one you think you can write or speak about best.
2. Write a **thesis** statement. Have this sentence approved by your teacher. See pages 29-31 for suggestions on how to develop a thesis.
3. **Brainstorm** or make a list of ideas that could be used to develop your thesis.
4. Since your ideas will be in the order you thought of them, they will probably not be organized. **Sort** the ideas into groups for your body paragraphs. **Discard** the ideas that don't support the thesis. **Add** any new ideas that will support the thesis.
5. Choose an order for your points (chronological, spatial, topical, climatic, etc.) and write an **outline**, following the form given on page 2 and the directions given on page 3. Draw your **title** from key words of the thesis. Have your thesis/outline approved by your teacher.
6. Write a **rough draft**, following your outline. If you can, write the rough draft all in "one sitting" so that your paper will have a consistent style. Your rough draft should include the following:

#### **Introduction**

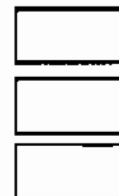
(See pages 32-38 for more information on writing introductions.)

Compose at least two or three introductory sentences, followed by your thesis (from your outline).



#### **Body Paragraphs**

Begin each paragraph with a topic sentence from your outline and support it adequately, using details from your outline. The number of body paragraphs will be determined by the depth of your topic. You must, however, have at least two body paragraphs. Each paragraph should have a sense of closure, but try not to repeat your topic sentence at the end of each body paragraph.



#### **Conclusion**

(See pages 39-43 for more information on writing conclusions.)

Begin with a restatement of your thesis, followed by two or three sentences which review the main points of your composition. The last sentence of your conclusion should indicate the larger application of your thesis.



Continued on the next page

7. If you can, set the rough draft aside for a few hours or even for a day. Then reread it, revising and correcting the sentence structure, the word choice, or transitions. Also, correct any errors in spelling or punctuation. Make the paper as perfect as you can at this time. For further editing suggestions turn to page 44.
8. Recopy your outline and your revised rough draft. **Proofread** your outline and final copy and hand it in, stapled in this order: top—final outline; middle—final copy; bottom—rough draft.

### Notes

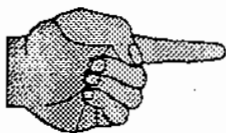
### Sample Combination Outline

#### The Conflicts of *His Enemy, His Friend*

Thesis: The title of the John Tunis novel *His Enemy, His Friend* represents both Hans's and Jean-Paul's conflicts.

- I. Hans's conflict is portrayed in the title because of the difficult choice he had to make while he was a German soldier in France during World War II.
  - A. Enemy of the French of Nogent-Plage
    1. Was at war with French
    2. Had been occupying France
    3. Had been ordered to kill French hostages after the shooting of German officers
  - B. Friend of the French of Nogent-Plage
    1. Had known community members for four years
      - a. Played soccer with the young boys Jean-Paul and Rene
      - b. Played music with the schoolmaster and priest
    2. Thought of as friend by villagers (70)
- II. The conflict of Jean-Paul is also summed up in the title of the novel *His Enemy, His Friend*.
  - A. Enemy of Germans and particularly Hans
    1. Had just lost to the Germans in the first Germany vs. France game since the war
    2. Had had to endure the German occupation including Hans for four years in Nogent-Plage
    3. Had lost six community members who were shot to death by the Germans
      - a. Father one of hostages killed
      - b. Hans one of soldiers involved
  - B. Friend of Hans
    1. Followed Hans around the village when little boy
    2. Learned soccer from him
    3. Cared about Hans (126)

Notes: Make sure that you



- know what kind of an outline your teacher requires.

- understand what your teacher requires for citing sources in your outline. (In the above outline the students were just required to give the main point of the quotation with the page number of the novel the class was reading)

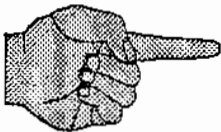
## Sample Phrase Outline

### The Conflicts of *His Enemy, His Friend*

**Thesis:** The title of the John Tunis novel *His Enemy, His Friend* represents both Hans's and Jean-Paul's conflicts.

- I. Hans's conflict as portrayed in title
  - A. Enemy of the French of Nogent-Plage
    1. Was at war with French
    2. Had been occupying France
    3. Had been ordered to kill French hostages after the shooting of German officers
  - B. Friend of the French of Nogent-Plage
    1. Had known community members for four years
      - a. Played soccer with the young boys Jean-Paul and Rene
      - b. Played music with the schoolmaster and priest
    2. Thought of as friend by villagers (70)
- II. Jean-Paul's conflict as portrayed in title
  - A. Enemy of Germans and particularly Hans
    1. Had just lost to the Germans in the first Germany vs. France game since war
    2. Had had to endure the German occupation including Hans for four years in Nogent-Plage
    3. Had lost six community members who were shot to death by the Germans
      - a. Father one of hostages killed
      - b. Hans one of soldiers involved
  - B. Friend of Hans
    1. Followed Hans around the village when little boy
    2. Learned soccer from him
    3. Cared about Hans (126)

**Notes:** Make sure that you



- know what kind of an outline your teacher requires.

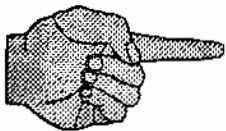
- understand what your teacher requires for citing sources in your outline. (In the above outline the students were just required to give the main point of the quotation with the page number of the novel the class was reading)

## Sample Sentence Outline

### The Conflicts of *His Enemy, His Friend*

- Thesis: The title of the John Tunis novel *His Enemy, His Friend* represents both Hans's and Jean-Paul's conflicts.
- I. Hans's conflict is portrayed in the title because of the difficult choice he had to make while he was a German soldier in France during World War II.
    - A. Hans was the enemy of the French of Nogent-Plage.
      1. He was at war with French.
      2. He had been occupying France.
      3. He had been ordered to kill French hostages after the shooting of German officers.
    - B. Hans was also a friend of the French of Nogent-Plage.
      1. He had known community members for four years.
        - a. He played soccer with the young boys Jean-Paul and Rene.
        - b. He played music with the schoolmaster and priest.
      2. The villagers considered Hans their friend (70).
  - II. The conflict of Jean-Paul is also summed up in the title, *His Enemy, His Friend*.
    - A. Jean-Paul was the enemy of Germans and particularly Hans.
      1. He had just lost to the Germans in the first Germany vs. France game since the war.
      2. He had to endure the German occupation (and Hans) for four years.
      3. The Germans had shot six of his fellow community members.
        - a. His father was one of the hostages killed.
        - b. Hans was involved in killing the hostages.
    - B. Jean-Paul and Hans were friends.
      1. While a boy, Jean-Paul followed Hans about the village.
      2. Hans taught Jean-Paul soccer.
      3. Jean-Paul cared about Hans (126).

**Notes:** Make sure that you



- know what kind of an outline your teacher requires.

- understand what your teacher requires for citing sources in your outline. (In the above outline the students were just required to give the main point of the quotation with the page number of the novel the class was reading)

Sample Prepared Paper

The Conflicts of *His Enemy, His Friend*

The title of a literary work often goes beyond identifying just a character's name. The title can have a symbolic meaning or express a theme. It can also indicate the conflict of a novel. John Tunis uses the title of his novel *His Enemy, His Friend* to focus on the difficulties the characters face in the novel. The title of this novel accurately sums up the internal conflicts of both of the major characters, Hans and Jean-Paul.

Hans's conflict is portrayed in the title because of the difficult choice he had to make while he was a German soldier in France during World War II. Hans was a sergeant in the German army who was ordered to kill six French hostages. This order was very difficult for him to carry out because the hostages were both his enemies and his friends. The hostages were certainly his enemies since his country, Germany, was at war with France and had been occupying France for four years. Hans knew he should kill the hostages since this was an order from his country after a German soldier was shot. On the other hand, these people were also his friends. He was the one German soldier that had been permanently stationed in Nogent-Plage. He had spent many hours playing soccer with Jean-Paul Varin and Rene' Le Gallec. He played music with the schoolmaster, Jean-Paul's father, and Pere' Clement, the priest. Hans had gotten to know the villagers and grew to care about them. And they felt the same about him: "Of all the soldiers, only the Feldwebel Hans was a friend" (70). To Hans, then, the French were both his enemy and his friend.

The conflict of Jean-Paul is also summed up in the title of the novel *His Enemy, His Friend*. Jean-Paul and his soccer team had just lost in a game against the Germans, the first game played after World War II. The people of France were very angered by this loss and for revenge took six of the German soccer players hostage. The French then began to burn down the building that the hostages were in. One of the hostages in the building was Hans. Jean-Paul did not know whether to join in the burning or to try to stop it because Hans was both his enemy and his friend. Hans was a German who had taken over part of France for many years. Although he had actually not given the order, he had been the German who had been found guilty for giving the orders to kill the six French hostages, which included Jean-Paul's father. In this way Hans was Jean-Paul's enemy. Hans was also a friend. As a young boy Jean-Paul used to follow Hans all around the village. Jean-Paul had wanted to play soccer as well as Hans did, and Hans spent many hours

Introduction

Thesis

Topic Sentence

Support

examples

shift transition

examples

quotation as evidence

closure

Topic sentence  
with transition

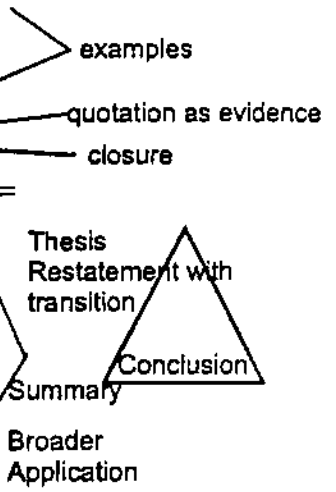
Support

examples

addition transition

teaching him how to do this. Despite their age differences they had been really good friends and cared for each other. Jean-Paul feelings are clearly shown at the end of the novel when Tunis writes that Jean-Paul wept "beside the dead body of his enemy, his friend" (126)

Clearly, both Hans's and Jean-Paul's conflicts are summed up in the title of the novel *His Enemy, His Friend*. Hans had to decide if he should follow the orders that his superior officers had given to shoot six citizens he had gotten to know during the occupation of a French village. Years later Jean-Paul had to decide if he wanted to go along with his fellow countrymen and continue the German-French conflict or try to stop the hatred by saving his friend. Their decisions make the reader question whether an individual or fate determines whether someone is an enemy or friend.



**Teacher Comments: 'An excellent paper!'**



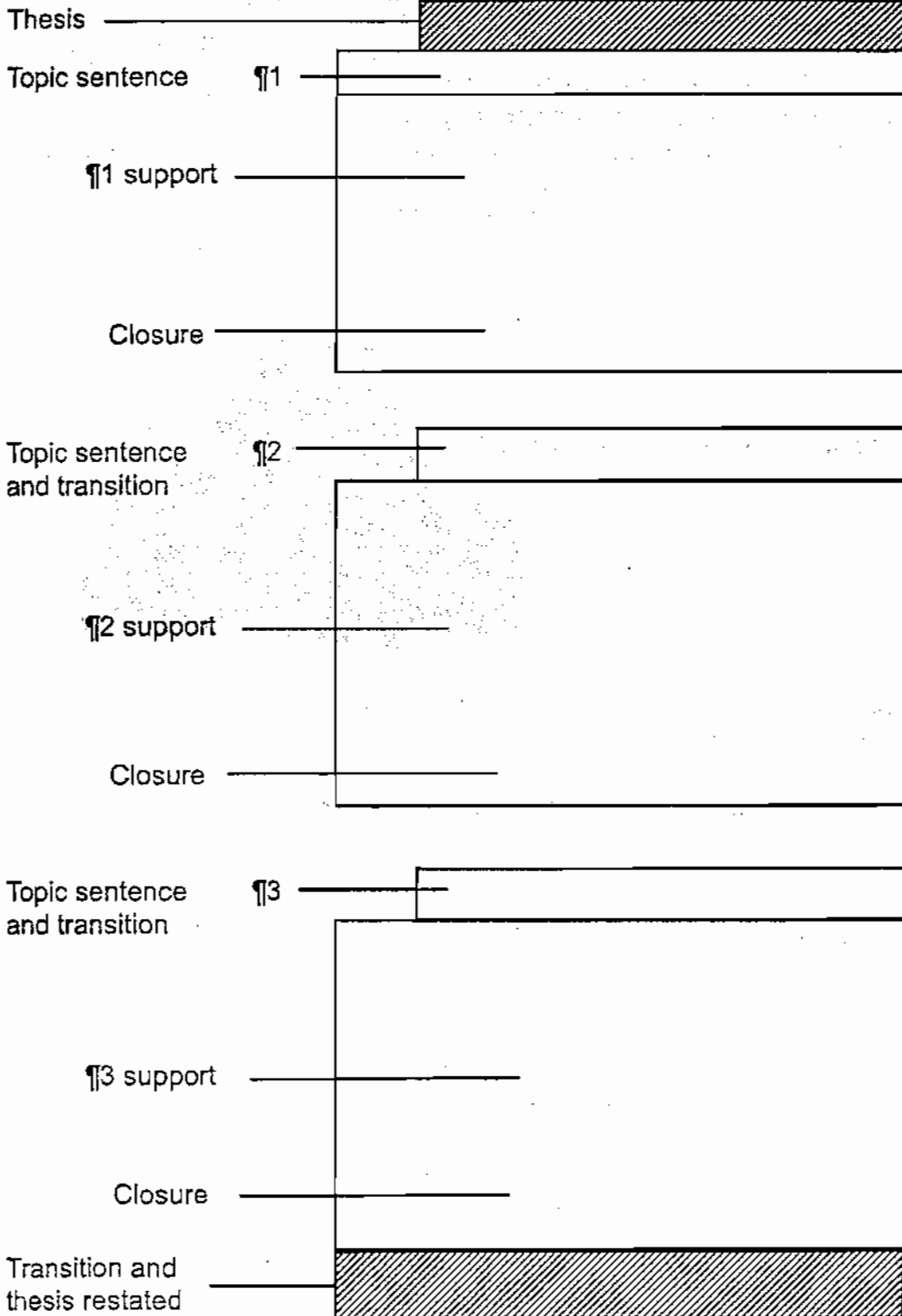
1. Clear overall organization with each paragraph effectively balanced into the enemy and friend sections.
2. Excellent specific examples for both enemy and friend sections.
3. Quotations are significant and are worked smoothly into the text.
4. Sound mechanics.
5. Suggestions: Try for more variety in your sentence beginnings, particularly in body paragraph #1. Notice how often the sentences begin with the subject, usually with "he" or "Hans." A prepositional or participial phrase or a clause could be used to start some of the sentences.

Your sentence: This order was very difficult for him to carry out because the hostages were both his enemies and his friends.

Revised: Since the hostages were both his enemies and his friends, this order was very difficult for him to carry out.

## Diagram of a Three-Paragraph Impromptu Composition

Your Title



The thesis determines how many paragraphs you will need.



## Steps for Writing an Impromptu or Essay Exam Answer

Because of time limitations, omit the introductory and concluding paragraphs in a multi-paragraph impromptu and begin with the thesis statement.

1. **Read the question carefully.** Underline key words in the question so that the parts as well as the focus of the question are clear. Examine the verb in the question. Refer to pages 53-55 for a list of commonly used verbs in essay questions.
2. **Formulate a thesis** by restating the question as a statement or declarative sentence. You may have to add some key words. See pages 29-31 for tips on writing a thesis.
3. **Brainstorm and then briefly outline** your answer, using the thesis as the idea that controls (limits, directs) your answer. Plan transitions.
4. **Begin your answer with the thesis sentence.** Immediately following the thesis sentence, write the topic sentence for body paragraph 1 and develop the paragraph. Start a new paragraph for 2, 3, etc. All paragraphs should have a sense of closure.
5. **Develop your answer as specifically** as you can.
6. **Repeat the thesis** as a concluding sentence. Place it immediately after the last word of the last body paragraph.
7. **Proofread.**

## Criteria for Evaluating Impromptu Essays

- I. Content
  - A. Information is accurate.
  - B. Information is complete.
- II. Organization and coherence
  - A. Thesis is clear.
  - B. Topic sentences are clear and pertain to the thesis.
  - C. All details pertain to topic sentences; no irrelevant material is present.
  - D. Information is not repeated.
  - E. Appropriate transitions are included.
  - F. Concluding sentence restates thesis.
- III. Development
  - A. Details are as specific as possible.
  - B. Paragraphs are developed.
  - C. Sentences and diction are clear.
- IV. Mechanics
  - A. Paper is free from mechanical errors.
  - B. Paper is neatly written; format is followed.

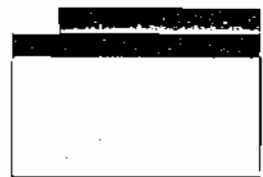
### Sample Impromptu

#### The Conflicts of *His Enemy, His Friend*

The title of the John Tunis novel *His Enemy, His Friend* represents both Hans's and Jean-Paul's conflicts. Hans's conflict is portrayed in the title because of the difficult choice he had to make while he was a German soldier in France during World War II. Hans was a sergeant in the German army who was ordered to kill six French hostages. This order was very difficult for him to carry out because the hostages were both his enemies and his friends. The hostages were certainly his enemies since his country, Germany, was at war with France and had been occupying France for four years. Hans knew he should kill the hostages since this was an order from his country after a German soldier was shot. On the other hand, these people were also his friends. He was the one German soldier that had been permanently stationed in Nogent-Plage. He had spent many hours playing soccer with Jean-Paul Varin and Rene' Le Gallec. He played music with the schoolmaster, Jean-Paul's father, and Pere' Clement, the priest. Hans had gotten to know the villagers and has grown to care about them.

The conflict of Jean-Paul is also summed up in the title of the novel *His Enemy, His Friend*. Jean-Paul and his soccer team had just lost in a game against the Germans, the first game played after World War II. The people of France were very angered by this loss and for revenge took six of the German soccer players hostage. The French then began to burn down the building that the hostages were in. One of the hostages in the building was Hans. Jean-Paul did not know whether to join in the burning or to try to stop it because Hans was both his enemy and his friend. Hans was a German who had taken over part of France for many years. Although he had actually not given the order, he had been the German who had been found guilty for giving the orders to kill the six French hostages, which included Jean-Paul's father. In this way Hans was Jean-Paul's enemy. Hans was also a friend though. As a young boy Jean-Paul used to follow Hans all around the village. Jean-Paul had wanted to play soccer as well as Hans did, and Hans spent many hours teaching him how to do this. Despite their age differences they had been really good friends and cared for each other. Clearly both Hans's and Jean-Paul's conflicts are summed up in the title of the novel *His Enemy, His Friend*.

Thesis  
Topic Sentence #1



examples

examples

Topic sentence with transition



examples

examples

Restatement of thesis with transition

**Comment:** This paper is an impromptu version of the paper given on pages 10 and 11. The introduction and concluding paragraphs have been removed since these are not included in the impromptu format. The quotations used as evidence have also been removed since a student would probably not have had access to a text during an impromptu. In a regular class period a student might not be able to develop a paper with as much depth or write a paper that is as mechanically sound.

## Ways to Develop a Paragraph

All of these types of paragraph development may be used in expository, descriptive, narrative, and persuasive writing. Note the following chart, however, which shows the development most suitable for the various types of writing.

### EXPOSITORY/INFORMATIVE

Facts and statistics  
Examples  
Incidents or anecdotes  
Comparison/contrast  
Summary

### DESCRIPTIVE

Concrete and sensory details  
Incidents or anecdotes  
Comparison/contrast

### NARRATIVE

Details  
Incidents or anecdotes

### PERSUASIVE

Facts and statistics  
Examples  
Cause and effect  
Concrete and sensory details  
Incidents or anecdotes  
Reasons  
Comparison/contrast  
Summary

## 1. With facts and statistics

A fact is a statement that can be proved to be true. For example, historical events and dates are facts. Also scientific findings that can be checked or reproduced are facts. Statistics are numerical facts that have been carefully collected and recorded. The following paragraph is developed by a series of facts.

### MLA

*Leukemia is a harmful disease that can affect any age group and can ultimately lead to death. Leukemia, a type of blood cancer, interferes with the body's ability to produce healthy blood cells, making the body more vulnerable to infection. Leukemia and lymphoma, another blood cancer, are the leading fatal cancers among people younger than 35. Traditional treatments include chemotherapy, radiation, or both. These treatments can have toxic side effects because they kill healthy cells as well as cancerous ones (Larson 38).*

### APA

*Leukemia is a harmful disease that can affect any age group and can ultimately lead to death. Leukemia, a type of blood cancer, interferes with the body's ability to produce healthy blood cells, making the body more vulnerable to infection. Leukemia and lymphoma, another blood cancer, are the leading fatal cancers among people younger than 35. Traditional treatments include chemotherapy, radiation, or both. These treatments can have toxic side effects because they kill healthy cells as well as cancerous ones (Larson, 1999).*

## 2. With examples

An example is an item or instance that represents others of its kind. Using carefully chosen examples can help you make a general idea clear.

### Examples

*Dogs serve people in many ways. Most dogs serve as companions and family pets. In addition, they provide protection of homes and businesses as watchdogs. Some nursing homes find that patients' spirits are uplifted by the presence of a dog. Hunting dogs aid man in finding and retrieving wild game. Police dogs search for drugs, sniff out bombs, and can hold a suspect at bay. Seeing eye dogs provide service for the sight impaired. No wonder the dog is man's best friend.*

### Extended example

*Dogs serve people in many ways. For example, seeing eye dogs are trained to aid the sight-impaired. They serve as walking companions, cueing curbs, obstructions, and danger from oncoming vehicles. A seeing eye dog provides a blind person with household protection, advising of the presence of another person, fire, or other potential problem. He can find and retrieve objects upon request. The dog can also act as a friend and companion, someone to care for and be cared for by its master or mistress.*

## 3. With causes and effects

A cause is an event or situation that produces a result. An effect is anything brought about by a cause. The following paragraph describes the cause and then clarifies the effect that resulted from that cause.

*Sometimes parents reward their children with material items for good behavior. When I was younger, I was a terror when it came to bedtime. When my mom and dad said, "Time for bed," there was no reason for me to obey. No matter what, I took a long time to get into my pajamas. My mother decided that I needed motivation. She created a competition between my brother and me. Whoever won would get a shiny quarter. I always tried my hardest to get my pajamas on first, but my brother was a pro and almost always won. A few times my mom even told my brother to let me win, and surprisingly, he did! Unfortunately, I would put my pajamas on right away only when a contest was involved. I did not go to bed any faster after the pajama race. This experience taught me that the only reason to be good was to get a reward.*

} Cause

} Effect

#### 4. With concrete and sensory details

Concrete details, such as red, curly hair when describing a person's hair, can help the reader picture an individual. Sensory details, which appeal to the five senses - sight, sound, taste, touch, smell - can also create a vivid picture. A good guideline to follow when you are using this kind of development is to "show—don't tell." Don't just write, "Jill has beautiful hair." Show the reader by using concrete and sensory detail that the hair is beautiful.

*The golden-yellow nose of the boat edged its way from the dock and began slicing its way through the rolling swells of Lake Michigan. The blue of the sky was a shade found only in a young girl's eyes. From the empty beach on my left to the distant horizon on my right, I saw nothing but the mounds and trenches formed by the waves. I leaned over the thick, dark water as a wave reached the boat; the cold, wet hand of the lake slapped me in the face, and I lurched back, wide awake.*

*After checking the course, I sat back to watch the scenery crawl by. The shore gradually lifted its arms up to a peak and dropped them again, dipping into the lake and then up again to a point. At the top of one peak, four tall, red needles, television antennas, popped the cotton balloons of the clouds. Tiny seagull specks swirled around these needles and then drifted slowly to the water. Soon a beach crept up with minute people splashing like wounded fish on the surface. I looked forward and saw the clear line separating lake from sky lurching and retreating over the bow of the boat. It leaped and sank, rose and fell with each churning breath of the waves.*

#### 5. With incident or anecdote

An anecdote is a short narrative of an interesting, amusing, or biographical incident or occurrence. Often, the brief story is drawn from the writer's own experiences. The writer is, in effect, telling the reader, "This is what I learned about life (topic sentence), and this is how I learned it (incident or anecdote)." The following is an anecdote used as part of an introduction for a speech.

*I wanted to do my very best that first game. We opened the game kicking off, and I had visions of kicking the ball all the way into the end zone where no one could run it back. The whistle blew and all eyes were on me as I moved toward the ball. Just as I was into the kick itself, a gust of wind blew the ball off the kicking tee. I kicked at the ball, missed it entirely, and fell flat on my back. Luckily, the referee had blown his whistle just as the ball was falling off the tee, so I got to try again. But I was never so embarrassed in my life.*

## 6. With reasons

In this type of paragraph the writer uses reasons to support his opinion, which is found in the topic sentence. Reasons are most convincing when they are supported by evidence in the form of facts, statistics, examples, or authority testimony. A reason paragraph about literature would include quotations or actions of a character from the text.

<i>In the short story "By the Waters of Babylon" by Stephen Vincent Benet, John chooses to disobey the laws of his community and take a journey east for several reasons. First, John must take a journey to become a priest. Second, he has always had a desire to find out what really happened in the Great Burning. In fact, he has a dream in which he sees a river and gods walking beyond it in the land of the east. John's father warns him, "This is a very strong dream. It may eat you up. . . . It is forbidden to travel east"(318-319). Then John prays, purifies himself, and waits for a sign. He sees three signs to reassure him that he is making the right decision: an eagle flying east, a white fawn, and a panther that he kills with one arrow as it attacks the fawn. Even though he is disobeying his father and the laws of his community, John knows he must make the journey east so he can learn the truth and become a good priest for his people.</i>	Topic Sentence
	Reason 1
	Reason 2
	Reason 4

## 7. With comparison and/or contrast

A comparison shows how two things are alike; a contrast shows how they are different. Facts, incidents, sensory details, or examples may be used to point out similarities or differences between two topics. The two items being compared or contrasted should be parallel enough to make a reasonable comparison. The two basic methods of organization for comparison/contrast are **alternating (point-by point)** or **block**. In the **alternating method** of organization, you discuss one aspect of item A and then the same aspect of item B, another aspect of item A followed by the same aspect of item B, etc. In the **block method** all the ideas about one topic are presented first, and then all the ideas about the second topic are given in the same order.

**Note:** Often the word "comparison" will mean showing similarities and differences. Make sure you know what the teacher means by the term comparison.

## Two Paragraphs of Contrast

### 1) CONTRAST ALTERNATING (POINT-BY-POINT) METHOD

*Many remarkable differences exist between college and professional football. On college teams, students have a limited number of available seasons for play; in the pro game, some talented players compete for many seasons. College players are younger, whereas pro football players in skill positions can be invaluable to their teams well into their mid-thirties. There is no doubt that there is very little athletic talent and depth, relatively speaking, in the college ranks. And pro players are physically bigger than college players, averaging a good forty to fifty pounds heavier, and that does not mean fatter.*

Contrast 1  
Contrast 2  
Contrast 3  
Contrast 4

### 2) BLOCK METHOD

*My sister Wanda is the epitome of a beauty queen. Her slender and graceful demeanor is complemented by her soft, earnest voice. Wanda's bedroom is dominated by a bureau loaded with every cosmetic known to woman, while her closets bulge from shopping sprees that would put a princess to shame. It is interesting, then, that her very best friend is Celine.*

*Celine's short, athletic, strong body is often outfitted in a wardrobe that has more in common with a marathon runner than a model. Her speaking voice is robust, her laughter loud and uninhibited. She probably does not even own a tube of lipstick! Her closets bulge with running shoes, tennis rackets, and field-hockey sticks--a veritable Dunham's warehouse.*

## COMPARISON AND CONTRAST TWO PARAGRAPH ESSAY

*A comparison between Achilles and Hector is inevitable since these two great heroes are at the center of Homer's Iliad. At first glance Achilles and Hector seem much alike. Achilles is the greatest warrior of the Greeks; Hector is the champion of the Trojans. Both men are proud, strong, determined, and admired.*

*A closer look, however, shows many differences between the two. Achilles is a selfish man who thinks only of his own glory and pleasures. When he is denied his prize (the girl Briseis), he deserts the Greeks and sulks on the sidelines. Only after another personal injury, the death of his friend Patroclus, does he rejoin the fight in order to seek revenge. Hector, on the other hand, tirelessly leads the Trojans although he does not personally believe the battle is sensible. Yet as a loving family man and loyal citizen, he nobly decides to fight for the city which he knows is lost. Thus Achilles and Hector serve the same roles as champions of their people. Their differences in personalities and values, however, outweigh the traits they share. One has more respect for Hector in defeat than admiration for Achilles in victory.*



## 8. With a summary

A summary is an account in your own words of a longer piece of writing. Usually a summary is no longer than one-third of the original. A paragraph using summary would include all essential points or events, but leave out examples, repetition, statistics, or conversations.

*In Act 1 of Shakespeare's Romeo and Juliet, two young lovers from feuding families, the Montagues and Capulets, meet and fall in love. The act begins with a brawl started by the servants, resulting in the Prince's decree of death for anyone who fights again. Characters introduced include Benvolio, Romeo's friend and a peacemaker; Tybalt, Juliet's cousin and a choleric fighter; and Romeo, the lovesick, melancholy hero, who is in love with Rosaline, a girl who will not love him. At the Capulet house Paris asks permission to marry Juliet. Lord Capulet, not anxious to lose his thirteen-year-old daughter, tells him to examine her and other beauties at the Capulet party that night. Subsequently, Lady Capulet informs Juliet of Paris's suit and asks her to think about marriage, a new idea to the innocent Juliet. That evening as the Romeo and his lively friends head for the party uninvited, an acceptable practice for bachelors, Mercutio gives his Queen Mab speech, attempting to dissuade Romeo from his pointless suit of Rosaline. It is love at first sight as Romeo sees Juliet and is amazed by her beauty. At the same time Tybalt recognizes the Montague Romeo and is angered at Lord Capulet's refusal to eject him, setting up a conflict to be resolved later. Inevitably, Romeo and Juliet fall in love before they know that each is from the other feuding family. At the conclusion of Act 1, Romeo and Juliet fear the trouble that may lie ahead.*

## Transition Words

1. **Addition words.** These say, "Here's more of the same coming up. It's just as important as what I have already said."

<i>also</i>	<i>further</i>	<i>moreover</i>
<i>and</i>	<i>furthermore</i>	<i>this too</i>
<i>besides</i>	<i>in addition</i>	<i>too</i>

2. **Equivalent words.** These say, "It does what I have just said, but it does this too."

<i>as well as</i>	<i>in the same way</i>
<i>at the same time</i>	<i>likewise</i>
<i>equally important</i>	<i>similarly</i>

3. **Example words.** You are saying, "I want to be sure that you understand my idea, so here's a specific instance."

<i>as</i>	<i>like</i>
<i>as the author stated, "...."</i>	<i>specifically</i>
<i>for example</i>	<i>such as</i>
<i>for instance</i>	

4. **Alternative words.** These point out, "Sometimes there is a choice; other times there isn't."

<i>either/or</i>	<i>other than</i>
<i>neither/nor</i>	<i>otherwise</i>

5. **Contrast and change words.** "So far I've given you only one side of the situation; now let's take a look at the other side."

<i>but</i>	<i>in spite of</i>	<i>rather than</i>
<i>by contrast</i>	<i>instead of</i>	<i>regardless</i>
<i>despite</i>	<i>nevertheless</i>	<i>still</i>
<i>even though</i>	<i>on the contrary</i>	<i>though</i>
<i>however</i>	<i>on the other hand</i>	<i>yet</i>

6. **Cause and effect words.** "All this has happened. Now I'll tell you why."

<i>accordingly</i>	<i>for this reason</i>	<i>then</i>
<i>as a result</i>	<i>hence</i>	<i>therefore</i>
<i>because</i>	<i>since</i>	<i>thus</i>
<i>consequently</i>	<i>so</i>	

7. **Qualifying words.** These say, "Here are the conditions we are working under."

<i>although</i>	<i>unless</i>
<i>if</i>	<i>whenever</i>
<i>providing</i>	

8. **Emphasizing words.** These say, "Take notice!"

<i>above all</i>	<i>more important</i>
<i>certainly</i>	<i>obviously</i>
<i>indeed</i>	

9. **Order words.** You are saying, "This is the sequence or order of things."

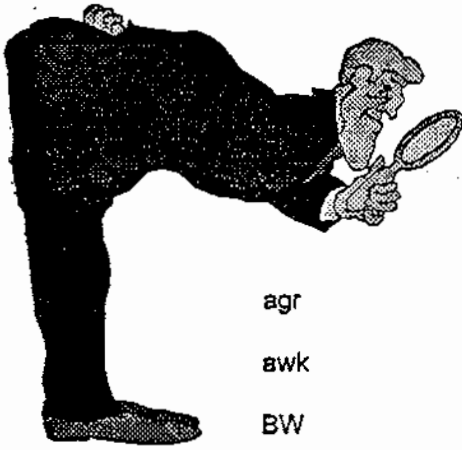
<i>first</i>	<i>next</i>	<i>finally</i>
<i>second</i>	<i>then</i>	<i>last</i>

10. **Time words.** These show the "when" of things.

<i>afterwards</i>	<i>later</i>	<i>previously</i>
<i>as</i>	<i>meanwhile</i>	<i>subsequently</i>
<i>before</i>	<i>now</i>	<i>ultimately</i>
<i>formerly</i>	<i>presently</i>	<i>while</i>

11. **Conclusion words.** These say, "I am pulling things together or summarizing."

<i>as a result</i>	<i>hence</i>	<i>therefore</i>
<i>as can be seen</i>	<i>in brief</i>	<i>thus</i>
<i>clearly</i>	<i>in conclusion</i>	<i>to sum up</i>
<i>consequently</i>	<i>in short</i>	
<i>for these reasons</i>	<i>..., then, ...</i>	



## Marks Of Correction

agr	agreement
awk	awkward phrasing
BW	find a better word
d. m.	dangling modifier
diction	faulty word choice
frag	fragment
mis mod	misplaced modifier
nc	not clear
44 or 11	non-parallel construction
¶	paragraph
pn or punc.	punctuation
ref	referent is not clear
RO	run-on
sense?	does this make sense?
shift	shift in person or tense
sp	spelling
S. S.	sentence structure
TR	transition
T. S.	topic sentence
usage	usage error
voice	change from passive to active
WW	wrong word
X	word(s) missing

ADDITIONAL  
HINTS FOR  
WRITING

## ***List of Basic Competencies in English Composition***

### **1. Getting Started**

#### **A competent writer**

- establishes purpose
- uses various strategies to generate and explore ideas, such as freewriting, brainstorming, journal writing, and making lists or clusters
- reads as a means of discovering and exploring ideas
- talks with peers, teachers, or others as a means of exploring ideas
- chooses and limits the topic
- envisions an audience and asks questions regarding information such an audience would possess or need
- identifies sources of information (for example, oneself, others, print, other media); interviews potential sources effectively to gain relevant information; reads and summarizes accurately; keeps an accurate record of sources consulted
- establishes a controlling idea
- develops a tentative plan of organization

### **2. Drafting**

#### **A competent writer**

- develops and elaborates ideas
- discusses ideas with teachers and peers
- arranges ideas in a logical order
- refines the controlling idea
- develops support that is both sufficient and relevant, including source material where appropriate
- distinguishes major from minor points
- develops a consistent point of view
- makes appropriate connections among ideas
- discusses the developing text with teachers and peers
- writes multiple drafts when necessary
- writes in an authentic voice

### **3. Revising: Ideas**

#### **A competent writer**

- reads his or her text critically, noting the development of ideas
- anticipates the needs and responses of a reader
- receives and incorporates feedback from readers (for example, peers, teachers, and parents)
- assesses and, as necessary, improves the focus and clarity of the controlling idea
- tests supporting material for relevancy and adequacy
- participates effectively in peer editing groups, playing leadership and support roles

### **4. Revising: Organization and Coherence**

#### **A competent writer**

- reads the text critically to self or others, checking for overall organization and coherence
- reshapes the text as necessary by adding, deleting, substituting, and rearranging
- checks appropriateness of paragraphing
- improves transitions between sentences and paragraphs where these are weak

### **5. Revision: Expression**

#### **A competent writer**

- reads and evaluates sentences thoughtfully
- revises sentences for clarity and emphasis; applies strategies for combining and taking apart sentences
- uses a variety of sentence types and lengths appropriate for reader and genre
- punctuates for clarity and ease of reading
- eliminates unnecessary words and phrases
- judges tone and word choice appropriate to purpose and audience
- chooses language that is neither sexist nor racist nor otherwise offensive to ethnic, religious, or other sensibilities

## 6. Editing

### A competent writer

- edits his or her own writing for the conventions of standard American English (for example, subject-verb agreement, pronoun usage, punctuation, capitalization, and spelling)
- seeks help as needed from teachers, peers, and other sources

(The information on pages 25-27 was taken from the University of Wisconsin System, Basic Competencies in English Composition for College Bound and New College Students, 1991, 8-11.)



## Composition Guidelines

The following guidelines indicate what high school composition teachers expect in edited papers that receive C's or higher grades. These guidelines are meant to provide you with the standard criteria used to evaluate high school writing.

A paper will be expected to demonstrate the following composition skills:

1. It must follow the assignment.
2. It must be directed toward an identifiable audience.
3. It must be clearly organized.
  - a. The topic must be appropriately introduced and concluded.
  - b. Logical development of a central idea must be clear.
  - c. Paragraphs must be coherent and adequately developed with relevant details.
4. Sentence structures must be varied.
5. Word choice must be appropriate and free from jargon or clichés.
6. Mechanical errors must be minimal.

## Writing a Thesis Statement

A thesis statement is one sentence that announces your limited topic and what you plan to say about that topic. Some textbooks refer to the thesis statement as the **controlling idea**. In a sense it does control what you can write about in your paper. Therefore, a **statement of intent is not an appropriate thesis statement**. For example, do not write "In this paper I will show you why Cress in the story *Road to the Isles* is a dynamic character." This statement merely tells the reader what you plan to say and is too simplistic. The following sentence is a good thesis because it shows the reader or listener exactly what you are going to write or speak about. "In the story *Road to the Isles*, Cress is a dynamic character because she matures as she sees herself, her parents, and Bernadine in a new light."

### Some hints for writing a thesis statement:

1. Develop your thesis statement from information you've gathered. A thesis statement should come from your prewriting material. Review your facts and details, and begin thinking about how they fit together.
2. Your thesis should have two parts. It should state your limited topic and your main idea about it. In order to visualize this, you might circle your topic and underline your main idea.

**Good example:** *While it's true that the brain's two sides have different functions, they work together, not in conflict.*

Here the writer's limited topic is the two sides of the brain. His main idea is that the two sides work together, not in conflict.

3. Your thesis statement should be clear and specific.

**Poor example:** *The brain has two sides that work in a very interesting way.*

This statement is not only boring, but also vague. What exactly does the writer mean by "interesting"? Check your thesis statement for vague words like "interesting," "important," and "difficult." Using exact language will help you present a definite, focused idea.

4. Rewrite your thesis statement if necessary. You often have to experiment with more than one statement to find the one that works best. You may wish to revise it if you get new ideas while working on your paper.

5. The thesis statement should be one declarative sentence.

**Incorrect thesis:** *The main problem with our schools.*  
(sentence fragment)

**Correct thesis:** *The main problem with our schools is the lack of adequate facilities.*

- A. A sentence that is written in question form is not usually an effective thesis. In public speaking, however, a rhetorical question is often used as an attention-getting device. It should immediately be followed by an answer to the question.

**Poor thesis for a speech:** *Is the 21 year old drinking law effective?*

**Correct thesis for a speech:** *Is the 21 year old drinking law effective?  
The 21 year old drinking law is ineffective because it is discriminatory and difficult to enforce.*

- B. Often your teacher will ask a question you are expected to answer in your prepared paper or impromptu. Don't just repeat the question. Answer it.

**Teacher's question:** *Who is the tragic hero in Julius Caesar?*

**Incorrect thesis:** *Is Brutus or Caesar the tragic hero in Julius Caesar?*

**Correct thesis:** *Brutus is the tragic hero in Julius Caesar.*

- C. A thesis statement is never an exclamation.

**Poor thesis:** *Snorkeling is the greatest sport!*

This thesis is vague, oversimplified, and gushy. Once the writer has made this statement, the writer is left with nothing to build to except to repeat how great snorkeling is. This sentence would be more appropriate as a clincher sentence in a concluding paragraph.

**Better thesis:** *Snorkeling is my favorite water sport because it allows me to see the beauty of the*

*sea world with little expense, training, or danger.*

6. Try to include in your thesis information that specifically answers the assigned question. This is especially important in essay exams.

**Teacher's direction:** Discuss several ways W.H. Auden achieves effectiveness in the poem "Embassy."

**Poor thesis:** *Auden's poem "Embassy" is effective for several reasons.*

**Better thesis:** *The contrast in imagery, the word choice, and the tone all contribute to making "Embassy" an effective poem.*

7. A thesis can also suggest an organizational pattern for your essay.

**Good thesis:** *Odysseus's bravery, intelligence, and perseverance make him an epic hero.*

This thesis suggests three divisions in the paper, one for each noun. The writer should also develop them in the order given in the thesis.

8. An accurate thesis should also show the relative importance of the parts of your essay through subordination. Place the most important idea to be developed in the independent clause. The contrasting or less important point should be in the subordinate clause.

**Poor thesis:** *Although Brutus and Cassius had different reasons for killing Caesar, they were both members of the conspiracy.*

The underlined part or independent clause should be the most important part of your thesis, but in this case it is not. The part of the sentence that begins with "although" is probably what the writer wants to prove.

**Revised thesis:** *Although both Brutus and Cassius were members of the conspiracy, they had different reasons for killing Caesar.*

## Introductions

### What are the purposes of the introductory paragraph?

#### 1. Make clear what the topic is about and set the limits of the paper or speech.

The main purpose of any introduction is to introduce your topic and the point that you are making about your topic. The point that you are making is given in your thesis. Thus your introduction should move closer and closer to your thesis. In narrative writing and in speaking, a writer or speaker might want to have the topic be a mystery at the beginning so that the reader or listener gets intrigued by the story, but the job of expository writing and informative speaking is to explain. Therefore the topic should be clear at the start.

**Example:** *Most people assume that distance running is not a particularly difficult sport. They think that it is simply a matter of putting on tennis shoes and doing what they did as a little kid—running down the block with perhaps visions of the Boston Marathon ahead. Distance running, however, is not that simple. It requires proper shoes, good physical condition, and a practice schedule that reflects an understanding of the mechanics and demands of running.*

**Comment:** This introduction clearly indicates what the topic is and the limits of the topic. This paper is not going to discuss different types of races that an individual may enter, the cardiovascular benefits of running, or how to train for a marathon.

#### 2. Create interest in the reader or listener.

The introduction is like an unopened wrapped gift. The reader or listener should want to continue reading the paper and listening to the speech just as the receiver of a gift should want to open the gift. The writer or speaker therefore needs to be aware of the audience and prepare an introduction that entices that audience. Clearly a child of four would be more interested in a package wrapped in paper with cartoon characters than in a package wrapped in plain brown paper. Likewise, if you were writing a paper or speech about the popularity of professional football, you would want to use a reference to the Green Bay Packers rather than the Miami Dolphins in your introduction if your audience lived in Wisconsin. Get the reader or listener involved from the start.

#### 3. Set the tone of your paper or speech

The reader or listener should be able to know whether this is a serious, humorous, casual, or satirical paper or speech just by reading or listening to the introduction.

**Poor example:** *I could have never been a nurse or doctor. In fact, when I gave blood at school last year, I fainted. Talk about embarrassing! So I was surprised that I found Shakespeare's Macbeth so interesting since it has a lot of blood images. The blood images in Macbeth not only create a visual picture for the reader, but they also indicate the emotional state of Lady Macbeth and Macbeth.*

**Comment:** This introduction does not set the correct tone for a literary analysis paper on this topic. The well-written thesis indicates a serious subject that the rest of the introduction destroys.

*Example: Last December, shortly after I moved to Wisconsin, I was shocked by what I saw as I drove down a residential street in Milwaukee. Twenty or thirty people were gathered outside around a grill on a day when the wind chill was close to zero. Several young men had their shirts off, and their chests were painted green and gold. Another young man had a bright yellow foam wedge with holes in it on his head. It did not take me long to realize that I had encountered a unique phenomenon—a Packer fan.*

**Comment:** This introduction has a light, humorous tone which fits well with the contents of the paper or speech. The originality and rituals of Packer fans, although an interesting topic, is not a serious one.

#### 4. Indicate an organizational pattern for the paper or speech.

At times the writer or speaker will suggest how the topic is divided, either in the thesis or in several sentences in the introduction so the reader or listener is prepared for the paper or speech. The longer the paper or speech, the more often this is done. In the introduction given in statement #1 about running, the thesis indicates the order in which topics will be discussed. Another kind of introduction, the outline introduction, (see page 38) is an example of how a longer introduction can indicate the major sections of a paper for term papers or complex research reports, such as an independent science project.

#### How long should an introduction be?

Introductions vary in length. In general, the longer the paper or speech, the longer and more complex the introduction should be. For example, a research paper would probably have a longer introduction than a three body paragraph paper written about a character in a short story. For this short character sketch an introduction of three to six sentences would be sufficient. You also need to keep in mind the requirements of a paper. The three sentence introduction that was acceptable for the first paper you wrote as a freshman would probably not be acceptable as you advance in your English classes. If your introduction is longer than your body paragraphs, you should reevaluate the length of the introduction to make sure you have a specific reason for having the introduction that long. Having an introductory paragraph that is longer than your body paragraphs may also indicate that your body paragraphs are not developed.

#### Should an introduction be written before or after the rest of the paper?

The answer depends upon what works best for the writer. Some writers need to write the introduction first as a way of “jump starting” their essay. Other writers do not do an introduction until the majority of the paper is written. In general, however, it is best to get something written down, so even writing a few general sentences leading to your thesis is better than staring at a blank page. Remember that it is perfectly acceptable to write a rather ordinary introduction just to get your paper going and then revise it after you have finished the body of your paper. For example, students writing research papers often find a statistic or quotation that would be effective in an introduction only after they have written the body of their paper. You might also find that an introduction needs to be revised because the body of your paper has changed slightly in its scope.

## What are some general rules for all introductions?

1. The thesis is the last sentence in your introduction. Until you have mastered the thesis statement and introductions, do not deviate from this.
2. The introduction should read smoothly, gradually moving to your thesis. Double check that you do not have a gap between the sentence before your thesis and the thesis.

**Poor Example:** *The film Cinderella told us that "a dream is a wish our heart makes." Our dreams are what motivate us, even when there appears to be nothing for which to strive. Whether or not these dreams are attainable is a different story, but, nevertheless, they give us the push we need. All of the characters in Of Mice and Men have dreams, but not very many of their dreams are likely to come true.*

**Comment:** This begins with an interesting idea, but the introduction does not gradually move to the thesis. The reader has no idea that the writer is writing about a novel until the thesis itself. A sentence or two before the thesis is needed.

**Revision:** *The film Cinderella told us that "a dream is a wish our heart makes." Our dreams are what motivate us, even when there appears to be nothing for which to strive. We have all learned, however, that life is not always a fairy tale. The characters in John Steinbeck's short novel Of Mice and Men learn this too. Both the major and minor characters have dreams, but not many of their dreams are attainable.*

**Comment:** In the revision the writer mentions the title of the novel before the thesis and ties the novel to the ideas of Homer. This creates an introduction that moves smoothly sentence by sentence to the thesis.

3. Trying to be too clever or "cute" sets the wrong tone for the paper or speech.
4. Never do something as simple as "In this paper or speech I will write or speak about the advantages of playing a sport" or "This is an essay about the advantages of being involved in an extracurricular activity."
5. Do not include material that is irrelevant.

**Example:** *One thing that makes reading Shakespeare intriguing is whether or not he actually wrote the plays and sonnets attributed to him. A rather loud minority believe that is impossible that a man with such a humble background and limited education could have written works with such a rich vocabulary and allusions to botany, zoology, and mythology. The majority of scholars, however, point out that no hard evidence to the contrary exists and that all of what is written is well within the scope of one man. These scholars do believe that Shakespeare wrote Macbeth in 1605, blood images and all. These blood images are critical to understanding the characters of Lady Macbeth and Macbeth.*

**Comment:** The information about whether William Shakespeare wrote what is attributed to him does not have any relevance to a paper about the blood images in *Macbeth*. The reader is lead to believe that this will be a paper of discussing whether Shakespeare actually wrote the plays bearing his name instead of the actual topic of the paper, the role of blood images in *Macbeth*.

**6. Do not outline or summarize the content of a short paper or speech or include evidence that more properly belongs in your body paragraphs.**

**Example:** *Imagery is used throughout Jim Hall's poem "White Trash." Each stanza creates a new picture in the reader's head of what is happening. As the poem moves on, the images of the styrofoam become more and more insincere. Hall's choice of words to create these images also adds a tone to the poem. As the images become ugly and insincere his tone can be seen as one of dislike for the styrofoam. In the poem "White Trash" Jim Hall uses imagery and symbolism effectively to show how styrofoam is pollution.*

**Comment:** This introduction is a summary of the key points of this paper. In fact, some sentences are actually the same sentences used in the paper as topic sentences. Part of the problem results from the opening sentence starting with a specific rather than a general statement. This introduction is also dull. By giving away so much in the introduction, the writer does not entice the reader to read further.



## What are some different types of introductions?

### 1. Focusing down

You will probably use this type the most. Here the writer or speaker selects one aspect of the topic to introduce the subject of the paper or speech and then gets narrower as the writer moves to the thesis. One way to do this is to circle the key words in your thesis (usually nouns) and use one of these words in your first sentence.

**Example Thesis:** *Living in Wisconsin during the winter has several advantages.*

Wisconsin is a great state to live in. One of the reasons is that Wisconsin has four seasons that provide variety. Of these seasons winter is the most fun. Living in Wisconsin during the winter has many advantages.

**Comment:** Here two nouns from the thesis, Wisconsin and winter, are key words that the writer or speaker can use in the opening sentence of the introduction. This introduction is moving from general to specific.

**Example Thesis:** *Scylla is the most terrifying creature in The Odyssey.*

The Odyssey tells of many terrifying creatures. Odysseus meets a one-eyed cyclops, huge giants, and a six-headed monster. Of these creatures, Scylla, the six-headed monster, is the most terrifying.

**Comment:** Here the first sentence includes the phrase terrifying creatures from the thesis to start the focusing down process.

### 2. Starting with a startling statistic or intriguing statement

**Example:** *Each day, nearly 4,800 adolescents (aged 11-17) smoke their first cigarette; of these, nearly 2,000 will become regular smokers. This disturbing fact from the American Lung Association should make us wonder. How many of us are represented in that first statistic? Even more alarming, how many of us will be able to stop ourselves from being represented by the second statistic? How many of us will become regular smokers?*

**Comment:** This startling statistic directly relates the audience to the topic of the composition. From the beginning the audience is forced to answer serious questions that will make this composition more real for them. Beginning with a startling statistic effectively grabs the audience's attention. From here the writer would continue to narrow down the introduction as she moves to the thesis.

### 3. Showing the significance of the topic or stressing its importance

**Example:** *The contention that cell phone use in cars creates a road hazard is being denied by many who rely on cell phones for their daily existence. Many contend that no evidence exists to support this claim. That could very well be. No evidence does not mean that the threat is not real, however. Does talking on a cell phone while driving cause a distraction for the driver? How many crashes are caused by drivers using cell phones? Until we get answers to these questions, the cell phone debate must continue.*

**Comment:** This type of introduction clarifies why the writer has chosen the topic: The hazards of cell phone use by drivers must be researched.

### 4. Using pertinent devices like an anecdote (a short, interesting, or humorous incident), quotation, analogy (a comparison), or allusion (a historical or literary reference) Note: A speech might also use a rhetorical question in the introduction. In general, however, this is not the best choice for a composition.

**Example:** (analogy) *Dynamic characters are like flowers, their exterior petals breaking open to reveal an inner structure. Indeed, half the fascination with a flower comes from watching it slowly unfold. Among the more interesting flowers are those whose petals open to expose a contrasting center. The parallel here is a dynamic character whose personality gradually transforms. Shakespeare has fascinated many an audience by using such a dynamic character, Lady Macbeth, in the tragedy Macbeth. Shakespeare's contrast between the original and ending character is no less vivid than nature's contrast between the petals of the purple iris and its yellow interior. Over the course of the play, Lady Macbeth, who begins as a stable, strong woman, deteriorates into a shaken, guilt-ridden creature.*

**Example:** (anecdote) *It's three o'clock. You have just gotten home from school, and you are starving. You look in the refrigerator and see only wilted lettuce and a shriveled apple. You open the cupboard and see a bag of unopened Oreos. In thirty seconds three Oreos are gone and by four o'clock the contents of the bag has disappeared. Sound familiar? Snacking has become an American past time as Americans snack more and eat fewer meals than ever before. The problem with snacking is not when you snack or even that you snack in the first place, but what you choose to eat.*

**Example:** (quotation) *At the end of Pearl Buck's Good Earth, Wang Lung, who is on his death bed, cries out to his sons, "If you sell the land, it is the end." Wang Lung knew what his children did not know—that the land had given him everything, financially and emotionally. Buck's saga of the life of Wang Lung in China over a half a century when China was an agrarian country points this out. The land was what made Wang Lung who he was and provided support for him at three important points in his life.*

**Comment:** These examples create interest and also make a point about the topic. Using a quotation for an introduction is not limited to a literary paper.

5. **Providing a background to the topic to help the reader understand the current situation** Including background information in the introduction allows you to devote the first body paragraph to developing your thesis, not clarifying the context of the situation. The example below provides background information about the revolutionary war so that the analysis of a certain scene will make more sense to the audience.

**Example:** *The French Revolution is considered one of the most important events in history and serves as the background for Charles Dickens's Tale of Two Cities. The root of the revolution is deep seeded in the misery of the revolutionaries. It was their odium, their anger, their thirst for revenge which caused the uprisings of violence, inhumanity, and terror. The lower classes were being exploited by the nobility: their land had been taken away. They were treated like nothing but mere work animals, and there were no opportunities for them to earn sufficient money to buy food to diminish their never ending hunger. Dickens does an excellent job of giving a glimpse into the lives of such people and does so in the wine cask scene during the beginning of Chapter 5, Book I of his novel. The wine cask scene serves to show how poverty stricken the people of France were, as well as to foreshadow the revolution yet to come.*

Comment: Providing background information about the motivation behind the revolutionaries' violence allows this thesis to have more impact.

6. **Including the thesis along with the major sections of the essay** It should be used only with long, complex papers in which the reader needs to know what will be covered and in what order. It can be used for long term papers or complex research reports, such as for an independent science project.

**Example:** *The American Civil War is often described as the bloodiest and most tragic experience in the nation's history. The very nature of civil war, with family members divided and friend estranged from friend, is sufficient reason to regard such a war with particular horror. A study of the toll in human suffering in the war between the North and the South, however, requires close examination of the specific aspects of the subject. The immediate battlefield losses, serious as they were, represented only a minor portion of the human suffering caused by the war. To start we must examine the actual direct casualties (dead and injured) for both the North and the South. But we must also examine the prisoner of war camps of both sides with their grossly inadequate living facilities, the primitive methods and equipment in the military hospitals and other medical facilities, and legal and historical records of cases in which individuals were accused of wreaking atrocities on helpless persons in their power. We should conclude with an examination of the sufferings of civilian populations in areas where two armies fought, foraged, and scorched the earth. The miseries of the American Civil War fell on soldier and citizen alike.*

Comment: The reader of the paper clearly knows that this term paper will have three major sections.

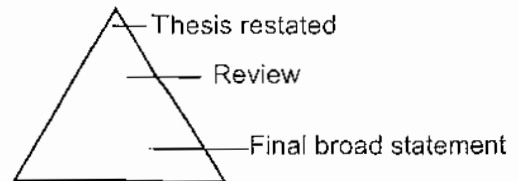
# The Conclusion

**Purpose:** To tie up main points and leave your audience with a clear understanding of your main ideas as well as a final impression of your work.

## Structure of the Conclusion

The structure of the conclusion is exactly the reverse of that of the introduction.

- Restatement of thesis
- Review - two or three sentences which review the main points
- Impact - A final broad statement that indicates the larger application of your thesis.



## 1 Restatement of thesis

### Example

Thesis: Glacier National Park has a rich history that is preserved in the wilds of northern Montana.

Restatement of thesis: In short, Glacier National Park has a rich history that is preserved in the wilds of northern Montana.

**Additional Tips:** You will most likely need a transitional device to tie your restated thesis to the last paragraph of the body. Such a device indicates closure and alerts the audience that you are entering the closing portion of the paper or speech. Also your restatement should not be a word-for-word repeat of your thesis. See the example below.

Thesis: Glacier National Park has a rich history that is preserved in the wilds of northern Montana.

Restatement of thesis: In short, Glacier National Park is a natural wonder created long ago and protected by the forces of nature in northern Montana.

Restating the thesis is a fairly simple task. Once that is done, you begin your move to the final broad statement by reviewing the main points of your composition.

## 2 Review of main points

In the conclusion audiences expect you to connect all the ideas in your composition. Your review of main points should provide the audience with a compact and thoughtful summarization of key ideas. **Write two to three clear sentences that touch on the most important ideas in your composition.** While your review of main points should be concise, avoid using lists to review material. See the examples below.

**Poor Example:** *In short, Glacier National Park has a rich history that is preserved in the wilds of northern Montana. This paper has covered the establishment of Glacier as a National Park in 1910, its construction for improved tourism, and its natural treasures that can still be enjoyed today.*

**Comment:** This conclusion is unsuccessful for two reasons. First, it refers to itself (this paper has covered). Writers should never refer to compositions in this way. Second, the review of main points is accomplished in one sentence.

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**Good Example:** *In short, Glacier National Park has a rich history that is preserved in the wilds of northern Montana. Through the efforts of George Grinnell, Glacier became the nation's tenth National Park in 1910. Over the years the arduous tasks of building roads like the Going-to-the-Sun Road made the park more accessible to tourists from around the world. Even today, one can still see the glaciers, wild animals, and natural vegetation that have changed little since 1910.*

**Comment:** This conclusion takes more time to review the main points, giving the audience vivid images to remember instead of rushing through a list that will soon be forgotten.

## 3 Impact - the final broad statement

Like the first words in your introduction, the last words in your conclusion create an impression that flavors the whole composition. Writing the final broad statement may be one of the more difficult writing tasks you encounter because you must accomplish so much in one sentence. It is also difficult because there is no easy formula for writing it. As you will see, you may choose from a variety of methods when deciding how to end your composition with impact. All final statements do share one feature. They relate the thesis to a broader background.

**Good Example:** *In short, Glacier National Park has a rich history that is preserved in the wilds of northern Montana. Through the efforts of George Grinnell, Glacier became the nation's tenth National Park in 1910. Over the years, the arduous task of building roads like the Going-to-the-Sun Road made the park more accessible to tourists from around the world. Even today, one can still see the glaciers, wild animals, and natural vegetation that witnessed by visitors hundreds of years ago. *Glacier's magnificent beauty is proof that man and nature can join forces to create a lasting, living work of art.**

## Methods for creating a final broad statement

### •Call for Action

This broad statement make a direct appeal to the audience, urging them to do something or to accept a belief. Naturally, this ending would work well in a persuasive composition.

Example: In summary, recycling efforts are necessary to preserve the safety and beauty of the world. Damage that results from improper waste management makes an increasingly negative impact on our lives each year. Recycling programs do make a difference as they work to counteract this negative impact. Not only is recycling necessary, it is easy. *So the next time you consider where to put that empty can, used paper, or cardboard box, remember that one person can make a difference and take the few extra steps needed to recycle.*

### •Final Comment

When making a final comment, writers make observations about their topic or clarify their reactions to it. Some writers may look to the future and examine larger issues in their final statement.

Example: Clearly, exercising can be an enjoyable way to maintain health and personal happiness. It clearly offers physical benefits that add years to our lives. Equally important, exercising provides a mental balance that helps us to manage personal struggles. An added benefit is the socialization that can occur as people exercise together. *Whether we bike, run, walk, or dance, exercise will move us in the right direction.*

### •Final Idea or Example

Ending with an example helps to powerfully clarify the gist of your thesis.

Example: Thus, Robert Frost's poems are deceptively simple. On the surface they seem to describe the nuances of nature and provide vivid depictions of man's interaction with his world. Below the surface, however, his simple words provide a variety of complex interpretations that lead the reader in potentially opposite directions. *Nothing illustrates this better than the last line of his poem "The Road Not Taken." When the speaker claims that his choice has made "all the difference," we are left wondering whether this difference was positive or negative. Frost leaves the interpretation up to us, and for us, that makes all the difference.*

### •Question

Sometimes it helps to end your composition with a question or series of questions that leave your audience thinking about your thesis.

Example: In summary, recycling efforts are necessary to preserve the safety and beauty of the world. Damage that results from improper waste management makes an increasingly negative impact on our lives each year. Recycling programs do make a difference as they work to counteract this negative impact. Not only is recycling necessary, it is easy. *Knowing that one person can make a difference, do you want your difference to hurt or heal our world?*

### •Quote

Sometimes you find a quotation that beautifully states your point better than you can. Ending with a direct quote can give your conclusion the verbal boost it needs to make a solid final impression.

**Example:** Clearly then, the government of the United States should increase financial aid to Third World nations. Although the aid already given has helped, these nations still have many problems that only a strong economy will solve. New democracies have already begun to decrease minimal corruption, and all they need is financial help from the U.S. This aid will not only benefit developing nations but the United States as well through increased trade and more open markets. For these reasons, it is imperative that the U.S. increase aid. After all, seventy-five percent of the world's population is too many people to ignore. *When dealing with Third World nations, "it is not just a question of where millions of dollars go, but of what will happen to millions of lives" (Langan 28).*

### •Reference to Introduction

A technique that gives your composition a sense of completeness is ending with a reference back to the introduction. Perhaps you began with a story in the introduction and now that story has more meaning. Or maybe you asked a question in the introduction, and you will now answer it.

Example:

#### Introduction

*Over the ages, Charles Darwin's theory of evolution has applied to many subjects. Nature has proven that unless a creature evolves and competes with others, it will not be able to adapt itself to its surroundings. This is especially true if those surroundings are hostile, as in the case of war. In John Knowles' A Separate Peace, Leper Lepellier supports this theory, reflecting that "Everything has to evolve or else it perishes" (117). Indeed, during the period in which the book takes place, World War II becomes a test of human fortitude. Those not prepared to cope with war have to rise to meet the challenge or suffer. The two main characters, Gene and Finny, both face this challenge with different approaches and achieve different results. While Gene confronts the crises in his life and in doing so "evolves," Finny avoids and struggles with the truth, and perishes.*

#### Conclusion

*Although Finny, by retreating from life's trauma, fails the test of war, Gene is able to pass it by acknowledging his dark side and confronting the war. As a result, Gene successfully evolves and is prepared to enter the war. Finny, weakened by his collapsing ideals, refuses to recognize the cause and consequences of his injury, and subsequently suffers. *Thus Darwin's theory of evolution and survival of a species is proven true. Even after millions of years, a species must still adapt itself to its environment.**

### •Vivid Image

Since the goal of the final broad statement is to leave your audience with a final impression, one effective way to achieve this is to end with a vivid image. This method works well in descriptive and informative compositions.

**Example:** *Nicolet can be a cleaner place if you help. Image a lunchroom without smashed French fries and dots of catsup on the floor. Picture the entrance way without papers swirling in the wind. Visualize lockers without graffiti. Think about third hour without the Zamobni cruising down D-wing.*

### •Warning

Like the call for action, ending the speech with a warning can make a strong connection between your audience and your thesis. This method is also effective for persuasive compositions.

**Example:** In closing, children need to have the time to be children. Societal pressures often force our young people to grow up much earlier than necessary. When young children expect a cell phone instead of a lollipop as a special treat, we need to examine what we have done to create such high expectations. *If we continue to steal childhood from America's youth, we will surely pay the price. And so will our children.*



## **Editing: Guidelines for Revising Your First Draft**

### **Content**

1. Is the content suited to the purpose and audience? Are unfamiliar terms explained and background information supplied when necessary?
2. Is the subject appropriate for the audience?
3. Are both the subject and the thesis limited enough to be adequately discussed in the paper?
4. Is the topic adequately developed with information and ideas?
5. Have all ideas that do not directly relate to the main idea been omitted?

### **Word Choice and Sentence Structure**

1. Does the writing contain precise, specific words rather than vague words?
2. Does the writing contain no unnecessary words?
3. Are the ideas smoothly joined with transitional words and phrases?
4. Do sentence beginnings vary?
5. Do sentence structure and lengths vary, as appropriate to meaning?

### **Mechanics and Usage**

1. Is every sentence a complete sentence, not a fragment or run-on?
2. Does every sentence end with a punctuation mark? Are other punctuation marks used correctly?
3. Does every sentence begin with a capital letter? Are all proper nouns and appropriate proper adjectives capitalized?
4. Does every verb agree in number with its subject?
5. Are verb forms and tenses used correctly?
6. Are subject and object forms of personal pronouns used correctly?
7. Does every pronoun agree with its antecedent in number and in gender? Are pronoun references clear?
8. Are frequently confused words (such as *lie* and *lay*, *fewer* and *less*) used correctly?
9. Are all words spelled correctly? Have spellings been checked in a dictionary or computer spellchecker?
10. Is the paper printed or written clearly?

## Using Quotations in Your Writing

Often you will want to use quotations from an outside source or literary work to provide detail and evidence to support your point or your analysis in your composition or speech.

### Selection of Quotations

If you are using a quotation from the text of a literary work such as Of Mice and Men or from a newspaper or magazine article, here are some thoughts to keep in mind as you select quotations. If you can answer yes to any of these questions, then the quotation would be a good choice for your paper.

- a. Is the language of the original source particularly original or vivid?

For example, the phrase living “off the fatta the lan” which is repeated several times in Of Mice and Men captures the language of the main characters and might be a good choice for a paper.

- b. Would the meaning be changed or lost if you put it in your own words?  
c. Are the interpretation of the words of the quotation itself the issue?  
d. Does the quotation represent the opinion of an expert?

Whether you use material from a literary work or any other publication, your quotation should

- be as short as possible.
- be relevant to the point you are making.
- be edited to get rid of unnecessary examples and material. (You can use an ellipsis if you leave out material. See page 49 for an example.)
- be quoted exactly. (Use brackets or parentheses if you change words for clarity. See pages 48 and 49 for examples.)
- be worked smoothly into the text.
- be cited correctly. (See pages 71-77.)

## Avoiding Cut and Paste Documentation

In no paper, whether about a literary work (poem, play, novel, etc.) or a research paper, should quotations be the main content of your paper. Quotations are only evidence and need your commentary or discussion to have them be used effectively. Avoid arranging quotations in a series with few comments in between. This ends up being a list instead of analysis. You are not doing much writing this way, and your reader has to provide the necessary links in order to understand why the quote was included.

### AVOID THIS

**Poor Example:** *Lady Macbeth's change is illustrated with her use of blood images. In Act II, after seeing Duncan's body, she looks at her bloody hands saying, "My hands are of your color, but I shame/To wear a heart so white"(II, vi, 81-82). She continues with "A little water clears us of this deed" (85) In the last act she says, "Out damned spot! out, I say!" (V,i, 31) and "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand" (V,i, 46-47)."*

**Comment:** In the above example, the writer has just listed quotations back-to-back, and the reader is left to figure out the connections. Although the quotations have merit in proving the writer's point, if a quotation is worth including in your paper, it may have implications which lead to certain interpretations. This writer needs to have several sentences showing how the first two quotations indicate Lady Macbeth's mental and emotional control and other commentary indicating how the last quotations show the loss of that control with her overwhelming guilt. Commentary is what you must include in an essay. In order to develop a visual picture of the insight you have provided in an essay, you might wish to mark all the commentary with highlighter in your rough draft.

## Integration of Quotations into the Text

Working a quotation smoothly into your analysis is absolutely necessary. Do not just “plop” it into the paragraph. The quotation must be linked to what comes before the quotation and after the quotation. You might think of it as writing into the quotation and writing out of the quotation. There are numerous ways to provide the coherence needed to integrate quotations, and a good writer uses a variety of ways.

### Poor Integration of Quotation

Although Gene from A Separate Peace did evolve, he was an idealist at times. One such time was in Chapter Seven when he claims to be considering enlisting in the army the next day. “To enlist. To slam the door impulsively on the past, to shed everything...”(92).

In the above example, the writer uses the quotation as an example of how idealistic Gene was, but needs a transition or link before the quotation so it is not so jarring to the reader. Additional analysis of the quotation is also necessary.

### Better Integration of Quotation

Although Gene from A Separate Peace did evolve, he was an idealist at times. One such time was in Chapter Seven when he claims to be considering enlisting in the army the next day. During a discussion with his friend Brinker Hadley, Gene thinks, “To enlist. To slam the door impulsively on the past, to shed everything...”(92). At this point Gene fails to see that the path he was thinking about made for a hazardous future and, later in life, a past more traumatic than the one he was trying to escape.

By adding the underlined words before the quotation, the writer provides a smooth transition into the quotation. The underlined words after the quotation provide an insightful comment about Gene’s idealistically thinking that leaving would allow him to escape.

## Evaluations of Quotations

The following are passages or sentences which use quotations from Of Mice and Men. Look at the evaluation after each quotation.

1. **Poor Use:** *She had a chance to be an actress. "Nother time I met a guy, an he was in pitchers.... He says he was gonna put me in the movies" (34).*

(This quotation provides evidence or adds substance to the text, but is not worked into the text smoothly.)

2. **Effective Use:** *For George and Lennie their dream of living "off the fatta the lan" was very realistic.*

(This quotation provides evidence of or adds substance to the text. It is worked smoothly into the text of the paper. The language of the quotation is vivid. Punctuation is correct.)

3. **Poor Use:** *George had a piece of land all picked out. "The ol' people that owns it is flat bust [broke] an' the ol' lady needs an operation" (42). All George had to do is contact the owners and the house could be theirs.*

(This quotation does not add anything additional to the paper and just as easily could have been said in the writer's own words.)

4. **Poor Use:** *Her dream was unrealistic because she was now married to Curley. "So I married Curley. Met him out to the Riverside Dance Palace that same night" (44).*

(This quotation does not add anything additional to the paper. It is repeating what was written in the sentence before it.)

5. **Poor Use:** Crooks tells Lennie, "I seen hundreds of men come by on the road an' on the ranches, with their bindles on their back an' that same damn thing in their heads. Hundreds of them. They come, an' they quit an' go on; an' every damn one of 'em's got a little piece of land in his head. An' never a God damn one of 'em ever gets it" ( 81).

(This quotation is too long. It would be more effective to just include " I seen hundreds of men ... an' every damn one of em's got a little piece of land in his head. An' never a God damn one of 'em ever gets it." Then add a sentence of commentary such as "George and Lennie aren't the only ones who have a dream of owning land, and it is not probable that the outcome would be any different.")

**Notes:** In the above quotation the three dots ... are called an **ellipsis**. This mark indicates that something has intentionally been left out of the original quotation.

The **bracket** surrounding [broke] in item three indicates that the writer of the paper has added the word to clarify something in the original quotation. The use of brackets allows the writer of the paper to modify a quotation. Since a writer is required to quote exactly from the text, any change, addition, or clarification must be put in brackets, not parentheses. The writer of a paper might do this to change capitalization, change the tense of a verb, or clarify a pronoun reference.

## Mechanics of Quoting Poetry

Unless unusual emphasis is desired, a part of a line, or a line of poetry should be enclosed in quotation marks and woven into the text. Whether or not the quoted line is incorporated into the grammatical construction of the sentence, the first word is capitalized only if it is capitalized in the original. Two lines may be included in the text if the lines are separated by a slant (/).

**Example:** *Tennyson aptly expressed the idea when he said, "By faith, and faith alone, embrace,/Believing where we cannot prove."*

Verse quotations of more than three lines are indented one inch or ten spaces from the left margin and double-spaced between lines. The break between stanzas is indicated by a double space. Quotation marks are omitted unless they appear in the original, as in the example below. (See page 51, item 3 about long lines of poetry.)

**Example:** *In one of Tennyson's best-known works, "In Memoriam," an illustration of this point may be seen:*

*But open converse is there none,  
So much the vital spirits sink  
To see, the vacant chair, and think,  
"How good! how kind! and he is gone." (6-9)*

## Mechanics of Quoting Lines From Shakespeare's Plays

Since the plays are written in blank verse, the same rules that apply to quoting poetry apply to the lines of Shakespeare's plays. Your teacher may prefer that you use Roman numerals, such as (V, iii, 45-46).

**Example:** *Cassius dies saying, "Caesar, thou art revenged,/ Even with the sword that killed thee" (5. 3. 45-46).*

**Example:** *He recalls a fever Caesar had in Spain, then a swimming match he lost (1. 2. 98-128) and wonders how the "tired Caesar" has become a "god."*

*Why, man, he doth bestride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs and peep about  
.....  
Upon what meat doth this our Caesar feed  
That he is grown so great? (1. 2. 135-137, 149-150)*

## Mechanics of Using Longer Quotations

The following is an excerpt from the text of a paper.

*Antony is certainly a shrewd judge of human character, and his shrewdness enables him to see the deeds of men honestly. Whereas earlier in the play we viewed him negatively—his overwhelming thirst for revenge, his tactics in arousing the mob at Caesar's funeral, his unscrupulous taking advantage of Lepidus—at the end of the play we view him more favorably when he summarizes the qualities of Brutus:*

*This was the noblest Roman of them all.  
All the conspirators save only he  
Did what they did in envy of great Caesar;  
He, only in general honest thought  
And common good of all, made one of them.  
His life was gentle, and the elements  
So mixed in him that Nature might stand up  
And say to all the world, "This was a man!"  
(5. 5. 68-75)*

*Here we see the completion of Antony's character. He can honestly recognize what motivates the actions of others, even the actions of an enemy.*

**Note the following** with regard to the above example:

1. The quotation, 40 or more words for APA and more than 4 typed lines for MLA, needs to be indented one inch or ten spaces from the left margin. (APA indents 5 spaces.)
2. The quotation is double-spaced; the paragraph interrupted by the quotation is double-spaced.
3. Since the quoted lines are from a play written in poetic form, they are written out exactly as they appear in the book from which the quotation is taken, that is, line-for-line. When you can't get all the necessary words on a line (because further indentions give you less room), the words for which you don't have space should be further indented at least three spaces on the next line down, but without the capitalization of the first word.
4. The act, scene, and lines are given in parentheses following the last word of the quotation and on the same line if there is room. For stories and novels simply put the page number or numbers in parentheses. This applies to all quotations, whether or not they are set off.



## Punctuation with Quotations

Whether set off from the text or run into it, quoted material is usually preceded by a colon if the quotation is formally introduced and by a comma or no punctuation if the quotation is an integral part of the sentence structure.

**Example:** *Shelley held a bold view: "Poets are the unacknowledged legislators of the World" (794).*

**Example:** *Shelley thought poets "the unacknowledged legislators of the World" (794).*

**Example:** *"Poets," according to Shelley, "are the unacknowledged legislators of the World" (794).* (Examples taken from MLA Handbook, 4th ed.)

## Alteration of Quotations

Although in most cases quotations are reproduced exactly, at times a writer needs to include explanatory material or omit part of a longer quotation.

1. Explanatory words immediately following a quotation mark should be in parentheses ( ). Explanatory words that go inside the quotation should be in square brackets [ ]. If they are not available on your typewriter or computer, neatly draw them in. (APA uses a bracket in all cases for inserting material or adding emphasis in quotations.)

**Example:** *Lincoln specifically advocated a government "for the people" (emphasis added).*

**Example:** *Smith wonders whether "the risk that he [Hemingway] took was worth the controversy it set off" (92). See also page 48-49.*

2. If you omit material from a quoted passage, you need to keep two things in mind: being fair to the author quoted and keeping the grammatical integrity of your writing. You should never present a quotation that could cause the reader to misunderstand the sentence structure of the original source. When you leave out material, use ellipsis points, or spaced periods, to indicate where your quotation varies from the original. If the ellipsis is within a sentence, use three periods with a space before and a space after the last. If the ellipsis comes at the end of your sentence, use four periods with no space before the first period or before the final quotation mark. When you use a parenthetical reference following the ellipsis at the end of the sentence, use three periods with a space before each and put the sentence period after the final parenthesis. (See pages 48 and 49 for examples.)

## Verbs Commonly Used In Essay Questions

<u>Verb</u>	<u>Definition</u>	<u>Example</u>
Classify	place in a main category; sort	Classify a cow.
Define	place in a main class and differentiate from others in that class	Define "desk."
Analyze, outline	indicate essential parts or features and show their relationships to one another	Analyze Bill's motive for cheating. Outline your answer before writing a theme.
Order, organize	place in sequence (time, position, importance, etc.)	Order the following items: (etc.)
Generalize	make a conclusion	Make generalizations about pictures "A," "B," and "C."
Interpret	explain the meaning of; put 2 and 2 together; read between the lines	Interpret her actions after the argument.
Apply	show how one item relates to another; show how principle learned fits new situation, or own life	Apply the principle of inflation to 1988.  Apply the theme of the story to today's society.
Evaluate, criticize, judge; discuss the significance of...	give your summarized opinion on the good and bad points, or lack of value	Evaluate the contributions of radio today.
Develop, brainstorm	think up new ideas	Develop possible solutions to the problem of tardiness in Hour 1.
Report	summarize, interpret (and evaluate sometimes)	Report on the progress of your work.

FIGURE OUT:  
its place,  
parts, and  
relations

## Verbs Commonly Used in Essay Questions (continued)

<u>Verb</u>	<u>Definition</u>	<u>Example</u>
Explain, clarify	make plain, clear, understandable	Explain how to tie a knot.
Describe, examine	explain the look, feel, sound, etc.,	Describe the autumn setting of the story.
Characterize	describe a person on the physical and psychological levels	Characterize Huckleberry Finn.
Illustrate	explain by giving examples	Illustrate why cheating is inadvisable.
TELL (Clearly)		
Justify, prove	explain the correctness of; defend	Justify the hero's decision to reenter the burning building.
Differentiate, contrast	point out the differences	Differentiate between vertical and horizontal.  Contrast the novels <u>Catcher in the Rye</u> and <u>Huckleberry Finn</u> .
Compare	point out the similarities (and sometimes differences also)	Compare English and American universities.
Discuss, expand upon	examine in detail and present various views	Discuss the role of Lincoln in the liberation of the slaves.

### Verbs Commonly Used in Essay Questions (continued)

<u>Verb</u>	<u>Definition</u>	<u>Example</u>
State, restate, name, identify, express	say; repeat	State the reason for the anger of the main character.
Enumerate, list	name; one after another	Enumerate the causes of the Civil War.
Trace	follow the course of	Trace the development of nationalism in Europe.
REPEAT		
Condense	give a short version	Condense the plot of the short story "Silent Snow, Secret Snow."
Summarize, review	put in capsule form; state main ideas and supporting material	Summarize the prosecution's argument.
Make a précis	summarize in your own words, a shortened version	Make a précis of the chapter on molecular energy.

## Words That Express Feelings

### Unpleasant

abandoned	distraught	left out	sad
agony	disturbed	lonely	scared
ambivalent	dominated	longing	shocked
angry	divided	low	skeptical
annoyed	dubious	mad	sorrowful
anxious	empty	maudlin	startled
betrayed	envious	mean	strained
bitter	exasperated	melancholy	stupid
bored	exhausted	miserable	stunned
burdened	fatigued	nervous	tenuous
cheated	fearful	odd	tense
cold	flustered	overwhelmed	threatened
condemned	foolish	pain	tired
confused	frantic	panicked	trapped
crushed	frustrated	persecuted	troubled
defeated	frightened	petrified	uneasy
despair	grief	pity	unsettled
destructive	guilty	pressured	vulnerable
different	intimidated	quarrelsome	weak
diminished	irritated	rejected	weepy
discontented	isolated	remorse	worried
distracted	jealous	restless	
	jumpy		

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### Pleasant

adequate	delighted	generous	loving
affectionate	determined	glad	loved
befriended	eager	gratified	peaceful
bold	ecstatic	groovy	pleasant
capable	enhanced	helpful	proud
caring	energetic	high	refreshed
challenged	energated	honored	relaxed
charmed	enjoyed	important	relieved
cheerful	excited	impressed	rewarded
clever	fascinated	infatuated	safe
comforting	fearless	inspired	satisfied
confident	free	joyful	secure
content	fulfilled	kind	settled
			sure
			warm

## Sensory Words

### A List of Sight Words

colorless	round	dotted	tidy
white	flat	freckled	handsome
ivory	curved	wrinkled	tall
yellow	wavy	striped	lean
gold	ruffled	bright	muscular
orange	oval	clear	sturdy
lime	angular	shiny	healthy
green	triangular	sparkling	fragile
turquoise	rectangular	jeweled	pale
blue	square	fiery	sickly
pink	hollow	sheer	small
maroon	narrow	drab	large
lavender	crooked	dark	massive
purple	lumpy	old	immense
gray	swollen	worn	attractive
silver	long	messy	perky
hazel	wiry	cluttered	showy
black	shapeless	clean	shadowy

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### A List of Hearing Words

crash	squawk	crackle	chime
thud	whine	buzz	laugh
bump	bark	clink	gurgle
boom	bleat	hiss	giggle
thunder	bray	snort	guffaw
bang	blare	bellow	sing
roar	rumble	growl	hum
scream	grate	whimper	mutter
screech	slam	stammer	murmur
shout	clap	snap	whisper
yell	stomp	rustle	sigh
whistle	jangle	whir	hush

## Sensory Words (continued)

### A List of Taste Words

oily  
buttery  
salty  
bitter  
bittersweet  
sweet

rich  
hearty  
mellow  
sugary  
crisp  
savory

bland  
tasteless  
sour  
vinegary  
fruity  
tangy

ripe  
medicinal  
fishy  
spicy  
hot  
burnt

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### A List of Smell Words

sweet  
scented  
fragrant  
aromatic  
perfumed  
fresh  
earthy

piney  
pungent  
spicy  
gamy  
fishy  
briny  
sharp

acid  
burnt  
gaseous  
putrid  
spoiled  
sour  
rancid

sickly  
stagnant  
musty  
moldy  
dry  
damp  
dank

---

### A List of Touch Words

cool  
cold  
icy  
lukewarm  
tepid  
warm  
hot  
steamy  
sticky  
damp

wet  
slippery  
spongy  
mushy  
oily  
waxy  
fleshy  
rubbery  
bumpy  
crisp

silky  
velvety  
smooth  
soft  
wooly  
furry  
feathery  
fuzzy  
hairy  
leathery

sandy  
gritty  
rough  
sharp  
thick  
dry  
dull  
thin  
fragile  
tender

## **Steps for Writing a Research Paper**

It is important to follow these steps when writing a research paper or a speech manuscript.

1. Choose and limit a topic.
2. Survey resources.
3. Develop a preliminary thesis statement and working bibliography.
4. Gather information.
5. Reevaluate.
6. Write a final thesis statement and formal outline.
7. Write the rough draft.
8. Write the final draft with documentation and bibliography.



THE  
RESEARCH  
PAPER

## Responsible Research

Library research can give you a broad perspective and a sound basis for writing and speaking responsibly. It extends your experience by making accessible the experience of others across time and space.

### Aims of Responsible Research

The amount of time you have for library research is usually limited, so you should try to obtain responsible knowledge on your topic. Responsible knowledge on a topic includes the following information:

- its main areas and features
- the major issues surrounding it
- the chief authorities on these issues
- the latest developments
- information of local interest

### Testing Information

The first step in collecting information is to find what you think might be valuable. Then test it carefully to be sure it is authentic. As you research, you should apply five fundamental tests to each piece of information you discover.

1. Is the information reliable?

Reliability, or trustworthiness of information, is critical to the credibility of a research paper or a speech. Reliable information comes from people who are close to what they are reporting, who are well-qualified to make such statements because they are experts in a particular field, and who are free from self-interest that might distort their observations. Ethical writing and speaking is based in large part on responsible knowledge of the topic and on accurate and objective reporting of information.

Carefully consider these three aspects of reliability.

- The first is the source's *experience* in regard to the particular topic.
- The second is *memory*. As a rule, the longer ago an event took place, the less reliable information about that event will be.
- The third is *bias*. Even the most reliable of sources will usually have a point of view that may affect the accuracy of what he or she is reporting.

2. Is the information from a primary or secondary source?

A primary source can give firsthand information. Firsthand means that the information comes from a person's direct experience. For example, an entry in a journal, an autobiography, an interview with an author, a census report, military records, or minutes of a meeting would all be primary sources.

A secondary source can give only secondhand information. Secondhand means that a person got the information from another source. A secondary source is one written about some aspect of the primary source. For example, the biography of the author John Steinbeck or a magazine article written from interviews with Steinbeck are both secondary sources. Articles which cite other sources and include critical commentary or conclusions about those sources are also secondary sources. The value of these is often the evaluation of the primary source.

3. Is the information thorough?

Thoroughness of information is as important to accuracy as reliability is. Giving readers or listeners only some of the facts or only part of the story is misleading if done unintentionally and unethical if done intentionally. Try to uncover all important facts or pieces of evidence when researching a topic in order to be considered a credible writer or speaker.

4. Is the information timely or current?

Timeliness of information is especially important when knowledge is changing rapidly on a subject.

5. Is the information precise enough?

Precision is important when writing or speaking about a situation or issue that varies widely from place to place. Be certain that the information you have applies to the specific locale you are writing or talking about. For example, general statistics on welfare or unemployment may or may not be pertinent to the geographical area you are discussing. This question is especially important for speakers, because adaptation to specific audiences and situations is vital to effective speaking. If you have doubts concerning the precision of information for your topic, check with local sources to verify it.

## **A Word About the Internet**

Using computers can be valuable in research, but evaluating the source of the information can be tricky. Information printed in books and magazines has gone through a publishing process in which the work (and hopefully its truth) has been evaluated by an editorial board. It is not always easy to ascertain the value or even the location of a source found on the Internet. Bulletin boards and chat rooms on topics can be quite interesting, but there is usually no easy way to discover if the writer is an authority of any kind on the topic, or even if the writer is telling the truth. These Internet locations, however, are good places to ask others where to find information. If you have accessed a publication (Time, Newsweek, etc.) or a library, you may comfortably use the information just as you would in paper form. Otherwise, be curious and skeptical about the source and truthfulness of information you receive on the Internet. When you do cite it, always include in your bibliographic (source list) entry, the publication medium (Online), the name of the computer service, the date you located the information, and any other information the reader would need to locate the material. (Proper documentation form is addressed later in this booklet.)

## **The Research Paper Defined**

In English Writing and Skills, Ross Winterowd and Patricia Murray define the research paper as "an extended, formal composition presenting information gathered from a number of sources." Notice there are four things here that make a research paper different from other compositions. It is "extended," which means it will be longer than many papers you write, probably in excess of four pages at the minimum. It is formal. That means that the creativity you bring to bear on your research will come from places you search for information and how you see all the research you gather shedding light on your topic and thesis. Otherwise, this kind of writing bears little resemblance to creative writing. The format of the paper is rigidly formal. Just as when you write a report, you will gather information, but the variety of sources helps to define this kind of writing as research writing. You become an investigator finding as many sources of information on your topic as possible before choosing among them. We would add to this definition, "for a specific scholarly and significant purpose appropriate to the research process." Some topics are not appropriate to research. "Why Aunt Mildred is My Favorite Aunt," for example, is not particularly researchable. "The Role of the Extended Family in the Life of the American Child" is an appropriate topic because it is significant. We can assume there would be sources of scholarly information about this topic.

## The Research Paper Format

The first rule of writing a research paper is to find out what format or style the teacher wants you to use. The format we give you here is very general and will usually be appropriate. Some rules do not vary.

1. Research papers are always typed or written on word processors on plain white paper.
2. The pages of the manuscript have one inch margins, although some style manuals suggest a two inch margin at the top of the first page.
3. The manuscript is double spaced, and the type in an easily readable 10 or 12 point font.
4. The title page contains the title of the paper, the course, the date, the author's name, and the instructor's name. There is no other decoration on this page.
5. The parts of the research paper in order of appearance are
  - a. title page
  - b. final outline
  - c. manuscript
  - d. end notes (if required)
  - e. bibliography (also known as "works cited" or "references").
6. Research papers should not be submitted in a plastic folder. You may, however, be required to also submit all of your notecards, rough drafts, and even copies of some of your sources in an envelope or folder.

## Why Citations?

"Why do I have to include citations? Why do I have to document? These are my opinions. Isn't my logic good enough?"

If you say that the Green Bay Packers has the best defensive line in the country, your opinion (thesis) carries more weight with your peers if you cite a prominent sports writer in the Milwaukee Journal Sentinel or Sports Illustrated. The word of an authority always strengthens your point and the more prominent and current the authority, the better. The same is true in a research paper. If you are writing a paper on Mississippi River steamboats of the 19th century, and you want to convince the reader that they were both exciting and dangerous, Mark Twain's observations of river boat piloting are worth citing. He not only grew up on the banks of the Mississippi River and frequently traveled by river boat, but he also was a river boat pilot who wrote a book about the experience. You weren't there. He was. That's the value of documentation. It gives your writing the voice of authority when you cite the sources of **facts, quotations, and information that is not common knowledge.**

## **How to Avoid Plagiarism and to Insure Accuracy**

### **Plagiarism Defined**

Plagiarism is presenting another person's words or ideas as if they were your own. It really is stealing. Intentional plagiarism is the deliberate incorporation of the work of someone else into your writing without mention or documentation of the source. Unintentional plagiarism, no less a serious offense, means that you were unaware of what needed to be documented or did not acknowledge a direct quotation because of faulty note-taking. Plagiarism is a serious offense, which in high school will result in a lower grade or failure and in college may result in failing a class or expulsion from an institution.

### **What You Have to Document**

1. Document all words you quote. Always include these in quotation marks.
2. Document all ideas which you have paraphrased or summarized that are not your own.
3. Document all facts or statistics.

Common knowledge is not documented. For example, even though you might have to look up the date on which JFK was shot, this is common knowledge. Do not document that Milwaukee is the largest city in Wisconsin, but do document the population of Milwaukee. Sometimes what is common knowledge may depend on your audience. If you have any questions about this, check with your teacher.

## Steps to Avoid Plagiarism and to Insure Accuracy

A researcher must be accurate. Not only do the readers of your paper assume that you are being honest in how you treat your sources, but they also assume that you are being accurate. Quote a source exactly; paraphrase an idea accurately; use an accurate statistic. The following are suggestions that will help you to avoid plagiarism and insure accuracy:

1. Use a **consistent note-taking system**. With whatever system you use, you must keep three things separate: (1) material you have paraphrased or summarized, (2) quotations from a source, (3) your own thoughts that you jotted down as you were reading. Make sure that you copy the words and punctuation exactly for direct quotations. Put the quotation in large quotation marks. ( See suggestions on page 46 on what to quote.) Some students use a different color ink or highlighter to indicate their own thoughts on a note card.
2. Record **complete documentation information**. Know the exact kind of information that is required for your bibliography cards, note cards, or any other method you use.
3. Record the documentation information as you go along in very **clear handwriting**. Don't put yourself in the position of having to relocate your sources or reconstruct what came from what source or what was your own thinking. This not only wastes your time, but also increases your chances for unintentional plagiarism.



## **What Else Is Different About Research Writing?**

Earlier in this booklet, you learned how to introduce a multi-paragraph composition. In a research paper there are many more options to introducing your thesis and the paper which follows it. For example, you could begin with a startling statistic, an important quotation, or a vivid description. The careful wording of your thesis is what you want to work towards in writing your introduction.

The conclusion of a research paper is much more than a summary of the research, and certainly not a simple restatement of the introduction and its thesis. You should work towards drawing conclusions in your final paragraph(s) about what you have discovered in your research. You are the "class expert" on your topic. Throughout the research process be alert to insights, results, significance, implications, and conclusions about your research area. Save these on note cards, and do your most thoughtful writing as you conclude your paper. Your conclusion is the destination you've been walking to on this entire hike of discovery. Make it worth the journey.

### **Research Tips**

1. Keep all of your research materials and cards in a large manila envelope with your name and phone number and the school's name and phone number clearly printed on it. A researcher's nightmare is to lose all the notes gathered before the paper is written.
2. When you find a good source by a recognized authority, see if there is a bibliography and look for the best sources that your expert used.
3. If you are using a word processor to type your document, save your work every five minutes to both the hard drive and a disk, and print a hard copy after each working session. Computer breakdown is never accepted as an excuse for a paper not completed.
4. Proof read from the hard copy. You will catch more errors than you will by reading a screen.

## The Bibliography Search and Bibliography Cards

Once you have chosen a topic for research, the next step is to discover whether or not there is adequate information available on the topic. Looking for sources of information is called the bibliography search. As you go to libraries and look at card catalogs and their electronic equivalents, such as Mandarin or InfoTrac, keep track of each potential source on a separate 3"x5" note card. The sources you find are called your working bibliography. Do some evaluating as you go. For example, all other things being equal, if your paper is about the current status of air pollution, recent evidence is more valuable than older evidence. You will want to include on your note card enough information to locate the source itself and write it up as a bibliography entry if it proves useful. Bibliography cards may be written in various forms, according to your teacher's instructions, but they should all have at least the following information on them:

1. location (i.e. which library, etc.)
2. author (if available)
3. title of article, short story, essay, or poem (if there is one)
4. title of whole work (newspaper, magazine, book, etc.)
5. place of publication (book)
6. publisher (for a book, or source found Online)
7. date
8. pages if you will only be using a segment of the whole

### Sample Bibliography Cards

These sample bibliography cards are in MLA format.

Magazine

NHS F-Wing Library

Shute, Nancy. "The Sinister Difference: Why Lefties Have It So Hard."  
Smithsonian Dec. 1994: 130-143.

## Book

Milwaukee - Central Library, Humanities Room

Bogue, Margaret Beattie. Around the Shores of Lake Michigan: A Guide to Historic Sites. Madison: University of Wisconsin Press, 1985.

## Online source

Online source with electronic address

Shute, Nancy. "The Sinister Difference: Why Lefties Have It So Hard."  
Smithsonian Magazine Dec. 1994. 12 March 2002.  
<<http://www.smithsonianmag.si.edu>>.

**NOTE:** To locate this source, you would delete any spaces in the address and the final period in the address.

The examples above cover only a few of the types of sources and are intended to guide you in gathering your working bibliography on cards as you search for sources. Always include enough information to 1) create a bibliographic entry, and 2) retrieve the information again.

## Using Note Cards to Gather Research and Organize Writing

Gathering, reading, and taking notes about research is a dynamic process. The outline emerges as you learn more about your subject. The subtopics on the preliminary outline provide a useful way to organize your research so that the manuscript itself will be relatively easy to write. These subtopics are called **slugs**. Take notes on cards 4"x6" or larger to differentiate them from your bibliography cards. Every time you begin to take notes on a different subtopic, start a new card even if you are still working with the same source. When you have finished taking all of your notes, you can sort your note cards according to slugs (subtopics), and then arrange the stacks of cards in the order of your final outline. You can write each paragraph using the information gathered from each stack of cards. If you have been very careful to mark quotations and paraphrase or list all other notes, dreaded plagiarism will be impossible.

On each note card, you will include four things:

- a. the slug (subtopic from the outline)
- b. the source (by number from the bibliography card or by abbreviated name or author)
- c. the notes (in quotation marks when copied exactly)
- d. the page number (n.p. if there is no page)

Do not put the notes from more than two pages on one note card.

Do not number the cards consecutively. It serves no purpose.

### Sample note card

Wreck of the Naomi (**slug**)      "Shipwrecks of 19th c."(**source**)  
80 ft. sailing ship, called a bark - Naomi - sunk 6 mi. n. of Manistee, 11/23/67. Capt. Calloway rescued all but Capt. Carpenter and his wife - dead in his arms. Carpenter's last words as he rolled off ship with wife: "Mother is dead." (**notes**)  
p. 189 (**page**)

**NOTE:** Do not include the bold typed words in parentheses from the above example in your notecards.

## How to Cite Sources

Three methods of documenting sources are used for research papers: footnotes, endnotes, or parenthetical citations. The most frequently used method of documenting is parenthetical citation, which is also referred to as in text citation. Determine which method your teacher prefers you to use before you write your first draft. Whatever method you use, make sure that you check how to document with a current source book or the handouts your teacher has given you. The following is only meant to be a general overview of the kinds of documentation and a few examples.

### Footnotes

Follow the exact style of footnotes required by your teacher since styles do vary. Footnotes usually include the author's first and last names (in that order), the title of the publication, publication information, and a page reference. To indicate a footnote, write or type a number slightly above and to the right of the final punctuation mark **at the end** of the idea or fact or quotation taken from one of your sources, whether or not you have used quotation marks. This number refers the reader to the footnote, which appears **at the bottom** of the same page. You must plan each page so that there is enough space at the bottom to accommodate all the footnotes on that particular page. Begin four lines below text, indent raised footnote number five spaces, and return to left margin for second line of the footnote. Single-space footnotes, but double-space between them. Some word processing programs will do this for you. (The format of these programs may vary slightly. Always check with your teacher to see if it will be acceptable.) Number the footnotes consecutively throughout the body of your paper, unless your teacher instructs you to do otherwise.

## Examples of footnotes

<sup>1</sup>Timothy Ferris, "Einstein's Wonderful Year," Science 84 Nov. 1995: 61-63. (article in a monthly magazine)

<sup>2</sup>Florence Wright, personal interview, 4 May 1984. (interview)

<sup>3</sup>"Music in the Age of Shakespeare," PBS, WGBH, Boston, 17 Sept. 1989. (television program)

<sup>4</sup>Virginia Morell, "Minds of Their Own," National Geographic Mar. 2008: 42.

<sup>5</sup>Jane E. Brody, "Fear Not That Carrot, Potato, or Ear of Corn," The New York Times, 11 June 2002, 12 Feb. 2008 <<http://www.nytimes.com/2002/06/11/health/nutrition/11BROD.html>>.

<sup>6</sup>Doris Lessing, A Small Personal Voice (New York: Knopf, 1974) 47. (book by one author)

Once you have provided complete documentation from a source the first time you refer to it, you can use a shortened form if you refer to the source again.

<sup>7</sup>Lessing 52.

(This is just one way of doing footnotes. This particular footnote style is what is suggested by the Modern Language Association. To see more examples in this style, check MLA Handbook for Writers of Research Papers: Fifth Edition found in the Nicolet libraries.)

Here is how a footnote would look in a paper.

Hence the laser is practical and versatile though by no means revolutionary. Its applicability over a broad cross section of the medical spectrum indicates a future whose horizons can only expand. According to Dr. Carlos Mendoza, a physicist at State University, "The full capabilities of the laser are not yet completely known, and as research continues to uncover more of them, the field of medicine will surely capitalize on these revelations."<sup>1</sup> Thought the ultimate of inventions when it was first introduced...

<sup>1</sup>Dr. Carlos Mendoza, "Lasers Today," Newsweek 11 April 1993: 61.

## **Endnotes**

Endnotes are just like footnotes, but instead of including them at the bottom of each page, you put them on a separate page headed “Notes,” which is included right before the bibliography page. They contain the same information as footnotes and follow the same format. Endnotes are always numbered consecutively within the manuscript.

## **Parenthetical citations**

Parenthetical citations give the source in the text of the manuscript within parentheses instead of footnotes or endnotes. You need only to give the information that will allow the reader to find the source in your reference list at the end of the paper. Both the Modern Language Association (MLA) and the American Psychological Society (APA) have published style manuals for research papers that are widely used. (Every scholarly field has its preferred style.) The libraries have copies of the most recently published manuals, MLA Handbook for Writers of Research Papers (Fifth Edition) and Publication Manual of the American Psychological Association (Fifth Edition). In general MLA is used for literary analysis papers.

For both MLA and APA place the citation immediately following a direct quotation or at the end of a fact or paraphrased idea. The citation is placed just before the end punctuation mark. For an extended quotation that you have indented, (40 or more words for APA and more than 4 typed lines for MLA), place the citation after the final punctuation mark. (See page 51 for information about block quotations. If you mention the author’s name in the text, you should omit it in the citation. (See pages 50-51 for more specific information on quoting lines from poetry and Shakespeare’s plays.)

Examples of the most frequently used citations for each style are given on the following pages.



## MLA

In most cases the citation will include the author's last name and the page number. Note that only the number is given, not an abbreviation for page. If you have included the author's name in the sentence where there is a citation, you have only to give the page number.

Pay particular attention to the punctuation of the examples. A comma is used between the author's name and the title, but not between the author's name alone (or title alone) and the page number. Use a hyphen to indicate consecutive pages in the source and commas to indicate separate pages.

### **One author; only one work by author in the bibliography**

Four out of ten students responded positively (Cohen 76).

### **No author given**

("Children of the Cities" 23)

### **Two authors; more than one work by these authors in bibliography**

(Durant and Durant, Lessons of History 311)

### **More than three authors**

(J. B. Rhinee et al. 108-110)

### **Two sources cited for the same information**

(Hanks 112; Almonte and Desmond 37)

### **Original source not available; material quoted from an indirect source**

(qtd. in Bell, Virginia Woolf 91)

### **Quotation from a play**

(2. 1. 48-53)

## APA

The main difference between MLA and APA is the focus on the date of the source material in APA citations and references. Immediately following a direct quotation or at the end of a sentence including an idea or fact from a source, give the author's last name and the year in parentheses. Include the page number(s) after the year for direct quotations only. If you have included any of these three pieces of information in the text, do not repeat them in the citation. Notice that for the APA format, you include commas between items and the abbreviation "p." or "pp." for page numbers. A title is included in the citation only if no author is given. Use n.d. (no date) when publication date is not available.

### **One author**

(Cohen, 1994, p. 76)

### **No author**

("Children of the Cities," 1995, pp. 2, 23)

### **Two authors, more than one work on reference list, different years**

(Durant & Durant, 1967, p. 311)

(Durant & Durant, 1965, p. 27)

Note: If a reference list includes publications by two or more primary authors with the same last name, include the first name initial in all citations. An exception is husband and wife teams who write together, such as Will Durant and Ariel Durant.

### **Two authors, more than one work on reference list, same year**

(Durant & Durant, 1965a, p. 226)

(Durant & Durant, 1965b, p. 27)

Note: On the reference list at the end of the paper, label years 1965a and 1965b also. List sources in chronological rather than in alphabetical order.

### **Three to five authors**

First citation, list all: (Rhinee, Jones, & Wilson, 1991, pp. 108-110)

Second and following citations, use "et al.": (Rhinee et al., 1991, pp. 108-110) ("Et al." means "and others.")

Note: For six or more authors, use the last name of the first author and "et al." for each citation.

### **Personal communications**

(S. Meyer, personal communication, May 28, 1996)

Note: Personal communications may be interviews, memos, some electronic communications (e.g. e-mail, discussion groups, messages from electronic bulletin boards), telephone conversations, and the like. Because they do not provide recoverable data, do not include them on the reference list. Cite them in text only.

### **Two dates of publication**

(Orwell, 1949/1989, p. 37)

Note: This citation is used to give the original publication date of a literary work and a later edition. This should also be used for works written and published and later included in a collection, such as an essay on capital punishment published in 1988 and included in Opposing Viewpoints, 1992.

**NOTE:** APA gives no format for references to literary works, such as act, scene, and line numbers for drama. MLA format is more commonly used for literary papers.

## How to Write Individual Bibliography Entries

The list of sources given at the end of the paper, traditionally called a bibliography, is named Works Cited in MLA format and References in APA format. List only those sources that you actually cite in your paper, such as books, magazines, newspapers, encyclopedias, ProQuest sources, EBSCOhost sources, SIRS, and the Internet.

### MLA Format

On the page labeled **Works Cited** at the end of the paper, list all works used with authors. The list should be **double spaced** in alphabetical order by author's last name with indentation of second and following lines but not the first. Alphabetize by title (excluding *A*, *An*, or *The*) if no author is given. Underline titles of publications. You may be asked to provide an Annotated Bibliography. It contains descriptive or evaluative comments on the sources. As a courtesy to the reader, researchers often include a Works Consulted list with more works than just those cited in the paper. A Selected Bibliography may list other readings in the field. Use three hyphens for multiple works by the same author (single author, not part of a group of authors).

#### Book

Cromer, Mark. Health Care Handbook: A Consumer's Guide to the American Health Care System. Santa Monica, Calif.: Santa Monica Press, 1997.

Durant, Will, and Ariel Durant. The Age of Voltaire. New York: Simon and Schuster, 1965.

*For more than three authors you may list all names or use "et al."*

Brown, Ruth, et al. Agricultural Education in a Technical Society: An Annotated Bibliography of Resources. Chicago: American Library Assn., 1973.

#### Newspaper

Manegold, Catherine S. "Becoming a Land of the Smoke-Free, Ban by Ban." New York Times 22 Mar. 1994, late ed.: A1+.

#### Magazine with no author

"The Decade of the Spy." Newsweek 7 Mar. 1994: 26-27.

### Edited book

Stowe, Harriet Beecher. "Sojourner Truth, the Libyan Sibyl." 1863. The Heath Anthology of American Literature. Ed. Paul Lauter et al. 2nd ed. Vol. 1. Lexington: Heath, 1994. 25-33. 2 vols.

### Interview

For purposes of documentation, there are three kinds of interviews:

- Published or recorded interviews
- Interviews broadcast on television or radio
- Interviews conducted by the researcher

Begin with the name of the person interviewed. If the interview is part of a publication, recording, or program, enclose the title of the interview, if any, in quotation marks; if the interview was published independently, underline the title. If the interview is untitled, use the descriptive label *Interview*, neither underlined nor enclosed in quotation marks. The interviewer's name may be added if known and pertinent to your paper (see the sample entries for Blackmun and Updike). Conclude with the appropriate bibliographic information.

Blackmun, Harry. Interview with Ted Koppel and Nina Totenberg. Nightline.

ABC. WABC, New York. 5 Apr. 1994.

Gordimer, Nadine. Interview. New York Times 10 Oct. 1991, late ed.: C25.

Updike, John. Interview with Scott Simon. Weekend Edition, Natl. Public Radio. WBUR, Boston. 2 Apr. 1994.

To cite an interview that you conducted, give the name of the person interviewed, the kind of interview (Personal interview, Telephone interview), and the date. For an e-mail, include sender's name, title (from subject line), E-mail to author, and date of message.

Walker, Scott. Personal interview. 18 Feb. 2008.

Barrett, Tom. "Public Safety." E-mail to author. 12 Dec. 2007.

## Online and Electronic Sources

Note: A long URL may be separated after a slash; do not introduce a hyphen at the break.

### Encyclopedia Online

"Franklin, Benjamin." Grolier Multimedia Encyclopedia. Grolier, Inc. 2002.

12 Apr. 2002 <<http://gme.grolier.com>>.

### EBSCOhost

Leo, John. "Running Away with the Law." U.S. News & World Report 47

20 May 2002. EBSCOhost (MAS Online Plus). 25 June 2002

<<http://www.ebsco.com>>.

### ProQuest

"President Bush's June 22 Radio Address to the Nation." U.S. Newswire

22 June 2002. ProQuest Direct. 25 June 2002 <<http://proquest.umi.com>>.

### SIRS

Harman, Danna. "Outsourcing Moves Closer to Home." Christian Science Monitor

28 Nov. 2005. SIRS Researcher. 13 May 2008 <<http://sks.sirs.com>>.

### Internet

"Artemis." Ancient Greece. 2006. Universal Artists. 25 Apr. 2006

<[http://www.ancientgreece.com/html/mythology\\_frame.htm](http://www.ancientgreece.com/html/mythology_frame.htm)>.

Geddes, David. "CU Law School Opens Death Penalty Clinic for Students, Attorneys."

Cornell Chronicle. 13 Nov. 1997. 13 Feb. 1998

<[http://www.news.cornell.edu/chronicles/11.13.97/death\\_penalty.htm](http://www.news.cornell.edu/chronicles/11.13.97/death_penalty.htm)>.

Leadbetter, Ron. "Zeus." Encyclopedia Mythica. 2006. Encyclopedia

Mythica Online. 25 Apr. 2006 <<http://www.pantheon.org/articles/z/zeus.html>>.

Two excellent sources for MLA information are The Writing Center online at the University of Wisconsin <<http://www.wisc.edu/writing/Handbook/Documentation.html>> and OWL, the Online Writing Lab at Purdue University, <http://owl.english.purdue.edu/owl/resource/557/01/>.

## APA Format

On the page labeled **References** at the end of the paper, list all works used with all authors. Include only those sources actually cited. List only those works that are retrievable in print. For example, include an interview in a citation, but do not include it on the References page. The list should be **double spaced** in alphabetical order by author's last name with indentation of second and following lines but not the first. Alphabetize by title (excluding *A*, *An*, and *The*) if no author is given. APA uses a different style of capitalization and punctuation. Articles from newspapers or magazines are not enclosed in quotation marks. Books, newspapers, and magazines are italicized. Only first words of a title, subtitle, and proper names are capitalized for articles and books. Use n.d. (no date) when publication date is not available.

### **Book**

Cromer, M. (1997). *Health care handbook: A consumer's guide to the American health care system*. Santa Monica, CA: Santa Monica Press.

### **Magazine**

Soames, T. (1990, June 25). When ballots turn toward Mecca. *U. S. News and World Report*, 118, 17-18.

### **Newspaper**

Daley, D., Donoghue, D., Andrews, S., Fedorko, K., & Berkman, E. (1991, June 19).

A farm-water utility. *Miami Herald*, 8, pp. 1,3-4. [Note: p. for page in newspapers]

### **Article with no author listed**

Study finds free care used more. (1994, April 20). *Newsweek*, 25, 75.

### **Edited book**

Rowland, B. (Ed.). (1979). *Companion to Chaucer: Studies*. New York: Oxford UP.

### **Chapter in edited book**

Bell, T. W. (2002). The government should not prohibit gambling on the Internet. In J. D.

Torr (Ed.), *Gambling: Opposing viewpoints* (pp. 164-171). San Diego:

Greenhaven Press, Inc. (Reprinted from testimony before National Gambling

Impact Study Commission, May 21, 1998)

[Use 1998/2002 for citation.]

### **Two or more works by the same author**

Entries by the same author or authors in the same order are arranged alphabetically by author name, by the date (earlier first), and then alphabetically by title (excluding *A*, *An*, or *The*).

*Format for the same year:*

O'Neal, P. (1993a, June 7). Choices. *Newsweek*, 37, 38-40.

O'Neal, P. (1993b, October 13). Death penalty controversy continues. *Time*, 11, 56.

*Format for different years:*

O'Neal, P. (1987). *Death row*. Chicago: Meredith Press.

O'Neal, P. (1995). *Capital punishment today*. Chicago: Meredith Press.

### **Online and Electronic Sources**

Author last name, initials. (year, month day). Title of article. *Magazine or site title*, vol., page. Retrieved [month day, year], from [source] online database.

### **Encyclopedia Online**

Capital punishment. (2002). *World Book Online Americas Edition*. Retrieved May 14, 2002, from World Book Online.

Pasquier, R. F. (2003). Owl. *Encyclopedia Americana*. Retrieved November 23, 2005, from Grolier Online.

### **EBSCOhost**

Jones, R. S. (1998, August 24). Death penalty. *Newsweek*, 35, 25, 27, 30. Retrieved October 1, 1998, from EBSCOhost database.

### **eLibrary**

Jones, E. (2001, May 5). Death penalty discriminates. *Newsweek*, 24, 37-39. Retrieved March 15, 2007, from eLibrary database.

### **Facts on File (Issues and Controversies)**

Racial disparities. (2003, January 13). *Issues and Controversies on File*. Retrieved January 29, 2004, from Issues & Controversies @ FACTS.com database.



**Facts on File (World News Digest)**

Cloning: Group says it created first human clone. (2002, December 31). *Facts on File*

*World News Digest*. Retrieved November 29, 2005, from Facts on File World

News Digest @FACTS.com database.

**Pro & Con**

Rehberg, D. (2002, November). Is the President's Healthy Forests Initiative a sound wildfire

containment policy? Pro. *Congressional Digest*. Retrieved November 25, 2002, from

Pro & Con database.

**ProQuest**

Cooper, T. (2007, November 27). Jury selection begins in slaying spree. *Omaha World-*

*Herald*, p. B.8. Retrieved November 28, 2007, from ProQuest database.

(Document ID: 1389298231).

**SIRS**

Von Drehle, D. (2008, January 14). Death penalty walking. *Time*, 171, 38-41.

Retrieved March 11, 2008, from SIRS Researcher database.

**Internet** [Be careful. Anyone can put any information onto the Internet. Check credentials of "authority" and source of information.]

The challenge of school violence. (n.d.). *Constitutional Rights Foundation, Weblesson*.

Retrieved April 6, 2008, from <http://www.crf-usa.org/violence/school.html>

Siegel, L. (1996, March 1). *Point of view: School uniforms*. Retrieved April 17, 2002, from the

World Wide Web: <http://www.aclu.org/congress/uniform.html>

**Note:** Two excellent Internet sources for APA information are The Writing Center online at the University of Wisconsin <http://www.wisc.edu/writing/Handbook/Documentation.html> and OWL, the Online Writing Lab at Purdue University, <http://owl.english.purdue.edu/owl/resource/560/01/>.

### Sample Bibliography Pages

Double space entries. One and one-half line spacing is used here because of space limitations.

#### MLA Format

##### Works Cited

- Elgin, Frank, and Anne Miller. "Death Row Debate Heats Up." *Knight-Ridder/Tribune News Service* 13 Sept. 1995: 0820K0486. ProQuest Direct. 25 June 2002 <<http://proquest.umi.com>>.
- Felkenes, George T. "Capital Punishment." *World Book Online Americas Edition* 2002. World Book Online. 14 May 2002 <<http://www.worldbookonline.com>>.
- Nelson, James. *The Death Penalty*. New York: Wiley, 1994.
- . "The Psychology of the Death Penalty." *Atlantic Monthly* May 1992: 26-29.
- "Supreme Court Decisions on the Death Penalty." *The Milwaukee Journal* 12 Oct. 1993: A1.
- Worshop, Robert L. "Death Penalty Debate Centers on Retribution." *Newsweek* 13 July 1990: 16-17. EBSCOhost (MAS Online Plus). 24 June 2002 <<http://ehostvgw20.epnet.com>>.

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- Elgin, F., & Miller, A. (1995, Sept. 13). Death Row debate heats up. *Knight-Ridder/Tribune News Service*, p. 0820K0486. Retrieved June 25, 2002, from ProQuest database.
- Felkenes, G. T. (2002). Capital punishment. *World Book Online Americas Edition*. Retrieved May 14, 2002, from World Book Online database.
- Nelson, J. (1992, May). The psychology of the death penalty. *Atlantic Monthly*, 18, 26-29.
- Nelson, J. (1994). *The death penalty*. New York: Wiley.
- Supreme Court decisions on the death penalty. (1993, Oct. 12). *The Milwaukee Journal*, p. A1.
- Worshop, R. L. (1990, July 13). Death penalty debate centers on retribution. *Newsweek*, 16-17. Retrieved June 24, 2002, from EBSCOhost database.

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