11th Grade Research and Writing Guide

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Based on the work of: Fayette County North Carolina Public Schools and others.

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# TABLE OF CONTENTS

- Plagiarism
- Plagiarism Statement - High School
- 11th Grade English Research Requirements
- Frequently Asked Questions
- Annotated Bibliographies
- Citation Formats
- Common Mistakes
- Documentation and Plagiarism
- Internet and Databases
- MLA Manuscript Form
- Note Cards
- Special Forms for Parenthetical Citations and Quotation Notes
- Parenthetical Documentation
- Research Papers
- Research Process
- Research Projects
- Source Cards
- Works Cited Page
- Research Glossary
- Online Resources
- Works Cited
- Documenting Sources Using MLA Format
**Plagiarism**

Plagiarism is the representation of another's ideas or writing as his own.

There are two common types of plagiarism:

- A deliberate attempt on the part of the student to pass off as his own writing or ideas of another person (student, parent, published or unpublished author, et al.)
- A failure to acknowledge indebtedness to outside material that results from the student’s lack of attention to proper procedures for documentation.

**Both types of plagiarism are serious violations of the principles of academic integrity. Plagiarism will not be tolerated.**

Steps to avoiding plagiarism:

1. **Always write down the sources that you use in your research.** Most teachers require Source Cards to track the sources you use. You can keep a research log before you make Source Cards if this is easier.

   *Research log format:* You may use this form, one your teacher provides, or one that you design yourself. Just make sure that you record all the information necessary to complete Source Cards and later the Annotated Bibliography or Works Cited page for your research paper or project.

   It is easier to record this information when you first find it, than it is to have to go back and find it again if your information was not complete or accurate.

2. If you have used an idea from another author, cite it in both parenthetical documentation and the Works Cited page. All ideas that are not your original thoughts must be cited. This includes all direct quotations and paraphrases. Failure to include both parenthetical documentation and a Works Cited page is an act of plagiarism.

3. If you are in doubt about whether to cite a source or not, cite it. If later you realize the information is common or general knowledge that does not require documentation, you can always remove the citations. It is better to over cite than under cite. Under citing is plagiarism while over citing is just an error.

   Please note: Your paper may be reviewed by anti-plagiarism software.
Statement of Plagiarism

Definition of Plagiarism: Plagiarism is the representation by a student of another’s ideas or writing as his own.

Basically, two types of plagiarism are common.

- The first, which is more serious, involves a deliberate attempt on the part of a student to pass off as his own the writing or ideas of another person (student, parent, published or unpublished author, et al). This type of plagiarism generally consists of the straight copying or slight paraphrasing of a source that the student attempts to conceal.

- The second, which results from the student’s lack of attention to proper procedures for source acknowledgments and use, involves one or more technical errors. The student in this case fails to acknowledge indebtedness to outside material.

Both types of plagiarism are serious violations of the principles of academic integrity. They will not be tolerated. Penalties, especially for those involved in deliberate plagiarism, may be quite severe.

Penalties for Plagiarism:

A. A student who has unintentionally plagiarized will receive no grade until citation errors are corrected, at which time he/she will receive a grade reduction just as he/she would for any other format error. Should a student fail to resubmit the paper with corrections within five school days, he/she will receive a grade of zero. A pattern of documentation error will be considered as intentional.

B. A student who has intentionally plagiarized a major research assignment in an English class will receive no credit for the assignment. No substitute assignment will be given.

C. A student who submits a paper or assignment with no parenthetical citation or works cited will receive a grade of zero for the assignment. No substitute assignment will be given.

D. A student who allows another student to copy his or her paper or assists in the act of plagiarism will be subject to disciplinary action.

E. All incidents of intentional plagiarism will result in a disciplinary referral.

NOTE TO PARENTS: All students will be instructed about what constitutes plagiarism. Teachers will give this instruction orally, in writing, and through specific examples.

I have read and understand the above statement on plagiarism.

___________________________________________  _____________________________
Student Signature                                           Date

___________________________________________  _____________________________
Parent/guardian signature                                      Date
### 11th Grade:

<table>
<thead>
<tr>
<th><strong>First Semester Research Paper</strong></th>
<th><strong>Second Semester Research Paper and/or Project</strong></th>
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<tbody>
<tr>
<td><strong>Requirements:</strong></td>
<td><strong>Requirements:</strong></td>
</tr>
<tr>
<td>▪ 3 page minimum; 5 page maximum</td>
<td>▪ 4 page minimum; 6 page maximum</td>
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<tr>
<td>▪ Documented outline (teacher discretion)</td>
<td>▪ Documented outline (teacher discretion)</td>
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<tr>
<td>▪ Must have at least 3 sources including the class text</td>
<td>▪ Must have at least 5 sources including the class text</td>
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<tr>
<td>▪ Source Cards and Note Cards OR (at teacher's discretion) alternative methods of documentation such as photocopies may be used with the citation information clearly embedded</td>
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<tr>
<td>▪ The required Works Cited page is not included in length requirements</td>
<td>▪ The required Works Cited page is not included in length requirements</td>
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<tr>
<td>▪ Research may include an oral/technology enhanced presentation component as well as the written research paper.</td>
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**Topic:**
The research paper will be related to American literature, either a class text or an independent reading text. The paper will be a documented persuasive literary and/or rhetorical analysis research paper. *Honors English classes will complete both a literary analysis and rhetorical analysis research paper in the first semester.

**Topic:**
The research paper will be related to American literature, either a class text or an independent reading text. The paper will be a documented persuasive literary and/or critical perspectives research paper. *Honors English classes will complete both a literary analysis and critical perspectives analysis research paper in the second semester.

### Notes:
- All Source and Note Cards must be completed following guidelines in the Research Guide.
- Wikipedia and other user-edited information sites are not allowed as sources for information in any research assignment.
- High school research papers should not be reports, but persuasive literary analysis or essays.
- Products should be produced by a single-student, not a group, except where noted.
- All research will be reviewed for plagiarism. This may include the use of online plagiarism services and programs.
- Papers will be turned in on Turnitin.com.
Annotated Bibliographies

What is an annotated bibliography?

- A bibliography is a list of the sources you have used for your research on a topic.
- A bibliography usually just includes the bibliographic information—the author, the title, and the publication information.
- An annotation is a summary of the source and sometimes an evaluation of the source.
- An annotated bibliography is a list of sources with the citations in MLA format. A summary and/or evaluation of each of the sources is required. *Be sure to ask your teacher if you must include just a summary or both a summary and an evaluation in your annotated bibliography.

How do I summarize a source?

If someone asked you what your research source was about, what would you say? Your answer is the summary for your annotated bibliography. Write a paragraph that explains the main ideas of the article, book, or other information source.

How do I evaluate a source?

If someone asked you how useful your research source was, what would you say? Your answer is the evaluation for your annotated bibliography.

How do I tell if the source is useful?

- Is the source authoritative? An authoritative source is one that can be relied upon to provide accurate information. Consider the reputation of the publication and of the author. Are they well respected?

- Is the source unbiased? An unbiased source is one whose author lacks any prejudices that would make his or her work unreliable.

- Is the source up-to-date? For some topics, such as ones associated with current science or technology, up-to-date sources are essential, so check the date on the copyright page of your source. For other topics, the copyright date may be less important or not important at all.

- Is the work written at an appropriate level? Materials that are written for children are usually simplified and may be misleading in some respects. Other materials are so technical that they can be understood only after years of study.

- Does the source come highly recommended? One way to evaluate a source is to ask an expert or authority whether the source is reliable. You can also check the bibliography in a reputable source. If a source is listed in a bibliography, then it is probably reliable source.

Example:
**Why do I have to write an annotated bibliography?**

Annotated bibliographies help you learn about your topic. Sometimes they are the end product of a research assignment, and sometimes they are the preliminary research for a longer research paper. When you summarize and evaluate your sources, you are reading the information you have found critically to decide if it will be useful when you write your research paper. Even when you are not assigned an annotated bibliography before you write a research paper, you should still summarize and evaluate your sources before deciding to use them.

**What should my annotated bibliography look like?**

Your annotated bibliography will be in MLA manuscript form with a citation, a summary, and sometimes an evaluation. Use the guidelines on this handout for the format of your annotated bibliography. Be sure to check with your teacher to make sure you include all the elements that are required in your annotated bibliography.

**Where can I find more information on annotated bibliographies?**

The Online Writing Lab at Purdue University has information on how to write annotated bibliographies and some samples written on the college level.

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**Citation Formats**

**Is MLA style the only way to format citations?**

No, the Modern Language Association (MLA) format you learn in English classes is the standard for research in the languages, literature, and the humanities. In the social sciences, science, and mathematics, writers often use the American Psychological Association (APA) style. APA style is similar to MLA style but just different enough to be confusing. *Be sure that any time you are assigned a research paper or assignment you ask what style you should use for documentation.* This English class requires manuscript form (style), documentation, and citation in MLA format.

**How do I cite Google?**

Google is an Internet search engine that provides an index of web pages on the Internet. Google itself is not a publisher of web content that needs to be documented.

**Can I use an electronic citation program?**

Of course, you can. They are available free on the Internet. The real question is “Should I use an electronic citation program?” That depends on how you are using it. You need to learn the components of MLA citation format so you know how to cite books, journals, and sources from online databases. Without knowing how a citation fits together, you will not know what information you need to look for in a publication to accurately document it. You must also know what information to type in the forms on these citation programs and whether to capitalize words or not. Finally, you need to know MLA format so you can recognize the errors in these citation machines. If you make an error on your Works Cited page, telling your teacher “That’s what EasyBib
gave me” is not going to help your grade. So, when is it okay to use these citation machines? Occasionally, new information sources are invented before MLA has had a chance to update its handbooks. Electronic citation programs can sometimes help with these.

**When do I need a URL in my entry?**

Only use a URL in your entry when your reader cannot locate the source without it. Consider searching both the website title and author’s name provided by your citation. If your page is not near the top of the first page of results, you must provide a URL in your citation. When a URL is required, it is usually acceptable to shorten the entry after the first slash mark.

*Example: The URL*  

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**Common Research Paper Mistakes**

**Is it okay to use the first or second person?**

No. In formal research papers, avoid using the pronouns “I, we, you, your, me, my” as in: “You would think that . . .”, “In my opinion . . .”, “I didn’t realize that . . .”, “I feel that . . .”, “You might be surprised to know that . . .”

**My teacher says not to refer to my research paper in the paper. What does she mean?**

She is telling you to hide the organizational structure more artfully, reduce the wordiness, and get to the point more quickly. Avoid saying, “This paper will consider the three following works . . .” or “In this paragraph, the reader will learn that . . .”

**When do I use the present tense? When do I use the past tense?**

Use past tense to talk about the biographical facts concerning an author or the publication of a literary work but the present tense to write about what happens in a literary work itself.

*Example: A Confederacy of Dunces was published posthumously more than 11 years after John Kennedy Toole committed suicide. The book traces Ignatius J. Reilly’s search for employment in New Orleans.*

**Should I underline or use italics for long works or works that include smaller divisions such as chapters, articles, poems, etc.?**

The MLA Handbook recommends italics but use underlining for handwritten assignments.

*Example: The Adventures of Huckleberry Finn (a novel), Newsweek (a magazine)*
*Note: ‘Smaller’ works such as poems or singles from a CD should be enclosed in quotation marks.


**What are some other common mistakes?**

- **No Works Cited page:** Either you didn’t do research or you plagiarized.

- **MLA Citation format and style errors:** Check, double check, and then get a friend to recheck to make sure that your in-text (parenthetical documentation) and Works Cited citations are in the correct format.

- **MLA Manuscript form:** Make sure that you have paid attention to margins, page numbers, headers, title format, font choice, font size, paper, and double spacing. Double-space everything but do not include extra space between any paragraphs or citations.

- **Attribution/citation of authority:** Failing to introduce and attribute quotations, not just document them.

  **Wrong:** “Journeys are the midwives of thought” (4).

  **Correct:** University of London philosophy professor Alain de Botton writes in his 2002 book *The Art of Travel*, “Journeys are the midwives of thought” (4).

- **Forgetting the main idea:** Remember to prove your thesis. Do not get bogged down in so much plot summary you forget to analyze the connections between ideas. Provide just enough summary that the reader knows the main characters and an overview of the plot. Focus on developing your main point.

- **Apostrophes:** NEVER use an apostrophe to create a plural.

  *Example:* heroes is the plural, hero’s is the singular possessive. Also, double check to make sure those atrocities against the language like "city's" for "cities," "dog's" for "dogs," and "TV's" for "TVs" haven't been committed. Remember, apostrophes indicate possession or contraction. They are never used for pluralizing nouns; it’s one of the few rules in English that has no exception.

- **Its/It’s:** Now, a word about "it’s." "It's" means "It is" and should probably not be used in the final research paper since contractions are avoided in Academic English. If the possessive form of "it" is required, "its" is the proper form. This is easy to remember since no possessive pronouns take the apostrophe: his, hers, theirs, yours, ours, its.

- **Homonyms:** Use of homonyms for the intended word. **There/they’re/their.** If you avoid using the first and second one in your paper, you narrow your chances of making these errors. “There” is too vague in a research paper, and “they’re” is a contraction, which is too informal. All you have to worry about is the possessive “their.” Also watch out for the nasty **to/too/two.** Spell checkers do not catch this mistake.
**A lot:** “A lot” is always two words, but they are two words that can be eliminated from your writing a lot of the time.

**Words, phrases, or symbols to eliminate**
- Avoid starting sentences with “there” and “it” and “this”
- The intensifiers “very,” “too,” “really” or “extremely” – use specific nouns/verbs
- “I think,” “I believe,” “In my opinion”
- Abbreviations
- Contractions

**Use commas to:**
- Set off introductory words or phrases  
  *Example:* However, all the research has not been completed.
- Set off direct addresses  
  *Example:* You did remember to pack your bathing suit, didn’t you?
- Join a compound sentence that uses FANBOYS (for, and, nor, but, or, yet, so)  
  *Example:* You should always raise your hand to ask a question, and you should never use your phone in this class.
- Set off interrupters or nonessential clauses or phrases  
  *Example:* Barack Obama, the 44th president, was sworn in on Monday.
- Separate items in a series  
  *Example:* I went to Europe, Asia, and Australia before returning to North American.

**Comma mistakes**
- Comma splices. Do not link two independent clauses together with a comma.

  *Example:* Jung believes that there is a collective unconscious, Campbell writes about the monomyth.

  *Correction:* Jung believes that there is a “collective unconscious”; Campbell writes about the monomyth. *You can also use a period and a capital letter (...unconscious”). Campbell...*OR a comma and a FANBOYS (for, and, nor, but, or, yet, so) (...unconscious, but Campbell...)

- Do not insert a comma between an independent clause and a subordinate clause at the end of the sentence.

  *Example:* He believes that images had universal connections, because all cultures share a “collective unconscious.”

  *Correction:* He believes that images had universal connections because all cultures share a “collective unconscious.”

**While we are at it, look at that last sentence. Remember, to put commas and periods before the quotation mark, not after it.**

Period: If parenthetical documentation is added to the sentence, the period goes after the documentation.  
*Example:* He believes that images had universal connections because all cultures share a “collective unconscious” (Jung 4).


**Semi-Colons and Colons**

You can use a semi-colon to join two independent clauses. Joining two independent clauses this way implies that the two clauses are related and/or equal, or perhaps that one restates the other.

- *Seinfeld* was definitely my favorite television show during the 1990s; in fact, it is my favorite television show of all time.
- I am going to visit Anna in St. Louis next weekend; we’ll get to see the Arch, Busch Stadium, and the Landing.

Use semi-colons between items in a list that already involve commas.

- I have lived in Chicago, Illinois; Kansas City, Missouri; and Omaha, Nebraska.
- The sweaters I bought today were purple, blue, and green; yellow, white, and red; and pink, black, and grey.

Use a colon after an independent clause when introducing a list.

- The catering facility offers the following entrees: fried catfish, grilled chicken, pan-seared salmon, and sirloin steak.

Use a colon after an independent clause when introducing a quotation.

- My teacher’s remark on my final essay was very complimentary: “This essay coherently analyzes musical trends of the late 20th century.”

Use a colon between two independent clauses when you want to emphasize the second clause.

- I don’t understand why everyone shops at that store: everything there is so expensive.
**Sentence Fragments**

Make sure your sentences are complete (subject and predicate). Fragments often happen when you try to introduce examples or elaborations without linking the idea to the previous sentence.

*Example - fragment:* Many works of literature have heroic journeys. For example, the Harry Potter series.

*Correction - full sentence:* Many works of literature have heroic journeys, for example, the Harry Potter series.

**Use Academic (Scholarly) English for Tone**

Double check for inappropriate use of first or second person pronouns (i.e., "I," "Me," "Mine," "We," "Us," "Ours," "You" and "Yours") and slang language (e.g., "kids" when the word "children" is meant). Be careful in word choice and creating a scholarly tone.

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**Documentation and Plagiarism**

**Why do I have to document my sources?**

Failing to document sources in a research paper is plagiarism. Authors deserve credit for their ideas and words. Researchers give credit to others ideas by documenting in both parenthetical documentation and a Works Cited page. Citing authorities gives credibility to your own argument. Documenting sources is essential to all research.

**What is plagiarism?**

Plagiarism is the representation of another’s ideas or writing as his own.

**What are the kinds of plagiarism?**

A deliberate attempt on the part of the student to pass off as his own writing or ideas of another person (student, parent, published or unpublished author, et al.) A failure to acknowledge indebtedness to outside material that results from the student’s lack of attention to proper procedures for documentation.

**What happens if I plagiarize?**

Plagiarism is a serious violation of academic integrity. In most cases in can result in a grade of zero on an assignment and a disciplinary referral.

See the Briar Woods High School Honor Code and the Loudoun County Students’ Rights and Responsibilities for more information on penalties associated with plagiarism.

**How do I document my sources?**

Documenting sources means carefully recording the sources you use when you are conducting research. All ideas that come from another source must be credited to that
source in the paper and in the Works Cited. All paraphrases and direct quotations must use correct parenthetical documentation.

In the research process, writers document sources with Source Cards and Note Cards. Some writers also complete a Research Log. Turnitin.com will note plagiarism. Please use paperrater.com for your own plagiarism checker. Neither of these is perfect but they can help you avoid some problems.

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**Internet and Databases**

**Why can’t I use Wikipedia?**

Wikipedia is an open source site, written and edited by users. Since anyone can make changes on it, the information is sometimes inaccurate. For instance, in the fall of 2006, the Sumerian king Gilgamesh was identified as a student at McIntosh High School.

While Wikipedia may be a good place to get initial background information, it is not a reliable source of information for any documented research paper. The co-founder of Wikipedia Jimmy Wales agrees with your English teachers on this matter: “I would agree with your teachers that that isn’t the way to use Wikipedia. The site is a wonderful starting point for research. But it’s only a starting point because there’s always a chance that there’s something wrong, and you should check your sources if you are writing a paper” (6). To read Wikipedia’s statement concerning the use of its site for research, see Wikipedia: Disclaimer on Academic Use at:


**Why can’t I use Google?**

Google is a search engine. It can be used to locate sources on the public Internet. Many of the websites Google will index for you contain information that is not appropriate for academic research. Additionally, many of the best sources for academic research are not indexed on Google.

Use the following link to take you to the academic data bases to which Loudoun County Public School subscribes: (Some require passwords; see the BWHS media specialists for the pamphlet and passwords.)


**What’s the difference between the Internet and a database?**

The Internet provides a loose collection of material that is constantly being added or eliminated. There is no single index that tracks all of the content. Anyone can post information to the Internet. A reference database is a searchable collection of magazine, newspaper, and journal articles or material from reference books like encyclopedias. You may actually access your online database through the Internet, but when you search on the database you are searching a controlled set of publications. Databases usually index material that has been reviewed for publication by editors. Since the compilers have the database have evaluated the content, your own evaluation of the material is easier. Information from databases is more reliable and scholarly than information found on the Internet.
MLA Manuscript Form

What is the correct font and size?

MLA recommends 12-point Times New Roman and this font and size are required for this class.

What if I think my paper looks better in Arial or Vivaldi?

You may create a copy for yourself in that font, but the paper you turn in for class should be written in 12-point Times New Roman.

My computer sets the paper margins at 1¼ inches. Is that okay?

No. Reset the margins on the page or margin setting to 1 inch. That is the correct format for MLA manuscript form.

What is the correct format for a date in MLA manuscript form?

Full dates appear in international format: date month year. For example, 26 July 2007. Months may be abbreviated using the following abbreviations: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec. Note: May, June, July are all spelled out.

How do I create the pagination in the header?

In the header (under <<view>>), type your last name and insert # on the header format box. Make sure that you right justify. This should paginate all of your pages. All pages including Works Cited follow this format and are numbered consecutively.

Should my paper have a title page?

In MLA manuscript format, papers do not have title pages. Your teacher may require one as an exception. Follow the instructions for creating a title page for your assignment if one is required.

Is it okay if I want to make my title fancy?

No! The title should appear in 12-point Times New Roman. Do not use Word Art, italics, boldface, different fonts, larger or smaller point sizes, colored type, or anything else that alters the format of the title.

What words are capitalized in titles?

“The rules for capitalizing are strict. In a title or subtitle, capitalize the first word, the last word, and all principal words, including those that follow hyphens in compound terms” (MLA 86). These are commonly referred to as heading caps. Do not capitalize the following unless they begin a title or follow a colon:

• Articles: a, an, the
• Prepositions: against, between, in, of, to
• Conjunctions: and, but, for, nor, or, so, yet
• Infinitive: to
What if my title is too long to fit on one line?

The longest part of the title should go on the first line. The second line should come at a natural break such as a colon and be centered under the first line forming a funnel or inverted pyramid. The title should be double-spaced.

Example:

Heroism Is Just a State of Mind: Natty Bumppo and Hawkeye Pierce
as the Archetypal Byronic Heroes

Is it alright to turn in my paper in a binder cover?

Unless your teacher specifies a binder cover, you should use a single staple or paper clip in the upper left-hand corner of your paper. Binder covers make the paper difficult to grade. Many teachers will require the final draft of the research paper to be turned in with other parts of the research paper in a manila envelope or your final paper may be turned in electronically and the research material turned in separately. Follow your teacher’s instructions precisely for turning in work electronically or otherwise. Follow the protocol for saving your paper electronically.

What should I do with my research paper drafts, notes, source cards and any other preliminary works?

Keep it. Your teacher will give you further instruction. You may be required to turn this with the paper, or your teacher may ask for it at any time during the semester.

My computer printer is out of ink, and my paper is due tomorrow. What should I do?

For most teachers, this is not a valid excuse for a late paper. You may write your paper by hand following the same MLA manuscript form—double-spaced, one-inch margins, correct heading, and pagination. Your paper should be written on lined loose-leaf notebook paper (not composition book paper) in blue or black ink. Note: If you use anything other than traditional blue or black ink (gel pens in baby blue, mechanical pencil, green ink), you may risk having your paper returned ungraded or lose points for manuscript form. Your paper must be consistent—entirely handwritten or entirely typed.

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Note Cards

Is a Note Card the same as a Source Card?

No. A Note Card contains the direct quotation, paraphrase, or summary of one main idea from a book, article, or other document you are using for your research paper. A Source Card contains bibliographic information about those sources. You should never write a Note Card until you have created a Source Card for the work you are using. Sometimes teachers have students use 4”x 6” index cards for Note Cards to distinguish them from the 3” x 5” Source Cards.
Can I use photocopies instead of Note Cards?

With teacher permission, you may be allowed to photocopy pages from books rather than be required to keep Note Cards. If allowed to photocopy, highlight the information you will be using. Be sure to write the pertinent bibliographic information on the photocopied page. If you choose to use photocopies, you must turn them in to your teacher.

What goes on a Note Card?

Not all teachers require Note Cards to be done in the same way. Check with your teacher to make sure you are following the correct format for your class. Most teachers will require a slug, a note, and parenthetical documentation. Some will require source numbers, your name, or type of note you have taken. See the Parts of a Note Card diagram.

What is a slug? Why is it called a slug?

A word or phrase written on the first line of a note card indicating a subtopic for the information used on the card. Use slugs to organize the Note Cards before you begin writing. The slug often corresponds with a subtopic in the outline.

The term means “heading” and comes from newspaper journalism where the identifying word or phrase on top of news copy is also called a “slug.” The word came from the slug of lead used by a linotype machine to set the type for the copy before newspapers became computerized.

What is parenthetical documentation?

A system for giving credit to authors and work for their words or ideas by writing the source and the page number in parentheses within the text of the research paper.

What does a Note Card look like?

See the Parts of a Note Card diagram next page.
Natty Bumppo's mission was to hunt, to protect the wilderness, and to live among the earth and understand it (Lawrence 49).

**Parenthetical Documentation:**
The information specified by MLA to indicate the source on the Works Cited page, usually but not always the author's last name and page number.

**Note:**
A single idea from a source in the form of a direct quotation, paraphrase, or summary.

**Source Number:**
Information on the Source Card written in the upper right-hand corner of the card and circled. Assign a different number to each source you find. You will use this number to refer to sources on Note Cards containing material from that source. This number will not appear in your paper.

**Slug:**
A word of phrase written on the left side of a Note Card indicating a subtopic for the information used on the card. Use slugs to organize the Note Cards before you begin writing. The slug often corresponds with a subtopic in the outline.

**Note Type:**
Indicates if the note is a direct quotation, paraphrase, or summary.
Outlines

What are the different types of outlines?

- **Scratch outline**
  An ordered jot list, an informal way to organize your ideas in the pre-writing stage.

- **Topic outline**
  An ordered list of brief phrases or single words that are numbered or lettered to show the order and relative importance of your ideas. Note: Do not outline your introduction or conclusion, only your body paragraphs.

- **Sentence outline**
  An ordered list in which each topic and subtopic is expressed in a single, complete sentence.

- **Documented sentence outline**
  A sentence outline which incorporates parenthetical documentation for information in the outline which comes from Note Cards. It follows the same format for a sentence outline.

What is the most important thing to remember about outlines?

- If you have a I, you must have a II.
- If you have an A, you must have a B.
- If you have a 1, you must have a 2.
- If you have an a, you must have a b.

What do all these Roman numerals and letters mean?

- Roman numerals (I, II, III, IV, V) refer to the highest level in your outline, usually the topic sentences.
- Capital letters (A, B, C, D, E) refer to the next level in your outline, usually the supporting statements.
- The sentences at these levels (Roman numerals and capital letters) are usually student-generated.
  - Sentences at Roman numeral level are almost always student-generated.
  - Sentences at capital letter level are a combination of student-generated and paraphrases from sources.
- Arabic numerals (1, 2, 3, 4, 5) and lower-case letters (a, b, c, d, e) are usually quotations and paraphrases from your notes and must be documented.
  - These levels are the concrete illustrations in your research paper.
What is the format for a topic outline?

A topic outline is used as a plan for arranging your ideas in a way that groups similar ideas or themes together. A topic outline begins with the thesis statement followed by a series of numbers and letters that outline the important points of the paper. On an outline, the thesis statement is usually double spaced with a hanging indent, but the topic outline is single spaced. Be sure to use the tab key or hanging indent for the outline indentions. Do not use the space bar to create indentions.

The basic structure of a topic outline might look like this:

Thesis: When you type your thesis statement, imagine that your sentence is contained in a box. Do not return to the left margin until you are ready for Roman numeral I.

I. Main topic
   A. Important subtopic
      1. Detail
         a. Sub-detail
         b. Sub-detail
      2. Detail
         a. Sub-detail
         b. Sub-detail
   B. Important subtopic
II. Main topic
   A. Important subtopic
      1. Detail
         a. Sub-detail
         b. Sub-detail
      2. Detail
         a. Sub-detail
         b. Sub-detail
   B. Important subtopic
III. Main topic
   A. Important subtopic
      1. Detail
         a. Sub-detail
         b. Sub-detail
      2. Detail
         a. Sub-detail
         b. Sub-detail
         c. Sub-detail
   B. Important subtopic
      1. Detail
      2. Detail
What is the format for a sentence outline?

The sentences should be statements rather than questions, all written in the same tense. Sentence outlines follow the same numbering format as topic outlines using Roman numerals and letters and indentation. Unlike a topic outline which contains phrases which are not punctuated, the headings in a sentence outline must be punctuated following Standard English rules for capitalization and punctuation. Every sentence of your paper will not appear in a sentence outline. For example, transitional elements and explanations or elaborations may not be in the outline.

Thesis: When you type your thesis statement, imagine that your sentence is contained in a box. Do not return to the left margin until you are ready for Roman numeral I.

I. Roman numeral one is usually a student-generated topic sentence that introduces this section of your paper.
   A. Subtopic A can be a student-generated sentence or it can come from your Note Cards.
      1. This sentence is a detail from your Note Cards, providing support for A
      2. This sentence is a detail from your Note Cards, providing support for A
   B. Subtopic B can be a student-generated sentence or it can come from your Note Cards.
      1. This sentence is a detail from your Note Cards, providing support for B
      2. This sentence is a detail from your Note Cards, providing support for B

II. Roman numeral two is usually a student-generated topic sentence that introduces the section of your paper.
   A. Subtopic A can be a student-generated sentence or it can come from your Note Cards.
      1. This sentence is a detail from your Note Cards, providing support for A
      2. This sentence is a detail from your Note Cards, providing support for A
   B. Subtopic B can be a student-generated sentence or it can come from your Note Cards.
      1. This sentence is a detail from your Note Cards, providing support for B
      2. This sentence is a detail from your Note Cards, providing support for B

Do I outline my introduction and conclusion?

Do not outline your introduction or conclusion. Outline only your body paragraphs.

What should I put on a documented sentence outline?

DOCUMENTATION! You must use proper MLA formatting, in-text references and parenthetical citations to cite your sources within your outline. Failure to cite source information constitutes plagiarism even when you do not mean to cheat. You must complete an MLA Works Cited page to accompany your documented sentence outline. Your outline must be in complete sentences as with any sentence outline. You must also include the information from your Note Cards, including quotes and paraphrased information. If your Note Cards do not effectively support your thesis, you may need to return to your sources for more information.
What is the format for a documented sentence outline?

Use the format for the sentence outline.

Thesis: When you type your thesis statement, imagine that your sentence is contained in a box. Do not return to the left margin until you are ready for Roman numeral I.

I. Insert the topic sentence for your body paragraph and begin to build support for your thesis.
   A. This sentence can be student-generated or can come from your Note Cards. If it is from your Note Cards, copy that note here now. Remember to document if necessary (Author page#).
      1. This sentence should deepen, elaborate, or clarify your topic sentence and will probably be from your Note Cards (Author page#).
      2. This sentence should connect the previous sentence to the next sentence (Author page#).
   B. Cite the same or another source here, making a clear connection between this evidence and the last evidence given. This can be student-generated or can come from your Note Cards. If from your Note Cards, copy that note here now. Remember to document if necessary (Author page#).
      1. This sentence should deepen, elaborate, or clarify your topic sentence and will probably be from your Note Cards (Author page#).
      2. This sentence should connect the previous sentence to the next sentence (Author page#).
II. Follow this same format for all subsequent body paragraphs. Remember that you do not have to follow this format exactly. You may have A, B, and C, for instance, under I, or A-1, 2, and 3. Your outline should fit your content.

Doesn’t a documented outline look a lot like my finished paper?

Absolutely. Students who invest time in creating a thoughtful, polished documented outline rarely have trouble finishing a final draft.

What are common outlining mistakes?

• Faulty parallel structure: Remember to use the same grammatical structure (parallel structure) on your topic outline. If the first item on the list is a noun, all the other items must be nouns. If the first item is an infinitive (to walk, to jump, to swim), all the other items must be infinities. If the first item is a gerund (. . .-ing) phrase, all the items must be gerund phrases.
• Faulty coordination: Items of equal significance must have comparable numeral or letter designations. An A is equal to a B, a 1 to a 2, an a to a b.
• Faulty subordination: The outline must be organized from general to specific, abstract to concrete. The more general or abstract a term is, the higher its level or rank on an outline.

Paraphrases and Quotations

What is a paraphrase?

A restatement of the author’s information in your own words and in your own style. A
paraphrase is as long as or longer than the original text being paraphrased.

**What is a quotation?**

Any information copied directly from a source. When you type or write a quotation, you must enclose it in quotation marks.

**Are there different types of quotations?**

Yes.

*Direct Quotations*: The exact replication of an author's words; usually referred to as a "quotation."

*Indirect Quotations*: An indirect quotation occurs when the meaning but not the exact words of something someone spoke is referred to; this is often used when a writer does not remember the exact phrase but generally remembers a conversation’s gist. Quotation marks are not used with indirect quotations. Indirect quotations frequently begin with “that” or “if.”

**Example**: He said that he believed the author intended the bird as a symbol of freedom.

*Partial Quotations*: A word or a phrase from a speaker or a source rather than the full sentence; partial quotes must be enclosed in quotation marks and include documentation; often used when the full sentence may be too long or confusing but a few words are particularly worthy of including for support.

*Quotation within a Quotation*: A quotation embedded inside a larger quotation; single quotation marks are used with the embedded quotation, double with the larger quotation.

*Quoted in (also known as an indirect source)*: Sometimes you will find an important author quoted in a critical source you are using, but you do not have access to the source of the original quote. You must use the format for an indirect source. Your parenthetical documentation must begin with the abbreviation "qtd. in."

**What is the difference between a quotation and a paraphrase?**

When you quote, you put a writer’s exact words in your paper. Each time you quote, you must acknowledge that you have done so by putting the writer’s words in quotation marks and by following the quotation with a citation. When you paraphrase, you rephrase a writer’s ideas in your own words and put them in your paper. A paraphrase should capture the meaning of what a writer said but shouldn’t use his/her language or sentence structure. As with quotations, paraphrases are followed by citations.

**Quotation**

Dr. Abigail Smith, professor of art history at Kenyon College, states, “Seeking rest from the demons that continually tormented him, Van Gogh left Arles in the spring of 1889 and entered the asylum at Saint-Rémy-de-Maurois” (29-30).
Paraphrase with author’s name in the text of your paper

Dr. Abigail Smith, professor of art history at Kenyon College, explains that after leaving Arles Vincent Van Gogh entered an asylum where he hoped his torment would be calmed (29–30).

*NOTE:* The inclusion of the appositive—professor of art history at Kenyon College—in the two samples is an example of citing authority. The practice of citing authority indicates your awareness of the validity of the source of your information and allows the reader to judge the critical weight the information should be accorded.

Paraphrase with no author’s name in the text of your paper

When Vincent Van Gogh finally left Arles, he entered an asylum where he hoped his torment would be calmed (Smith 29–30).

For more information, consult Purdue University’s Online Writing Lab at http://owl.english.purdue.edu/owl/resource/563/01/.

**How do I know whether to paraphrase or quote?**

Use a paraphrase as your basic note form unless you have a good reason to quote or summarize.

Use a quotation:

- When an idea is especially well-stated
- When a passage is memorable
- When the exact quotation is important because of its literary or historical merit

**How do I punctuate quotations?**

**Short quotations - Fewer than four lines**

- Use quotation marks
- Double space as usual
- Use parenthetical documentation
  ✓ Note that the period goes after the parenthetical documentation

*Example: with author’s name in the text*

According to Jay, “Colonel John M. Matheson, a commander at the time of the attacks, reported to the Senate Committee that when they were told to spray the herbicide, no one knew it was the Agent Orange” (30). Now it evident that four of the men loaded the chemical.

*Example: without author’s name in the text*

“Colonel John M. Matheson, a commander at the time of the attacks, reported to the Senate Committee that when they were told to spray the herbicide, no one knew it was the Agent Orange” (Jay 30). Now it evident that four of the men loaded the chemical.
Long quotations - More than four full lines

- Indent 10 spaces at the left margin, using a hanging indent
- Use no quotation marks
- Double space as usual
- Use parenthetical documentation
  - Note that the period goes before the parenthetical documentation

Example: without author’s name in the text

The author of The Classic Fairy Tales recognizes the important contribution made by the Grimm Brothers. He writes:

The Grimms were visionaries: the first substantial collectors to like folk tales for their own sake; the first to write the tales down in the way ordinary people told them . . . ; and the first to include the identity of the people who told the tale. The Grimms revived popular interest in the oral tradition at the same time that they instituted critical interest, beginning an interest in a previously unexamined literary past. (Opie 39)

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Parenthetical Documentation

What is parenthetical documentation?

A system for giving credit to authors and work for their words or ideas by writing the source and the page number in parentheses within the text of the research paper.

All items which receive parenthetical documentation in your research paper must have a corresponding citation on the Works Cited page.

Do I have to use parenthetical documentation every time I use information from one of my sources?

Yes, unless the information is general, factual information. An example of information that would not have to be documented is an author’s date and place of birth.

Do I have to use parenthetical documentation when I use a quotation?

Yes.

Do I have to use parenthetical documentation when I use a paraphrase?

Yes.

Even if I put the idea into my own words?

Yes, that is what a paraphrase is. You must still document the source of the idea, not just the words.
Won't I have a lot of parenthetical documentation?

Yes. Research papers and documented essays have parenthetical documentation. If you do not document the sources you use, you are plagiarizing.

Can I have too much parenthetical documentation?

Yes. If your documented evidence outweighs your original argument, you are writing a list of facts and not a proper research paper.

Where should parenthetical documentation be placed?

Parenthetical documentation generally goes at the end of the sentence where the quotation or paraphrase appears.

Example:

More was vocal about the corruption and abuses within the Catholic Church, and he did not blindly support it or the church: “[...] More was not a papalist as the film makes him. He believed that the popes erred [...]” (Marius 73).

Where should parenthetical documentation be placed?

Sometimes it will be necessary to move the parenthetical documentation from the end to the interior of the sentence for clarity. To avoid interrupting the flow of your writing, place the parenthetical documentation where a pause would naturally occur, as close as possible to the quote or paraphrase documented.

Example:

According to a well-known anthropologist, we should define a culture not by its notable customs but by the ways it specifically works to govern how its members act (Geertz 44), a definition that can help us revise our usual understanding of a primitive culture’s “ignorant” or “superstitious” religious beliefs, for example.

What goes in the parenthetical documentation?

According the MLA Handbook for Writers of Research Papers (7th Edition), “References in the text must clearly point to the specific source in the list of works cited. The information in your parenthetical references in the text must match the corresponding information in the entries in your list of works cited” (214-215). Your parenthetical documentation must direct the reader to the source listed on your Works Cited page. Generally the name of the author and the page number will identify the source where you borrowed the information you have documented. If you use the author’s name in your sentence, the page number alone goes in the parenthetical documentation.

With author not mentioned in the text of your paper:

Physical blindness may sometimes symbolize understanding or prescience as in the case of Tiresias (Foster 234).
With author mentioned in the text of your paper:

Thomas Foster theorizes physical blindness may sometimes symbolize understanding or prescience in the case of Tiresias (234).

What if my source has more than one author?

Two authors or Three authors

A Byronic hero often has a “chip on his shoulder that is symbolized by another character or object” with which he interacts (Ringe and Davis 345).

*Three authors:  (Ringe, Campbell, and Davis 345).

Four or more authors

A Byronic hero often has a “chip on his shoulder that is symbolized by another character or object” with which he interacts (Ringe et al. 345).

✓ Note: et al. means “and others” in Latin. “Et” is not an abbreviation, but “al.” is and requires a period.

What if my citation on the Works Cited page does not have an author?

For anonymous works alphabetized by title in your works cited, use the first word of the title in the parenthetical documentation. If it is a book title, underline it. If it is an article title, put it in quotation marks.

Example:

Water often symbolizes passage to another world ("Archetype" 22).

What if there is more than one citation on my Works Cited page by the same author?

Use the author’s last name followed by the shortened title to distinguish the sources. The title must correspond with the title on your Works Cited page.

Example:

Charles Darnay’s identity as Evrémonde is eventually clear to Carton (Dickens, Tale 367).

How do I punctuate parenthetical documentation?

Generally, the parenthetical documentation goes between the quote or paraphrase and the end punctuation mark.

Example:

Learning to punctuate parenthetical documentation is a key ingredient to successful research papers (Altamira 56).
Commas and periods that directly follow quotations go inside the closing quotation marks, but parenthetical documentation should intervene between the quotation mark and the end punctuation. If a quotation ends with a period, the period appears after the parenthetical documentation.

*Example:*
Altamira emphatically states, “The correct placement of the period is a critical component of the punctuation of parenthetical documentation” (56).

**How do I punctuate long quotations?**

See the information on long quotations in the Paraphrases and Quotations section of Frequently Asked Questions.

**What about the other exceptions?**

See Paraphrases and Quotations and Poetry Quotation.

---

**Special Forms for Parenthetical Citations and Quotation Notes**

**Short quotations from poetry**

You can quote up to three lines of poetry by incorporating the quotation within your text. To indicate line breaks, use a slash with a space on each side ( / ):

*Example:*
T.S. Eliot uses a metaphor to compare the fog to a cat in “The Love Song of J. Alfred Prufrock,” “For the yellow smoke that slides along the street, / Rubbing its back upon the window-panes” (25-25).

**Long quotations from poetry**

If you quote more than three lines, you need to set off the quotation using the same formats as with other set-off quotations, including a one-inch left indent. You also need to reproduce the poem’s appearance as best you can, which means attention to line indentations.

*Example:*
The final lines of T.S. Eliot’s The Wasteland show the many influences on his writing:

- London Bridge is falling down falling down falling down
- Poi s'ascose nel foco che gli affina
- Quando fiam ceu chelidon—O swallow swallow
- Le Prince d'Aquitaine à la tour abolie
- These fragments I have shored against my ruins
- Why then Ile fit you. Hieronymo’s mad againe.

Shantih shantih shantih (426-433)

**Quoting Drama**

If you are quoting dialogue or more than three lines of a single speech, indent the
quotation. Begin each speech with the character’s name in all capitals, indented one inch and punctuated with a period. Subsequent lines of that speech are indented a further quarter-inch. For other details follow the usual formats for prose and poetry. The parenthetical documentation includes the act, scene, and line numbers. Note, like long quotations, the period goes before the parenthetical documentation.

Example:
In King Lear, Shakespeare has the sisters Goneril and Regan plotting against Cordelia and Lear. Goneril’s initial scheming can be heard in the following passage:

    GONERIL. …. Pray you, let’s hit together: if our father carry authority with such dispositions as he bears, this last surrender of his will but offend us.

    REGAN. We shall further think on ‘t.

    GONERIL. We must do something, and i’ the heat. (1.2.296-300)

Quotation within a Quotation

Enclose the quotation within the quotation in single quotation marks.

Example:

Dr. Harold Bloom, Sterling Professor Emeritus of Humanities at Yale University, says in his introduction to Julius Caesar: Major Literary Character: “Entering as the Ghost of Caesar, Shakespeare would have had the pleasure of identifying himself as: ‘Thy evil spirit, Brutus.’ It is a lovely touch, whoever first played it, and it hints at the true relation between Caesar and Brutus, father and son, king and regicide” (3).

Indirect Source

Sometimes you will find an important author quoted in a critical source you are using, but you do not have access to the source of the original quote. You must use the format for an indirect source. In this example, the student writer is quoting Jung but found the quote in a source by Walker. Since Walker’s name is in the parenthetical documentation, the reader would expect to find Walker, not Jung, listed on the Works Cited page.

Example:

Jung uses the phrase “urtümliches Bild,” or “primordial image,” a term borrowed from 19th century cultural historian Jacob Burckhardt, to describe his concept of the archetype (qtd. in Walker 3).
**Research Papers**

**Can I use a paper I wrote in another grade or another class?**

No. This is a form of academic dishonesty. There may be occasions when you will be assigned to do one research assignment that counts for two classes such as research for a science project that may count for an English class or a paper for both American literature and U.S. history. Be sure you are clear about your teacher’s expectations for the assignment.

**How many paragraphs does a research paper have?**

There is no set number of paragraphs for a research paper. In high school, most research papers will be more than 5 paragraphs with clear introduction and conclusion paragraphs and at least three body paragraphs. Check with your teacher for exact requirements.

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**Research Process**

**What are the steps in the research process?**

The Big6™ Skills are:

1. **Task Definition**
   - 1.1 Define the information problem
   - 1.2 Identify the information you need
2. **Information Seeking Strategies**
   - 2.1 Determine possible sources
   - 2.2 Select the best sources
3. **Location and Access**
   - 3.1 Locate the sources
   - 3.2 Find the information within sources
4. **Use of Information**
   - 4.1 Engage
   - 4.2 Extract relevant information
5. **Synthesis**
   - 5.1 Organize information from multiple sources
   - 5.2 Present the information
6. **Evaluation**
   - 6.1 Judge the product
   - 6.2 Judge the process

Source: http://www.big6.com/kids/7-12.htm

**Where do I start?**

After you have identified your topic, begin searching in the media center. Your media specialist will be able to help you get started if you have never conducted research in the media center before. Public and university libraries have specialized librarians called research librarians who may be able to help you.
How can I tell if a web resource is reliable?

Good question. Evaluating the information you find on the Internet is important. Not all information published on the Internet should be used in research papers. You can use the Evaluating Web Sites Chart in the appendix to evaluate sources you find on the Internet, or your teacher may have another handout or set of guidelines to use. Students are not allowed to cite user-edited resources (i.e. Wikipedia.org).

How can I keep track of everything I find? I keep going back to the same sources over and over.

Try using a research log. (See sample in the appendix.)

Research Projects

What is the difference between a research paper and a research project?

A research paper is a formal documented essay with Note Cards, source cards, outlines, and a works cited page. A research project involves the same research process but the product may be an alternative to a paper: a PowerPoint presentation, a poster, a brochure, an oral presentation, a set of trading cards, or many others.

Do I have to document sources for a research project?

Yes. Anytime you use someone else’s ideas you must document the source of those ideas. Most research projects will include a Works Cited page or some other format for the citations that you used such as include a slide at the end of a PowerPoint or including the sources on the back page of a brochure.

Is it possible to plagiarize on a research project?

Yes. If you do not document the sources you used, it is plagiarism whether you are writing a research paper or creating a project.

Do I have to use Source Cards or Note Cards?

Check with your teacher. Requirements vary depending on the project and the teacher.

If I use illustrations or photographs from the Internet, do I have to document the sources?

Absolutely. This is just like borrowing someone’s idea. Unless you have taken the photographs or created an original illustration, you must document the source of your artwork. See the handout on Documenting Sources Using MLA Format.
Source Cards

Is a Source Card the same as a Note Card?

No. A Source Card contains bibliographic information about your sources. A Note Card contains the direct quotation, paraphrase, or summary of one main idea from a book, article, or other document you are using for your research paper. You should always create a Source Card first, and then create your Note Cards. Sometimes teachers have students use 4” x 6” index cards for Note Cards to distinguish them from the 3” x 5” Source Cards. Source Cards are sometimes called Bibliography Cards or Bib Cards for short.

What goes on a Source Card?

Not all teachers require Source Cards to be done in the same way. Most teachers will require a source number, the bibliographic entry in correct MLA format with a hanging indent, and a source location (where you originally found the source and the call number). See the Parts of a Source Card diagram.

What is Bibliographic Information?

It is the information about the book, article, or other source written in MLA style. Generally, the author (last name, first name), the title of the work, the place the work appeared, the place the work was published, the publisher, the date. Consult the MLA handbook or this guide for specific formats.

What is a Source Number?

Information on a Source Card written in the upper right-hand corner of the card and circled. Assign a different number to each source you find. You will use this number to refer to sources on Note Cards containing material from that source. This number will not appear in your paper.

What is a Call Number?

A call number is the group of numbers or letters and numbers which help you locate a book on the shelf of the library. You may hear some teachers refer to it as the Card Catalog Number.
**Works Cited Page**

**What is a Works Cited page?**

A page at the end of the paper alphabetically listing all sources used in the paper.

**What should I put on my Works Cited page?**

A Works Cited page contains an alphabetical listing of all the bibliographic entries for the sources you have actually mentioned (cited) in your research paper or project. Do not include works that you consulted but did not use in the body of your research paper. If you are asked to include these works, the page is called a Works Consulted page.

**What is the difference between a bibliography and a Works Cited page?**

Although the terms are often used interchangeably, they mean different things. A bibliography is a complete list of all the works that relate to a topic and includes works that are not cited in a research paper. A Works Cited page is limited to the sources a writer has actually mentioned in the research paper.

**Should I boldface, underline, or put quotation marks around the words “Works Cited”?**

No. Use the same guidelines for a paper title. Both words are capitalized and centered.

**How do I format the Works Cited page?**

Use one-inch margins, double space the entire document, and use the hanging indent for each entry. Do not insert extra spaces between entries. The Works Cited page does not require a separate heading (i.e. your name in MLA format); however, it does require a header with continuous pagination (i.e. your last name and page number).

**How do I order the entries?**

Alphabetize by the first word in the entry in proper MLA format. The first word is usually the author’s last name; however, it can be the last name of an editor or the first word of a title. Exclude the articles “a,” “an,” and “the” when alphabetizing works. Do not number, bullet, itemize, or classify entries.

**What if I have more than one entry by the same author?**

To cite two or more books by the same author, give the name in the first entry only. Thereafter, in place of the name, type three hyphens, followed by a period. Alphabetize the entries with the same authors by the title of the publication excluding articles.

*Example:*


---.“Tom Joad as a Quest Hero in Steinbeck’s The Grapes of Wrath.” Journal of American Literature 22.3 (Fall 2001): 65-73

**How do I list page numbers?**

List page numbers of sources efficiently, when needed. If you refer to a journal article that appeared on pages 167 through 185, list the page numbers on your Works Cited page as 167-85.

**What is the correct format for a citation?**

The correct MLA format citation depends of the type of work you are using. Refer to the handout Documenting Sources Using MLA Format for more information.

**How do I format a really long URL on my works cited page?**

If the URL is from a searchable page and contains a long list of random characters, you may cut the URL at the first slash.

*For instance:* Biography Resource Center


*Instead of this long URL, you could just use:*

http://www.galenet.com

**My computer automatically turns the URL into a hyperlink. How do I get rid of it?**

Right click on the link and select Remove Hyperlink if you are using Microsoft Word. If you are using a Mac, type Command-Z.

**How do I punctuate a title within a title?**

In a citation if you have a book title that contains the title of a book within the title, italicize the title of the source book but remove the italics from the title within the title.

*Example:* This citation is for a book about *Their Eyes Were Watching God.*

*Janie’s Odyssey: Their Eyes Were Watching God as Quest Literature*

*Example:* If the work is a short work that would normally appear in quotation marks, keep the quotations marks and add the italics.

“To Build a Fire” *and Jack London’s Other Stories*
Annotated Bibliography
An annotated bibliography is a list of citations to research materials, including books, articles, or other documents. Each citation is followed by a brief descriptive paragraph and sometimes an evaluative paragraph, the annotation. The purpose of the annotation is to inform the reader of the content, usefulness, and quality of the sources used in the research.

Annotation
A descriptive and/or evaluative comment about a source
Descriptive: briefly summarizes what the source is about
Evaluative: briefly explains the quality, relevance, and usefulness of the source

Attribution
Giving information credit to a source; see citing authority

Audience
The person or people you intend to read the paper
Questions to ask about your audience:
- What does the audience already know about my topic?
- What do I need to define so the audience will understand my terms?
- What do I need to explain in more detail to give the audience a clearer picture of my main ideas?
- Can I assume my audience is familiar with the literary work or works about which I am writing?

Call Number
The group of numbers or letters and numbers that help you locate a book on the shelf of the library

Cause and Effect
An organizational pattern used in writing; establishing a relationship between two or more things where there is a motive and a consequence

Cause and Effect:
Topic: Influences on a feminist writer
- Economic forces
- Political forces
- Psychological forces
- Domestic forces

Chronological Order
An organizational pattern used in writing; traces an idea in time order from first to last, earliest to latest, or sometimes, for effect, from latest to earliest; sometimes called “time order”
Time Order:
Topic: Writing an essay
   I. Choose a topic
   II. Brainstorm ideas
   III. Write a final draft
   IV. Revise a final draft

Citation
Often referred to as “in-text” citations or parenthetical documentation; a note used after quotations and paraphrases that gives the author and page number of the source Document. Do not confuse this word with “site.”

Citing Authority
Incorporating information about the credentials of the authors you cited in your papers, usually through an appositive phrase following the first reference to the author in the text of your essay

Example:
Dr. Harold Bloom, Sterling Professor Emeritus of the Humanities at Yale University, says . . .

Cliché
A word or expression used so often that it has lost its freshness and meaning. Avoid them like the plague! A good list of clichés to avoid (including that last sentence) is found at http://suspense.net/whitefish/cliche.htm

Coherence
Words or phrases (transitions) that make your ideas in the paper relate logically to each other

Common knowledge
Any information that can easily be accessed from a number of sources, such as an author’s birth date

Comparing and contrasting
An organizational pattern used in writing to compare two or more things; explains likenesses and differences; comparisons can be written two patterns of organization (block or point-by-point)

<table>
<thead>
<tr>
<th>Comparison/Contrast (Block)</th>
<th>Comparison/Contrast (point by point)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic:</td>
<td>Topic:</td>
</tr>
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<td>Literary Work #1</td>
<td>I. Point #1</td>
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<tr>
<td>A. Point #1</td>
<td>A. Literary Work #1</td>
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<tr>
<td>B. Point #2</td>
<td>B. Literary Work #2</td>
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<tr>
<td>C. Point #3</td>
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<tr>
<td>Literary Work #2</td>
<td>II. Point #2</td>
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<td>A. Point #1</td>
<td>A. Literary Work #1</td>
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<td>B. Point #2</td>
<td>B. Literary Work #2</td>
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<td>C. Point #3</td>
<td>III. Point #3</td>
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<td>A. Literary Work #1</td>
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<tr>
<td></td>
<td>B. Literary Work #2</td>
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</tbody>
</table>

Conclusion
The conclusion of a research paper is the last paragraph or paragraphs. The concluding paragraph is essential to the research paper; otherwise, the paper is incomplete. Do not merely reach the required length of the paper and stop writing. The
paper must be taken to completion with a conclusion that reflects the thesis statement.

A successful conclusion should:
- Wrap up the ideas you have developed
- Follow logically from the rest of your composition
- Leave the reader with something to think about

A conclusion should not:
- Introduce new fact, opinions, or arguments
- Change the point of view by introducing the pronoun “I”
- Simply repeat the introduction
- Repeat the thesis verbatim

Techniques for concluding a research paper
- Review and summarize the main points presented in the body
- Restate the central idea (thesis) in a new way, reflecting the deeper understanding you have developed in the paper
- Make a generalization about the information you have presented, relating the topic to a larger context
- Make a prediction based on your understanding of the topic
- End with a quotation from someone discussed in the paper
- End with a question that leaves the reader something to think about

Database
A collection of logically stored information that can be accessed by computer

Diction
Choice of words and the level of formality of writing based on the kinds of words used. Some words should be eliminated from your writing vocabulary:
- things, very, really, this, stuff

Direct Quotation
The exact replication of an author’s words; usually what is meant by quotation; see also indirect quotation

Documentation
Proper credit given to another author for words or ideas. Documentation must match in text and works cited.

Double-Space
Double-space means to skip every other line. Do not hit return or enter at the end of the lines. This will cause the first word of the next line to be automatically capitalized on most word processing programs. Instead, format the paragraph line spacing to “double” for automatic double-spacing.

Editing
Reading carefully and changing mechanical errors in your paper

Editing is different from revising.
Revising is making changes to improve the paper by:
- rearranging ideas
- omitting or adding information
refining the thesis and word choice

Editing is making corrections in the:
  grammar
  usage
  capitalization
  punctuation
  spelling
  typing errors in your paper.

Editing is done throughout the writing process, but the final editing and proofreading process is done just before printing the final draft for submission.

Ellipsis ( . . . )
Three spaced periods indicating that words from a direct quotation have been omitted. You are guilty of academic dishonesty if you use an ellipsis to change the intended meaning of a quotation. To distinguish between your ellipses and the spaced periods that sometimes appear in works, place square brackets around the ellipsis points that you add. Leave a space before the second and third periods but no space before the first or after the third.

Example of how the meaning can be changed by using ellipsis
The Bible even says, “[ . . . ] There is no God” (Ps.14:1).

The complete quote reads:

“The fool says in his heart, There is no God” (Ps. 14:1).

The first writer truncated the quote to suit his argument but ended up changing the actual meaning of the quote by removing the context.

To use ellipsis at the end of a quotation, enclose the three dots in brackets, close the quotation with quotations marks, then add appropriate parenthetical documentation followed by a period.

Example:
In surveying various responses to plagues in the Middle Ages, Barbara Tuchman writes, “Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease [. . .]” (101-102).

Evidence
Facts, examples, statistics, and expert testimony that are used to support claims

Format
How the written product looks; includes headings, subheadings, type fonts, text, graphics style, page layout, and white space; often referred to as manuscript form

Heading Caps
The words in a title which must be capitalized in MLA format: the first word, the last word, and all principal words. Do not capitalize: articles, prepositions, conjunctions, or the infinitive “to”

Imprint
Publishers sometimes group their books under “imprints.” The publisher Simon and
Schuster, Inc., for example, publishes under imprints such as Washington Square Books, Touchstone, Fireside, Free Press, and Pocket Books. If there is an imprint on the title page of your material along with the publisher's name, use the name of the imprint followed by a hyphen (no spaces) and the name of the publisher.

Example:
The Free Press-Simon and Schuster.

**Indirect Quotation**
An indirect quotation is when the meaning but not the exact words of something someone spoke is referred to; often used when a writer does not remember the exact phrase but generally remembers a conversation’s gist. Quotation marks are not used with indirect quotations. Indirect quotations frequently begin with “that” or “if.”

Example:
He said that he believed the author intended the bird as a symbol of freedom.

**Indirect Sources**
Sometimes you will find an important author quoted in a critical source you are using, but you do not have access to the source of the original quote. You must use the format for an indirect source. Also see “qtd. in.”

**Integrated Quote**
To integrate a quotation properly within a paragraph, a good writer usually writes one sentence to introduce the quotation, a second sentence that includes the quotation, and a third sentence to comment on the significance of the quotation.

**Introduction**
The structured paragraph or group of paragraphs used to begin a research paper; presents the background, purpose, and focus of the paper and summarizes the writer’s position in a thesis statement; often organized in a funnel shape with the most general ideas at the beginning and the most specific (the thesis) at the end

**Manuscript Form**
The way a finished paper appears on a page—margins, type size, font, pagination, spacing, types of ink and paper. MLA manuscript form is very specific about the appearance of research papers and Works Cited pages.

**Mechanics**
The elements of writing corrected in the editing/proofreading stage: some grammar errors, usage, punctuation, capitalization, spelling

**Medium of Publication**
The physical form of the information you are citing. MLA format now requires researchers to provide the medium of publication in all citations.

Examples include:
print, web, film, television, DVD, videocassette, CD, audiocassette, LP, audiotape

**Modern Language Association (MLA)**
The professional organization that publishes the MLA Handbook for Writers of Research Papers. This handbook is the standard reference for documentation and writing format for research papers in languages, literature, and the humanities.

**Note Card**
Contains the direct quotation, paraphrase, or summary of one main idea from a book, article, or other document you are using for your research paper.

**Order of Importance**
An organizational pattern used for writing; the ideas are organized from least important to most important or most important to least important. Some writers prefer to organize persuasive essays by starting with the most important reason and ending with the second most important. This structure buries the least important reason in the middle and leaves the reader with a strong reason.

*Order of Importance*
Topic: Reasons for choosing a career in the computer field
- I. Job availability (most important)
- II. Aptitude (second most important)
- III. Personal interest (least important)

*Order of Importance (alternative)*
Topic: Reasons for choosing a career in the computer field
- I. Job availability (most important)
- II. Personal interest (least important)
- III. Aptitude (second most important)

**Organization**
The way ideas are tied together to provide a logical order to a paper; includes clear thesis, central idea and elaboration at the sentence and throughout the entire piece, layers of purposeful elaboration and specific details, sophisticated introduction and conclusion, transitions moving ideas logically and smoothly from one to the next, and free from major organizational lapses and digressions.

**Outline**
A type of format for showing the relationships of major and minor ideas; an informal or formal way to organize your ideas in the planning stages of writing; outline formats include topic, sentence, and documented sentence.

**Pagination**
Any system of numbering pages

_in MLA style, the pagination follows this format:_
In the header, type your last name and insert # on the header format box. Make sure that you right justify. This process should paginate all of your pages. All pages including “Works Cited” follow this format and are numbered consecutively.

**Paraphrase**
A restatement of the author’s information in your own words and in your own style. A paraphrase is as long as or longer than the original text being paraphrased. Use a paraphrase as your basic note form unless you have a good reason to quote or summarize. All paraphrases, just like quotations, must be documented.

**Parenthetical Documentation**
A system for giving credit to authors and work for their words or ideas by writing the source and the page number in parentheses within the text of the research paper.

All items that receive parenthetical documentation in your research paper must have a corresponding citation on the Works Cited page.

**Partial Quotations**
A word or a phrase from a speaker or a source rather than the full sentence; partial quotes must be enclosed in quotation marks and include documentation; often used when the full sentence may be too long or confusing but a few words are particularly worthy of including for support.

**Place Holders**
Abbreviations in a bibliographic entry when essential information is not available. For example, write n.d. for no date, n.p. for no place of publication or no publisher and n. pag. for no pagination. Be sure to use a good faith effort to find this information. Don’t use these abbreviations because you just did not record the accurate information on note or source cards.

**Primary Source**
The literary work or works which inspire your thesis. In English classes, the primary source means the text about which you are writing.

**Quotation**
Any information copied directly from a source. When you type a quotation, you must enclose it in quotation marks.

*Use a quotation:*
• When an idea is especially well-stated
• When a passage is memorable
• When the exact quotation is important because of its literary or historical merit

**Quotation within a Quotation**
A quotation embedded inside a larger quotation; single quotation marks are used with the embedded quotation, double with the larger quotation

**Qtd. in**
The abbreviation used in parenthetical documentation to indicate the source of the quote in the previous sentence is indirect

*Example:*
Jung uses the phrase “urtümliches Bild,” or “primordial image,” a term borrowed from 19th century cultural historian Jacob Burckhardt, to describe his concept of the archetype (qtd. in Walker 3).

**Research**
The process of finding, evaluating, and using information on a given subject; the body of information about a given subject; writers may quote from, summarize, or paraphrase information they have found through their own research in primary and secondary sources

**Research Question**
A question you will seek answers to as you conduct your research

*Example:*
What elements of archetypal duality are represented by Cain and Abel?

**Scholarly Journal**
Journal used by scholars and recognized for its accuracy of information and depth of thought. Scholarly journals are considered the preferred source for literary research and analysis. Scholarly journals are often available electronically on GaleNet and Galileo.

**Secondary Sources**
Writings and discussions about the primary sources, such as works of literary criticism found in books and journals

**sic**
[sic] is used to indicate the writer is aware of an error in the quoted source. The word immediately follows the indicated error and appears in brackets.

*Example:*
Smith concludes, “Huck’s treatment [sic] of Jim ruins Twain’s intended effect” (76).

**Site**
A site is a location on the Internet. Do not confuse this word with “cite.”
**Spatial Order**
An organizational pattern in writing used to describe information in a logical sequence based on location (for example, top to bottom, east to west)

**Topic:** Describing spring in the South

I. Coastal areas
II. Midland areas
III. Mountain areas

**Source**
The material you used to find the quote or paraphrase; may be primary or secondary; must be documented

**Summary**
A brief restatement of an idea expressed in a source; a summary says the same thing in fewer and different words. Use a summary when a passage is too long to be effectively quoted or paraphrased. Both summaries and paraphrases are written in your own words, but a paraphrase is about the same length as the original while a summary is a much shorter condensed version of the original.

**Thesis**
The controlling idea supported throughout the paper. A thesis has a premise and a conclusion. A thesis is not a statement of fact. Rather, it is a position supported by argument and evidence.

**Transitions**
Words or phrases that help bridge gaps from one idea or section of the paper to the next. Good writers embed transitions into their sentences and paragraphs to link one idea to the next seamlessly. Transitions hook sentences, phrases, words, and ideas together. Avoid “watch this” statements that call attention to your organizational structure. Beginning writers often number their paragraphs or ideas (First(ly) . . , Second(ly) . . , Third(ly) . . ). However, this calls attention to your organizational structure without showing your reader any logical link between the ideas. Avoid this type of transition. Also avoid: In this paper (paragraph) I will . . . , in this paper (paragraph) the reader will learn . . . , In conclusion . . .

**Unity**
Arrangement of ideas and support within a paragraph and within an entire essay so that each contributes to the defense of the thesis

**Working Thesis**
The draft thesis a writer uses to begin writing the assignment; often develops from the research question; this thesis changes as the writer revises the draft to make it final.
Online Resources

MLA Formatting and Style
URL: http://owl.english.purdue.edu/owl/resource/557/01/

Purdue University’s Online Writing Lab is a reliable source of information about MLA style citations and documentation.

Research and Documentation Online
URL: http://www.dianahacker.com/resdoc/home.html

This website from Bedford-St. Martin’s Press contains guides to research in the humanities, social sciences, history, and sciences and sample papers which show how to cite sources and format your work. The site also contains a glossary of research terms, list of style manuals, and tips for evaluating sources.

Saying It Like It (Exactly) Is
URL: http://web.ku.edu/~edit/quotes.html

Designed for journalists, this website provides guidelines for how and when to use quotations effectively in writing.

Other
http://writingcenter.unc.edu

Writing About Literature
http://www.iolani.honolulu.hi.us/Keables/KeablesGuide/PartFive/WritingaboutLiterature.htm
Carter, Quent. MLA Citation Format. Solano College Library. 4 May 2006. Web. 26 June 2007.


Appendix

Evaluating Websites
Research Log
Writing Rubric
Research Paper Rubric
Formulas for Essay Writing
Graphic Organizer for Analysis and Research
Precise Verbs to Use for Analysis, Research, and Other Scholarly Papers
Transition Words and Phrases
Introductory Paragraphs
Thesis Tips
Counter Arguments
Writing About Literature Tips
Summarization and Paraphrasing Examples
Documenting Sources Using MLA Format
Writing a Literary Analysis
Critical Analysis Perspectives
Evaluating Web Sites Chart

Evaluate web sites by using these criteria. Answer the questions for each site, as the information is available. In the final row, indicate whether or not this is a scholarly site appropriate for use in your research paper.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Site:</th>
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<tbody>
<tr>
<td><strong>AUTHORITY</strong></td>
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<td>Who is responsible for the information?</td>
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<td>✓ Can you identify the author(s)?</td>
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<td>✓ What are their credentials?</td>
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<td>✓ Is the organization sponsoring the site knowledgeable or respected in the field?</td>
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<tr>
<td>✓ Look in the header or footer for professional or organization affiliations.</td>
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<td><strong>PURPOSE</strong></td>
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<td>Objectivity</td>
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<td>✓ Why was this site created?</td>
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<td>✓ Is the page designed to sway opinion?</td>
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<td>✓ Is there any bias?</td>
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<td>✓ Is there any advertising on the page?</td>
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<tr>
<td><strong>CONTENT</strong></td>
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<td>Coverage and accuracy</td>
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<tr>
<td>✓ Does the site cover the topic comprehensively?</td>
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<tr>
<td>✓ Does the information appear to be accurate or does it sound outlandish?</td>
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<tr>
<td>✓ Do the links on the page work?</td>
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<td>✓ Can you tell which sources the author used in obtaining the information through a bibliography or report?</td>
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<td>✓ Is the page dated?</td>
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<td>✓ If so, when was the last update?</td>
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<td>✓ Is the information current?</td>
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<td>✓ If not, does the currency matter for my topic?</td>
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**IS THIS SITE APPROPRIATE AND TRUSTWORTHY FOR RESEARCH?**

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Research Log

Today’s Date: ____________________ (important for websites for date accessed for your Works Cited page)

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<thead>
<tr>
<th>Source #</th>
<th>Call #</th>
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<tbody>
<tr>
<td>Author(s)</td>
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<td>Title of Article, Book, or Webpage</td>
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<tr>
<td>Publication Name</td>
<td>Publisher and Publication Location</td>
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<tr>
<th>Database Name</th>
<th>Page Numbers</th>
<th>Volume, Edition, or Issue Number</th>
<th>Copyright or Date Issued/Created</th>
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<th>Website Title</th>
<th>URL</th>
<th>Search Terms Used</th>
<th>Biographical Information on Author</th>
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<th>Other Information</th>
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Research Paper Rubric

In addition to the standard Writing Rubric research papers have additional requirements that make up a part of the research paper score. The grade may be a separate grade from the paper itself.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Meets Requirements</th>
<th>Meets Requirements with Few Errors</th>
<th>Several Errors in Requirements</th>
<th>Does Not Meet Requirements</th>
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<tr>
<td>Source Usage</td>
<td>Minimum source requirements are integrated cohesively into each paragraph.</td>
<td>Minimum source requirements are integrated fairly cohesively into each paragraph.</td>
<td>Either minimum source requirements are not met or sources are poorly, if at all, integrated into each paragraph.</td>
<td>Product demonstrates inability to integrate sources into paragraphs or there are no sources consulted.</td>
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<tr>
<td>Commentary on Sources</td>
<td>Insightful/outstanding commentary on all sources which clearly support the thesis; assertions are supported by the sources and the connection is explained and clarified.</td>
<td>Commentary on sources is connected to the assertions and thesis but lacks clear explanations or merely summarizes the source.</td>
<td>Sources are not connected to the assertions or thesis.</td>
<td>Sources are not used or they are merely summarized.</td>
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Introductory Paragraph:

1. Get your reader’s attention with a general statement about the topic by using either a surprising fact, an exciting quotation, an intriguing paradox, an explanation/definition, an anecdote, or a quote from a famous person or authority on the subject.
2. Restate the prompt or topic.
3. Include necessary information; i.e. author, title and brief plot summary for literary analysis or context for any other essay.
4. Narrow your topic.
5. Clear and arguable thesis which gives the purpose of your paper.

When appropriate, acknowledge the counter argument and refute it.

Include:
- A topic sentence (mini thesis; an assertion, argument)
- Concrete detail (from your research or the text itself)
- Commentary (your critical thinking about the topic sentence and concrete detail)
- Concluding sentence (wraps up the paragraph and transitions to the next point).

Body Paragraphs:

1. Transition by restating (not repeating) the thesis.
2. Summarize/review the arguments from your body paragraphs.
3. Interject your new analysis and insights.
4. Make a bold statement by making a suggestion, calling to action, connecting to the real world, or predicting the future. Leave the reader with a ‘take away’, a ‘so what?’.
**Topic Sentence:** What are you writing about in this paragraph? What are you arguing? What point are you making?

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<th>Source 1:</th>
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**Developing Commentary:** How does the quote or research relate to the assertion (your Topic Sentence)

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**Concluding Sentence & Transition to Next Idea:**

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KILLER WORDS

Words to AVOID in academic writing. This is a starter list.
A lot
Very
Many
Things
Lots
Stuff
Ways
Really
Absolutely
Amazing
Awesome
Interesting
Bad
Great
Definitely
Extremely
Nice
Wonderful

This (starting a sentence with this…use the specific noun or phrase!)

Be Aware of Homophone Errors!
Affect/effect
Their/they’re/there
Your/you’re
To/too/two
Passed/past
Know/no
Lead/led
Whose/who’s
Whether/weather
Than/then
VERBS

These verbs will be especially effective when the subject is the author or a character. They are excellent replacements for "be" verbs and instrumental in the formulation of thesis and theme statements. Careful use of these verbs can result in precise identification of an author’s purpose. Follow your teacher’s directions to categorize the verbs as transitive, intransitive, positive, negative, or neutral.

VERBS FOR LITERARY ANALYSIS

accentuates  accepts  achieves  adopts  advocates
affects  alleviates  allows  alludes  alters
analyzes  approaches  argues  ascertains  assesses
assumes  attacks  attempts  challenges  avoids
bases  believes  claims  concerns  characterizes
chooses  chronicles  confronts  considers  compares
compels  completes  contributes  conveys  condescends
conducts  conforms  demonstrates  depicts  contends
contests  contrasts  conveys  convinces  convinces
defines  defies  details  determines  describes
delineates  despises  demonstrates  depics  develops
deviates  differentiates  differs  directs  disrupts
discovers  discusses  displays  disputes  disrupts
distinguishes  distorts  downplays  dramatizes  elevates
delicts  emphasizes  encounters  enhances  enriches
enumerates  envisions  evokes  excludes  expands
experiences  explains  expresses  extends  extrapolates
fantasizes  focuses  forces  foreshadows  functions
generalizes  guides  heightens  highlights  hints
holds  honors  identifies  illustrates  illuminates
imagines  impels  implies  interprets  indicates
infers  inspires  intends  interrupts  indicates
inundates  justifies  juxtaposes  lambasts  laments
lampoons  lists  maintains  makes  manages
manipulates  minimizes  moralizes  muses  notes
observes  opposes  monitors  overstates  outlines
patronizes  performs  organizes  personifies  persuades
ponders  portrays  postulates  prepares  presents
presumes  produces  projects  promotes  proposes
provides  qualifies  questions  rationalizes  reasons
recalls  recites  recalls  records  recounts
reflects  refers  regards  regrets  rejects
represents  results  reveals  ridicules  satirizes
seems  sees  selects  specifics  speculates
states  strives  suggests  summarizes  supplies
supports  suppresses  symbolizes  sympathizes  traces
understands  vacillates  values  verifies
**VERBS TO USE INSTEAD OF ‘EXEMPLIFIES’**

<table>
<thead>
<tr>
<th>Appears</th>
<th>Asserts</th>
<th>Attest to</th>
<th>Certifies</th>
<th>Confirms</th>
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<tbody>
<tr>
<td>Corrobrates</td>
<td>Defines</td>
<td>Demonstrates</td>
<td>Endorses</td>
<td>Denotes</td>
</tr>
<tr>
<td>Discloses</td>
<td>Elucidates</td>
<td>Endorses</td>
<td>Establishes</td>
<td>Intimates</td>
</tr>
<tr>
<td>Exhibits</td>
<td>Expounds</td>
<td>Exposes</td>
<td>Establishes</td>
<td>Intimates</td>
</tr>
<tr>
<td>Points to</td>
<td>Proves</td>
<td>Ratifies</td>
<td>Relates</td>
<td></td>
</tr>
<tr>
<td>Substantiates</td>
<td>Suggests</td>
<td>Typifies</td>
<td>Upholds</td>
<td></td>
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**ADJECTIVES FOR USE IN LITERARY/RHETORICAL DISCUSSION**

**DESCRIBING THE AUTHOR**

<table>
<thead>
<tr>
<th>Cultured</th>
<th>Intellectual</th>
<th>Erudite</th>
<th>Well read</th>
<th>Sagacious</th>
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<td>Sensible</td>
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<td>Imaginative</td>
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<td>Perceptive</td>
<td>Visionary</td>
<td>Prophetic</td>
<td>Optimistic</td>
<td>Broad-minded</td>
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<td>Idealistic</td>
<td>Spiritual</td>
<td>Orthodox</td>
<td>Unorthodox</td>
<td>Sympathetic</td>
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<td>Original</td>
<td>Whimsical</td>
<td>Humorous</td>
<td>Conservative</td>
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<td>Progressive</td>
<td>Radical</td>
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<td>Unprejudiced</td>
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<td>Hypocritical</td>
<td>Fanatical</td>
<td>Provincial</td>
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<td>Narrow-minded</td>
<td>Sentimental</td>
<td>Skeptical</td>
<td>Cynical</td>
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**DESCRIBING STYLE/CONTENT**

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<th>Precise</th>
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<td>Succinct</td>
<td>Condensed</td>
<td>Pithy</td>
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<td>Piquant</td>
<td>Aphoristic</td>
<td>Syllogistic</td>
<td>Allusive</td>
<td>Metaphorical</td>
</tr>
<tr>
<td>Poetic</td>
<td>Prosaic</td>
<td>Plain</td>
<td>Simple</td>
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<td>Pure</td>
<td>Vigorous</td>
<td>Forceful</td>
<td>Eloquent</td>
<td>Smooth</td>
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<td>Fluent</td>
<td>Glib</td>
<td>Natural</td>
<td>Restrained</td>
<td>Smooth</td>
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<td>Polished</td>
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<td>Extravagant</td>
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<tr>
<td>Rhetorical</td>
<td>Turgid</td>
<td>Pompos</td>
<td>Grandiose</td>
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<td>Pedantic</td>
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<td>Laboried</td>
<td>Artificial</td>
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<td>Crude</td>
<td>Vulgar</td>
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<td>Artifical</td>
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<td>Pragmatic</td>
<td>Naturalistic</td>
<td>Impressionistic</td>
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<td>Fanciful</td>
<td>Authentic</td>
<td>Plausible</td>
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<tr>
<td>Credible</td>
<td>Recondite</td>
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<td>Improbable</td>
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<td>Absurd</td>
<td>Trivial</td>
<td>Commonplace</td>
<td>Heretical</td>
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**DESCRIBING DICTION**

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<th>Low or informal</th>
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<th>Precise</th>
<th>Exact</th>
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<td>Homespun</td>
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<td>Learned</td>
<td>Cultured</td>
<td>Literal</td>
<td>Figurative</td>
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<td>Connotative</td>
<td>Symbolic</td>
<td>Picturesque</td>
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<td>Literary</td>
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<td>Provincial</td>
<td>Colloquial</td>
<td>Slang</td>
<td>Idiomatic</td>
<td>Neologistic</td>
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<tr>
<td>Inexact</td>
<td>Euphemistic</td>
<td>Trite</td>
<td>Obscure</td>
<td>Pedantic</td>
</tr>
<tr>
<td>Bombastic</td>
<td>Grotesque</td>
<td>Vulgar</td>
<td>Jargon</td>
<td>Emotional</td>
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<tr>
<td>Obsolete</td>
<td>Moralistic</td>
<td>Ordinary</td>
<td>Scholarly</td>
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<td>Proper</td>
<td>Pretentious</td>
<td>Old-fashioned</td>
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<td>Insipid</td>
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### Describing Syntax

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<th>periodic</th>
<th>balanced</th>
<th>interrupted</th>
<th>simple</th>
</tr>
</thead>
<tbody>
<tr>
<td>compound</td>
<td>complex</td>
<td>compound-complex</td>
<td>declarative</td>
<td>interrogative</td>
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<tr>
<td>imperative</td>
<td>exclamatory</td>
<td>telegraphic</td>
<td>antithetic</td>
<td>inverted</td>
</tr>
<tr>
<td>euphonic</td>
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<td>epigrammatic</td>
<td>emphatic</td>
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<tr>
<td>rambling</td>
<td>tortuous</td>
<td>jerky</td>
<td>cacophonous</td>
<td>monotonous</td>
</tr>
<tr>
<td>spare</td>
<td>austere</td>
<td>unadorned</td>
<td>jumbled</td>
<td>chaotic</td>
</tr>
<tr>
<td>obfuscating</td>
<td>journalistic</td>
<td>terse</td>
<td>laconic</td>
<td>mellifluous</td>
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<tr>
<td>musical</td>
<td>lilting</td>
<td>lyrical</td>
<td>elegant</td>
<td>solid</td>
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<td>thudding</td>
<td>dry</td>
<td>ornate</td>
<td>elaborate</td>
<td>flowery</td>
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<tr>
<td>erudite</td>
<td>grating</td>
<td>staccato</td>
<td>abrupt</td>
<td>sprawling</td>
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</tbody>
</table>

### Describing Organization/Structure/Point of View/Tone

<table>
<thead>
<tr>
<th>spatial</th>
<th>chronological</th>
<th>flashback</th>
<th>flash forward</th>
<th>in media res</th>
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</thead>
<tbody>
<tr>
<td>step-by-step</td>
<td>objective</td>
<td>subjective</td>
<td>nostalgic</td>
<td>reminiscent</td>
</tr>
<tr>
<td>contemplative</td>
<td>reflective</td>
<td>clinical</td>
<td>impersonal</td>
<td>dramatic</td>
</tr>
<tr>
<td>omniscient</td>
<td>limited</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Describing Imagery

(substitute these precise adjectives for less precise ones such as vivid, colorful, powerful.)

<table>
<thead>
<tr>
<th>bucolic</th>
<th>pastoral</th>
<th>gustatory</th>
<th>olfactory</th>
<th>tactile</th>
</tr>
</thead>
<tbody>
<tr>
<td>kinetic</td>
<td>kinesthetic</td>
<td>sensual</td>
<td>sacred</td>
<td>chaotic</td>
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<tr>
<td>auditory</td>
<td>religious</td>
<td>animal</td>
<td>war/military</td>
<td>religious</td>
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</table>

### Describing Characters

(Great substitutions for pretty and ugly!)

#### Physical Qualities

<table>
<thead>
<tr>
<th>manly</th>
<th>virile</th>
<th>robust</th>
<th>hardy</th>
<th>sturdy</th>
</tr>
</thead>
<tbody>
<tr>
<td>strapping</td>
<td>stalwart</td>
<td>muscular</td>
<td>brawny</td>
<td>lovely</td>
</tr>
<tr>
<td>fair</td>
<td>comely</td>
<td>handsome</td>
<td>dainty</td>
<td>delicate</td>
</tr>
<tr>
<td>graceful</td>
<td>elegant</td>
<td>shapely</td>
<td>attractive</td>
<td>winsome</td>
</tr>
<tr>
<td>ravishing</td>
<td>dapper</td>
<td>immaculate</td>
<td>adroit</td>
<td>dexterous</td>
</tr>
<tr>
<td>adept</td>
<td>skillful</td>
<td>agile</td>
<td>nimble</td>
<td>active</td>
</tr>
<tr>
<td>lively</td>
<td>spirited</td>
<td>vivacious</td>
<td>weak</td>
<td>feeble</td>
</tr>
<tr>
<td>sickly</td>
<td>frail</td>
<td>decrepit</td>
<td>emaciated</td>
<td>cadaverous</td>
</tr>
<tr>
<td>effeminate</td>
<td>unwomanly</td>
<td>decrepit</td>
<td>homely</td>
<td>course</td>
</tr>
<tr>
<td>unkempt</td>
<td>slovenly</td>
<td>hideous</td>
<td>clumsy</td>
<td>ungainly</td>
</tr>
<tr>
<td>graceless</td>
<td>bizarre</td>
<td>grotesque</td>
<td>incongruous</td>
<td>ghastly</td>
</tr>
<tr>
<td>repellent</td>
<td>repugnant</td>
<td>repulsive</td>
<td>odious</td>
<td>invidious</td>
</tr>
<tr>
<td>loathsome</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Mental Qualities

(Great substitutions for smart and stupid! Which comments would you like to see on your papers?)

<table>
<thead>
<tr>
<th>educated</th>
<th>erudite</th>
<th>scholarly</th>
<th>wise</th>
<th>astute</th>
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<tbody>
<tr>
<td>intellectual</td>
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<td>capable</td>
<td>competent</td>
<td>gifted</td>
</tr>
<tr>
<td>apt</td>
<td>rational</td>
<td>reasonable</td>
<td>sensible</td>
<td>shrewd</td>
</tr>
<tr>
<td>prudent</td>
<td>observant</td>
<td>clever</td>
<td>ingenious</td>
<td>inventive</td>
</tr>
<tr>
<td>subtle</td>
<td>cunning</td>
<td>crafty</td>
<td>wily</td>
<td>unintelligent</td>
</tr>
<tr>
<td>unschooled</td>
<td>unlettered</td>
<td>ignorant</td>
<td>illiterate</td>
<td>inane</td>
</tr>
<tr>
<td>irrational</td>
<td>puerile</td>
<td>foolish</td>
<td>fatuous</td>
<td>vacuous</td>
</tr>
<tr>
<td>simple</td>
<td>thick-skulled</td>
<td>idiotic</td>
<td>imbecilic</td>
<td>witless</td>
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<tr>
<td>deranged</td>
<td>demented</td>
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<td>eloquent</td>
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</table>
**Moral Qualities** (Great substitutions for good and bad!)

<table>
<thead>
<tr>
<th>Idealistic</th>
<th>Innocent</th>
<th>Virtuous</th>
<th>Faultless</th>
<th>Righteous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guileless</td>
<td>Upright</td>
<td>Exemplary</td>
<td>Chaste</td>
<td>Pure</td>
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<td>Undefiled</td>
<td>Temperate</td>
<td>Abstentious</td>
<td>Austere</td>
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<td>Truthful</td>
<td>Honorable</td>
<td>Trustworthy</td>
<td>Straightforward</td>
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<td>Wicked</td>
<td>Corrupt</td>
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<td>Infamous</td>
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<td>Depraved</td>
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<td>Ribald</td>
<td>Vulgar</td>
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<tr>
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<td>Dishonest</td>
<td>Unscrupulous</td>
<td>Dishonorable</td>
<td>Base</td>
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<tr>
<td>Vile</td>
<td>Foul</td>
<td>Recalcitrant</td>
<td>Philandering</td>
<td>Opportunistic</td>
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</table>

**Spiritual Qualities** (More great substitutions for good and bad!)

<table>
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<th>Devout</th>
<th>Faithful</th>
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<tbody>
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<td>Saintly</td>
<td>Angelic</td>
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<td>Atheistic</td>
<td>Irreligious</td>
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<td>Reversible</td>
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<td>Godless</td>
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<td>Blasphemous</td>
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**Social Qualities** (Terrific substitutions for nice and mean!)

<table>
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<th>Civil</th>
<th>Amicable</th>
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<th>Unpolished</th>
<th>Sullen</th>
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<tbody>
<tr>
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<td>Hospitable</td>
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<td>Amiable</td>
<td>Cordial</td>
<td>Congenial</td>
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<td>Convivial</td>
<td>Jovial</td>
<td>Jolly</td>
<td>Urbane</td>
<td>Suave</td>
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<td>Anti-social</td>
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<td>Quarrelsome</td>
<td>Antagonistic</td>
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<td>Impolite</td>
<td>Insolent</td>
<td>Ill-bred</td>
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<td>Brusque</td>
<td>Churlish</td>
<td>Fawning</td>
<td>Obsequious</td>
<td>Sniveling</td>
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<td>Grumpy</td>
<td>Fractious</td>
<td>Crusty</td>
<td>Peevish</td>
<td>Petulant</td>
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<td>Waspish</td>
<td>Taciturn</td>
<td>Reticent</td>
<td>Gregarious</td>
<td>Garrulous</td>
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# THE LANGUAGE OF ARGUMENT

## VERBS

<table>
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<th>charge</th>
<th>claim</th>
<th>propose</th>
<th>defend</th>
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<tr>
<td>challenge</td>
<td>qualify</td>
<td>counter</td>
<td>repudiate</td>
<td>allege</td>
</tr>
<tr>
<td>validate</td>
<td>confirm</td>
<td>affirm</td>
<td>argue</td>
<td>assume</td>
</tr>
<tr>
<td>answer</td>
<td>agree/disagree</td>
<td>verify</td>
<td>resolve</td>
<td>concede</td>
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<td>assert</td>
<td>generalize</td>
<td>specify</td>
<td>debate</td>
<td>dispute</td>
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<tr>
<td>refute</td>
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## NOUNS

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<td>credibility</td>
<td>accountability</td>
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<td>conflict of interests</td>
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<td>pathos</td>
<td>ethos</td>
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<td>logos</td>
<td>counterargument</td>
<td>premise</td>
<td>syllogism</td>
<td>deduction</td>
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<td>exigence</td>
<td>speaker</td>
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<tr>
<td>audience</td>
<td>purpose</td>
<td>message</td>
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<td>anecdote</td>
<td>advocacy</td>
<td>rhetoric</td>
</tr>
<tr>
<td>invective</td>
<td>proponent</td>
<td>assertion</td>
<td>adherent</td>
<td>red herring</td>
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<td>qualifier</td>
<td>begging the question</td>
<td>justification</td>
<td>cause/effect</td>
<td>problem/solution</td>
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<tr>
<td>theme</td>
<td>occasion</td>
<td>tone</td>
<td>denotation</td>
<td>connotation</td>
</tr>
</tbody>
</table>
**Writing Analysis**

**Tips (For reference: iolani.honolulu.hi.us/Keables/KeablesGuide)**

**Thesis:** make your thesis imperative (a command; something that demands attention or action).

- A good thesis usually includes two features:
  1. a specific aspect of the work: a theme, character, writing technique, or issue
  2. a statement about the meaning or effect of the work as a whole

The most common flaw in student writing is the omission of the second feature, as in the first version below:

**INCOMPLETE THESIS:** Andrew Marvell uses imagery in his poem “To His Coy Mistress”.

**BETTER:** In his poem, “The Coy Mistress”, Andrew Marvell uses contrasting images of death and youthful energy to present his philosophy of living for the pleasure of the day.

**Avoid Plot Summary or Paraphrasing:** Your task in not to tell the readers what happens in a story or to paraphrase a poem. That is not critical analysis. Your task is to interpret the work – that is, to explain what the work says and to analyze the way the work says it.

**SUMMARY:** Sammy is a convenience store clerk. One day three girls walk into the store wearing swimsuits. When the manager scolds them, Sammy decides to quit his job.

**INTERPRETATION:** Sammy’s reasons for quitting are more complex than he realizes....

You do, however, need to provide examples (direct quotes from the text) in order to comment on it.

And you need to provide context by providing a brief explanatory phrase with your example:

**WRONG:** Chapter Twenty One is an ironic scene.

**BETTER:** Jane’s return to Gateshead is an ironic scene.
Use the Present Tense: Fictional literature is mostly narrated in the past tense, and although stories and plays may be set in the past, it is conventional to write about the action that takes place in the text using the present tense.

WRONG: Huckleberry Finn ran away from home and rafted up the river.

RIGHT: Huckleberry Finn runs away from home and rafts up the river.

Often writers using the present tense inadvertently shift to the past after using a quotation:

WRONG: Gulliver is shipwrecked in a strange land. When he awakens, he makes a startling discovery: “I found my arms and legs were strongly fastened on each side to the ground” (Swift 17). He was a prisoner of the tiny people called Lilliputians.

There is no error until WAS which should be IS. Influenced by the past tense in the quotation, the writer mistakenly shifts to the past tense in his commentary.

NOTE: There are two exceptions to the present tense rule.

I. The occasional situation in which you will use present tense is when you talk about two different times in the work:

Huck now is sorry that he played a trick on Jim.

II. The other is the situation in which you talk about historical facts pertaining to the work. In the next example, the first verb is in present tense because it refers to fictional events within the novel; the other two verbs are in the past tense because they refer to historical facts.

Dr. Frankenstein conducts experiments involving electricity, which still seemed mysterious in 1818 when Mary Shelley wrote the novel.
In-text Citations, Parenthetical Citations and the Works Cited Page

A. How to Handle the First Appearance of another person's words or ideas

Cite the first appearance of or reference to another person's words or ideas by introducing the quotation, paraphrase, or citation with the author's full name exactly as it appears in the source, but exclude titles such as Mr., Mrs., Ms., Miss, Dr., Reverend, etc.

Be sure to include the page number(s) on which the cited material can be found. Include the title of the cited text in the first reference.

Rebecca Peacey states in The Art of the Short Story that, to write good fiction, authors of short fiction must master grammar and punctuation (17).

Note: After the first appearance, use only the author's last name within the text of your writing; you do not need to restate the name of their text.

Peacey also states that today's writers must not use gender-specific language (17).

B. Authors Name Not Used in Text

If you don't use the author's name in your introductory text, place the last name within the parenthetical citation with the page number. In the parenthetical citation, don't use "p." or "pp." to indicate page number(s), and don't include the text's title.

Although many consider the book My Art: The Stories to be the perfect model for writing short stories, most creative writing teachers dismiss it as "pretentious, trashy, and inane" (Peacey 333).

Note: Make a clear distinction between your words and another person's words so the reader knows where borrowed ideas, paraphrased passages, and/or direct quotations begin and end. The following passage clearly delineates words and ideas, and the reader of this passage can see that the student borrowed both a direct quotation and ideas from Crowe's book, For the Birds.

In For the Birds, James Crowe explains that Trent Lovejoy uses avian symbols to represent peace, freedom, mystery, death, and opportunism. In doing so, Crowe argues that Lovejoy has managed to keep alive the tradition of "cliched symbolistic literature" for America.

If you are citing an author who has been quoted in another book or article, use the original author's name in the text and the author of the source in which you found the quotation in the parenthetical citation.

It is far more important for authors to "...honor the semiotic tradition by using established symbolism" than it is for them to create new symbols as Lovejoy asserts (qtd. in Crowe: 278).
C. Quotation Lengths

1. **In-line Quotes**: Less than four typed lines of any direct quotation are placed within quotation marks.

   Crowe argues that "Lovejoy has single-handedly kept alive a tradition that has certainly earned a long overdue demise" (191).

2. **Block Quotes**: More than four typed lines of any direct quotation must be blocked. From the left margin, indent using the TAB key. Double space the quotation, and don't use quotation marks. Insert a parenthetical citation two spaces after the last punctuation mark of the quotation.

   Peacey states that many authors of contemporary short fiction have not mastered the commonly accepted set of prescriptive rules by which standard American English is defined. She argues that such a lack of proficiency is detrimental to these authors' works and may well be damaging to the language as a whole. She makes this observation:

   Authors of fiction have always manipulated the grammar of their respective eras. Whether writing in dialect to validate certain characters or stylistically misusing a language, fictionists have routinely broken grammatical rules. However, the misuse of language by contemporary writers is more often the result of ignorance of grammar than it is of creative design. For a variety of reasons, not the least of which is academic political correctness, many contemporary American authors simply do not know a grammar that delineates the language in which they write. Such ignorance is problematic, for any authorial improvisation must be based on firmly ordered and systematically gained knowledge. (198)

   As can be understood from this passage, Peacey clearly believes that the mastery of the rules precedes creativity.
3. Works Cited Page – In-text citations always refer your reader to the works on your Works Cited page. These are always in alphabetical order. You must follow the MLA rules for how to format different sources (books, movies, websites, songs, etc). Always put your sources in alphabetical order and ALWAYS with a hanging indent (where the first line hangs over into the margin above the one below it). You MUST cite EVERY WORK you use for your paper. Here is an example:

Works Cited


For more information on MLA style and how to handle specific works, see http://owl.english.purdue.edu/owl/section/2/11/
How to Write a Literary Analysis Essay

The purpose of a literary analysis essay is to carefully examine and sometime evaluate a work of literature or an aspect of a work of literature. As with any analysis, this requires you to break the subject down into its component parts. Examining the different elements of a piece of literature is not an end in itself but rather a process to help you better appreciate and understand the work of literature as a whole. For instance, an analysis of a poem might deal with the different types of images in a poem or with the relationship between the form and content of the work. If you were to analyze (discuss and explain) a play, you might analyze the relationship between a subplot and the main plot, or you might analyze the character flaw of the tragic hero by tracing how it is revealed through the acts of the play. Analyzing a short story might include identifying a particular theme (like the difficulty of making the transition from adolescence to adulthood) and showing how the writer suggest that theme through the point of view from which the story is told, or you might also explain how the main character’s attitude toward women is revealed through his dialogue and/or actions.

Remember: Writing is the sharpened focus expression of thought and study. As you develop your writing skills, you will also improve your perceptions and increase your critical abilities. Writing ultimately boils down to the development of an idea. Your objective in writing a literary analysis essay is to convince the person reading your essay that you have supported the idea you are developing. Unlike ordinary conversation and classroom discussion, writing must stick with great determination to the specific point of development. This kind of writing demands tight organization and control. Therefore, your essay must have a central idea (thesis), it must have several paragraphs that grow systematically out of the central idea with textual evidence from either the text itself or research from expert critical analysis, your connections and critical analysis of the textual or research evidence, and everything in it must be directly related to the central idea and must contribute to the reader’s understanding of that central idea.

The Elements of a Solid Essay

The Thesis Statement:

The thesis statement tells your reader what to expect: it is restricted, precisely worded declarative and arguable sentence that states the point you are trying to make. Without a carefully conceived thesis, an essay has no chance of success. The following are thesis statements which would work for a 500-750 word literary analysis essay:

Gwendolyn Brooks’ 1960 poem “The Ballad of Rudolph Reed” demonstrates how the poet uses the conventional poetic form of the ballad to treat the unconventional poetic subject of racial intolerance.

The fate of the main characters in Antigone illustrates the danger of excessive pride.

The imagery in Dylan Thomas’ poem “Fern Hill” reveals the ambiguity of humans’ relationship with nature.
The Introduction:

The introduction to your literary analysis essay should try to capture your reader’s interest. To bring immediate focus to your subject, you may want to use a quotation, a brief anecdote, a startling statement, or a combination of these. You will also want to include background information relevant to your thesis and necessary for the reader to understand the position you are taking. **You must include the title of the work of literature and the name of the author.** The following are introductory paragraphs which include appropriate thesis statements:

What would one expect to be the personality of a man who has his wife sent away to a convent (or perhaps had her murdered) because she took too much pleasure in a sunset and in a compliment paid to her by another man? It is just such a man – a Renaissance duke – who Robert Browning portrays in his poem “My Last Duchess”. A character analysis of the Duke reveals that through his internal dialogue, his interpretation of earlier incidents, and his actions, his traits of arrogance, jealousy and greed emerge.

The first paragraph of Alberto Alvaro Rios’ short story “The Secret Lion” presents a twelve year old boy’s view of growing up – everything changes. As the narrator informs the reader, when the magician pulls a tablecloth out from under a pile of dishes, children are amazed at the “stay-the-same part,” while adults focus only on the table cloth itself (42). Adults have the benefit of experience and know the trick will work as long as the technique is correct. When people ‘grow up’, they gain this experience and knowledge but lose their innocence and sense of wonder. In other words, the price paid for growing up is a permanent sense of loss. This tradeoff is central to “The Secret Lion”. The key symbols in the story reinforce its main theme: change is inevitable and always accompanied by a sense of loss.

The setting of John Updike’s story “A&P” is crucial to the reader’s understanding of Sammy’s decision to quit his job. Even though Sammy knows that his quitting will make life more difficult for him, he instinctively insists upon rejecting what the A&P represents in the story. When he rings up a “No sale” and “saunter[s]” out of the store, Sammy leaves behind not only a job but the rigid state of mind associated with the A&P. Although Sammy is the central character in the story, Updike seems to invest as much effort in describing the setting as he does Sammy. The title, after all, is not “Youthful Rebellion” or “Sammy Quits” but “A&P”. The setting is the antagonist of the story and plays a role that is as important as Sammy’s.

The Body of the Essay:

The term regularly used for the development of the central idea of an academic essay is the body. In this section, you present the paragraphs that support your thesis statement. Good literary analysis essays contain an explanation of your ideas and evidence from the text that supports those ideas. Textual evidence consists of summary, paraphrase, specific details, and direct quotations.
Each paragraph should contain a topic sentence (usually the first sentence of the paragraph) which states one of the topics associated with your thesis, combined with some assertion about how the topic will support the central idea. The purpose of the topic sentence is twofold:

1. To relate the details of the paragraph to your thesis statement.
2. To tie the details of the paragraph together.

The substance of each of your developmental paragraphs (the body paragraphs) will be the explanations, summaries, paraphrases, specific details, and direct quotations you need to support and develop the more general statement you have made in your topic sentence. The following is the first developmental paragraphs after the third introductory essay above:

### Topic Sentence

Sammy’s descriptions of the A&P present a setting that is ugly, monotonous, and rigidly regulated. The chain store is a common fixture in modern society, so the reader can identify with the uniformity Sammy describes. The fluorescent light is as blandly cool as the “checkerboard green and cream rubber tile floor” (486). The “usual traffic in the store moves in one direction (except for the swim suited girls, who move against it), and everything is neatly organized and categorized in tidy aisles. The dehumanizing routine of this environment is suggested by Sammy’s offhand references to the typical shoppers as “sheep,” “house slaves,” and “pigs” (486). These regular customers seem to walk through the store in a stupor; as Sammy indicates, not even dynamite could move them out of their routine (485).

### Textual Evidence (Concrete Details)

Explanations (Commentary)

- If the Duke has any redeeming qualities, they fail to appear in the poem. Browning’s emphasis on the Duke’s traits of arrogance, jealousy, and materialism make it apparent that anyone who might have known the Duke personally would have based his opinion of him on these three personality ‘flaws’. Ultimately, the reader’s opinion of the Duke is not a favorable one, and it is clear that Browning intended that the reader feel this way.

This paragraph is a strong one because it is developed through the use of quotations, summary, details, and explanation to support the topic sentence. Notice how it relates back to the thesis sentence.

**The Conclusion:**

Your literary analysis essay should have a concluding paragraph that gives your essay a sense of completion and lets your readers know that they have come to the end of your paper. Your concluding paragraph might restate the thesis in different words, summarize the main points you have made, or make a relevant comment about the literary work you are analyzing, but from a different perspective. **Do not introduce a new topic in your conclusion.** Below is the concluding paragraph from the essay already written above about Browning’s poem “My Last Duchess”.

If the Duke has any redeeming qualities, they fail to appear in the poem. Browning’s emphasis on the Duke’s traits of arrogance, jealousy, and materialism make it apparent that anyone who might have known the Duke personally would have based his opinion of him on these three personality ‘flaws’. Ultimately, the reader’s opinion of the Duke is not a favorable one, and it is clear that Browning intended that the reader feel this way.
The Title:

It is essential that you give your essay a title that is descriptive of the approach you are taking in your paper. Just as you did in your introductory paragraph, try to get the reader’s attention. Using only the title of the work you are examining is unsatisfactory. The titles that follow are appropriate for the papers discussed in the introductory paragraphs.

- Robert Browning’s Duke: A Portrayal of a Sinister Man
- The A&P as a State of Mind
- Theme in “The Secret Lion”: The Struggle of Adolescence

Audience:

Consider the reader for whom you are writing your essay. Imagine you are writing for not only your professor but also for the other students in your class who have about as much education as you do. They have read the assigned work just as you have, but perhaps they have not thought about it in exactly the same way. In other words, it is unnecessary and unacceptable to retell the work of literature. Rather, it is your role to be the explainer or interpreter of the work – to tell what certain elements of the work mean in relation to your central idea. When you make references to the text of the short story, poem, play, nonfiction text, novel, etc., you are doing so to remind your audience of something they already know. The principle emphasis of your essay is to draw conclusions and develop arguments. AVOID plot summary.
<table>
<thead>
<tr>
<th>Criticism Definitions</th>
<th>Questions the Critics Ask</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Formalist or New Criticism:</strong></td>
<td>• How is the text structured or organized? (Flashback, chronological, cause and effect, etc)</td>
</tr>
<tr>
<td>Literature is a distinctive art that uses the resources of</td>
<td>• What does the form say about its content?</td>
</tr>
<tr>
<td>language to shape experience, communicate meaning, and express emotion. Other issues</td>
<td>• Is there a central or focal passage that can be said to sum up the entirety of the text?</td>
</tr>
<tr>
<td>do not come into play. Focus on literary elements including plot, character, setting,</td>
<td>• How does the work use imagery to develop its own symbols?</td>
</tr>
<tr>
<td>diction, imagery, structure, point of view, etc.</td>
<td>(i.e. making a certain road stand for death by constant association)</td>
</tr>
<tr>
<td>• Who is the narrator?</td>
<td>• Who is the narrator?</td>
</tr>
<tr>
<td>• How are the parts related to one another? Does how the work is put together reflect</td>
<td>• How are the parts related to one another? Does how the work is put together reflect what</td>
</tr>
<tr>
<td>what it is?</td>
<td>it is?</td>
</tr>
<tr>
<td>• How do paradox, irony, ambiguity, and tension work in the text?</td>
<td>• How do paradox, irony, ambiguity, and tension work in the text?</td>
</tr>
<tr>
<td>• How do these parts and their collective whole contribute to or not to the aesthetic</td>
<td>• How do these parts and their collective whole contribute to or not to the aesthetic quality of the work?</td>
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<tr>
<td>quality of the work?</td>
<td>• Who are the major and minor characters?</td>
</tr>
<tr>
<td>• Who are the major and minor characters?</td>
<td>• How is the setting related to the characters and their actions?</td>
</tr>
<tr>
<td>• What kind of language is used to create this work?</td>
<td>• What kind of language is used to create this work?</td>
</tr>
<tr>
<td>• How do the rhythms and rhyme schemes of a poem contribute to the meaning or effect of</td>
<td>• How do the rhythms and rhyme schemes of a poem contribute to the meaning or effect of the piece?</td>
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<tr>
<td>the piece?</td>
<td></td>
</tr>
<tr>
<td><strong>Biographical Criticism:</strong></td>
<td></td>
</tr>
<tr>
<td>Important and useful information can be gained by knowing about a writer’s life.</td>
<td>• What influences in the writer’s life does the text reflect?</td>
</tr>
<tr>
<td>Focus on the author’s life experiences, his or her difficulties in creating the text,</td>
<td>• Are any events in the text a direct transfer of events in the writer’s life?</td>
</tr>
<tr>
<td>and/or the relationship of that information to the text. A biographical critic’s task</td>
<td>• Why might the author have altered his or her actual experiences in the text?</td>
</tr>
<tr>
<td>is to explicate the text by using insights gained from knowing details about the author’s life. The focus is still on the text, but in light of biography--not the other way around.</td>
<td></td>
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<tr>
<td><strong>Historical Criticism:</strong></td>
<td></td>
</tr>
<tr>
<td>Every text is a product of its time and place. Focus on background information necessary</td>
<td>• When was the work written?</td>
</tr>
<tr>
<td>for understanding how a text was perceived in its time and how a text reflects ideas</td>
<td>• When was it published?</td>
</tr>
<tr>
<td>and attitudes of the time in which it was written. A post Colonial historical critical</td>
<td>• What social attitudes and cultural practices were prevalent during the time the work was written and published? How are such events interpreted and presented?</td>
</tr>
<tr>
<td>perspective says the history is written by the victors.</td>
<td>• How are the events’ interpretation and presentation a product of the culture of the author?</td>
</tr>
<tr>
<td>• To what extent can we understand the past as it is reflected in the text?</td>
<td>• To what extent can we understand the past as it is reflected in the text?</td>
</tr>
<tr>
<td>• What language/characters/events present in the work reflect the current events of the</td>
<td>• What language/characters/events present in the work reflect the current events of the author’s day?</td>
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<tr>
<td>author’s day?</td>
<td>• Are there words in the text that have changed their meaning from the time of the writing?</td>
</tr>
<tr>
<td>• Does the work’s presentation support or condemn the event? Can it be seen to do both?</td>
<td>• Does the work’s presentation support or condemn the event? Can it be seen to do both?</td>
</tr>
<tr>
<td>• How does this portrayal criticize the leading political figures or movements of the</td>
<td>• How does this portrayal criticize the leading political figures or movements of the day?</td>
</tr>
<tr>
<td>day?</td>
<td>• How does the literary text function as part of a continuum with other historical/cultural texts from the same period?</td>
</tr>
<tr>
<td>• How can we use a literary work to ‘map’ the interplay of both traditional and subversive discourses circulating in the culture in</td>
<td>• How can we use a literary work to ‘map’ the interplay of both traditional and subversive discourses circulating in the culture in</td>
</tr>
<tr>
<td><strong>which that work emerged and/or the cultures in which the work has been interpreted?</strong></td>
<td></td>
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<tr>
<td>---</td>
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<tr>
<td>• How does the work consider traditionally marginalized populations?</td>
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</tbody>
</table>

**Post Colonial Historical Criticism will ask:**

- How does the text, explicitly or allegorically, represent various aspects of oppression?
- What does the text reveal about the problematic of identity, including the relationship between personal and cultural identity and such issues as double consciousness?
- What person(s) or groups does the work identify as other or strangers? How are these people or groups treated and described?
- What does the text reveal about resistance to the power?
- What does the text reveal about the operations of cultural difference – the ways in which race, religion, class, gender, sexual orientation, cultural beliefs, and customs combine to form individual identity – in shaping our perceptions of ourselves, others, and the world in which we live?
- How does the text respond to or comment upon the characters, themes, or assumptions of a canonized work?
- Are there meaningful similarities among the literatures of different populations?
- How does a literary text in the Western Canon reinforce or undermine colonialist ideology through its representation of colonialization and/or its inappropriate silence about colonized peoples?

**Feminist Criticism:**

Literary works should not be isolated from the social contexts in which they were written. Focus on the values of the society in which it was written and how those values are reflected in literary works. Emphasis on power and gender issues expressed in a text as reflective of the society in which it was produced.

- How does the representation of men and women reflect the place and time in which the text was written?
- How is the relationship between men and women portrayed?
- What are the power relationships between men and women or characters assuming male/female roles?
- What constitutes masculinity and femininity? How do the characters embody these traits?
- Do characters take on traits from opposite genders? How so? How does this change others’ reactions to them?
- Is the text presented from a predominantly male or female perspective?
- What does the work reveal about the operations (economically, politically, socially, or psychologically) of patriarchy?
- What does the work imply about the possibilities of sisterhood as a mode of resisting patriarchy?
- What does the work say about women’s creativity?
- What role does the work play in terms of women’s literary history and literary tradition?

**Archetypal/Mythological Criticism:**

Literature often addresses universal stories, including basic patterns of human action and experience. Focus on typical literary characters, traditional plot structures, and universal symbols.

- What incidents, characters, and other objects in the text can be considered archetypal?
- What changes occur? Are they archetypal?
- What religious or mythical elements are embodied in the text?
| Reader Response Criticism: | What is the reader’s emotional response to the work?  
| | At what places did the reader have to make inferences?  
| | What places in the text cause the reader to do the most serious thinking?  
| | How does the reader’s response change over subsequent readings?  
| | How does the interaction of text and reader create meaning?  
| | What does a phrase by phrase analysis of a short story or key portion of a longer text tell us about the reading experience pre-structured by that text?  
| | Do the sound/shapes of the words as they appear on the page or how they are spoken by the reader enhance or change the meaning of the work?  
| | How might we interpret a literary text to show that the reader’s response is, or is analogous to, the topic of the story?  
| | What does the body of criticism published about a literary text suggest about the critics who interpreted that text and bout the reading experience produced by that text?  

| Psychological Criticism: | How does the author’s life connect to the behavior and motivations of characters in his or her text?  
| | How does a text reveal the psychological mindset of the author?  
| | How do the characters help the reader understand the author?  
| | How do the operations of repression structure or inform the work?  
| | Are there any oedipal dynamics – or any other family dynamics at work?  
| | How can the characters’ behavior, narrative events, and/or images be explained in terms of psychoanalytic concepts of any kind (ex. Fear, fascination with death, etc.)?  
| | What does the work suggest about the psychological being of its author?  
| | What might a given interpretation of a literary work suggest about the psychological motives of the reader?  
| | Are there prominent words in the piece that could have hidden or different meanings? Could there be a subconscious reason for the author using these ‘problem words’?  

| Marxist Criticism: | What social forces and institutions are represented in the text?  
| | What political and economic elements appear in the work?  
| | How are the lives of the characters influenced by social, political, or economic forces?  
| | Whom does it benefit or effort is accepted/successful/believed, etc?  

- What connections can we make between elements of the text and the archetypes?  
- How do the characters in the text mirror archetypal figures, events, or narrative patterns?  
- How symbolic is imagery in the work?  
- How does the protagonist reflect the hero of myth?  
- Does the hero embark on a journey in either a physical or spiritual sense?  
- Is there a journey?  
- What trials or ordeals does the protagonist face? What is the reward for overcoming them?  

Reader Response Criticism:
Literary meaning resides in the text, the reader, and the space between the two. Focus on intellectual and emotional response to texts, processes rather than product, and changes in interpretation over time.

Psychological Criticism:
Literature is a revelation of the author’s mind and personality. Focus on how a text reflects its writer’s consciousness and mental world or on why a writer behaved in a particular manner.

Marxist Criticism:
Literary works should not be isolated from the social contexts in which they were written. Focus on the values of the society in which it was written and how those values are reflected in literary works. Emphasis is on economic issues expressed in a text as reflective of the society in which it was produced.
<table>
<thead>
<tr>
<th>Marxist Criticism cont’d:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the social class of the author?</td>
</tr>
<tr>
<td>Which class does the work claim to represent?</td>
</tr>
<tr>
<td>What values does it reinforce? What values does it subvert?</td>
</tr>
<tr>
<td>What conflict can be seen between the values the work champions and those it portrays?</td>
</tr>
<tr>
<td>What social classes do the characters represent?</td>
</tr>
<tr>
<td>How do characters from different classes interact or conflict?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Structuralist Criticism:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The organization of a literary work contributes it its meaning. Focus on plot, sections, repetition, contrast, and sound as well as syntactical and semantic patterns.</td>
</tr>
<tr>
<td>What are the building blocks of the text (words, stanzas, chapters, etc.) and how do they contribute to the meaning?</td>
</tr>
<tr>
<td>Do the elements of the text suggest a pattern?</td>
</tr>
<tr>
<td>What system governs the text as a whole?</td>
</tr>
<tr>
<td>How is language thrown into freeply or questioned in the work?</td>
</tr>
<tr>
<td>How does the work undermine or contradict generally accepted truths?</td>
</tr>
<tr>
<td>How does the author or a character omit, change, or reconstruct memory and identity?</td>
</tr>
<tr>
<td>How does a work fulfill or move outside the established conventions of its genre?</td>
</tr>
<tr>
<td>How does the work deal with the separation (or lack thereof) between writer, work, and reader?</td>
</tr>
<tr>
<td>What ideology does the text seem to promote?</td>
</tr>
<tr>
<td>What is left out of the text that if included, might undermine the goal of the work?</td>
</tr>
<tr>
<td>If we change the point of view of the text, how would the story change? Whose story is NOT told in the text? Who is left out and why might the author have omitted this character’s tale?</td>
</tr>
<tr>
<td>Using a specific framework, analyze the text’s narrative operations. Can you speculate about the relationship between the text and the culture from which the text emerged? In other words, what patterns exist within the text that makes it a product of a larger culture?</td>
</tr>
<tr>
<td>What patterns exist within the texts that connect it to the larger human experience? In other words, can we connect patterns and elements within the text to other texts from other cultures to map similarities that tell us more about the common human experience?</td>
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<tr>
<td>What rules or codes of interpretation must be internalized in order to make sense of the text?</td>
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<table>
<thead>
<tr>
<th>Deconstructive Criticism:</th>
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<tbody>
<tr>
<td>Literature can be unraveled and dismantled because language is inherently unstable. Focus on opposition, differences, contradictions, and ambiguity to determine that the meaning of the text is definable.</td>
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<tr>
<td>What oppositions exist in the text? Of the opposing forces, is one more powerful?</td>
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<tr>
<td>How are contradictions suggested?</td>
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<tr>
<td>Where are gaps, inconsistencies, and contradictions?</td>
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<tr>
<td>How can the text be interpreted in different ways?</td>
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<tr>
<td>Periods of American Literature</td>
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<tr>
<td><strong>Revolutionary/Age of Reason 1750-1800</strong></td>
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<tr>
<td><strong>Romanticism 1800-1860</strong></td>
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<tr>
<td>Period</td>
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<tr>
<td>AMERICAN RENAISSANCE/TRANSCENDENTALISM 1840-1860 (Note overlap in time period with Romanticism - some consider the anti-transcendentalists to be the &quot;dark&quot; romantics or gothic)</td>
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<tr>
<td>REALISM 1855-1900 (Period of Civil War and Postwar period)</td>
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<tr>
<td>THE MODERNS 1900-1950</td>
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<tr>
<td><strong>HARLEM RENAISSANCE (Parallel to modernism) 1920s</strong></td>
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<tr>
<td><strong>POSTMODERNISM 1950 to present</strong> Note: Many critics extend this to present and merge with Contemporary -- see below</td>
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<tr>
<td>CONTEMPORARY 1970s-Present (Continuation of postmodernism)</td>
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<tr>
<td>Feminist &amp; ethnic groups</td>
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<td>Usually humorless Narratives</td>
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<tr>
<td>Metafiction</td>
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<tr>
<td>Present tense</td>
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<td>Magic realism</td>
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| Miller's *The Death of a Salesman* & *The Crucible* (some consider Modern) |
| Lawrence & Lee's *Inherit the Wind*                           |
| Capote's *In Cold Blood*                                      |
| Stories & novels of Vonnegut                                  |
| Salinger's *Catcher in the Rye*                               |
| Beat Poets: Kerouac, Burroughs, & Ginsberg                    |
| Kesey's *One Flew Over the Cuckoo's Nest*                     |
| *In Cold Blood*                                               |
| *The Color Purple & Haley's Roots*                            |
| Butler's *Kindred*                                            |
| Guest's *Ordinary People*                                    |
| Card's *Ender's Game*                                         |
| O'Brien *The Things They Carried*                             |
| *The Things They Carried*                                     |
| Frazier's *Cold Mountain*                                     |

**NOTE:** PUT IN RHETORIC STUFF!