

FRANKLIN ROAD ACADEMY

UPPER SCHOOL

**MLA GUIDE FOR THEMES
AND
RESEARCH PAPERS**

2008-2009

TABLE OF CONTENTS

GETTING STARTED: CHOOSING A TOPIC, FORMULATING A THESIS, EVALUATING SOURCES

Choosing a Topic	3
Formulating a Thesis	3-4
Evaluating Sources	4-5

COMPILING SOURCE INFORMATION AND TAKING NOTES

Compiling Source Information	5-7
Taking Notes	7-12

PLAGIARISM 12-13

CREATING AN ORGANIZATIONAL PLAN: TOPIC OUTLINES AND SENTENCE OUTLINES

Topic Outlines	13-14
Sentence Outlines	14-16

DRAFTING YOUR PAPER: FORMATTING, PARENTHETICAL CITATIONS, WORKS CITED

Formatting	16-18
Parenthetical Citations	19-22
Works Cited	22-25

LITERARY ANALYSIS: GETTING STARTED, SUPPORTING YOUR INTERPRETATION, AVOIDING PLOT SUMMARY, INTEGRATING QUOTATIONS

Getting Started	25-26
Supporting Your Interpretation	27
Avoiding Plot Summary	27
Integrating Quotations	27-28

WORKS CONSULTED 29

ONLINE RESOURCES FOR STUDENTS 29

GETTING STARTED: CHOOSING A TOPIC, FORMULATING A THESIS, EVALUATING SOURCES

Choosing a Topic

You will most likely be given specific parameters by your instructor regarding the topic of your paper. You may choose from a list of approved topics or be asked to find your own topic within a certain subject area or domain. You will typically have some say in the focus of your paper, so make sure to choose a topic that is interesting to you.

After you choose your topic, make a list of questions that you would like to know about your topic. As you explore your sources, search for answers to those questions and look for answers to questions that might not have previously occurred to you. Use these answers to help you formulate your thesis.

If you cannot find much information on your topic, be willing to expand or change your topic. If you find too much information on your topic, you may need to narrow your topic to fit within the length requirements of your paper.

Formulating a Thesis

Most research assignments ask you to form a thesis, or main idea, and to support that thesis with well-organized evidence. Once you have read a variety of sources and considered all sides of your issue, you are ready to form a tentative thesis: a one-sentence (or occasionally a two-sentence) statement of your central idea. In a research paper, your thesis will answer the central research question(s) you posed earlier.

Sample Research Question:

Should employers monitor their employees' online activities in the workplace?

Sample Tentative Thesis:

Employers should not monitor their employees' online activities because electronic surveillance can compromise workers' privacy.

After you have written a rough draft and perhaps done more reading, you may decide to revise your tentative thesis.

Sample Revised Thesis:

Although companies often have legitimate concerns that lead them to monitor employees' Internet usage – from expensive security breaches to reduced productivity – the benefits of electronic surveillance are outweighed by its costs to employees' privacy and autonomy.

Evaluating Sources

As you begin collecting sources to advance your research, evaluate them according to the following criteria.

1. A source should be relevant. Whether or not a source is relevant is not always apparent when you are first starting your research. As you learn more about your topic, however, you should be able to discern whether or not the content of a source can be applied directly to the topic of the paper. If not, it should be eliminated.

2. A source should be authoritative. The author of a particular source must have the necessary expertise or experience to speak authoritatively about the subject of your paper. You can usually judge the authority of a published book or article because you can assess the credentials of the author or the bias of the journal's editorial board yourself. It is extremely difficult, however, to evaluate the authority of many electronic sources. Many teachers require that students use only sources culled from online databases, such as Questia, Proquest, or J-Stor. However, if your teacher allows you to search for electronic sources on the worldwide web, make sure to **avoid sources without credible authors, especially Wikipedia.com, About.com, Answers.com, and other such sites.** Generally speaking, web addresses ending in .edu (an education site) or .gov (a government-sponsored site) tend to be more reliable than those ending in .com (a commercial site). Web addresses ending in .org are usually run by nonprofit organizations aiming to promote awareness, research, policy change, or fundraising. These sites might not be unbiased, but they are typically accurate.

3. A source must be current. Ask your instructor about the timeliness of the sources he or she would like you to use. It is usually a good idea to balance any sources that are twenty or more years old with newly published material. A paper that is based solely on research of bygone decades will generally not be as valid as one that also includes recent scholarship.

4. A source should be comprehensive. Some sources will focus on an extremely narrow aspect of your subject; others will cover every featured and many related, or unrelated, topics as well. Begin reading the most comprehensive source first because it will cover the essential information in the more specialized sources and give you the related subtopics within your subject. Most books, for example, are comprehensive sources whereas most websites only provide bits of information.

5. A source should be stable. Ask yourself: If I use this source, will my readers be able to locate it if they want to read more about the topic of my paper? You want to cite sources that provide the best and most stable information on your topic. There is nothing more stable than a book. Published articles are also typically easy to find. Electronic sources, however, can be hard to locate later on. Make sure to include all the required information for electronic sources so that your readers can have an easier time locating that source.

6. A source should provide links. The best sources lead to other sources, which can further your research. The subject headings on a source provide an excellent system for linking up with other sources. A source's bibliography can also put you in touch with more valuable sources. The chief advantage of electronic sources is that so many of them contain links to other relevant sources.

Information on thesis statements and source relevancy culled from Joseph F. Trimmer's *A Guide to MLA Documentation, 7th Edition*.

COMPILING SOURCE INFORMATION AND TAKING NOTES

Compiling Source Information

Once you have located sources that you suspect will prove useful, fill out a source card (3x5 card) or create a computer file (using an online tool such as Noodlebib) for each item. List the source in the appropriate format for the works cited page (see guidelines for preparing the works cited). To guarantee that each card or online file is complete and accurate, take your information directly from the source rather than from the card or online catalog or a bibliographical index. Your collection of cards or files will help you keep track of your sources throughout your research. Alphabetizing the cards or files will enable you to prepare a provisional list of works cited.

The provisional list must be in place *before* you begin writing your paper. You may expand or refine the list as you write, but to document each source in your

text, you first need to know its correct citation. Thus, although your works cited page will be the last section of your paper, you must prepare it first.

Traditional Source Card (3x5 card)

Many teachers have moved away from having students keep source information on 3x5 cards. However, your teacher may want you to use 3x5 cards. If so, each card should contain the following information: the location of the source (the library – such as FRA – and the letters and numbers from the spine of the book), the author(s) or editor(s), the title, the place of publication, the name of the publishing company, and the copyright date. Not all sources will have all of this information, and some sources will need additional information.

Sample 3x5 Source Card

Book With One Author:

FRA
398
Smi

Smith, James. Folklore in America.
New York: Random House,
1999.

Noodlebib Source File

Many of your teachers will ask you to record your source information using the Noodlebib database. When using Noodlebib, make sure to access it through the FRA library database page. After logging in, follow these steps:

1. Click on the “Bibliography” tab. You will see a screen that says “Create a New List.”
2. Select “MLA Advanced” and give your list of sources a title (e.g. “Class Divisions in Victorian England”). Click to “Create List.”
3. On the next page, you will be asked to “Select Citation Type” (Periodicals, Nonperiodicals, Electronic/Online, Audiovisual, Legal Sources, Other). Make sure you understand what type of source you are working with. Otherwise, you will be

unable to create an accurate source list. Ask your teacher or librarian for assistance if you are confused.

4. After you choose a type of source, Noodlebib will prompt you to provide more information about your source. For example, if you enter “Book” on the previous page, it will ask you if you are using an entire book or section of a book, an e-book, a map or chart, a photograph or illustration, a graphic novel or comic book, or a transcript of an interview or speech. Correctly answer the question to get to the next pages.

5. The next pages will ask you to give additional information about your source. It is essential that you have accurate information on hand. It is not acceptable to omit something crucial, such as the author, editor, publisher, date of publication, date of access (for a website) or other such information simply because you don’t remember or cannot find it.

6. When you have entered all information, you will click on the “Generate Citation” button. Noodlebib will automatically format your source as it will need to appear on your Works Cited page.

7. When you have entered all your sources into Noodlebib, you will have a preliminary Works Cited page. When you have completed your paper and have deleted unnecessary sources and added all additional sources needed, click on the “Save as Word Document” tab to create your actual Works Cited page.

8. Noodlebib will also provide information regarding in-text citations or parenthetical references for each source. After you have generated a new citation, click on the words “parenthetical reference” on the right-hand side of your screen. Noodlebib will then show you how to cite this specific source in the body of your paper.

Taking Notes

Note-taking demands that you read, select, interpret, and evaluate the information that will form the substance of your paper. After you return your information to the library, your notes will be the only record of your research. If you have taken notes carelessly, you will be in trouble when you try to use them in your paper. Many students accidentally plagiarize because they are working from inaccurate note cards. As you select information from a source, use one of three methods to record it: **quoting, summarizing, or paraphrasing.**

Quoting Sources

Although quoting an author’s text word for word is the easiest way to record information, **use this method selectively and quote only the passages that deal directly with your subject in memorable language.** When you copy a quotation

onto a note card or paste it into a computer file (e.g. Noodlebib), place quotation marks at the beginning and the end of the passage.

If you decide to omit part of the passage, use ellipsis points to indicate that you have omitted words from the original source. To indicate an omission from the middle of a sentence, use three periods (. . .) and leave a space before and after each period. To indicate the omission of the end of a sentence or of more than one sentence, use three spaced periods following the sentence period (. . . .). Ex: Lane acknowledges the legitimate reasons that many companies have for monitoring their employees' online activities, particularly management's concern about preventing "the theft of information that can be downloaded to a . . . disk, e-mailed to oneself . . ., or even posted to a Web page for the entire world to see" (12).

Brackets ([]) allow you to insert your own words into quoted material. You can insert words in brackets to explain a confusing reference or to keep a sentence grammatical in your context. Ex: Legal scholar Jay Kesan notes that "a decade ago, losses [from employees' computer crimes] were already mounting to five billion dollars annually" (311).

To move a quotation from your notes to your paper, making it fit smoothly into the flow of your text, use one of the following methods:

1. Work the quoted passage into the syntax of your sentence.

Ex: Morrison points out that social context prevented the authors of slave narratives "from dwelling too long or too carefully on the more sordid details of their experience" (109).

2. Introduce the quoted passage with a sentence and a colon.

Ex: Commentators have tried to account for the decorum of most slave narratives by discussing social context: "popular taste has discouraged the writers from dwelling too long or too carefully on the more sordid details of their experience" (Morrison 109).

3. Set off the quoted passage with an appropriate signal phrase, which names the author of the source and often provides some context for the source material.

Ex: In her analysis of slave narratives, Toni Morrison argues that "popular taste has discouraged the writers from dwelling too long or too carefully on the more sordid details of their experience" (109).

4. Set off the quoted passage with an introductory sentence followed by a colon. This method is reserved for long quotations (four or more lines of prose; three or more lines of poetry). Double-space the quotation, and indent it one inch (ten spaces) from the left margin. Because this special placement identifies the passage as a quotation, do not enclose it within quotation marks. Note that the final period goes *before* rather than *after* the parenthetical reference. Leave one space after the final period. If the long quotation extends to two or more paragraphs, then indent the first line of these additional paragraphs one-quarter inch (three spaces).

Ex: Toni Morrison, in “The Site of Memory,” explains how social context shaped slave narratives:

No slave society in the history of the world wrote more – or more thoughtfully – about its own enslavement. The milieu, however, dictated the purpose and the style. The narratives are instructive, moral and obviously representative. Some of them are patterned after the sentimental novel that was in vogue at the time. But whatever the level of eloquence or the form, popular taste discouraged the writers from dwelling too long or too carefully on the more sordid details of their experience. (109)

Summarizing and Paraphrasing Sources

Summarizing and paraphrasing an author’s text are the most efficient ways to record information. The terms *summary* and *paraphrase* are often used interchangeably to describe a brief restatement of the author’s ideas in your own words, but they may be used more precisely to designate different procedures.

A *summary* condenses the content of a lengthy passage. When you write a summary, you reformulate the main idea and outline the main points that support it. **A *paraphrase* restates the content of a short passage.** When you paraphrase, you reconstruct the passage phrase by phrase, recasting the author’s words in your own.

A summary or a paraphrase is intended as a complete and objective presentation of an author’s ideas, so be careful not to distort the original passage by omitting major

points or by adding your own opinion. Because the words of a summary or a paraphrase are yours, they are not enclosed by quotation marks. But **because the ideas you are restating came from someone else, you need to cite the source in your notes and in your text.** The following examples show two common methods of introducing a summary or a paraphrase into your paper.

1. Summary of a long quotation. Often, the best way to proceed is to name the author of a source in the body of your sentence and place the page numbers in parentheses. This procedure informs your reader that you are about to quote or paraphrase. It also gives you an opportunity to state the credentials of the authority you are citing. The following is a summary of the long quotation on the previous page.

Ex: Award-winning novelist Toni Morrison argues that although slaves wrote many powerful narratives, the context of their enslavement prevented them from telling the whole truth about their lives (109).

2. Paraphrase of a short quotation. You may decide to vary the pattern of documentation by presenting them information from a source and placing the author's name and page numbers in parentheses at the end of the sentence. This method is particularly usefully if you have already established the identity of your source in a previous sentence and now want to develop the author's ideas in some detail without having to clutter your sentences with constant references to his or her name.

Original: "Some of them [slave narratives] are patterned after the sentimental novel that was in vogue at the time."

Ex: Slave narratives sometimes imitated the popular fiction of their era (Morrison 109).

Information on taking notes culled from Joseph F. Trimmer's *A Guide to MLA Documentation, 7th Edition*.

Notecards

Traditional 4x6 Notecards

Many teachers have moved away from having students take notes on 4x6 cards. However, your teacher may want you to use 4x6 cards. If so, each card should

contain the following information: a topic word or subject heading for the notes, the note itself (either a direct quote, a paraphrase, or a summary), and a shortened form of the source note.

Sample Notecard with Direct Quote:

Influence on Writing Style

“Hemingway spent ten years as a newspaper reporter. He developed a simple, direct writing style which appealed to journalists. This same terse style became the trademark of his fiction.”

Hunter, American Novelist 4: 430. (4 = volume #, 430 = page #)

Noodlebib Notecards

It is extremely easy to store your source notes on the Noodlebib database. After you have created your bibliography using Noodlebib, simply click on the “Notecards” tab at the top of the page. You will have two options: “Create Cluster” and “New Notecard.” A cluster is simply a grouping of notecards. If you are already aware of some of the subtopics you will discuss in your paper, you can start by creating a cluster (e.g. “Upper-class Victorians”). If not, you can wait until later to group your cards into clusters.

To create a notecard, click on the “New Notecard” tab. You will be asked to give each notecard a title. This title should *not* be the source or the topic. Title your notecard according to its content (e.g. “Entertainment for the Upper Class”). Then select the source from which your card is drawn and the cluster into which it will be categorized. Provide additional information, such as the URL or the page number underneath. It is **crucial** that you do not forget to provide this additional information since you will need to use the URL and/or page numbers in your in-text citations.

Noodlebib allows you to create two types of notecards: quotation notecards and paraphrase notecards. Use the quotation notecards for direct quotations. It is important to note that summary notecards should be formatted the same as paraphrase notecards. Noodlebib also allows you to create a “My Ideas” notecard. This will be used only as a space for you to record your own questions or ideas

about the notes you have taken. Your teacher will not count the “My Ideas” notecard in your notecard count, but you might find it helpful to jot down some of your thoughts here.

It is essential that you **save each notecard by clicking on the “CreateNotecard” tab** before moving on to a new notecard. Otherwise, your work will be lost.

PLAGIARISM

Plagiarism is presenting another person's words or ideas as your own. Credit must be given for all sources whether the source is directly quoted word for word or whether the source is paraphrased or summarized. Students must prove each step of their process by keeping all drafts of their original work; teachers may also require other evidence to prove process such as copies of all internet sources referenced or use of turnitin.com.

When you paraphrase a passage from a source, you need to **completely reword** the entire passage. When you summarize a passage from a source, you need to **completely reword** the shortened version. Do not use the original wording of the passage with only a few changes -- completely reword the original using your own words and writing style.

Look at the following example:

Original passage quoted directly:

"Emily Dickinson is a prominent American poet. Her work, although hidden from the public eye for years, has been hailed by poets and scholars alike as innovative and challenging. Her metaphors are startling; her subject matter is contemporary to any generation" (Allen 40).

Unacceptable paraphrase:

A prominent American poet, Emily Dickinson's work was hidden from the public eye for years. Scholars and poets alike have hailed her work as challenging and innovative because of her contemporary subject matter and startling metaphors (Allen 40).

Acceptable paraphrase:

Emily Dickinson's poetry was not published for many years. She has been praised for her work because of its freshness, her subject matter, and her surprising

comparisons. For these reasons, Emily Dickinson is considered an important poet (Allen 40).

CREATING AN ORGANIZATIONAL PLAN: YOUR OUTLINE

The outline is the organizational plan for your paper. It lists the major points of the paper according to one of the following organizing principles: chronology, cause and effect, process, deductive logic (moves from general to the specific), or inductive logic (moves from specific to the general). There are two main types of outlines: the **topic outline**, which uses only short phrases throughout, and the **sentence outline**, which uses complete sentences throughout. Ask your teacher which type of outline he or she would like for you to use. Samples of each are provided below.

Many instructors require that you place your **thesis statement** at the top of your outline to help you keep your outline focused on proving your thesis. Roman numerals are used for main topics; subtopics use the following in this order: capital letters, Arabic numerals, and small letters.

Example:

- I.
 - A.
 - B.
 - 1.
 - 2.
 - a.
 - b.
- II.

Make sure that the outline is parallel: that is, that all of the parts are of similar grammatical structure. For example, if the first Roman numeral is an adjective and a noun, then all Roman numerals should be adjectives and nouns. If an A is a prepositional phrase, then the B directly after that A must also be a prepositional phrase. Capitalize only the first word in each topic or subtopic unless any of the following words are proper nouns.

Example:

- I. Adjective noun
 - A. Noun prepositional phrase
 - B. Noun prepositional phrase
- II. Adjective noun
 - A. Participle
 - B. Participle

Example:

- I. Important themes
 - A. Sacrifice for others
 - B. Love of country
- II. Major images
 - A. Rising storm
 - B. Falling rocks

Sample Topic Outline

Thesis statement: Romeo's impulsive behavior causes his tragic end in William Shakespeare's Romeo and Juliet.

- I. Introduction
 - A. Background of play
 - B. Summary of play
- II. Act II
 - A. Love for Rosalind
 - B. Love for Juliet
- III. Act II
 - A. Sudden marriage
 - B. Friar Laurence's warning
 - 1. To Romeo
 - a. Departure
 - b. Apology
 - 2. To Juliet
- IV. Act III
 - A. Mercutio's death
 - B. Tybalt's murder
- V. Act V
 - A. Return from Mantua
 - B. Murder of Paris
 - C. Mistake in the tomb
- VI. Conclusion

Sample Sentence Outline

Thesis statement: Research shows that single-sex classes are better for girls and, therefore, should be encouraged.

- I. During the first 200 years in America, women were not allowed in schools.
 - A. Initially, education was only for men.
 - B. Throughout the nineteenth century, the number of co-ed schools increased.
 - C. In 1972, Congress passed Title IX, a law prohibiting sex discrimination in educational institutions.
- II. One significant advantage of single-sex classes is the elimination of gender bias that often occurs in co-ed classes.
 - A. Teachers pay more attention to boys.
 1. Girls are not called on as often as boys in co-ed classes.
 2. Many times teachers tolerate disruptive behavior in boys but discourage the same behavior in girls.
 - B. Favoritism is also an issue in co-ed classes.
 1. Teachers “get a thrill from involving a boy who’s going to be disruptive.”
 2. Teachers have higher expectations for boys than for girls.
- III. Girls benefit from being free from the gender bias of co-ed classes.
 - A. They perform better academically.
 1. There is “an inherent and often inadvertent bias against females in textbooks.”
 2. This bias also shows itself in teaching techniques.
 - B. Techniques that are disadvantageous to girls are more apparent in certain subject areas.
 1. Girls show more interest in math when taught in single-sex classes.
 2. This is also the case in science courses.
- IV. Not only do single-sex classes offer academic advantages, but they also provide personal benefits.
 - A. Distractions are eliminated when the sexes are separated.
 - B. All-girl schools offer a nurturing environment in which girls are not afraid to try.
 1. The single-sex environment makes girls feel more comfortable in class.
 2. In all-girl schools, one is respected for doing well in class, instead of being mocked by other students.

- C. Girls have lower self-esteem than adolescent boys.
1. Single-sex education compensates for this disparity.
 2. All positions of power are held by girls.

DRAFTING YOUR PAPER: FORMATTING, IN-TEXT CITATIONS, WORKS CITED

Formatting

Presentation

Use good quality 8½” by 11” white paper. Print on one side of the paper only. Secure the pages with a staple or paper clip. Unless instructed otherwise, do not put paper in a folder or report cover.

Font

Use a standard, easily readable typeface (e.g. Times New Roman) and type size (e.g. 12 point).

Title and Identification

MLA does not require a title page. On the first page of your paper, place your name, your instructor’s name, the course title, and the date on separate lines against the left margin, double-spacing between lines. Then double-space again and center your title. Double-space also between the lines of the title, and double-space between the title and the first line of text. Do not underline your title or put it in quotation marks. Do not type your title in all capital letters. Follow the rules for capitalization and underline only the words that you would underline in the text of your paper (e.g. titles of books, movies, magazines, etc.).

If your instructor requests a title page, ask for guidelines on formatting it.

Pagination

Put the page number preceded by your last name in the upper right corner of each page, one-half inch below the top edge. This is known as a Header. If formatting in Microsoft Word, go to the “Insert” tab on your tool bar, then go to “Header & Footer” and choose “Page Number.” After you instruct the processor to position your page number at the top right-hand corner, manually type in your last name in front of the page number. Your word processor will then automatically insert your last name and the page number on each page of your paper.

Margins, Line Spacing, and Paragraph Indentation

Leave margins of one inch on all sides of the page. Left-align the text.

Double-space throughout the paper, including the list of works cited. Do not add extra line spaces above or below the title of the paper or between paragraphs.

Indent the first line of each paragraph one-half inch (or five spaces) from the left margin.

Long Quotations

When a quotation is longer than four typed lines of prose or three lines of verse, set it off from the text by indenting the entire quotation one inch (or ten spaces) from the left margin. Double-space the indented quotation, and don't add extra space above or below it.

Quotation marks are not needed when a quotation has been set off from the text by indenting.

Visuals

MLA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an Arabic numeral (Table 1, Table 2, and so on) and provide a clear caption that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a note like this one:

Source: David N. Greenfield and Richard A. Davis, "Lost in Cyberspace: The Web @ Work," Cyberpsychology and Behavior 5 (2002): 349.

For each figure, place a label and a caption below the figure, flush left. They need not appear on separate lines. The word "Figure" may be abbreviated to "Fig." Include source information following the caption.

Visuals should be placed in the text, as close as possible to the sentences that relate to them unless your instructor prefers them in an appendix.

Sample Opening of Paper:

Harrison 1

Melissa Harrison

Mrs. Mason

English II

6 September 2008

Who Pays the Bill for Internet Shopping?

Going to the mall may soon go out of style. These days more and more people are shopping from home over the Internet. In 2002 electronic commerce (e-commerce) took in approximately \$40 billion from shoppers; by 2007 that amount is expected to be \$105 billion or more (“Sales Tax”). These numbers are good news for the online stores and for online shoppers, who can anticipate increasing variety in e-commerce offerings. But because taxes are not collected on Internet sales as they are on purchases in almost all states, online stores compete unfairly with traditional “brick and mortar” stores, and shoppers with Internet access have an unfair advantage over shoppers with no such access. **To improve equity between online and traditional stores and between consumers with and without Internet access, tax laws should be revised to allow collection of sales taxes on Internet purchases.** (Thesis Statement)

Opening paragraph taken from sample research paper in *The Little, Brown Handbook, 10th Edition*. 670.

PARENTHETICAL CITATIONS

Parenthetical, or in-text, citations are a simple way of crediting sources in a research paper. They allow you to indicate to your readers not only what works you used in writing the paper, but also exactly what you took from each source and exactly where in the work you found the material. After quoted, paraphrased, or summarized material from one of your sources, place in parentheses the author's last name and the page number(s) (if provided) of the book, article, website, etc.. The period of the sentence comes after the parenthetical note.

Examples of Parenthetical Citations

The following are examples of parenthetical notes for a variety of sources.

Book with One Author or Editor

Note: The parenthetical note does not use the abbreviation of “ed.” to differentiate between an author and an editor. That difference is noted on the Works Cited page.

The main character in American folklore of the Northeast is the sailor and his crew (**Smith 10**).

Frost used many metaphors from nature and the harvest in his poems (**Carr 105**).

Postman points out that, since the invention of television, “our politics, religion, news, athletics, education and commerce have been transformed into congenial adjuncts of show business, largely without protest or even much popular notice” (**3-4**).

Tip: Introducing the author’s name in the body of the text prevents you from having to place it in parentheses.

Book with Two Authors or Editors

According to **Allen and Helm**, “Emily Dickinson was a recluse, but her poetry reflects an active life full of involvement with the outside world” (**214**).

Much of Southern folklore centers on the African American slave culture which was so colorful and prevalent (**Harris and Rogers 21**).

Book with More Than Two Authors or Editors

The Declaration of Independence was an important first step in the nation's desire for freedom from the English government and its laws (**Brown, et al. 89**).

When Dickinson sent her first poems to be published, they were rejected by the magazine publishers (**White, et al. 44**).

A Poem, Short Story, or Article in a Collection

“And miles to go before I sleep” (**Frost 348**).

His novels have thrilled and frightened readers and movie goers alike for many years (“**King, Stephen**” 345).

Multi-Volume Reference Work

Unsigned article

The bulk of Dickinson's poems were discovered hidden in a trunk after her death (“**Dickinson, Emily,**” 1:289).

Note the comma before the volume number.

Signed Article

The source of Clemmons' pseudonym Mark Twain is disputed; it could have come from his Mississippi river boat days or his time spent out west (**Burnett, 12:307**).

Magazine or Newspaper Article

Signed Article

Many legislators believe that a state income tax would alleviate the state's budget problems (**White 3**).

Unsigned Article

The country is located in what was once called the “cradle of civilization” (“**The History of Iraq**” 504).

Internet Sources

Unsigned article

Mark Twain's life was full of adventure, fame, happiness, and sorrow, which are reflected in his works ("**Mark Twain**").

Signed article

Charles Dickens' early life was a very unhappy one (**Everett and Landow**).

SAMPLE PAGE WITH PARENTHETICAL NOTES

In 1929 Hemingway's second novel, *A Farewell to Arms*, was published. This novel drew from his personal experiences as an ambulance driver for the Red Cross in World War I. The book was well-received by the reading public and the literary critics. *For Whom the Bell Tolls*, Hemingway's second war novel published in 1940, was also successful. It deals with three days in the life of an American volunteer in the Spanish Civil War (Justice 79). It was not until Hemingway left his war memories behind that he achieved his greatest level of narrative (Smithson, 5:12).

His last major work, *The Old Man and the Sea*, is considered by most critics to be his best. Published in 1952, it was awarded the Pulitzer Prize for Literature. Hemingway used his deep sea fishing experiences in Cuba as a basis for his story of an aging Cuban fisherman's attempt to land a giant marlin. As Janet Howard observes, "The novel continues to be universally popular. It is about courage

maintained in the face of failures" ("Hemingway," 7:289). Although Hemingway left his war motif behind in *The Old Man and the Sea*, he continues with a recurring theme: man under pressure against the forces of life (Littleton 48). In every scenario, Hemingway gives his protagonist courage to face the almost unbeatable odds (Wright, 8:278).

WORKS CITED PAGE

The Works Cited list represents all sources used in the paper. The Works Cited page follows the last page of the body of the paper. The sources are arranged in alphabetical order according to the author's or editor's last name or the title of the book or article if no author or editor is given. The following steps should be included:

1. Center the words **Works Cited** on the top line. Do not bold, underline, or put quotation marks around these words. Be sure to continue numbering (header) through the final page of the paper including the last page of the works cited.
2. List the sources in alphabetical order by the author's last name or the first word of a work's title. (Do not count A, An, or The.)
3. Indent the second and subsequent lines of each citation. Only the first line of each citation should be flush left.
4. Skip one line between each source but do not double-space the Works Cited page.

Remember! Noodlebib will correctly format your Works Cited page for you as long as all of the source information you enter is accurate.

Examples of Works Cited Entries:

Book with One Author

Freest, Ann. Notes on Life. New York: McGraw Hill, 2001.

Paranthenetical Citation: (Freest 423)

Book with More than One Author

Rich, Alan and John Abrams. Teddy Roosevelt. Chicago: Ginn and Co., 2000.

Paranthenetical Citation: (Rich and Abrams 345)

Book with One Editor

Hill, Andres, ed. Railroads of America. Louisville: Lionel, 2000.

Paranthenetical Citation: (Hill 84)

Work in a Collection

Sandburg, Carl. "Fog." Great American Poetry. Ed. Lance Gunter. New Jersey: Morrow and Co., 2002.

Paranthenetical Citation: (Sandburg 54)

Encyclopedia Article (signed)

Smythe, Linda. "Tahiti." The World Book Encyclopedia. Vol. 14. Chicago: World Book Publishing, 2001.

Paranthenetical Citation: (Smythe, 14:32)

Magazine Article (signed)

Proust, Rachel. "Terror in the U.S." Newsweek 4 October 2001: 2-7.

Paranthenetical Citation: (Proust 3)

Internet Article (unsigned)

"Senior Fitness." UsNews.com 27 May 2002. 20 May 2002
<<http://www.usnews.com/usnews/issue/020527/biztech/27home.b.htm>>.

Parenthetical Citation: (“Senior Fitness”)

Online Database (unsigned)

“Cooling Trend in Antarctica.” Futurist May-June 2002: 15. Academic Search Premier. EBSCO. City U of New York, Graduate Center Lib. 22 May 2002 <<http://www.epnet.com/>>.

Parenthetical Citation: (“Cooling Trend in Antarctica”)

The following page is an example of a Works Cited page:

Harrison 8

Works Cited

Angeles, Lemuel. “Internet Freedom.” Online posting. 8 Oct. 2005. ZDNet Talkback. 18 Nov. 2005 <<http://www.zdnet.com/tklbck/comment/22/0,7056.html>>.

“Congress Votes to Ban States from Taxing Internet.” New York Times 20 Nov. 2004. 20 Nov. 2005 <<http://www.nytimes.com/2004/05/6/technology/shopping/16CHUR.html>>.

Granfield, Anne. “Taxing the Internet.” Forbes 17 Dec. 2004: 56-58.

James, Nora. E-mail interview. 26 Nov. 2005.

Krebs, Brian. “States Move Forward on Internet Sales Tax.” Washingtonpost.com 1 July 2005. 18 Nov. 2005 <<http://www.washingtonpost.com/wp-dyn/content/article/2005/07/01>>.

Miller, Julie and Kent Brown. The Internet Shopping Revolution: A Buyer’s Guide. New York: Doubleday, 2003.

“Sales Tax on Internet Buys Could Help Fill Budget Gaps.” Associated Press State

and Local Wire. 26 Aug. 2005. LexisNexis Academic. LexisNexis.
Southeast State U, Polk Lib. 18 Nov. 2005 <<http://www.lexisnexus.com>>.

Wiseman, Alan E. The Internet Economy: Access, Taxes, and Market Structure.
Washington: Brookings, 2005.

Sources taken from sample research paper in *The Little, Brown Handbook, 10th Edition*. 675-676.

LITERARY ANALYSIS

Writing a researched piece of literary analysis is somewhat different from writing a traditional research paper. The goal of a traditional research paper is to answer research questions through a well-proven thesis. The goal of literary analysis is to answer an important question about a piece of literature through a meaningful interpretation, supported by evidence from the text *and*, often, outside scholarship.

Some examples of appropriate questions one might attempt to answer through literary analysis might be: “Why doesn’t Hamlet kill Claudius before Act V of *Hamlet*?” “What might the moth symbolize in Virginia Woolf’s ‘The Death of the Moth’?” “In what ways does James Joyce’s ‘The Dead’ confront traditions of love and romance?”

Getting Started

Some steps to follow when preparing to write a researched literary analysis paper include

1. Read actively and critically. As you read and reread, interact with the work by posing questions and looking for answers.
2. Annotate the work. Jot down your ideas and reactions to certain passages by making notes in the margin. Circle or underline the author’s figurative language or use of imagery. Interact with the text as much as possible.
3. Take notes to record your interpretations. Using a computer file generated by a site such as Noodlebib, a notebook, or a 4x6 card, jot down some of your perspectives on or interpretations of specific passages. Such notes will be the basis for the arguable thesis you will later formulate.
4. Discuss the work with your classmates and instructor. Pay attention to the insights offered by others.
5. If you have been asked to use outside scholarship, search library databases for articles or books that deal with the aspects of the work that you

have noted in your interpretations. Read and take notes on these, marking certain information that you might be able to use to support your own interpretation.

6. Form your own informed interpretation by focusing on a central issue and asking questions that lead to an interpretation. Look through your notes and annotations for recurring questions and insights about a single aspect of the work. See “Questions to Ask About Literature” box below.

7. Draft a thesis that will answer the central question that you have asked about the work. In drafting your thesis, aim for a strong, assertive summary of your interpretation.

Questions to Ask About Literature

Plot: What central conflicts drive the plot? Are they internal or external? How are conflicts resolved?

Setting: Does the setting create an atmosphere, give an insight into a character, suggest symbolic meanings, or hint at the theme of the work?

Character: What seems to motivate the central characters? Do any characters change significantly? Do sharp contrasts between characters highlight important themes?

Point of View: Does the point of view affect our understanding of events? Does the narration reveal the character of the speaker, or does the speaker merely observe others?

Theme: Does the work have an overall theme? If so, how do details in the work illuminate this theme?

Language: Does language – such as formal or informal, prosaic or poetic diction – reveal the character of speakers? How does figurative and sensory language contribute to the work? How do recurring images contribute to the work?

Historical Context: What does the work reveal about the time and place in which it was written? Does the work appear to promote or undermine a philosophy that was popular in its time?

Class: How does membership in a social class affect the characters’ choices and their successes or failures? How does class affect the way characters view – or are viewed by – others?

Race and Culture: Are any characters portrayed as being caught between cultures – between the culture of home and work or school or between a traditional and emerging culture? Are any characters engaged in a conflict with society because of their race or ethnic background?

Gender: Are any characters’ choices restricted because of gender? What are the power relationships between the sexes, and do these change during the course of the work? Do any characters resist the gender roles that society has assigned to them?

Archetypes: Does a character, image, or plot fit a pattern – or archetype – that has been repeated in stories throughout history and across cultures? (The hero, the quest tale, tales of redemption, and tales of revenge are examples of archetypes.) How does an archetypal character or plot line correspond to or differ from others like it?

Questions taken from Diana Hacker’s *The Bedford Handbook*, 7th Edition, 672-73 .

Supporting Your Interpretation

The topic sentence of each paragraph in the body of your paper should focus on some aspect of your overall interpretation. The rest of the sentences in the paragraph should back up your interpretation by providing details and quotations from the work or critics' scholarly articles.

Avoiding Plot Summary

In a literature paper, it can be tempting to provide a great deal of plot summary at the expense of true interpretation. You can avoid this by crafting each of your topic sentences to further your interpretation and by ensuring that all supporting sentences serve to provide supporting details. The difference between plot summary and literary interpretation can be seen in the following topic sentences about *The Adventures of Huckleberry Finn*:

Plot Summary:

“As they drift down the river on a raft, Huck and the runaway slave Jim have many philosophical discussions.”

Literary Interpretation:

“The theme of dawning moral awareness is reinforced by the many philosophical discussions between Huck and Jim, the runaway slave, as they drift down the river on a raft.”

Examples taken from Diana Hacker's *The Bedford Handbook*, 7th Edition.

Integrating Quotations

Quotations from a literary work can provide excellent support for your argument, but it is essential that quotations are kept short and are integrated well. Excessive use of long quotations bores readers and interrupts the flow of your interpretation.

Integrating quotations smoothly into your own text can present a challenge. It is often difficult to think of a graceful way to blend an author's style and syntax with your own. However, skilled writers of literary analysis are masters of this.

When writing about nonfiction books or essays, it is typically acceptable to introduce a quotation with a signal phrase such as “According to Mr. Jones,” “Mr. Jones argues,” etc. When introducing quotations from a literary work, however, make sure that you don’t confuse the author with the narrator of a story, the speaker of a poem, or a character in a play. Instead of naming the author, you can refer to the narrator or speaker – or to the work itself.

Inappropriate:

“Poet Andrew Marvell describes his fear of death like this: ‘But at my back I always hear / Time’s winged chariot hurrying near’” (21-22).

Appropriate:

“Addressing his beloved in order to win her favor, the speaker of the poem argues that death gives them no time to waste: ‘But at my back I always hear / Time’s winged chariot hurrying near’” (21-22).

Appropriate:

“The poem ‘To His Coy Mistress’ says as much about fleeting time and death as it does about sexual passion. Its most powerful lines may well be ‘But at my back I always hear / Time’s winged chariot hurrying near’” (21-22).

Examples taken from Diana Hacker’s *The Bedford Handbook*, 7th Edition.

Works Consulted

Fowler, H. Ramsey, and Jane E. Aaron. The Little, Brown Handbook. 10th ed. New York: Pearson Longman, 2007.

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 6th ed. New York: MLA, 2003.

Hacker, Diana. The Bedford Handbook. 7th ed. Boston: Bedford/St. Martin's, 2006.

---. A Writer's Reference. 6th ed. Boston: Bedford/St. Martin's, 2007.

Trimmer, Joseph F. A Guide to MLA Documentation. 7th ed. Boston: Houghton Mifflin, 2006.

Online Resources for Students

The Modern Language Association Website: <http://www.mla.org/>

The Online Writing Lab at Purdue University: <http://owl.english.purdue.edu/>

MLA Style Guide – The University of California, Berkeley Library:
<http://www.lib.berkeley.edu/Help/guides.html>

MLA Style Guide – Cornell University Library:
http://www.library.cornell.edu/newhelp/res_strategy/citing/mla.html

Diana Hacker.com – Research and Documentation Online: <http://www.dianahacker.com/resdoc/>

Research Writing Guide Prepared by the Humanities Department of Capital Community College in Hartford, Connecticut: <http://webster.commnet.edu/mla/index.shtml>