



WESTLAKE

STYLE MANUAL

THE "WRITE" WAY

2005-2006 Edition

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FOREWORD

Purpose:

The Westlake City School District values writing, the power of language through writing, and the impact of well-defined ideas. Writing is a significant part of the total instructional program. It has a place in every content discipline and your lifelong learning environment.

This publication has been compiled to answer questions that may arise while you are writing. It details the steps which lead to successful writing and offers examples of proper style and MLA format.

Note:

Your teachers are the best guides to what is required for any particular writing assignment. They have the final word as to what system of documentation, manuscript preparation, and word processing are to be used for a writing assignment. Thus, a science teacher might want one documentation style, but a history teacher might require you to use another (both of which may or may not be in this manual). For each assignment, check first with the teacher in that class to determine what the specific requirements are.

MODERN LANGUAGE ASSOCIATION (MLA)

The Modern Language Association of America, founded in 1883, provides opportunities to its members in both the United States and other countries to share their scholarly findings and teaching experiences with colleagues and to discuss trends in the academy. MLA members host an annual convention and other meetings, work with related organizations, and sustain one of the finest publishing programs in the humanities. For over 100 years, the 30,000 members have worked to strengthen the study of teaching of language and literature.

This is a publication of the Westlake City Schools.

Compilers:

Amy Klenz	Joe Scherma
Lela Bakos	Jim Reimueller
Todd Milkie	Tracie Lees

PLAGIARISM

Plagiarism is using another person's ideas, words, or opinions as if they were your own. **Plagiarism** is copying another person's work without documenting it, whether it is published or unpublished. Thus, when you are researching a topic and recording information, you must accurately document your sources whether you are quoting directly, paraphrasing, or summarizing.

The following would constitute plagiarism:

- Submitting another writer's work as your own
- Copying a part of another writer's work and incorporating it into your paper
- Quoting a source word for word without using quotation marks and a citation
- Paraphrasing and/or summarizing another's ideas without giving a citation
- "Cutting and pasting" from electronic sources without crediting the source

What is "public domain"?

When an idea has existed in the community of thinkers and writers for a long time, it becomes public property, and as such anyone can use it. For example, it is common knowledge that Franklin D. Roosevelt was elected the thirty-second president of the United States; thus, this information does not require a citation. However, if one source says that Franklin D. Roosevelt went to great lengths to conceal his paralysis from the American people, then a citation is required.

How can I know for sure what is public domain and what is not?

Remember this general rule of thumb: As you read and do research, you will encounter some ideas many times. This repetition usually indicates that this information has become "common knowledge." Notice how writers you are reading handled these ideas. If they seem to recur with great frequency, you can assume that they have entered the public domain. When you include these ideas in your own essay, you ought to give the reader a sense that you consider the ideas common knowledge. You might say something like this: "Many who have discussed this matter share the opinion that..."

What about using only an author's words, phrases, or ideas?

Simply put, you cannot repeat another writer's phrasing unless you give that writer credit. We have said that you can use an idea or fact without giving credit for originating it (if it is public domain), but you cannot use the writer's phrasing and claim his words as your own.

What about a mixture of phrasing which is my own and phrasing which belongs to other people?

Enclose what does not belong to you in quotation marks. For example, you might write: *At first, Dylan Thomas said that we should “not go gentle into that good night,” but in his later poetry he began to call it the “all mothering, all fathering darkness.”* Here the reader can easily differentiate between words which are yours and words which are Thomas’s. Cite all information as the style manual requires).

If I change someone else’s phrasing (put the information or ideas into my own words), can I claim it as my own?

If you take minimal or cosmetic changes in someone else’s phrasing – if, for example, you substitute one of your own words for every fifth word the original author writes – this change does not make the phrasing yours. Remember too that in phrasing resides an idea, and that even if you change the language until it no longer belongs to another writer, you must still give credit to the originator of the idea by noting the source in parenthetical documentation.

In the following example, the writer changes the original author’s (Mitford’s) sentence structure, but it still uses her words (underlined) without quotation marks and without parenthetical documentation:

In understanding prisons, we should know more about the character and mentality of the keepers than of the kept.

To avoid plagiarism, the writer can use quotation marks and cite the source or use his or her own words and still cite the source (because the idea is Mitford’s, not the writer’s). See the paraphrased revision below that corrects the problem:

One critic of the penal system maintains that we may be able to learn more about prisons from the psychology of the prison officials than from that of the prisoners (Mitford 9).

Giving credit to someone else does not lessen the effect of a good composition, provided your ideas exist alongside those of other writers in reasonable proportion. When you are in doubt about whether or not to give credit to an external source, you should probably give it.

Note: Taking notes in your own words helps to prevent inadvertent plagiarizing of phrasing. Ideas and opinions of others must always be credited, even if they are not quoted directly. Using material without credit, intentionally or unintentionally, is plagiarism, a serious academic offense.

The Westlake High School Code of Conduct, Section I, rule 6 – Academic Dishonesty, states: “Any student who misappropriates or plagiarizes someone’s work, assists another in such misappropriation or otherwise engages in academic dishonesty shall not obtain credit for the work in question and shall be subject to other disciplinary action.”

THE WRITING PROCESS

When writing is studied as a process, it has a number of distinct stages. At the simplest level, these include prewriting, drafting, revising, and publishing (or presenting).

Prewriting:

Prewriting is the time when you play with ideas and gather information to prepare for the actual drafting. It may involve reading, talking, or simply thinking about a topic.

Classroom activities may include the following:

Drawing	Brainstorming
Observing	Rehearsing
Listening	Outlining (rough)
Reading	Clustering (mapping or webbing)
Note taking	Visualizing
Discussing	Freewriting
Listing	

Prewriting is also the point when you begin to clarify the topic, the format, the audience, and the time.

Topic- Is the writing topic to be imposed by the teacher, or will students be free to choose their own?

Format- Is the writing to be a sentence, a paragraph, a theme, a journal entry, a letter, a poem, a speech, or a research paper?

Audience- For whom is the student writing?

Time- How much time will be devoted to this project?

Drafting:

Drafting is the stage when you begin recording ideas in rough form. The first draft is simply a time to gather, explore, and discover ideas, and is not expected to be a final, polished writing.

Revising:

Revision is an ongoing activity which is part of every stage of the process. Even in prewriting, you sort, choose, and critique ideas. This is the time that you make any needed changes in the first draft in preparation for the final copy.

Publishing:

This is when you present the final copy of the writing to the intended audience. This may include the following:

Teacher, Parents, Relatives, Friends, and Others

THE MODES/TYPES OF WRITING

Description

Description is writing that creates vivid pictures. This kind of writing draws readers into a scene and also helps to create characterization. When you write a description, use imagery—details that appeal to one or more of the five senses. These items are those that appeal to sight, taste, touch, hearing and sound.

Observation—describing any event that you have witnessed firsthand, including daily life or even scientific observation.

Remembrance—using vivid description to write about memorable people, or places from your past. Also called a **reminiscence**.

Description of a Place—using details for the setting of a story or play, conveying the atmosphere and physical look of the scene.

Character Profile—capturing a person’s personality and character traits, revealing information about his or her life, real or imaginary.

Narration

Whenever you tell a story, you are using narration. Most narratives share the common elements of setting, plot, and, sometimes theme.

Anecdote—writing a brief and often humorous account, true or based on truth, usually to entertain.

Personal narrative—writing about a memorable experience or period in your life, including your feelings about the events.

Firsthand Biography—writing about the life (or period in the life) of someone you know personally, including personal insights not found solely with research.

Short Story—writing about a main character who faces a conflict that is resolved by the end of the story. This short fictional narrative must focus on plot development, setting and characterization.

Exposition

Exposition is writing that explains or informs, and is factual or, when you're expressing an opinion, based on fact. This type of writing has clear organization, having an introduction, body and conclusion.

Cause-and-Effect Essay—considering the reasons something happened or might happen, including several causes of a single effect or several effects of a single cause.

Comparison-and-Contrast Essay—considering the similarities and differences between two or more subjects. Organization may be point by point—discussing each aspect of your subject in turn—or subject by subject—discussing all the qualities of one subject and then the qualities of the next subject.

Problem-and-Solution Essay—identifying a conflict or problem and then offering a resolution. You begin with a clear statement of the problem and then offer a reasonable solution or solutions.

Summary—writing a summary or synopsis of an event or literary work, including only the details the reader will need to understand the important features of the event or work. Omit any personal (subjective) details and include only facts.

How-to Instructions—explaining the specific steps involved in a particular task. With this kind of writing, it is important to anticipate any questions the reader may have about why a particular procedure is being recommended.

Persuasion

Persuasion is writing or speaking that tries to convince people to take a certain course of action or to agree with a position.

Persuasive essay—building an argument by supporting your opinion with evidence: facts, examples, statistics and/or statements from experts.

Advertisement—presenting information about a product or service in an appealing way to make the product seem desirable.

Persuasive speech—presenting a piece of persuasion orally instead of in writing.

Letter to the Editor—responding to an editorial or an article previously published or writing to express concern on an important issue.

Position paper—trying to persuade your readers to accept your view of a controversial issue, using supportive evidence. Most of the time, your audience will be those who have the power to make policy related to the issue.

Research Writing

Using outside research to gather information and explore subjects will result in the product of **research writing**.

Biographical Report—examining a person’s life and achievements, including the dates and details of the main events in the person’s life, and, at times, making educated guesses about the reasons behind those events. Besides biographical facts, you may also need to research the times in which the person lived.

Multimedia Presentation—gathering and organizing information in a variety of media, or means of communication, which may include written materials, CD’s, videos, slides, audio cassettes, art, sound effects, photographs, models, charts, diagrams and presentation software.

Research Paper—using information gathered from a variety of outside sources. In this paper you will usually include an introduction in which a thesis, or main idea, is presented; a body, which will support the thesis; and a conclusion, which summarizes or restates your main ideas. You should credit your sources, using parenthetical citations and also include a list of works cited at the end.

Creative Writing

Creative writing mixes ideas, imagination and your emotions. Some examples include poems, plays, short stories and even cartoons.

Lyric poem—using appeals to the five senses (imagery), sound devices and figurative language to express deep thoughts and/or feeling about a subject.

Narrative poem--using some of the short story devices—plot, setting, characters, point of view, and theme—to create a poem that tells a story.

Song Lyrics—writing lyrics, or words, for a song, employing many poetic elements such as rhythm, rhyme, imagery, repetition and emotional content.

Drama—writing a story that is intended to be performed. Since drama is almost entirely the words and actions of the characters, be sure to write dialogue that clearly shows the characters’ personalities, emotions and thoughts and that you write stage directions that convey your ideas about sets, props, sound effects, and the speaking style and movements of the characters.

Response to Literature

In a response to literature, you express your thoughts and feelings about a work, and in so doing, gain a better understanding of what the work is all about. These responses can be formal or informal, oral or written.

Literary Analysis--you take a critical look at various important elements in the work. You then try to explain how the author has used those elements and how they work together to convey the author's message.

Reader's Response Journal Entry—recording your thoughts and feelings about works you have read. This kind of writing should remind you of the writers and works that you particularly liked or disliked or to provide a source of writing ideas.

Letter to an Author—responding to a literary work by writing a letter to the author to praise the work, ask questions, or offer constructive criticism.

Critical Review—discussing various elements in the work and offering opinions about them, including a possible summary of the work and recommendations to the reader. You may review various kinds of communication, including movies, books, articles, CD's, concerts, television and radio shows, paintings, sculpture and computer software.

Retelling of a Fairy Tale—recreating a fairy tale in your own way by adding to the original or retelling it. You might, for example, change the location or time period or write it as a play or a poem.

Practical or Technical Writing

Practical writing is fact-based writing that people do on their jobs or in their everyday lives. Examples include business letters, school forms, memos and job applications.

Technical writing, also factual, explains procedures, presents specialized information, or provides instructions. Every time you read a set of instructions or read a manual you encounter technical writing.

Letter Requesting Information—stating the information you're looking for and asking any specific questions you may have. Be sure to include your name and address and the date. Usually you also include the address of the party to whom you are writing. Use a formal greeting followed by a colon. Try to keep the body of the letter as concise and clear as possible. Close politely, and be sure to sign your name as well as typing or printing it.

News Release—announcing factual information about upcoming events. Also, called press releases, they are usually sent to local newspaper, local radio stations and other media. Use this format when you write a news release: Position your name and phone number in the upper right corner. Then capture your main point in a centered headline, which will allow the recipient to immediately grasp what the release is about. Concisely present factual information in the body. You may begin with an opening location tag that tells the town or city of origination. The numeral 30 or pound signs (###) traditionally end the news release. (Also called **press release**.)

Guidelines—giving information about how people should act or providing tips on how to do something. Guidelines should be listed one by one in somewhat formal language. Numbering your list is optional. Factual information should be accurate and complete, and guidelines may contain your opinions.

Process Explanation—offering a step-by-step explanation of how to do something. Your explanation should be specific, using labels, headings, numbers or bullets to make the process clear. Diagrams or other illustrations and graphics may be included to further clarify the process.

** See Appendices C through F for assessment rubrics that apply to these types of writing.

WESTLAKE HIGH SCHOOL WRITING PLAN

9th Grade	10th Grade	11th Grade	12th Grade
Research Paper 1-2 pages (one source)	Research Paper 2-3 pages (2-3 sources)	Research Paper 3-4 pages (3-4 sources)	Research Paper 4-5 pages (4-5 sources)
Narrative	Narrative	Narrative	Narrative
Persuasive	Persuasive	Persuasive	Persuasive
Expository	Expository	Expository	Expository
Compare/Contrast	Technical	Literary Analysis	Problem/Solution

INTEGRATING SOURCES INTO YOUR TEXT

The evidence of others' information and opinions should back up, not dominate, your own ideas. To synthesize your findings, you need to smooth the transitions between your ideas and words and those of your sources, and you need to give the reader a context for interpreting the borrowed material.

Introduction of borrowed material

To mesh your own and your sources' words, you may need to make substitutions or additions to the quotation; signal your change with brackets as follows:

Words added

"The tabloids [of England] are a journalistic case study in bad reporting," claimed Lyman (52).

Verb form changed

A bad reporter, Lyman implies, is one who "[fails] to separate opinions from facts"(52). [The bracketed verb replaces *fail* in the original quotation.]

Capitalization changed

"[T]o separate opinions from facts" is a goal of good reporting (Lyman 52). [In the original quotation, *to* is not capitalized.]

Noun supplied for pronoun

The reliability of a news organization "depends on [reporters'] trustworthiness," says Lyman (52). [The bracketed noun replaces *their* in the original quotation.]

Use of Signal Phrases

A signal phrase tells the reader who the source is and what to expect in the quotation that follows. Signal phrases usually contain the source author's name or a pronoun and a verb that indicates the source author's attitude or approach to what he or she says.

Vary your signal phrases to suit your interpretation of borrowed material, and punctuate its use correctly.

Signal phrase preceding quotation

Lyman insists that "a good reporter does not fail to separate opinions from facts" (52).

Signal phrase interrupts quotation

"However," Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

Signal phrase follows quotation

"[A] good reporter does not fail to separate opinions from facts," Lyman insists (52).

Use of ellipsis (omission from quotations)

The ellipsis mark consists of three spaced periods (...). The ellipsis indicates an omission from a quotation. Use an ellipsis mark when it is not otherwise clear that you have left out material from the source, as when the sentence you form is different from the original.

Omission of the middle of a sentence

Original quotation:

“Natural ecosystems—forests, coral reefs, marine blue waters—maintain the world exactly as we would wish it to be maintained (Wilson 27).

Omission:

“Natural ecosystems ... maintain the world exactly as we would wish it to be maintained (Wilson 27).

Omission of the end of a sentence, with source citation

Original quotation:

“Earth is our home in the full, genetic sense, where humanity and its ancestors existed for all the millions of years of their evolution” (Wilson 27).

Omission:

“Earth is our home ...”(Wilson 27). [The period follows the source citation.

Omission of the beginning of a sentence

Original quotation:

“At the heart of the environmentalist world view is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state”(56).

Omission:

“... [H]uman physical and spiritual health depends on sustaining the planet in a relatively unaltered state”(56). [The brackets indicate a change in capitalization from the original quotation.]

Omission of parts of two sentences or one or more whole sentences**Original quotation:**

“At the heart of the environmentalist world view is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state. Earth is our home in the full, genetic sense, where humanity and its ancestors existed for all the millions of years of their evolution”(56).

Omission:

“At the heart of the environmentalist world view is the conviction that human physical and spiritual health depends on sustaining the planet ... where humanity and its ancestors existed for all the millions of years of their evolution”(56).

Use of a word or phrase from a quotation**Original quotation:**

“Earth is our home in the full, genetic sense, where humanity and its ancestors existed for all the millions of years of their evolution”(56).

Omission:

Wilson describes the earth as “our home”(56). [No ellipsis mark needed because you have obviously omitted something.]

NARROWING A TOPIC AND ESTABLISHING A THESIS

One of the first challenges you must face is the exploring and focusing of a subject, whether it is one assigned by your teacher or one you have chosen yourself. **The most important consideration is the paper's requirements.** A topic suitable for a three-page report probably would not be appropriate for a 10-page research project. Your teacher most likely will give you guidelines for your paper.

What type of paper is it? For example, does your teacher want you to research a topic and then come to a conclusion? Does your teacher want you to prove an opinion about a piece of literature or social issue? Before spending too many hours in the research and writing process, **make sure that your paper meets the requirements outlined by your teacher.**

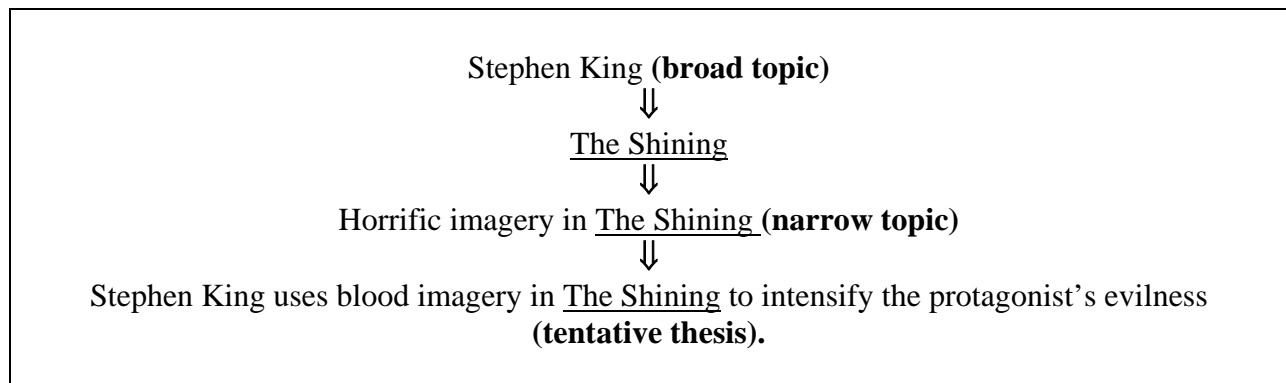
Writers use different methods to explore a subject. Try, for instance, some of the prewriting strategies that you have learned in your English classes: free writing, listing, questioning, and webbing (clustering).

Once you have limited and focused your subject, you are well on your way toward developing a topic that controls the information you will include, and the point of view and tone of the paper. This controlling idea or **thesis**, then, governs the decisions you make about the paper's purpose and audience.

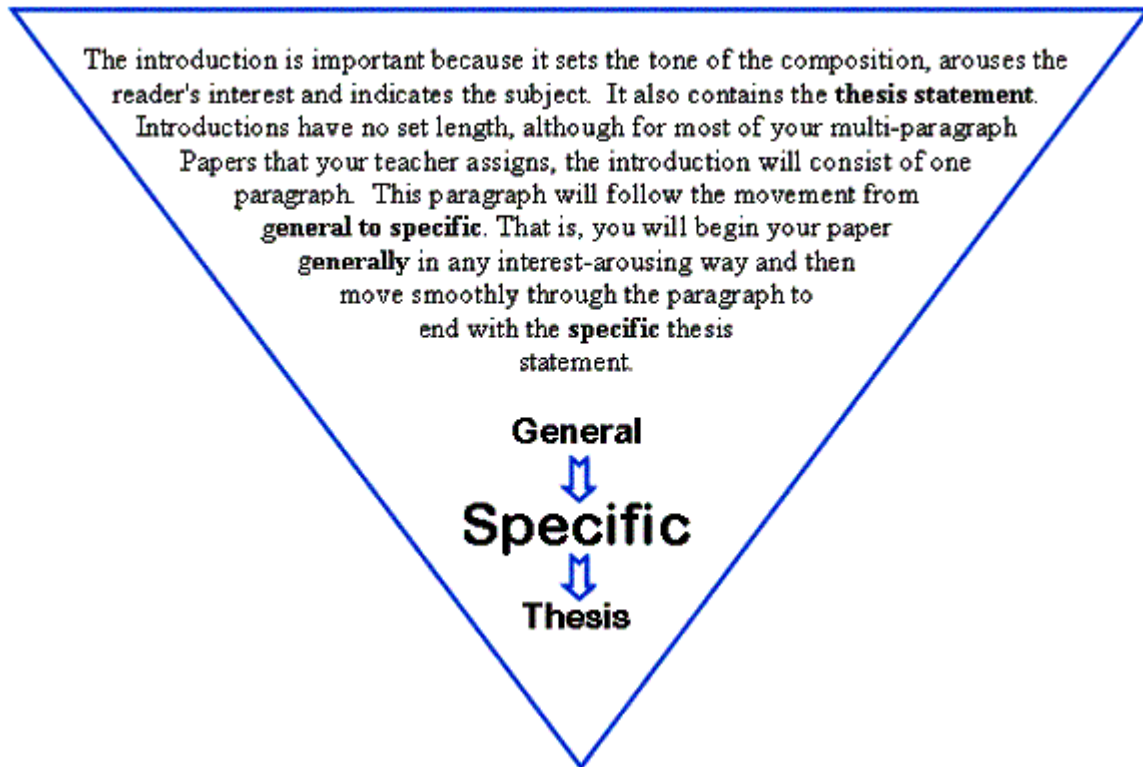
The **thesis statement** is just one single idea stated specifically and focused clearly. This statement is an outgrowth of your exploring a topic. It is a type of assertion—something that you claim is true or interesting about your topic. Keep in mind that although the thesis is called a *statement*, it may consist of more than one grammatical sentence. Most of the time, however, a thesis is a simple declarative sentence with a single main clause. The following formula can be used to form your thesis statement:

A specific subject (Odysseus) + a particular stand, feeling or feature (is an epic hero)= thesis statement

Example of Narrowing a Topic and Developing a Thesis



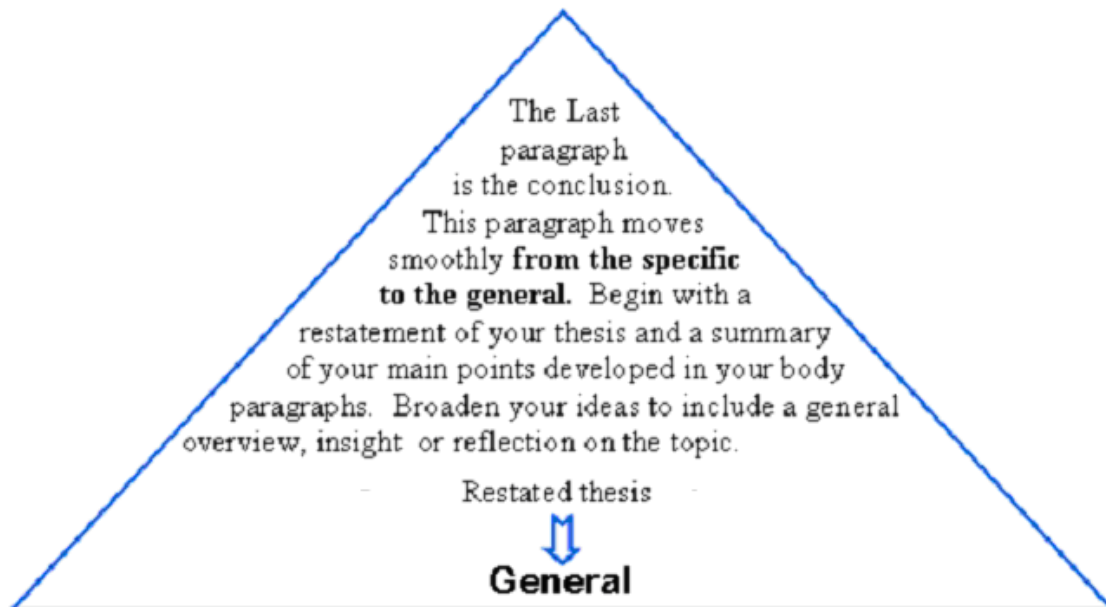
WRITING DIAGRAM



The next paragraph after the introduction begins the development of the supporting details of the thesis statement. This is the first body paragraph, which begins with a topic sentence.

The second body paragraph continues to develop the support of the thesis statement. Begin with a transition and topic sentence.

The third and subsequent paragraph(s) details final support of the thesis statement. Again, include a transition and a topic sentence.



STYLE

“The approach to style is by way of plainness, simplicity, orderliness and sincerity” (Strunk & White 69). Here are some basic suggestions about style:

DO

1. Use third person.
(it, she, he, they)
2. Use action verbs.
(stencils, defeat, frightened)
3. Use active voice.
(Germany invaded Poland.)
4. Use consistent verb tense. (George **argued** with the waiter while his brother **stared** out the window.)
5. Make subjects and verb agree. (The **egotists like** attention.)
6. Use parallelism to keep the structure & style of the sentence consistent. (In my hometown, folks pass the time **shooting** pool, **pitching** horseshoes and **playing** baseball.)
7. Use sophisticated transitions. (Likewise, similarly, to emphasize, even though, otherwise)
8. Write in literary present tense. (Montessor **tricks** Fortunato and **bricks** him up behind a wall.)
9. Use concrete wording. (**Experts in medicine declare** that smoking **tobacco** is **detrimental** to a person’s **lungs**.)
10. Vary sentence structure, types and lengths.
11. Properly punctuate titles of literary works. (**Underline**: books, magazines, newspapers, plays, films, TV shows, CDs, works of art, comic strips and software. **Quotation marks**: short stories, poems, songs, TV episodes, and articles.)

DON'T

1. Don’t use first or second person except in a personal narrative.
2. Don’t use passive verbs. (There is, there was, it is, it was)
3. Don’t use passive voice. (Poland was invaded by Germany.)
4. Don’t use inconsistent verb tense. (George **argued** with the waiter while his brother **stares** out the window.)
5. Don’t mix subject/verb agreement. (The **egotists likes** attention.)
6. Don’t use inconsistent parallel structure. (In my hometown, folks pass the time **shooting** pool, **pitching** horseshoes and **at** baseball games.)
7. Don’t ignore proper punctuation of literary works.
8. Don’t discuss literature in past tense. (Montessor **tricked** Fortunato and **bricked** him up behind a wall.)
9. Don’t use vague wording. (**Some people** say that smoking is **bad** for **you**.)
10. Don’t use repetitive sentence structure, types and lengths.
11. Don’t use trite transitions. (Firstly, in conclusion, also, to begin with)

PRIMARY AND SECONDARY SOURCES

Primary Sources: the source that provides unedited firsthand facts. This includes literary text itself.

Secondary Sources: reports or analyzes information drawn from other sources, often primary ones.

Primary Sources

- Historical documents
- Letters
- Speeches
- Eyewitness reports
- Works of literature (fiction and nonfiction)
- Surveys conducted by the writer
- Experiments conducted by the writer
- Interviews
- Journals, diaries
- Autobiographies, memoirs
- Observations
- Questionnaires
- Samplings
- Treaties
- Court decisions
- Company records
- Manuscripts
- Poems

Secondary Sources

- Encyclopedias
- Textbooks
- Newspaper and magazine articles
- Biographies
- Literary criticism
- Reporter's summary of a controversial issue
- Historian's account of a battle

SEARCHING THE INTERNET

Databases use slightly different terms, but most use the following basic Boolean operators. Most also have help buttons which can save lots of time and frustration. Read the screen.

Advanced Keyword Searching Techniques

Boolean Operators: **AND/OR/NOT**

AND indicates both terms must appear

- school **AND** reform

OR indicates at least one of the words must appear

- school **OR** reform

NOT indicates the first term but not the second

- school **NOT** reform

NEAR indicates the terms need to appear in close proximity

- school **NEAR** reform

NOTE: Although not all databases require the use of capital letters, many do.

Other operators

Many databases also use the following operators to make searches more accurate.

“” putting quotation marks around a phrase means that the phrase will be considered as one word

- “school reform”

() putting words in parentheses means that those words will be searched first

- (school OR education) AND reform

+ putting a plus sign before a word assures you that this word is in the results

- +school +reform

- putting a minus sign before a word assures you that this word will not appear in your results

- school -reform

? or * truncates a word to allow for root form of a word, plurals, or spelling. In this example, the search would produce materials dealing with educators, education, and educate.

- educat*

SOURCE CARDS & EXAMPLES

Source cards are index cards that contain information (titles, authors, dates, etc.) about the materials that you think you might use when researching your paper. Create cards for the most promising sources you can find. Not all source cards may be used, but they do provide you with a collection of possible resources. You will construct your formal works cited page from these cards, so accuracy and thoroughness in their preparation is essential.

In general, source cards contain three parts:

- Author's name
- Title of work
- Publication date

Note: Specific format will depend on the type of source. The idea is to allow you and your reader to be able to refer back easily to the original source.

Source Cards:

- Put each source on a separate 3 x 5 entry card
- Follow consistently the works cited format for each source
- Be sure to note the call number for library books and reference materials.

Sample Source Card for a Book

Brooks, Robert. Solar Energy. New York: Chelsea House, 1992.

333.792
Bro

Sample Source Card for a Magazine

Howard, Kenneth. "Unjamming Traffic With Computers." Scientific American. Oct. 1997. 86-88.

Sample Source Card for the World Wide Web

ESPN. 12 Nov. 1999. ESPN
Internet Ventures. 24 Nov. 1999
<<http://www.espn.go.com>>

NOTE CARD PREPARATION & EXAMPLES

The purpose for using note cards for research notation and sources is logical. Note cards are easily transported and are helpful when organizing information as you plan your paper. Each note card contains only one piece of information. By writing only one idea on each card, information can be rearranged as you begin the writing process. It also makes it easy to discard or add notes as necessary. In general, **note cards contain supporting information, statistics, direct quotations, definitions, or the opinions of subject authorities**. There is no need to write the source information on note cards. Complete detailed information is found on the source card, so the author's name or abbreviated title of the work on the card refers back to the master bibliography card.

Note Cards:

- Put a heading of two or three key words on the top of each card in the upper left corner.
- Use cards of uniform size, specifically 4 x 6 (larger cards offer more room for notes).
- Each card must show the author's last name and page number (include the title if your Works Cited contains more than one work by that author).
- If no author is given, use a shortened version of the title in place of the author's last name -- be sure to properly punctuate the title of the work.
- Put no more than a single note, however brief, on each card.
- Make sure to write down accurate bibliographic information about every source from which you take notes.
- Be especially careful to put quotation marks around any words you take directly from a source to avoid any plagiarism.

Direct Quotation Note Card Example

Benefits
(Schwartz 100)

“The United States...has built and benefited economically from a stable international political order.”

Paraphrased Note Card Example

Benefits
(Schwartz 100)

While the United States did not rule colonies in 1800s, it benefited from the political stability created by imperialism.

SUMMARY, PARAPHRASE, DIRECT QUOTATION

Original Quotation

Generalizing about male and female styles of management is a tricky business, because stereotypes have traditionally been used to keep women down. Not too long ago it was a widely accepted truth that women were unstable, indecisive, temperamental and manipulative and weren't good team members because they'd never played football. In fighting off these prejudices many women simply tried to adopt masculine traits in the office.

-- Ann Hughley and Eric Gelman, "Managing the Woman's Way," *Newsweek*, page 47

Summary

What is it?

A summary is a concise restatement of an original source. When you summarize, you condense an extended idea or argument into a sentence or more in your own words.

When should you use it?

Summary is most useful when you want to record the basic meaning of an author's idea without the background or supporting evidence.

Summary example of the original quotation (top of this page)

Rather than be labeled with the sexist stereotypes that prevented their promotions, many women adopted masculine qualities (Hughley and Gelman 47).

Paraphrase

What is it?

To paraphrase is to write a sentence-by-sentence restatement of the ideas in a selected passage. In other words, you put another's idea, opinion or argument into your own words.

When should you use it?

Paraphrase is most useful when you want to reconstruct an author's line of reasoning but don't feel the original words merit direct quotation. Use it if you want to clarify poor writing or restate difficult material more simply.

Paraphrase example of the original quotation (first sentence – top of this page)

Hughley and Gelman point out that the risk of stereotyping, which has served as a tool to block women from management, makes it difficult to characterize a feminine managing style (47).

Direct Quotation

What is it?

A direct quotation repeats or copies the exact words of another writer.

When should you use it?

Select quotations only if (a) you want to retain the beauty and clarity of someone else's words or (b) you plan to discuss the implications of the words in a question. Keep quotations as short as possible and make them an integral part of your text.

Direct quotation example of original quotation (top of this page)

Although attitudes have changed considerably, "it was a widely accepted truth that women were unstable, indecisive, temperamental and manipulative (Hughley and Gelman 47).

PARENTHETICAL CITATIONS

You must document sources using in your research in two ways. First, with a brief citation in parenthesis, you acknowledge the source where the information occurs within the text of your paper. The acknowledgment is called **parenthetical documentation**. To give credit in your paper, do the following:

- Insert the appropriate information (usually author and page number) in parentheses after the words or ideas borrowed from another source.
- Place the parenthetical reference where a pause would naturally occur to avoid disrupting the flow of your writing (usually at the end of a sentence). Punctuation occurs after the final parenthesis:
No English dictionary existed at the time Shakespeare wrote his plays (Winchester 80).
- Make sure that the sources cited in your paper are also listed in the works cited section of your paper.
- If you mention the author's name within the text, cite only the page number in parentheses:
According to Winchester, no English dictionary existed at the time Shakespeare wrote his plays (80).
- When there is **no author listed**, give the title or a shortened version of the title as it appears in the works cited section. (No page numbers are needed for single-page articles or non-print sources.)
- If a **title or corporate author is long**, include it in the text (rather than in parentheses) to avoid disrupting the flow of your writing. Use a shortened form of the name in the text and in references after the full name has been used at least once. For example, *Task Force* may be used for *Task Force on Education for Economic Growth* after the full name has been used at least once.
- If the works cited page lists **two or more works by the same author**, you'll need more than just the author's last name in your parenthetical reference. Give the author's last name (unless it appears in the text), the title or shortened version of the title (underlined), and the page reference:
The German foxholes dug during World War II were almost always deeper than the American foxholes (Ambrose, Citizen Soldiers 257).

- If you cite an **indirect source** – someone’s remarks published second-hand – give the abbreviation *qtd. in* (quoted in) before the indirect source in your reference.
Desmond Tutu, speaking of the struggle against South African apartheid, said, “Our cause is just and noble. That is why it will prevail and bring victory to us” (qtd. in duBoulay 223).
- To **cite literary prose works**, list more than the page reference if the work is available in several editions. Give the page reference first, and then add a chapter, section, or book number in abbreviated form after a semicolon:
In Cry, the Beloved Country, Alan Paton presents Steven Kumalo as “a man who lives in a world not made for him, whose own world is slipping away, dying, being destroyed, beyond recall” (14; ch. 3).
- When you are quoting prose that takes more than four typed lines, indent each line of the quotation 10 spaces and double space it. In this case, you put the parenthetical citation (the pages and chapter numbers) outside the end punctuation mark of the quotation itself. Skip two spaces before you begin the citation.

WORKS CITED FORMAT

The second way that your sources will be documented in your paper is with a **Works Cited Page** so that the reader can actually locate the original source. This page lists all of the **sources you have cited** in your paper. It does not include sources that you may have read but did not cite (parenthetically) in your paper. The term **Works Cited Page** has replaced the term **Bibliography**, which is simply a list of printed sources. With the onset of electronic sources and other media, the term **Works Cited Page** has become the accepted term for the list of sources that the author has referred to in his or her paper. The **Works Cited Page** follows the following format:

- Begin your list of works cited on a new page (the next page after the text), and number each page, continuing to number from the last page of the text.
- Type your last name and page number in the same position as on the text pages.
- Center the title **Works Cited** one inch from the top. Don't underline, bold, or change the font or size of the title **Works Cited**.
- Begin each entry flush with the left margin. If the entry runs more than one line, indent additional lines five spaces.
- Double-space between all lines on the page of works cited. There is no extra space between entries.
- Single-space between words and after punctuation marks in a works cited entry.
- List each entry alphabetically by the author's last name. If there is no author, use the first word of the title. (Disregard *A, An, The*).
- Dates are in the order of day month year, i.e.: 24 Aug. 1974 (note no commas!).
- All months in dates are abbreviated with the exceptions of *May, June, and July*.
- Titles of major works are underlined in this reference. Please note that it is also acceptable to italicize titles of major works.

For an actual example of a research paper with a works cited page, see Page 45.

MLA FORMATTING SAMPLES

The following are examples of both types of citations, parenthetical and works cited entries, for a variety of materials including interviews, books, and electronic sources.

BOOKS

ONE AUTHOR

Parenthetical: (Zinn 203)

Works Cited Entry:

Zinn, Howard. People's History of the United States. New York: Harper Perennial, 1995.

TWO OR THREE AUTHORS

Parenthetical: (Bailey, Kennedy, and Cohen 930)

Works Cited Entry:

Bailey, Thomas A., David M. Kennedy and Lizabeth Cohen. The American Pageant. Boston: Houghton Mifflin, 1998.

FOUR OR MORE AUTHORS

Parenthetical: (O'Brien, et al. 175)

Works Cited Entry:

O'Brien, Robert, et al. Encyclopedia of Drug Abuse. 2nd ed. New York: Facts on File, 1992.

NO AUTHOR

Parenthetical: (Chronicle 326)

Works Cited Entry:

Chronicle of the 20th Century. New York: Dorling Kindersley, 1995.

EDITOR OR COMPILER

Parenthetical: (Monk 71)

Works Cited Entry:

Monk, Linda R., ed. Ordinary Americans. Richmond: Close Up Publishing, 1994.

CORPORATE AUTHOR

Parenthetical: (Close Up 69)

Works Cited Entry:

Close Up Foundation. Current Issues. Richmond: Close Up Publishing, 1994.

TRANSLATOR

Parenthetical: (Rostand 53)

Works Cited Entry:

Rostand, Edmond. Cyrano de Bergerac. Trans. Brian Hooker. New York : Bantam, 1981.

MULTIVOLUME WORK WITH EDITOR

Parenthetical: (McPherson 33)

Works Cited Entry:

McPherson, James M., ed. Battle Chronicles of the Civil War. Vol. 2. New York: Macmillan, 1989.

MULTIVOLUME WORK OR SERIES, AUTHOR AND EDITOR

Parenthetical: (Faulkner 2975)

Works Cited Entry:

Faulkner, Howard. "Richard Wright." Critical Survey of Long Fiction. Ed. Frank M. Magill. Vol.7. Englewood Cliffs: Salem Press, 1982. 2974-2984.

EXCERPTS COMPILED IN A SINGLE WORK

Parenthetical: (Lerman 74)

Works Cited Entry:

Lerman, Leo. "Some People and Places." The New York Times Book Review 31 Dec. 1950:5+. Reprinted in Contemporary Literary Criticism. Ed. Jean C. Stine. Detroit: Gale Research, 1983. 74.

ANTHOLOGY (textbook)

Parenthetical: (Wyatt)

Works Cited Entry:

Wyatt, Sir Thomas. "Whoso List to Hunt." Elements of Literature. Ed. Kathleen Daniel et al. Sixth Course. Austin: Holt, Reinhart, and Winston, 2000. 214.

[*Note: Since the work cited is a single page in the anthology, there is no need to include the page # in the parenthetical citation.*]

HOLY WORKS

Parenthetical: (Gen. 1.1-2-2.22)[book, chapter & verse #s]

Works Cited Entry:

The New English Bible. London: Oxford UP and Cambridge UP, 1970.

AN INTRODUCTION, A PREFACE, A FOREWORD, OR AN AFTERWARD

Parenthetical: (Callan xvii)

Works Cited Entry:

Callan, Edward. Introduction. Cry, the Beloved Country. By Alan Paton. New York: MacMillan, 1987. xv-xxvii.

PAMPHLET WITH NO AUTHOR OR PUBLICATION INFO. STATED

Parenthetical: (Pedestrian Safety)

Works Cited Entry:

Pedestrian Safety. [United States]: n.p., n.d.

[*Note: List country of origin in brackets*]

SIGNED PAMPHLET

Parenthetical: (Dye)

Works Cited Entry:

Dye, Christina. Cocaine: Waking Up to a Nightmare. Phoenix: Do It Now Foundation, 1989.

ALMANAC

Parenthetical: (“The World’s Refugees” 831)

Works Cited Entry:

“The World’s Refugees.” The World Almanac and Book of Facts 1998.

[*Note: No publishing information is needed for a very well-known work.*]

SIGNED GENERAL ENCYCLOPEDIA ARTICLE

Parenthetical: (Sipl 188)

Works Cited Entry:

Sipl, Charles J. “Computers.” The New Encyclopedia Britannica. 1997 ed.

[*Note: Page number is not necessary from an alphabetized work.*]

UNSIGNED GENERAL ENCYCLOPEDIA ARTICLE

Parenthetical: (“Laser”)

Works Cited Entry:

“Laser.” Encyclopedia Americana. 1997 ed.

SPECIALIZED ENCYCLOPEDIA ARTICLE

Parenthetical: (Dreyer 202)

Works Cited Entry:

Dreyer, Edward L. “Inner Mongolia.” Encyclopedia of Asian History. Ed. Ainslee T. Embree.
4 Vols. New York: Scribners, 1988.

PERIODICALS

MAGAZINE ARTICLE WITH AUTHOR

Parenthetical: (Gibbs 29)

Works Cited Entry:

Gibbs, Nancy R. "Dire Straits." Time 29 Aug. 1994: 28-32.

MAGAZINE ARTICLE WITHOUT AUTHOR

Parenthetical: ("When Greed Takes Over" 29)

Works Cited Entry:

"When Greed Takes Over." Newsweek 5 Sept. 1994: 53-54.

NEWSPAPER WITH AUTHOR

Parenthetical: (Epstein A17)

Works Cited Entry:

Epstein, Aaron. "Civil Rights Pendulum Swings." Denver Post 19 May 1996: A2+.

NEWSPAPER WITHOUT AUTHOR

Parenthetical: ("Acoustic Cooler")

Works Cited Entry:

"Acoustic Cooler." New York Times 14 Aug. 1994: F1.

AN ARTICLE IN A JOURNAL WITH CONTINUOUS PAGINATION

Parenthetical: (Lever 481)

Works Cited Entry:

Lever, Janet. "Sex Differences in the Games Children Play." Social Problems 23 (1976): 478-87.

AN ARTICLE IN A JOURNAL THAT PAGINATES ISSUES SEPARATELY

Parenthetical: (Dacey 23)

Works Cited Entry:

Dacey, June. "Management Participation in Corporate Buy-Outs." Management Perspectives 7.4 (1998): 20-31.

A LETTER TO THE EDITOR

Parenthetical: (Dowding 4)

Works Cited Entry:

Dowding, Michael. Letter. Economist 11 Jan. 1985: 4.

OTHER SOURCES

GOVERNMENT DOCUMENTS

Parenthetical: (U.S. Bureau of the Census 657)

Works Cited Entry:

United States. Bureau of the Census. Statistical Abstract of the United States: 1995. 115th ed.
Washington: GPO, 1995.

[Note: Use GPO for U.S. Government Printing Office if no other publisher is given for a government document.]

INTERVIEW (by author)

Parenthetical: (Fox)

Works Cited Entry:

Fox, Linda. Personal interview. 24 July 1998.

PUBLISHED INTERVIEW

Parenthetical: (Matthews 64)

Works Cited Entry:

Matthews, Dave. "Dave Matthews." By Tom Moon. Rolling Stone 2 Sept. 1999: 64.

ART/PHOTOGRAPHS

Parenthetical: (Bierstadt)

Works Cited Entry:

Bierstadt, Albert. Rocky Pool, New Hampshire. Denver Art Museum, Denver.

TELEVISION OR RADIO PROGRAM

Parenthetical: (MacNeil/Lehrer News Hour)

Works Cited Entry:

MacNeil/Lehrer News Hour. Exec. Prod. Lestor Crystal. PBS. KRMA, Denver. 16 Sept.
1997.

MEDIA (videotapes, etc.)

Parenthetical: (It's a Wonderful Life)

Works Cited Entry:

It's a Wonderful Life. Cappa, Frank, Dir. 1946. Videocassette. Republic, 1988.

CD

Parenthetical: (Shocked)

Works Cited Entry:

Shocked, Michelle. Arkansas Traveler. Polygram Records, 1992.

SONG LYRICS

Parenthetical: (Dylan)

Works Cited Entry:

Dylan, Bob. "Blowin' in the Wind." Forrest Gump, the Soundtrack. CD. Performed by Joan Baez.

LECTURE, SPEECH, OR ADDRESS

Parenthetical: (Angelou)

Works Cited Entry:

Angelou, Maya. Address. Opening General Session NCTE Convention. Adam's Mark Hotel, St. Louis. 18 Nov. 1988.

SHAKESPEAREAN AND OTHER CLASSICAL PLAYS

Parenthetical: (Shakespeare 1.5.117-118)

Works Cited Entry:

Shakespeare, William. Romeo and Juliet. New York: Avon, 1993.

[Note: The parenthetical reference shows act, scene, and lines. Also note that modern plays that are not written in verse form should be cited as you would cite a book.]

MAP OR CHART

Parenthetical: (Denver)

Works Cited Entry:

Denver. Map. n.p.: Rand McNally, 1996.

CARTOON

Parenthetical: (Keefe B10)

Works Cited Entry:

Keefe, Mike. Cartoon. Denver Post. 5 June 1997: B10.

PERSONAL LETTER

Parenthetical: (Packer)

Works Cited Entry:

Packer, Ann E. Letter to the author. 15 June 1999.

PUBLISHED LETTER

Parenthetical: (Bottomley 61)

Works Cited Entry:

Bottomley, Edwin. "To Father." 6 Dec. 1843. An English Settler in Pioneer Wisconsin: The Letters of Edwin Bottomley. Ed. Milo M. Quaife. Madison: State Historical Society, 1918. 60-62.

ELECTRONIC SOURCES

Electronic sources include those available on CD-ROM, paid databases subscription services, and Internet websites. Online sources require specific publication information:

Author or editor (Last name, First name, *ed.* for editor) **NOTE:** The editor's name *follows* the title in an entry for a project or database.

Title of article, page, posting (followed by the description "Online posting").

Title of book and printed version information (if part of a book).

Title of the site, database, periodical, etc., or a description such as *Home page*.

Version, volume, issue, or other identifying number.

Date posted (or last update).

Name of subscription service, and name and location (city, with state abbreviation, if needed) **of library where accessed.**

Number of pages (pp.) if numbered.

Sponsoring organization.

Date accessed.

Electronic address (or URL or keyword of the subscription service)

[NOTE: If certain items do not apply or are not available, do not include them.]

DEFAULT FORMAT OF ONLINE ENTRY

Parenthetical: (First piece of information that appears in the works cited entry)

Works Cited Entry:

Author or editor. "Title." Book title. Printed version information. Site title. Version. Date posted or copyright date. Name of subscription service or library name and location. Number of pages or paragraphs. Sponsoring organization. Date accessed <Electronic address>.

ELECTRONIC ENCYCLOPEDIA ON CD-ROM

Parenthetical: (“Malaria”)

Works Cited Entry:

“Malaria.” Grolier’s Multimedia Encyclopedia. CD-ROM. 1997 ed.

ELECTRONIC ENCYCLOPEDIA ON THE INTERNET

Parenthetical: (“AIDS”)

Works Cited Entry:

“AIDS.” Encyclopedia Britannica. 2005. 30 Feb. 2002
<http://search.eb.com/eb/article?eu=4225>>.

CD-ROM PUBLISHED IN INTERVALS

Parenthetical: (“Rwanda Appears”)

Works Cited Entry:

“Rwanda Appears on Road to Recovery.” National Public Radio 20 Aug. 1995. Broadcast News. CD-ROM. Primary Source Media. Sept. 1994 – Aug. 1995.

E-MAIL ON THE INTERNET

Parenthetical: (Roberts)

Works Cited Entry:

Roberts, Eric. “My concern about the Fatwa.” E-mail to author. 1 May 1998.
[*Note: Use download or access date.*]

AN ONLINE BOOK

Parenthetical: (James 48)

Works Cited Entry:

James, Henry. The Turn of the Screw. New York: Scribner’s, 1908-09. 4 Mar. 2005
<<http://www.americanliterature.com/TS/TSindex.html>>.

AN ARTICLE IN AN ONLINE PROFESSIONAL JOURNAL

Parenthetical: (Palfrey)

Works Cited Entry:

Palfrey, Andrew. "Choice of Mates in Identical Twins." Modern Psychology 4.1 (1996): 25
Feb. 2005 <[http://www.liasu.edu/modpsy/palfrey4\(1\).htm](http://www.liasu.edu/modpsy/palfrey4(1).htm)>.

[*Note: Most Web Sites do not separate information into pages and are known simply as a "Web Page," which frees you from listing a page number in the parenthetical documentation.*]

AN ARTICLE IN AN ONLINE NEWSPAPER

Parenthetical: (Still)

Works Cited Entry:

Still, Lucia. "On the Battlefields of Business, Millions of Casualties." New York Times on the Web 3 Mar. 2000. 17 Aug. 2005
<<http://www.nytimes.com/specials/downsize/03down1.html>>.

AN ARTICLE IN AN ONLINE MAGAZINE

Parenthetical: (Palevitz and Lewis)

Works Cited Entry:

Palevitz, Barry A., and Ricki Lewis. "Death Raises Safety Issues for Primate Handlers."
Scientist. 2 Mar. 1998: 1+. 27 Mar. 2005
http://www.thescientist.library.upenn.edu/yr1998/mar/palevitz_pl_980302.html>.

AN ONLINE SCHOLARLY PROJECT

Parenthetical: (Scots Teaching)

Works Cited Entry:

Scots Teaching and Research Network. Ed. John Corbett. 2 Feb. 1998. U of Glasgow. 5 Mar.
2005 <<http://www.arts.gla.ac.uk/www/comet/starn.htm>>.

**SIRS – DISCOVERER, EBSCO, AND PROQUEST
(PERIODICAL INDEX DATABASES)**

Parenthetical: (Fields)

Works Cited Entry:

Fields, Gregg. "All Eyes on Wall Street as it Reopens." Miami Herald. 17 Sept. 2001. SIRS Discoverer. 28 May 2005 <<http://discoverer4.sirs.com/cgi-bin/dis-article-display?id=00INFOHIO1-D77920FU&searchkey=&artno=141765>>.

LIT FINDER (WORLD'S BEST POETRY AND STORY FINDER)

Parenthetical: ("Poem Explanation: 'The Raven' by Edgar Alan Poe")

Works Cited Entry:

"Poem Explanation: 'The Raven by Edgar Alan Poe.'" Roth Publishing Editorial Board. Lit Finder. 2001. Roth Publishing, Inc. 28 May 2005 <http://www.litfinder.com/bestpoetry/poemexpl.cfm?CFID=2264284&CFTOKEN=14108890&id=24693>>.

PEREGRINE

Parenthetical: (Terry)

Works Cited Entry:

Terry, Thomas. "Building Biomolecules." Biology Place. Peregrine Publishers, Inc. 2002. 28 May 2005 <<http://www.biology.com/learning/biokit/intro.html>>.

CURRENT BIOGRAPHY

Parenthetical: ("Wiesel, Elie")

Works Cited Entry:

"Wiesel, Elie." Current Biography. H.W. Wilson Company. 1983. 28 May 2005 <[http://vweb.hwwilsonweb.com/cgi-bin/webspirs.cgi?sp.usernumber.p=204269&url=yes&sp.nextform=show1rec.htm&sp.dbid.p=S\(XE\)&SP.URL.P=I\(XEZ9\)J\(0000024326\)&](http://vweb.hwwilsonweb.com/cgi-bin/webspirs.cgi?sp.usernumber.p=204269&url=yes&sp.nextform=show1rec.htm&sp.dbid.p=S(XE)&SP.URL.P=I(XEZ9)J(0000024326)&)>.

COUNTRY WATCH

Parenthetical: (“Thousands Held in Yemen Terror Crackdown”)

Works Cited Entry:

“Thousands Held in Yemen Terror Crackdown.” EFE News Services, Inc. 2000.

CountryWatch. 29 May 2005 <http://www.countrywatch.com/cw_wire.asp?vCOUNTRY=&COUNTRYNAME&UID=720057>.

AMERICAN NATIONAL BIOGRAPHY

Parenthetical: (Tracy)

Works Cited Entry:

Tracy, Steven C. "Langston Hughes." American National Biography Online. American Council of Learned Societies: Oxford University Press. Feb. 2000. 29 May 2005 <<http://www.anb.org/articles/16/16-00809.html>>.

GALE RESOURCE CENTER

Parenthetical: (“Sean Penn”)

Works Cited Entry:

“Sean Penn.” Contemporary Newsmakers 1987. Gale Research, 1988. Discovering Collection. Gale Group. Dec 2000. 30 May 2005 <<http://galenet.galegroup.com/servlet/DC/hits?c=8&secondary=false&docNum=K16180021>>.

A POSTING TO A LISTSERV

Parenthetical: (Tourville)

Works Cited Entry:

Tourville, Michael. “European Currency Reform.” 6 Jan 1998. On-line posting. International Finance Discussion List. 8 Jan. 1998 <http://lists.village.virginia.edu/lists_archive/humanist/v11/0031.html>.

A POSTING TO A NEWSGROUP OR FORUM

Parenthetical: (Cramer)

Works Cited Entry:

Cramer, Sherry. "Recent Investment Practices." 26 Mar. 1997. Online posting. 3 Apr. 2005
news:biz.investment.current.2700.

AN ONLINE GRAPHIC, VIDEO, OR AUDIO FILE

Parenthetical: (Hamilton)

Works Cited Entry:

Hamilton, Calvin J. "Components of Comets." Diagram. Space Art. 1997. 20 Dec. 2005
<<http://spaceart.com/solar/eng/comet.htm>>.

SOFTWARE

Parenthetical: (Project Scheduler)

Works Cited Entry:

Project Scheduler 8000. ver. 4.1. Orlando: Scitor, 1999.

WEB SITE (PROFESSIONAL)

Parenthetical: (ESPN)

Works Cited Entry:

ESPN. 12 Nov. 2004. ESPN Internet Ventures. 24 Nov. 2004 <<http://espn.go.com>>.

WEB SITE (PERSONAL)

Parenthetical: (Hamilton)

Works Cited Entry:

Hamilton, Calvin J. Views of the Solar System. 12 Nov. 2004
<<http://solarviews.com/eng/homepage.htm>>.

AN ARTICLE WITHIN A WEB SITE

Parenthetical: (DeVitt)

Works Cited Entry:

DeVitt, Terry. "Flying High." The Why Files. 9 Dec. 1999. University of Wisconsin, Board of Regents. 4 Jan. 2005 <<http://whyfiles.news.wisc.edu/shorties/kite.html>>.

AN ANONYMOUS ARTICLE WITHIN A WEB SITE

Parenthetical: (“Becoming a Meteorologist”)

Works Cited Entry:

“Becoming a Meteorologist.” National Weather Service. 2 Nov. 1999. The Weather Channel.
24 Nov. 2005 <http://weather.com/learn_more/resources/metro.html>.

AN ON-LINE GOVERNMENT DOCUMENT

Parenthetical: (United States)

Works Cited Entry:

United States. U.S. Census Bureau. Poverty in the United States: 1998. Sept. 1999. 12 Nov.
2005 <<http://www.census.gov/prod/99pubs/p20-207.pdf>>.

REQUIREMENTS FOR THE PROPER MLA FORMAT

The Modern Language Association requires a specific format in order to maintain consistency throughout the academic community. Below are the requirements for the proper MLA format.

- **Paper:** word processed work is to be printed on 8" x 11" paper
- **Margins:** 1" margin on top, bottom, left, and right sides of the page
- **Spacing** the entire document is double-spaced (**no exceptions**)
- **Fonts:** the acceptable fonts are Palatino, Times New Roman, Arial, and Helvetica in 12 point
- **Header:** **your last name and page number appears 1/2" from the top** in the right corner of **all pages** (including the first page and Works Cited)
- **Heading:** on the **first page only**, the heading begins 1" from the top of the page, flush with the left margin – include **your first and last name, your teacher's name, the class and period**, and finally, **the date** written as **day month year** (note: commas are not used in MLA when writing the date)
- **Title:** Under the heading, your paper's title is centered on the page and typed in the same font and size as the rest of the paper
(note: unless identifying a literary work, your title should not be underlined, bold-faced, italicized, or typed in all caps)
-the same rule apply for your Works Cited title
- **Works Cited:**
 - Begin your list of works cited on a new page (the next page after the text), and number each page, continuing to number from the last page of the text.
 - Begin each entry flush with the left margin. If the entry runs more than one line, indent additional lines five spaces.
 - Double-space between all lines on the page of works cited. There is no extra space between entries.
 - Single-space between words and after punctuation marks in a works-cited entry.
 - List each entry alphabetically by the author's last name. If there is no author, use the first work of the title (Disregard *A, An, The*).

A sample of an MLA formatted paper begins on the next page.

Martha Finklestein

Mrs. Sonora

English 11--per.5/6

10 May 1990

Folklore into Fiction:

The Writings of Zora Neale Hurston

In 1973, Alice Walker, an author and poet, made a sentimental visit to the African American city of Eatonville, Florida. Her goal was to find the grave of a writer she greatly admired, Zora Neale Hurston. Hurston, a major figure of the Harlem Renaissance, died in poverty in 1960 (“Hurston, Zora Neale,” Microsoft Encarta). Walker found no grave or marker in Eatonville, Hurston’s hometown. Instead, she learned that her literary idol had been buried in an unmarked grave in a segregated cemetery in Fort Pierce, Florida. She commissioned a headstone for the site.

It is significant that Alice Walker—poet, novelist, and winner of the Pulitzer Prize in fiction—would add “folklorist” and “anthropologist” to her description of the neglected author, for Zora Neale Hurston was more than a gifted novelist. She was also a perceptive student of her own culture, an author of two notable books of folklore, a member of the American Folklore Society, the American Ethnological Society, and the American Anthropological Society (Hurston, Dust Tracks 171). Hurston’s work as an anthropologist, in fact, directly related to her creative writing. The connection is clear in many elements of her fiction.

Hurston’s life story begins in Eatonville, Florida, near Orlando. Eatonville was originally incorporated as an African-American town—a unique situation that had an impact throughout Hurston’s life. Her hometown was also her earliest training ground (although she could hardly have realized it at the time) in black Southern folklore, the place where she heard the local storytellers tell their big “lies” (Hurston, Dust Tracks 197).

Young Zora, whose father was a Baptist preacher, received little formal education and worked at menial jobs. However, she read whenever and whatever she could, and her great goal was education.

Paying her own way, Hurston was able to study at Morgan College and Howard University. By that time she was already a writer, using folk tales and her hometown in her fiction. At Howard she wrote “John Redding Goes to Sea,” which had “black folk beliefs” about witches’ curses and screech owls (Ikonné 185–186). Another early short story, “Spunk,” was set in “an unnamed village that is obviously Eatonville” (Hemenway 41, 77–78).

Then came a turning point in her life. In 1925 she was admitted to prestigious Barnard College in New York City—its first African American student (Howard, “Being Herself” 101–02). At Barnard, Hurston studied anthropology under Ruth Benedict. Just before Hurston graduated, Franz Boas of Columbia University, another eminent anthropologist, read one of her term papers. Boas invited Hurston to study with him and gave her another way to look at the Eatonville tales she loved to tell. According to Lillie Howard, “She learned to view the good old lies and racy, sidesplitting anecdotes . . . as invaluable folklore, creative material that continued the African oral tradition . . .” (“Hurston” 135). Hurston decided then to become a serious social scientist. In 1927 Boas recommended her for the first of several grants she was to receive. She went south to gather folklore.

Clearly, Hurston’s attraction to her culture’s stories was always intertwined with her fiction. Anthropology simply made her natural attention to African American folklore and culture more systematic and intensive; as she said, “research is formalized curiosity” (qtd. in Chamberlain).

After she began doing fieldwork, she alternated between anthropological and creative writing. Her study of Eatonville folk tales and New Orleans hoodoo (voodoo) in 1927 and 1928 resulted in the book of folk tales Mules and Men, and she wrote her first novel, Jonah’s Gourd

Vine, soon after. Many critics have noted that all of Hurston's novels showed the effects of her study of anthropology, and one of the most obvious connections between the two appears in her fiction's plots and characters.

Just one example of how Hurston's research worked into the plot of Jonah's Gourd Vine is the "bitter bone" that An' Dangie uses in a ritual to make Hattie invisible (200). In Mules and Men, Hurston reported how she underwent a whole ceremony to get the "Black Cat Bone," or bitter bone, of invisibility (272).

In later books, too, these connections occur. A field trip to Haiti and Jamaica in 1937 produced Tell My Horse, another study of voodoo. A year after its appearance she published the novel Moses, Man of the Mountain, which has been described as a blend of "fiction, folklore, religion, and comedy" (Howard, "Hurston" 140). In it, Moses is a "hoodoo man," an idea that also appears in Jonah's Gourd Vine (231).

Dialect and black idiom are also important parts of both Hurston's scientific work and her creative writing. She worked into her fiction the words she heard and researched in the field. According to her biographer, Robert Hemenway, the long sermon that is the climax of Jonah's Gourd Vine "was taken almost verbatim from Hurston's field notes" (197). The novel, in fact, contains so many folk sayings that Robert Bone has claimed ". . . they are too nonfunctional, too anthropological . . ." (127).

Most critics have agreed with Darryl Pinckney that Hurston's "ear for the vernacular of folk speech is impeccable" (56). Even a critic in 1937 who found Hurston's dialect "less convincing" than another writer's suggested that Hurston's dialect might be more realistic (Thompson). Her excellent ear and her "skill at transcribing" (Young 220) made the language in her first novel something new and therefore somewhat hard to read:

"Iss uh shame, Sister. Ah'd cut down dat Jonah's gourd vine in uh minute, if Ah had all de say-so. You know Ah would, but de majority of 'em don't keer whut he do, some uh dese people

stands in wid it. De man mus' is got roots uh got piece uh dey tails buried by his doorstep. . . .”
(230)

However, some African American writers of Hurston's time disapproved of her “playing the minstrel” in her fiction's use of southern black dialect—and in other ways as well. Zora Neale Hurston was in fact a controversial figure within the Harlem Renaissance. She was attacked for her novels' picture of black life, and this portrayal is another connection between her anthropology work and her fiction (Howard, “Being Herself” 156).

Hurston came to New York when the Harlem Renaissance was in full bloom. This literary movement of the 1920s included such noted writers as Langston Hughes, Countee Cullen, Jean Toomer, and Arna Bontemps. They, too, were celebrating blackness and bringing it to the public, but they saw their mission as “a guiding elite” for other African Americans who were not as liberated (Pinckney 55). They didn't want to support a stereotyped image in art. Sterling Brown even attacked Hurston's nonfiction. He said that “Mules and Men should be more bitter” (qtd in Howard, “Hurston” 139). Hurston, on the other hand, believed she was serving an unmet need. African American folklore had always fascinated the American public; but it had been presented mostly by white writers (such as Joel Chandler Harris), and to her it seemed either patronizing or inadequate (Wilson 109). She wanted to put it in its true social context.

Moreover, Hurston felt her picture of blacks in Jonah's Gourd Vine and in Their Eyes Were Watching God, generally regarded as her finest novel, was thoroughly realistic. She felt that the Harlem Renaissance writers were unfairly criticizing her fiction because it didn't have a political message. She said they believed “. . . Negroes were supposed to write about the Race Problem,” while her intent in Jonah's Gourd Vine was “to tell . . . a story about a man” (Dust Tracks 214).

Hurston did not intend to be a reformer if it meant falsifying what she saw as a scientist and wanted to achieve as an artist. Through her fieldwork she knew intimately the everyday, “normal life of Negroes of the South,” and that's what she focused on in much of her fiction (Thompson). Also, her study

of many cultures showed her that folk tales functioned, in part, the same way all over the world, as “communal tradition in which distinctive ways of behaving and coping with life were orally transmitted” (Pinckney 56). Hurston thought the tales were sophisticated and important and should be shown as they were. Margaret Wilson sums up Hurston’s anthropological and fictional beliefs this way: “She saw people as people” (110).

So even though critics like Richard Wright, Alain Locke, and Sterling Brown objected to the “minstrel image” of blacks in a novel such as Their Eyes Were Watching God, other critics saw both a realistic, vibrant main character (Janie) and Hurston’s “fullest description of the mores [customs and values] in Eatonville” (Hemenway 241–42; Pinckney 56). Perhaps Hurston would have been more “race conscious” if she had not grown up in and studied Eatonville, a wholly self-governing black town; but that does not negate the reality of what she observed and transformed into fiction (Wilson 109; Pinckney 56).

For better or worse, Hurston’s fictional world—its plots, characters, language, and picture of life—grew out of the folklore she had heard as a child and then studied as a professional. Like the fine anthropologist she was, Zora Neale Hurston intended to get that world down on paper, and to get it down right.

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GLOSSARY

abridgment – a shortened version of the author’s original work.

acknowledge – to give credit to another person’s words, ideas, or opinions in the form of a note and/or bibliographic citation.

almanac – annual publication containing information and statistics on major current and historical events.

annotated bibliography – a bibliography with critical and/or explanatory notes about each source.

analysis – a breaking up of a whole into its parts to examine them (often in a critical manner).

appendix – a section containing material not included in the body but which is relevant to the topic (always titled with a letter as in Appendix A).

atlas – a collection of maps; some atlases also give historical changes and land-related statistics.

authority – a generally accepted source of expert information.

bibliography – a list of books, articles and other print material used in a work or compiled about a topic.

body (of a paper) – refers to the paragraphs after the introduction and before the conclusion; contains the main points, ideas and arguments of the author.

Boolean – a type of formula used in computer searching often using the operations AND, BUT, OR.

brackets – the punctuation marks [] used only within a quoted passage to enclose additions (which explain a work or give information to the reader) in your words; NOT the same as parenthesis.

c or © – copyright; date of publication usually follows.

c. or ca. – circa; a Latin term meaning, “about;” used with approximate dates.

call number – the classification number located in the book’s record on the online catalogue screen and the book’s lower spine.

CD Rom – Compact Disc Read Only Memory – a disc containing digital and/or graphic data read by a laser beam.

cite, citing, citation – to quote as an authority or example; or to mention as support, illustration or proof.

comp. – compiled by or compiler; a person who puts together a work composed of other individual works.

cross reference – words or symbols that refer the reader to other places where additional information may be found.

descriptors – key words used in indexes; see **key words**.

Dewey Decimal Classification System – A method of cataloging books and other instructional materials into ten subject-related groups; used in most school libraries.

document -- to acknowledge the source of an idea or fact with a parenthetical reference, endnote, footnote.

ed. or eds. – edited by or editor(s); people who prepare something for publication by selecting, revising, etc.

edition – the total number of copies of a work printed from a single set of type. Each edition is printed at a different time and is given a distinct edition number.

e.g. – for example, from the Latin *exempli gratia*; used to indicate that an example follows.

ellipsis – three periods with a space before, after and between them (. . .) that indicate an omission in quoted material.

endnotes – documentation located at the end of the paper.

et. al. – and others, from the Latin *et alii*; always abbreviate.

etc. – and so forth, from the Latin *et cetera*; use sparingly.

f. or ff. – following page(s).

footnote – used to describe citation placed at the bottom of the page. Use either parenthetical references, endnotes or footnotes as prescribed by the teacher.

glossary – a dictionary section, usually at the end of a book, in which technical or difficult words are explained.

GPO – Government Printing Office, Washington, D.C.

i.e. – that is, from the Latin *id est*.

in-text documentation – see parenthetical reference.

key words – terms related to your topic usually naming important places, people and subjects which are used to search indexes and databases.

Library of Congress Classification System – a method of cataloging books and instructional materials into twenty-one main classes by a system of letters and numbers; used primarily in college and other large libraries.

microform – photographic reductions of pages of printed matter; on film cards called microfiche or on rolls called microfilm.

n.d. – no date of publication given.

n.p. – no place of publication given (before the colon); no publisher given (after the colon).

n. pag. – no page given in source.

online data base – computer access through telecommunications to holdings of academic and public libraries, specialized indexes and information services.

p. or pp. – page, pages; **not pg.**

PAC (Public Access Catalog) – an electronic index to all library media materials held by a library or a network of libraries.

paraphrase – to put another’s idea, opinion or argument into your own words.

parenthesis – the punctuation marks () used to enclose your own explanatory materials in a phrase or sentence of your own; use sparingly.

parenthetical citations – documentation located within the text of a research paper; currently the favored method for most research papers.

periodicals – publications such as magazines, journals or newspapers published at regular intervals.

plagiarism – the stealing of another’s style, idea or phrasing; to avoid plagiarism, everything not documented must consist of your own ideas and word choices.

pseudonym – fictitious name used by an author.

primary source – the work, manuscript, journal or government document as originally written.

prod. – produced by, producer.

qtd. – quoted in, quoted from.

quotation – repeated or copied words of another, real or fictional.

rubric – a checklist of requirements used for assessment of written work.

rpt. – reprint, reprinted by.

secondary source – a critical or historical work that critiques or explains a primary source or is an outgrowth of the primary work.

summary – a concise restatement of information briefer than the original.

thesis – the statement that declares the opinion or idea the writer wishes to support.

tr., trans. – translator, translation, or translated by.

ver. – version.

work – any resource used in research, including print, electronics, interviews, and multi-media.

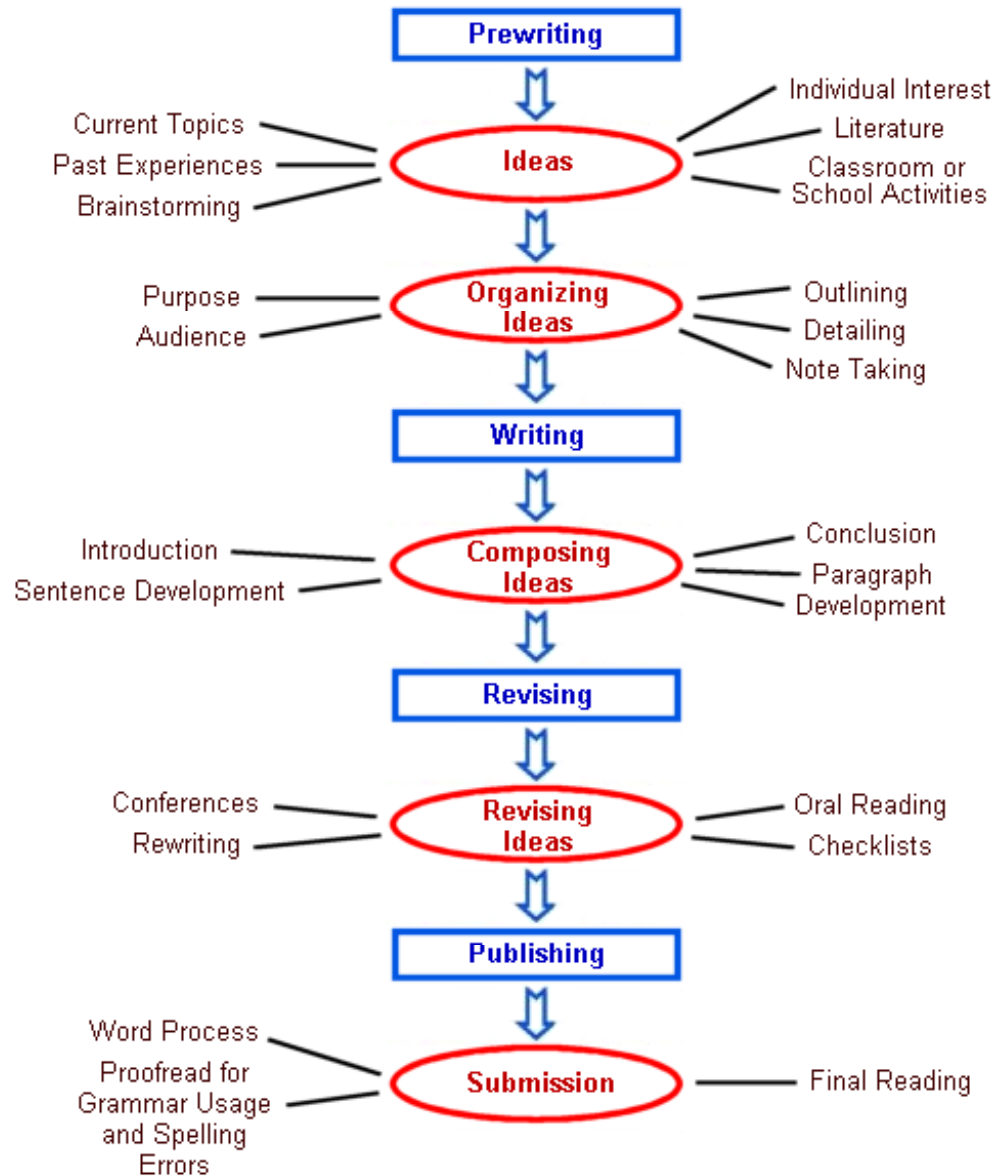
working bibliography – a list of sources containing the needed information about materials available on a topic; used to see scope of sources and to help narrow the thesis.

works cited – information sources that are actually cited in the body of the paper.

works consulted – all materials used in a work or compiled about a topic.

works in progress – works continued with volumes published at intervals; usually have cumulative indexes.

APPENDIX A
STRUCTURED OVERVIEW OF THE WRITING PROCESS



APPENDIX B REVISION GUIDE

Phase I

Revise for content and organization:

- Are all the elements of the introduction present and in order?
- Does each major subdivision have a strong topic sentence followed by detailed development and support drawn from research?
- Does each major subdivision clearly point back to your thesis?
- Have you used effective transitions between your major divisions to provide coherence for your reader?
- Does your conclusion produce the effect of the whole being Greater than the sum of its parts?

Revise for length:

- Is your paper of the specified length?
- If it is too long, have you deleted sections of text so as not to decrease the depth of your development?
- If it is too short, have you located areas of weak, general development and improved them with specific details?

Revise for documentation:

- Have you documented all “borrowed” facts, opinions, and analyses that involve more than general or encyclopedic knowledge?
- Have you paraphrased rather than used direct quotations wherever appropriate?
- Have you used the designated and appropriate documentation system to credit direct quotations, expert opinion, studies, experiments, and surveys?

When you can answer “yes” to all these questions, you are ready for phase II, sentence and word-level revision.

Phase II

Revise for sentence style:

- Do they express the ideas clearly? (Failure can result from misleading word order, confusing pronoun reference, omission of necessary words, and inappropriate punctuation)
- Do the sentences place the proper emphasis on the main ideas? Does the main idea come first or last, with the minor details occupying less important positions?
- Do you use short sentences for impact and longer ones for description and analysis?

Revise for diction and tone:

- Are the words precise, appropriate, and concrete?
- Have you avoided slang?
- Have you eliminated all contractions?
- Have you used extensive vocabulary appropriate to your topic?
- Does every word count? (A sentence is economical because it is short or wordy because it is long. The test is not the number of words but the amount of information they convey.)

- Have you achieved the tone you want? (Using first-person pronouns will make your writing sound informal; eliminating them will make it sound formal.)

Phase III

Proofread for mechanics, usage, and spelling:

- Have you eliminated all of the following:
 - Fragments
 - Run-ons
 - Comma splices, faulty parallelism
 - Dangling modifiers
 - Shift in subject or verb
- Have you checked such mechanical problems as:
 - Subject-verb agreement
 - Pronoun-antecedent agreement
 - Vague pronoun reference, confusion of adverbs and adjectives
- Have you checked to eliminate:
 - Inappropriate abbreviations
 - Capitalization mistakes
 - Quotation errors
 - Hyphen mistakes
- Are all words spelled correctly?

APPENDIX C
ASSESSMENT RUBRIC: LITERARY ANALYSIS

Use this rubric to evaluate book reviews and literary analyses.

Stimulating Ideas:

The writing...

- Addresses a single piece of literature (movie, performance etc.)
- Focuses on one or more important elements (plot, character, setting, or theme)
- Contains supporting details and examples from the work.
- Maintains a clear and consistent view from start to finish.

Logical Organization:

- Includes an effective beginning, strong supporting details, and a convincing conclusion.
- Presents ideas in an organized manner (perhaps offering the strongest point first or last).

Engaging Voice:

- Speaks in a convincing and knowledgeable way.
- Shows that the writer clearly understands the text.

Original Word Choice:

- Explains or defines any unfamiliar terms.
- Pays special attention to word choice.

Effective Sentence Style:

- Flows smoothly from one idea to the next.

Correct, Accurate Copy:

- Observes the basic rules of grammar, spelling, and punctuation.
- Follows the appropriate formatting guidelines.

APPENDIX D
ASSESSMENT RUBRIC: PERSONAL WRITING

Use this rubric as a checklist to assess your personal narratives and personal essays.

Stimulating Ideas:

The writing...

- Focuses on a specific experience or event.
- Presents an engaging picture of the action and people involved.
- Contains specific details and dialogue.
- Makes readers want to know what happens next.

Logical Organization:

- Includes a clear beginning that pulls readers into the essay.
- Presents ideas in an organized manner.
- Uses transitions to link sentences and paragraphs.

Engaging Voice:

- Speaks knowledgeably and/or enthusiastically.
- Shows that the writer is truly interested in the subject.

Original Word Choice:

- Contains specific nouns, vivid verbs, and colorful modifiers.
- Effective Sentence Style:
- Flows smoothly from one idea to the next.
- Shows variation in sentence structure and length.

Correct, Accurate Copy:

- Adheres to the basic rules of writing.
- Follows the form suggested by the teacher, or another effective design.

APPENDIX E
ASSESSMENT RUBRIC: PERSUASIVE WRITING

Use this rubric as a checklist to assess the effectiveness of your persuasive essays.

Stimulating Ideas:

The writing:

- Focuses and or establishes an opinion about a timely subject.
- Contains specific facts and details to support the opinion.
- Maintains a clear, consistent stand from start to finish.

Logical Organization:

- Includes a clear beginning, strong support, and a convincing conclusion.
- Arranges ideas in an organized manner (perhaps offering the strongest point first or last)
- Presents logical arguments.

Engaging Voice:

- Speaks in a convincing way, using an appropriate tone.
- Shows that the writer feels strongly about his or her position

Original Word Choice:

- Explains or defines any unfamiliar terms.
- Uses language that shows an understanding of the subject.

Effective Sentence Style:

- Flows smoothly from one idea to the next.
- Displays varied sentence beginnings and lengths.

Correct, Accurate Copy:

- Adheres to the basic rules of writing.
- Follows the appropriate format for citing sources.

APPENDIX F

ASSESSMENT RUBRIC: ACADEMIC WRITING

Use this rubric as a checklist to evaluate your academic writing.

Stimulating Ideas:

- The writing...
- Focuses on an important subject (a process, a problem, a term to define) that meets the requirements of the assignment.
- Presents a clearly expressed thesis statement.
- Thoroughly informs reader.

Logical Organization:

- Includes an interesting beginning, strong development, and an effective ending.
- Arranges details in a logical way.
- Uses transitions to link sentences and paragraphs.

Engaging Voice:

- Speaks knowledgeably.
- Shows that the writer is truly interested in the subject.

Original Word Choice:

- Explains or defines any unfamiliar terms.
- Contains specific nouns and vivid verbs.

Effective Sentence Style:

- Flows smoothly from one idea to the next.
- Shows variation in sentence structure.

Correct, Accurate Copy:

- Sticks to the basic rules of writing.
- Follows the formatting requirements for the assignment.

APPENDIX G EVALUATING SOURCES

Be particularly attentive to evaluating information obtained from online sources since they are not “filtered” or edited in the same way that books and print periodicals are. Anyone can publish a web page. Look for evidence of authority, serious scholarship, and intent or purpose.

Consider the following points as you are deciding which sources, both print and non-print, to use in your paper or other research project. Use accurate and authoritative sources to provide the best support for arguments.

- **Appropriateness**
 - Does the material pertain to your topic and/or thesis?
- **Authority**
 - Does the information seem compatible with other sources you have consulted?
 - Check websites with print material or two other sites.
 - Do the facts seem to make sense to you?
 - Are the author’s qualifications for writing on this topic clear?
 - Is there a link on the website for author information?
 - Is there an address or telephone number listed to verify the sponsor of the work?
 - Does the reputation or position of the authority indicate expertise, special interest, prejudice, or truth?
 - Is the publisher or source of publication reputable?
 - Look on the website for links to information about the publisher and/or web-master.
- **Accuracy**
 - Can the information be verified?
 - Are all web site links working properly?
 - Are the sources of all statistics and facts cited in an acceptable manner?
 - Is the information free of grammatical, spelling, and other errors?
- **Objectivity**
 - Is the viewpoint aimed at promoting a particular cause?
 - Does the author or organization publishing the information present a balanced or a narrow argument?
 - If advertising is present, is it differentiated from the text?
 - Does the author or source present fact or opinion?
- **Currency**
 - Is the date of publication appropriate for accuracy?
 - Look for the date the site was last updated.
 - Is the range of material limited or comprehensive?
- **Coverage**
 - Is the material oversimplified or extremely condensed?

APPENDIX H
HELPFUL WEBSITES
For Creating Works Cited Entries



<WWW.noodletools.com>



<WWW.gohrw.com>



<WWW.thewritesource.com>

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