CHAPTER 44

Working with Sources

The previous chapters helped you lay the groundwork for a research project. This chapter takes you into the most personal, most intensive, and most rewarding part of research writing: using the sources you've found to extend and support your own ideas, to make your subject your own. As before, the work of Edward Begay (on access to the Internet) and Vanessa Haley (on the work of Annie Dillard) will illustrate the activity and thought that go into research writing.

Making a subject your own requires thinking critically about sources and developing independent ideas. These goals may at first be uncomfortable if your native culture emphasizes understanding and respecting established authority more than questioning and enlarging it. This chapter offers guidance in working with sources so that you can become an expert in your own right and convincingly convey your expertise to others.

Evaluating sources

Gaining an overview

Once you have a satisfactory working bibliography, you want to get a sense of your sources' usefulness and value.

- **Look first at sources that seem most likely to define your subject.** Edward Begay initially consulted a government report on computer use by different segments of society. Vanessa Haley turned first to a book by Annie Dillard, Haley's subject. (For a paper like Haley's that analyzes a writer's work, that work is always the starting point.)
- **Scan sources to gauge the kind and extent of their ideas and information.** Don't get bogged down collecting information at this point. Instead, ensure that your sources are appropriately detailed and cover the full range of your subject—that together they promise to help you answer your research question.
- **Update your annotated bibliography with assessments of sources.** As you take the measure of sources, add your evaluations to your working bibliography. The writing will help you differentiate sources and start you on building connections among them. In each annotation, summarize the purpose, main argument, and any apparent bias of the source. Also note any questions you have about it. Here is an example from Edward Begay's evolving bibliography, adding to the entry on page 570.

Judging relevance and reliability

Not all the sources you find will prove worthwhile: some may be irrelevant to your subject, and others may be unreliable. Gauging the relevance and reliability of sources is the essential task of evaluating them. If you haven't already done so, read this book's Chapters 8 and 9 on critical reading. They provide a foundation for answering the questions in the box opposite.

Note In evaluating sources, you need to consider how they came to you. The sources you find through the library, both print and online, have been previewed for you by their publishers and by the library's staff. They still require your critical reading, but you can have some confidence in the information they contain. With online sources you reach directly, however, you cannot assume similar previewing, so your critical reading must be especially rigorous. Special tips for evaluating Web sites and other online sources appear on the following pages.

Evaluating a Web site

To a great extent, the same critical reading that helps you evaluate library sources will help you evaluate Web sites. But most Web sites have not undergone prior screening by editors and librarians. On your own, you must distinguish scholarship from corporate promotion, valid data from invented statistics, well-founded opinion from clever propaganda.

The following strategy, summarized in the box below, can help you make such distinctions. We'll apply the strategy to the Web site shown on the next several pages, *Global Warming Information Center,* which turned up in a search for views and data on global warming.

Note To evaluate a Web document, you'll often need to travel to the site's home page to discover the author or sponsoring organization, date of publication, and other relevant information. The page you're reading may include a link to the home page. If it doesn't, you can find it by editing the URL in the Address or Location field of your browser. Working backward, delete the end of the URL up to the last slash and hit Enter. Repeat this step until you reach the home page. There you may also find a menu option, often labeled "About," that will lead you to a description of the site's author or sponsor.

v **Determine the type of site.**

When you search the Web, you're likely to encounter various types of sites. Although they overlap—a primarily informational site may include scholarship as well—the types can usually be identified by their content and purposes. Here are the main types:

- **Sites focusing on scholarship:** These sites have a knowledge-building interest and include research reports with supporting data and extensive documentation of scholarly sources. The URLs of the sites generally end in *edu* (originating from an educational institution), *org* (a nonprofit organization), or *gov* (a government department or agency). Such sites are more likely to be reliable than the others described below.
- **Sites with an informational purpose:** Individuals, nonprofit organizations, schools, corporations, and government bodies all produce sites intended to centralize information on subjects as diverse as astronomy, hip-hop music, computer architecture, and zoo design. The sites' URLs may end in *edu, org, gov*, or *com* (originating from a commercial organization). Such sites generally do not have the knowledge-building focus of scholarly sites and may omit supporting data and documentation, but they can provide useful information and often include links to scholarly and other sources.
- **Sites focusing on advocacy:** Many sites present the views of individuals or organizations that advocate certain policies or actions. Their URLs usually end in *org*, but they may end in *edu* or *com*. Some advocacy sites include serious, well-documented research to support their positions, but others select or distort evidence.
- **Sites with a commercial purpose:** Corporations and other busi-nesses maintain Web sites to explain themselves, promote them-selves, or sell goods and services. The URLs of commercial sites end in *com*. Although the information on such a site furthers the sponsor's profit-making purpose, it can include reliable data.
- **Personal sites:** The sites maintained by individuals range from diaries of a family's travels to opinions on political issues to reports on evolving scholarship. The sites' URLs usually end in *com* or *edu*. Personal sites are only as reliable as their authors, but some do provide valuable eyewitness accounts, links to worthy sources, and other usable information. A particular kind of personal site, the Web log, is discussed on pages 607–09.

The following home page of the *Global Warming Information Center* gives some information that can be used to tell what type of site it is:

v **Identify the author or sponsor.**

A reputable site will list the author or group responsible for the site and will provide information or a link for contacting the author or group. If none of this information is provided, you should not use the source. If you have only the author or group name, you may be able to discover more in a biographical dictionary, through a keyword search, or in your other sources.

As screen 1 shows, the *Global Warming* site names its sponsor right up front: the John P. McGovern M.D. Center for Environmental and Regulatory Affairs. The bottom of this home page

gives links to information about the McGovern Center and its parent organization, the National Center for Public Policy Research. Their names imply that both groups are involved in research, so the site does indeed seem to be informational or possibly even scholarly.

- **Gauge purpose.**

A Web site's purpose determines what ideas and information it offers. Inferring that purpose tells you how to interpret what you see on the site. If a site is intended to sell a product or an opinion, it will likely emphasize favorable ideas and information while ignoring or even distorting what is unfavorable. In contrast, if a site is intended to build knowledge—for instance, a scholarly project or journal—it will likely acknowledge diverse views and evidence.

Determining the purpose of a site often requires looking beyond the first page and beneath the surface of words and images. The elements of the *Global Warming* site—the title, the green color, the photo of a child carrying a globe through a field of grass—suggest an environmentalist purpose of informing readers about the theory and consequences of rising earth temperatures caused by pollution. The site's purpose is actually different, though. The home- page links lead to statements about the aims of the McGovern Center and its parent, the National Center. Screen 2 shows the McGovern Center statement.

The National Center's purpose statement expands the McGovern Center's:

> The National Center for Public Policy Research is a communications and research foundation supportive of a strong national defense and dedicated to providing free market solutions to today's public policy problems. We believe that the principles of a free market, individual liberty and personal responsibility provide the greatest hope for meeting the challenges facing America in the 21st century.

These two statements imply that the purpose of the McGovern Center's *Global Warming* site is to inform readers about the evidence against global warming in the interest of reducing or overturning environmental regulations.

- **Consider context.**

Your evaluation of a Web site should be informed by considerations outside the site itself. Chief among these is your own knowledge: What do you already know about the site's subject and the prevailing views of it? Where does this site seem to fit into that picture? What can you learn from this site that you don't already know?

In addition, you can follow some of the site's links to see how they support, or don't support, the site's credibility. For instance, links to scholarly sources lend authority to a site—but *only if* the scholarly sources actually relate to and back up the site's claims.

The *Global Warming* site has a clear anti-regulatory bias, but this view is a significant one in the debates over global warming, that is, the bias does not necessarily disqualify the site as a source on global warming. The question is how reliable its information is: does it come from trustworthy, less biased sources? All the site's links lead to publications of the McGovern Center or the National Center, so the question can be answered only by looking more deeply at these publications.

- **Look at presentation.**

Considering both the look of a site and the way it's written can illuminate its intentions and reliability. Are the site's elements all functional and well integrated, or is the site cluttered with irrelevant material and graphics? Does the site seem carefully constructed and well maintained, or is it sloppy and outdated? Does the design reflect the apparent purpose of the site, or does it undercut or conceal that purpose in some way? Is the text clearly written, or is it difficult to understand? Is it error-free, or does it contain typos and grammatical errors?

At first glance, as noted earlier, the *Global Warming* site casts a pro-environmentalist image that turns out not to coincide with its purpose. Otherwise, the site is cleanly designed, with minimal elements laid out clearly. The text on other pages is straightfor- ward and readable. Together, design and readability indicate that the sponsor takes its purpose seriously and has thought out its presentation.

- **Analyze content.**

With information about a site's author, purpose, and context, you're in a position to evaluate its content. Are the ideas and information slanted and, if so, in what direction? Are the views and

data authoritative, or do you need to balance them—or even reject them? These questions require close reading of both the text and its sources.

The *Global Warming* site links to a wealth of reports and prominently features "Questions and Answers on Global Warming." The screen shots opposite show two of the items from this page and the footnotes citing sources for the answers. The source mix in the footnotes is similar in the other publications found through the *Global Warming* site. Scholars do disagree over whether the earth's temperatures are rising significantly, whether human-made pollution is an important cause, how serious the consequences may be, and how to solve the problem. However, the *Global Warming* site does not offer or refer to the scholarly research. As a result, the claims and evidence must be viewed suspiciously and probably rejected for use in a research paper. A usable source need not be less biased, but it must be more substantial.

Evaluating other online sources

Web logs and the postings to online discussions require the same critical scrutiny as Web sites do. Web logs can be sources of in-depth information and informed opinion, but they can also be virtually useless. Web forums and newsgroups are similarly suspect. Even if a reliable blog or discussion-group message provides very current information or eyewitness testimony, it will not have the authority of a scholarly publication. An e-mail discussion list may be more trustworthy if its subscribers are professionals in the field, but you will still find wrong or misleading data and skewed opinions.

Use the following strategy for evaluating blogs and messages in online discussions.

ν **Identify the author.**

Checking out the author of a blog or online posting can help you judge the reliability of the message. If the author uses a screen name, write directly to him or her requesting full name and credentials. Do not use the message as a source if the author fails to respond. Once you know an author's name, you may be able to obtain background information from a keyword search of the Web or a biographical dictionary.

You can also get a sense of the interests and biases of an author by tracking down his or her other writing. For a blog, check whether the author cites or links to other publications. For a newsgroup message, look for a feature that allows you to find other messages by the author of any posting. For a discussion list or Web forum, use the group's archive to locate other messages by a particular author.

ν **Analyze the author's purpose.**

As with Web sites, you can use cues in the author's writing to figure out *why* he or she is writing and thus how to position the blog or message among your other sources. The claims, use (or not) of evidence, and treatment of opposing views all convey the author's stand on the subject and general fairness.

ν **Consider the context.**

Web logs and discussion-group postings are often difficult to evaluate in isolation. Looking outside a particular contribution to the responses of others will give you a sense of how the author's view is regarded. On a blog, look at the comments others have posted. Do the same with discussion-group messages, going back to the initial posting in the discussion thread and reading forward.

ν **Analyze content.**

A reliable source will offer evidence for claims and sources for evidence. If you don't see such supporting information, ask the author for it. (If he or she fails to respond, don't use the source.) Then verify the sources with your own research: are they reputable?

The tone of the writing can also be a clue to its purpose and reliability. Blogs and online discussions tend to be more informal and often more heated than other kinds of dialog, but look askance at writing that's contemptuous, dismissive, or shrill.

v **Compare with other sources.**

Always consider blogs and discussion-group messages in comparison to other sources so that you can distinguish singular, untested views from more mainstream views that have been subject to verification. Don't assume that a blog author's information and opinions are mainstream just because you see them on other blogs. The technology allows content to be picked up instantly on other blogs, so widespread distribution indicates only popularity, not reliability.

Be wary of blogs or messages that reproduce periodical articles, reports, or other publications. Try to locate the original version of the publication to be sure it has been reproduced fully and accurately, not quoted selectively or distorted. If you can't locate the original version, then don't use the publication as a source.

EXERCISE 44.1 Evaluating a source

Imagine that you are researching a paper on the advertising techniques that are designed to persuade consumers to buy products. You have listed the following book in your working bibliography:

Vance Packard, *The Hidden Persuaders*, revised edition, 1981.

On your own or with your classmates (as your instructor wishes), obtain this book from a library and evaluate it as a source for your paper. Use the guidelines on page 601. (You can do this exercise on-line at *ablongman.com/littlebrown.*)

EXERCISE 44.2 Evaluating Web sites

Find and evaluate three Web sites: a commercial site, such as Microsoft's or Apple's; a site for a nonprofit organization, such as the American Medical Association or Greenpeace; and the personal site of an individual. What do you know or can you infer about each site's sponsor or author? What seems to be the site's purpose or purposes? What do the site's links contribute? How effective is the site's design? How reliable do you judge the site's information to be? How do the three types of sites differ in these respects?

EXERCISE 44.3 Evaluating a Web log

Visit *bloglines.com* or *blogwise.com* to find a Web log on a controversial subject such as stem-cell research or online sharing of music files. Who is responsible for the blog? What can you tell about its purpose? How reliable do you judge its ideas and information to be?

EXERCISE 44.4 Evaluating an online discussion

Using *groups.google.com,* locate a newsgroup on a subject that interests you. (If you already participate in an online discussion group, you can use it instead.) Pick one series of at least ten related messages on a single topic. Write a brief summary of each message (see pp. 140–42 on summarizing). Then analyze and synthesize the messages to develop a one- or two-paragraph evaluation of the discussion. Which messages seem reliable? Which don't? Why?

Synthesizing sources

When you begin to locate the differences and similarities among sources, you move into the most significant part of research writing: forging relationships for your own purpose. This **synthesis,** an essential step in critical reading (pp. 161–62), continues through the drafting and revision of a research paper. As you infer connections—say, between one writer's ideas and another's or between two works by the same author—you create new knowledge.

All kinds of connections may occur to you as you work with sources. Edward Begay, researching the potential accessibility of the Internet to both the affluent and the poor, found data in one source to support another source's assertions about a technological gap between private and public schools. He also uncovered a central disagreement among sources over whether the Internet would prove a boon or an obstruction to education. Vanessa Haley, writing about Annie Dillard, sought and found similarities in Dillard's ideas about the place of humanity in nature, ideas expressed in varying contexts throughout Dillard's best-known book. Haley also discovered that

her view of Dillard was partly supported by some of the critics she consulted but not supported by others. She knew she would have to take account of these divergent views in her paper.

Your synthesis of sources will grow more detailed and sophisticated as you proceed through the research-writing process. Unless, like Vanessa Haley, you are analyzing primary sources such as the works of a writer, at first read your sources quickly and selectively to obtain an overview of your subject and a sense of how the sources approach it. Instead of taking detailed notes about what sources say, record your own ideas about the sources in your research journal (p. 559) or your annotated bibliography (p. 600).

- **Respond to sources.**

Write down what your sources make you think. Do you agree or disagree with the author? Do you find his or her views narrow, or do they open up new approaches for you? Is there anything in the source that you need to research further before you can understand it? Does the source prompt questions that you should keep in mind while reading other sources?

- **Connect sources.**

When you notice a link between sources, jot it down. Do two sources differ in their theories or their interpretations of facts? Does one source illuminate another—perhaps commenting or clarifying or supplying additional data? Do two or more sources report studies that support a theory you've read about or an idea of your own?

- **Heed your own insights.**

Apart from ideas prompted by your sources, you are sure to come up with independent thoughts: a conviction, a point of confusion that suddenly becomes clear, a question you haven't seen anyone else ask. These insights may occur at unexpected times, so it's good practice to keep a notebook or computer handy to record them.

- **Use sources to support your own ideas.**

As your research proceeds, the responses, connections, and insights you form through synthesis will lead you to answer your starting research question with a statement of your thesis (see p. 639). They will also lead you to the main ideas supporting your thesis—conclusions you have drawn from your synthesis of sources, forming the main divisions of your paper. When drafting the paper, make sure each paragraph focuses on an idea of your own, with the support for the idea coming from your sources. In this way, your paper will synthesize others' work into something wholly your own.

EXERCISE 44.5 Synthesizing sources

The following three passages address the same issue, the legalization of drugs. What similarities do you see in the authors' ideas? What differences? Write a paragraph of your own in which you use these authors' views as a point of departure for your own view about drug legalization. (You can do this exercise online at *ablongman.com/littlebrown*.)

Perhaps the most unfortunate victims of drug prohibition laws have been the residents of America's ghettos. These laws have proved largely futile in deterring ghetto-dwellers from becoming drug abusers, but they do account for much of what ghetto residents identify as the drug problem. Aggressive, gun-toting drug dealers often upset law-abiding residents far more than do addicts nodding out in doorways. Meanwhile other residents perceive the drug dealers as heroes and successful role models. They're symbols of success to children who see no other options. At the same time the increasingly harsh criminal penalties imposed on adult drug dealers have led drug traffickers to recruit juveniles. Where once children started dealing drugs only after they had been using them for a few years, today the sequence is often reversed. Many children start using drugs only after working for older drug dealers for a while. Legalization of drugs, like legalization of alcohol in the early 1930s, would drive the drug-dealing business off the streets and out of apartment buildings and into government-regulated, tax-paying stores. It also would force many of the gun-toting dealers out of the business and convert others into legitimate businessmen.

—Ethan A. Nadelmann, "Shooting Up"

Statistics argue against legalization. The University of Michigan conducts an annual survey of twelfth graders, asking the students about their drug consumption. In 1980, 56.4 percent of those polled said they had used marijuana in the past twelve months, whereas in 2004 only 45.7 percent had done so. Cocaine use was also reduced in the same period (22.6 percent to 15.4 percent). At the same time, twelve-month use of legally available drugs—alcohol and nicotine-containing cigarettes—remained fairly steady around 75 percent and 55 percent, respectively. The numbers of illegal drug users haven't declined nearly enough: those teenaged marijuana and cocaine users are still vulnerable to addiction and even death, and they threaten to infect their impressionable peers. But clearly the prohibition of illegal drugs has helped, while the legal status of alcohol and cigarettes has not made them less popular.

—Sylvia Runkle, "The Case Against Legalization"

I have to laugh at the debate over what to do about the drug problem. Everyone is running around offering solutions—from making drug use a more serious criminal offense to legalizing it. But there isn't a real solution. I know that. I used and abused drugs, and people, and society, for two decades. Nothing worked to get me to stop all that behavior except just plain being sick and tired. Nothing. Not threats, not ten-plus years in prison, not anything that was said to me. I used until I got through. Period. And that's when you'll win the war. When all the dope fiends are done. Not a minute before.

—Michael W. Posey, "I Did Drugs Until They Wore Me Out. Then I Stopped."

EXERCISE 44.6 Evaluating and synthesizing sources

Look up the sources in the working bibliography you made in Exercises 43.2 and 43.3 (p. 598). Evaluate the sources for their relevance and reliability. If the sources seem unreliable or don't seem to give you what you need, expand your working bibliography and evaluate the new sources. In your research journal or annotated bibliography, write down your responses to sources, the connections you perceive among sources, and other original ideas that occur to you.

Mining and interacting with sources

When you have decided which sources to pursue, you may be ready to gather information, or you may want to step back and get your bearings. Your choice will depend mainly on how familiar you are with the main issues of your subject and whether you have formed a central idea about it.

- **When you know what you're looking for, proceed with information gathering.** If you've formed a good idea of your thesis and a sense of the subjects you will cover, you'll have a framework in which to use sources.
- **When you're uncertain of your direction, stop to draft a thesis statement and create an outline.** These steps (discussed on pp. 639–43) can help when you're attracted to several different theses or when you don't see how the various areas of your subject relate.

The following sections discuss a way of reading sources and methods of gathering and organizing information from sources.

Skimming and then reading

The most efficient method of reading secondary sources during research is **skimming,** reading quickly to look for pertinent information. (Primary sources usually need to be read more carefully, especially when they are the focus of your paper.) Follow these guide-lines for skimming:

- **Read with a specific question in mind,** not randomly in hopes of hitting something worthwhile.
- **Consult reference aids**—tables of contents, menus, indexes, or headings—to find what you want.
- **Concentrate on headings and main ideas,** skipping material unrelated to the specific question you are researching.

When you find something relevant, read slowly and carefully to achieve a clear understanding of what the author is saying and to interpret and evaluate the material in the context of your own and others' opinions.

Gathering and organizing information

Before you begin mining your sources, decide on categories into which your subject can be divided. (If you have previously outlined your preliminary ideas, use outline headings for these categories.) Edward Begay, for instance, divided his general subject of Internet access into these categories:

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History of the Internet
Traditional vs. innovative models of education
Differences between rich and poor schools
Training of Internet users
Costs of hooking up to the Internet
                                        Internet and economic inequality

Role of librarians and teachers in Internet use
Role of businesses in Internet use
Role of government in Internet use
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Headings for your categories will go at the top of each note to cue you about its content.

Researchers vary in their methods for working with sources, but all methods share the same goals:

- **Keep accurate records of what sources say.** Accuracy helps prevent misrepresentation and plagiarism.
- **Keep accurate records of how to find sources.** These records are essential for retracing steps and for citing sources in the final paper. (See pp. 567–70 on recording information in a working bibliography.)
- **Interact with sources.** Information gathering is not mechanical but critical, leading to an understanding of sources, the relationships among them, and their support for one's own ideas.

You can accomplish these goals by taking handwritten notes, typing notes into a computer, annotating photocopies or printouts of sources, or annotating downloaded documents. On any given project, you may use all the methods. Each has advantages and disadvantages.

Note Whichever method you use, take two steps with every note, photocopy, printout, or downloaded document:

- **Key the material to your outline** so that you know where it belongs.
- **Record the source's complete publication information,** or use the author's name as a shorthand reference to a list where you keep complete publication information.

- **Handwritten notes**

The traditional method of writing notes on 49 ¥ 69 cards will prove useful when you come across a source with no computer or photocopier handy or when you need to record something brief. Handwritten notes can be risky, though. It's easy to introduce errors as you work from source to note card. And it's possible to copy source language and then later mistake and use it as your own, thus plagiarizing the source. Always take care to make accurate notes and to place big quotation marks around any passage you quote. Some researchers reduce the risk of plagiarism by summarizing
or paraphrasing sources on notes instead of quoting them, as described on pages 617–20. Other researchers delay this step until drafting because it increases the risk of error.

- **Notes on computer**

Taking notes on a computer can streamline the path of source to note to paper because you can import the notes into your draft as you write. Using word-processor files, you can label and sort notes much as you would on note cards. (The examples on pages 618–22 illustrate one way of labeling computer notes.)

Computer notes have the same disadvantages as handwritten notes: the risk of introducing errors and the risk of plagiarizing.
As with handwritten notes, strive for accuracy, and use quotation marks for quotations.

v **Photocopies and printouts**

Photocopying from print sources or printing out online sources each has distinct advantages for researchers:

- **Both methods are convenient,** particularly when sources must remain in the library (for instance, bound periodicals and reference works) or when you find sources online (for instance, full-text articles or trustworthy Web pages).
- **Both methods may be safer than handwritten or computer notes.** Many researchers and teachers believe that photocopying or printing out sources reduces the risks of error and plagiarism. Each method requires manipulating source material only once, not twice, to use it in your paper. And with each method you see exactly what's quoted as you work the source material into your draft.

But photocopies and printouts have disadvantages, too:

- **They can discourage interaction with sources** by substituting busywork for thinking. You must read photocopies and print-outs as critically as you would any other sources. Highlight or annotate the relevant passages with underlining, circles, and marginal notes about their significance for your subject. (See the example below.)
- **Source records can get lost.** You must take special care to note the publication information for sources directly on a printout or photocopy. If you don't have this information for your final paper, you can't use the source.
- **Photocopies and printouts can encourage unselective quotation.** When drafting from a complete source rather than notes on the source, you may be tempted to import whole blocks rather than the bits that advance and support your ideas. See page 620 for guidelines on judicious use of quotations.

v **Downloads**

Researching online, you can usually download full-text articles, Web pages, discussion-group messages, and other materials onto your computer. If you also take notes on your computer, you can use it to organize much or all of your research and then, while drafting, import source information from one file into another.

These advantages of downloading are offset by clear disadvantages:

- **Directly importing source material creates a high risk of plagiarism.** You must keep clear boundaries between your own ideas and words and those of others—perhaps by using distinctive type fonts or colors. And make sure to record publication information as part of every downloaded document.
- **Downloading can discourage interaction with sources.** Even more than with photocopies and printouts, you must make an effort with downloads to analyze and synthesize sources. Many researchers print out downloaded sources and mark up paper copies. Alternatively, you can use your word processor's Comment and Highlight functions to annotate the electronic file or simply type your own comments into the source. (But use a different color or font!)

Using summary, paraphrase, and quotation

As you take notes from sources or work source material into your draft, you can summarize, paraphrase, quote, or combine meth-ods. The choice should depend on why you are using a source.

**Note Summaries, paraphrases, and quotations all require source citations. A summary or paraphrase without a source citation or a quotation without quotation marks and a source citation is
plagiarism.** (See pp. 629–37 for more on plagiarism.)

Summarizing

When you **summarize,** you condense an extended idea or argument into a sentence or more in your own words. A full discussion of summary appears on pages 140–42, and you should read that section if you have not already done so.

Summary is most useful when you want to record the gist of an author's idea without the background or supporting evidence. Edward Begay summarized the following quotation from one of his sources—Larry Irving, "The Still-Yawning Divide," *Newsweek*, page 64:

> Internet access is affecting our everyday lives in important ways, from how we shop to how we define the notion of community. Yet the digital divide between the information haves and have-nots is still very wide, especially between households of high and low income and between whites and minorities. Although competition will continue to drive down the cost of technology, and corporations and educational institutions will continue to bring people online, the market, private enterprise, and local governments cannot seal the divide by themselves. The federal government must assume leadership in ensuring that all Americans have the access and skills they need to participate fully in the digital age.

In the following one-sentence summary, Begay picks out the kernel of Irving's passage and expresses it in his own words.

Paraphrasing

When you **paraphrase,** you follow much more closely the author's original presentation, but you still restate it in your own words. Paraphrase is most useful when you want to present or examine an author's line of reasoning but don't feel the original words merit direct quotation.

The note below shows how Begay might have paraphrased the passage by Irving given on the preceding page.

Notice how the paraphrase differs from the Irving passage in sentence structures and wording, except in the case of terms that lack synonyms such as *government* and *market:*

Irving's words	Begay's paraphrase
Internet access is affecting our everyday lives in important ways, from how we shop to how we define the notion of community.	Significant areas of daily life are changing because of online communication,
Yet the digital divide between the information haves and have-nots is still very wide, especially between households of high and low income and between whites and minorities.	but many people, particularly the poor and nonwhite, are being left behind by this change.

Irving's words	Begay's paraphrase
Although competition will continue to drive down the cost of technology, and corporations and educational institutions will continue to bring people online,	Market forces, businesses, and schools will help to narrow the gap,
the market, private enterprise, and local governments cannot seal the divide by themselves.	but they can't close it
The federal government must assume leadership in ensuring that all Americans have the access and skills they need to participate fully in the digital age.	unless the US government takes the lead to see that everyone benefits.

Follow these guidelines when paraphrasing:

- **Read the material several times to be sure you understand it.**

- **Restate the main ideas in your own words and sentence structures.** You need not put down in new words the whole passage or all the details. Select what is pertinent and restate only that. If complete sentences seem too detailed or cumbersome, use phrases. Edward Begay might have written the following more telegraphic paraphrase of the quotation by Irving.
- **Be careful not to distort meaning.** Don't change the source's emphasis or omit connecting words, qualifiers, and other material whose absence will confuse you later or cause you to misrepresent the source. (See also p. 622.)

See page 634 for examples of unacceptable (plagiarized) paraphrases.

If English is not your native language and you have difficulty paraphrasing the ideas in sources, try this: Before attempting a paraphrase, read the original passage several times. Then, instead of "translating" line by line, try to state the gist of the passage without looking at it. Check your effort against the origi-
nal to be sure you have captured the source author's meaning and emphasis without using his or her words and sentence structures. If you need a synonym for a word, look it up in a dictionary.

Quoting

Deciding when to quote

Your notes from sources may include many quotations, especially if you rely on photocopies, printouts, or downloads. Whether to use a quotation in your draft, instead of a summary or paraphrase, depends on whether the source is primary or secondary and on how important the exact words are:

- **Quote extensively when you are analyzing primary sources,** such as literary works and historical documents. The quotations will often be both the target of your analysis and the chief support for your ideas. You may need to quote many brief passages, integrated into your sentences, and then comment on the quotations to clarify your analysis and win readers' agreement with it. For examples, see Vanessa Haley's analysis of Annie Dillard's writing (p. 725) and the three literary analyses in Chapter 50 (pp. 750, 752, and 756).
- **Quote selectively when you are drawing on secondary sources.** Favor summaries and paraphrases over quotations, and put every quotation to each test in the box below. Most papers of ten or so pages should not need more than two or three quotations that are longer than a few lines each.

Transcribing and using quotations

When you quote a source, either in your notes or in your draft, take precautions to avoid plagiarism or misrepresentaton of the source:

- **Copy the material carefully.** Take down the author's exact wording, spelling, capitalization, and punctuation.
- **Proofread every direct quotation at least twice.**
- **Use quotation marks around the quotation** so that later you won't confuse it with a paraphrase or summary. Be sure to transfer the quotation marks into your draft as well, unless the quotation is long. See later pages for handling long quotations in MLA style (688–89), Chicago style (776), and APA style (802–03).
- **Use brackets** to add words for clarity or to change the capitalization of letters (see pp. 483, 491).
- **Use ellipsis marks** to omit irrelevant words or sentences (see p. 484).
- **Cite the source of the quotation in your draft.** See pages 637–38 on documenting sources.

For a summary of conventions regarding quotations, see the chart on pages 469–70.

The note below shows how Edward Begay might have quoted part of the passage by Larry Irving on page 617, using ellipsis marks and brackets to make the quotation more concise.

Combining quotation, summary, and paraphrase

Using quotation in combination with summary or paraphrase can help you shape the material to suit your purposes (although you must be careful not to distort the author's meaning). The note below shows how Edward Begay might have used a combination of quotation and paraphrase to record the statement by Irving.

Using sources accurately and fairly

In borrowing from sources, you must represent the author's meaning exactly, without distorting it. In the following inaccurate summary, the writer has stated a meaning exactly opposite that of the original. The original quotation, from the artist Henri Matisse, appears in Jack D. Flam, *Matisse on Art,* page 148.

Original For the artist creation begins with vision. To see is itself a creative operation, requiring an effort. Everything that we see in our daily life is more or less distorted by acquired habits, and this is perhaps more evident in an age like ours when cinema posters and magazines present us every day with a flood of ready-made images which are to the eye what prejudices are to the mind.

Inaccurate summary Matisse said that the artist can learn how to see creatively by looking at posters and magazines (qtd. in Flam 148).

The revision below combines summary and quotation to represent the author's meaning exactly:

Accurate summary Matisse said that the artist must overcome visual "habits" and "prejudices," particularly those developed in response to images of popular culture (qtd. in Flam 148).

EXERCISE 44.7 Summarizing and paraphrasing

Prepare two source notes, one summarizing the entire following paragraph and the other paraphrasing the first four sentences (ending with the word *autonomy*). Use the note format illustrated in the preceding section, omitting only the subject heading. (You can do this exercise online at *ablongman.com/littlebrown.*)

Federal organization [of the United States] has made it possible for the different states to deal with the same problems in many different ways. One consequence of federalism, then, has been that people are treated differently, by law, from state to state. The great strength of this system is that differences from state to state in cultural preferences, moral standards, and levels of wealth can be accommodated. In contrast to a unitary system in which the central government makes all important decisions (as in France), federalism is a powerful arrangement for maximizing regional freedom and autonomy. The great weakness of our federal system, however, is that people in some states receive less than the best or the most advanced or the least expensive services and policies that government can offer. The federal dilemma does not invite easy solutions, for the costs and benefits of the arrangement have tended to balance out.

—Peter K. Eisinger et al., *American Politics,* page 44

EXERCISE 44.8 Combining summary, paraphrase, and direct quotation

Prepare a source note that combines paraphrase or summary and direct quotation to state the main idea of the passage below. Use the note format illustrated in the preceding section, omitting only the heading. (You can do this exercise online at *ablongman.com/littlebrown.*)

Most speakers unconsciously duel even during seemingly casual conversations, as can often be observed at social gatherings where they show less concern for exchanging information with other guests than for asserting their own dominance. Their verbal dueling often employs very subtle weapons like mumbling, a hostile act which de-feats the listener's desire to understand what the speaker claims he is trying to say (but is really not saying because he is mumbling!). Or the verbal dueler may keep talking after someone has passed out of hearing range—which is often an aggressive challenge to the listener to return and acknowledge the dominance of the speaker.

—Peter K. Farb, *Word Play,* page 107

EXERCISE 44.9 Gathering information from sources

Continuing from Exercise 44.6 (p. 613), as the next step in preparing a research paper, gather and organize the information from your sources. Mark every note, photocopy, printout, and download with the source's publication information and a heading related to your paper. Annotate relevant passages of photocopies, printouts, and downloads. For handwritten or computer notes, use direct quotation, summary, or paraphrase as seems appropriate, being careful to avoid inaccuracy and plagiarism. (If you need help recognizing plagiarism, see Chapter 45.)

Integrating sources into your text

The evidence of others' information and opinions should *back up* your conclusions. You don't want to let your evidence overwhelm your own point of view and voice. The point of research writing is to investigate and go beyond sources, to interpret them and use them to support your own independent ideas.

Note Integrating borrowed material into your sentences involves several conventions discussed elsewhere in this book:

- **Using commas to punctuate signal phrases,** pages 444–46.
- **Placing other punctuation marks with quotation marks,** pages 474–75.
- **Using brackets for changes in quotations,** pages 483–84 and below.
- **Using ellipsis marks for omissions from quotations,** pages 484–86.
- **Punctuating and placing parenthetical citations,** pages 654–56.
- **Setting off long quotations from your text without quotation marks,** pages 688–89 (MLA style), 776 (Chicago style), and 802–03 (APA style).

Introducing borrowed material

When using a summary, paraphrase, or quotation, smooth the transition between your ideas and words and those of the source.

Note The examples in this and the next section use the MLA style of source documentation and also present-tense verbs (such as *disagrees*). For specific variations in documentation and verb tense within the academic disciplines, see pages 627–28.

Links between borrowed material and your own sentences

Readers will be distracted from your point if borrowed material does not fit into your sentence. In the passage below, the writer has not meshed the structures of her own and her source's sentences:

Awkward One editor disagrees with this view and "a good reporter does not fail to separate opinions from facts" (Lyman 52).

In the following revision the writer adds words to integrate the quotation into her sentence:

Revised One editor disagrees with this view, maintaining that "a good reporter does not fail to separate opinions from facts" (Lyman 52).

Alterations of quotations

To mesh your own and your source's words, you may sometimes need to make a substitution or addition to the quotation, signaling your change with brackets:

Words added

"The tabloids [of England] are a journalistic case study in bad reporting," claims 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.]

Capitalization changed

"[T]o separate opinions from facts" is a goal of good reporting (Lyman 52). [In the original, *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.]

Interpreting borrowed material

Even when it does not conflict with your own sentence structure, borrowed material will be ineffective if you merely dump it in readers' laps without explaining how you intend it to be understood. Reading the following passage, we must figure out for ourselves that the writer's sentence and the quotation state opposite points of view.

Dumped Many news editors and reporters maintain that it is impossible to keep personal opinions from influencing the selection and presentation of facts. "True, news reporters, like everyone else, form impressions of what they see and hear. However, a good reporter does not fail to separate opinions from facts" (Lyman 52).

In the revision the underlined additions tell us how to interpret the quotation:

Revised Many news editors and reporters maintain that it is impossible to keep personal opinions from influencing the selection and presentation of facts. Yet not all authorities agree with this view. One editor grants that "news reporters, like everyone else, form impressions of what they see and hear." But, he insists, "a good reporter does not fail to separate opinions from facts" (Lyman 52).

v **Signal phrases**

In the revised passage above, the words *One editor grants* and *he insists* are **signal phrases:** they tell readers who the source is and what to expect in the quotations that follow. Signal phrases usually contain (1) the source author's name (or a substitute for it, such as *One editor* and *he*) and (2) a verb that indicates the source author's attitude or approach to what he or she says. In the preceding example, *grants* implies concession and *insists* implies argument. The box on the next page includes a list of verbs for signal phrases.

Vary your signal phrases to suit your interpretation of borrowed material and also to keep readers' interest. A signal phrase may precede, interrupt, or follow the borrowed material:

Signal phrase precedes

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

Signal phrase interrupts

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

Signal phrase follows

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

v **Background information**

You can add information to a signal phrase to inform readers why you are using a source. In most cases, provide the author's name in the text, especially if the author is an expert or if readers will recognize the name:

Author named

Harold Lyman grants that "news reporters, like everyone else, form impressions of what they see and hear." But, Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

If the source title contributes information about the author or the context of the quotation, you can provide it in the text:

Title given

Harold Lyman, in his book *The Conscience of the Journalist,* grants that "news reporters, like everyone else, form impressions of what they see and hear." But, Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

Finally, if the quoted author's background and experience reinforce or clarify the quotation, you can provide these credentials in the text:

Credentials given

Harold Lyman, a newspaper editor for more than forty years, grants that "news reporters, like everyone else, form impressions of what they see and hear." But, Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

You need not always name the author, source, or credentials in your text. In fact, such introductions may get in the way when you are simply establishing facts or weaving together facts and opinions from varied sources. In the following passage, the information is more important than the source, so the name of the source is confined to a parenthetical acknowledgment:

To end the abuses of the British, many colonists were urging three actions: forming a united front, seceding from Britain, and taking control of their own international relations (Wills 325–36).

Following discipline styles for integrating sources

The preceding guidelines for introducing and interpreting borrowed material apply generally across academic disciplines, but there are differences in verb tenses and documentation style.

- **English and some other humanities**

Writers in English, foreign languages, and related disciplines use MLA style for documenting sources (see Chapter 47) and generally use the present tense of verbs in signal phrases. In discussing sources other than works of literature, the present perfect tense is also sometimes appropriate:

Lyman insists . . . [present].
Lyman has insisted . . . [present perfect].

In discussing works of literature, use only the present tense to describe both the work of the author and the action in the work:

Kate Chopin builds irony into every turn of "The Story of an Hour." For example, Mrs. Mallard, the central character, finds joy in the death of her husband, whom she loves, because she anticipates "the long procession of years that would belong to her absolutely" (23).

Avoid shifting tenses in writing about literature. You can, for instance, shorten quotations to avoid their past-tense verbs:

Shift Her freedom elevates her, so that "she carried herself unwittingly like a goddess of victory" (24).

No shift Her freedom elevates her, so that she walks "unwittingly like a goddess of victory" (24).

- **History and other humanities**

Writers in history, art history, philosophy, and related disciplines generally use the present tense or present perfect tense of verbs in signal phrases:

Lincoln persisted, as Haworth has noted, in "feeling that events controlled him."3

What Miller calls Lincoln's "severe self-doubt"6 undermined his effectiveness on at least two occasions.

The raised numbers after the quotations are part of the Chicago documentation style, used in history and other disciplines and discussed on pages 764–65.

- **Social and natural sciences**

Writers in the sciences generally use a verb's present tense just for reporting the results of a study (*The data suggest* . . .). Otherwise, they use a verb's past tense or present perfect tense in a signal phrase, as when introducing an explanation, interpretation, or other commentary. (Thus

when you are writing for the sciences, generally convert the list of signal-phrase verbs on p. 626 from the present to the past or present perfect tense.)

> Lin (1999) has suggested that preschooling may significantly affect children's academic performance through high school (pp. 22–23).
>
> In an exhaustive survey of the literature published between 1990 and 2000, Walker (2001) found "no proof, merely a weak correlation, linking place of residence and rate of illness" (p. 121).

These passages conform to APA documentation style, discussed on pages 784–800. APA style, or one quite similar to it, is also used in sociology, education, nursing, biology, and many other sciences.

EXERCISE 44.10 Introducing and interpreting borrowed material

Drawing on the ideas in the following paragraph and using examples from your own observations and experiences, write a paragraph about anxiety. Integrate at least one direct quotation and one paraphrase from the following paragraph into your own sentences. In your paragraph identify the author by name and give his credentials: he is a professor of psychiatry and a practicing psychoanalyst. (You can do this exercise online at *ablongman.com/littlebrown*.)

> There are so many ways in which man is different from all the lower forms of animals, and almost all of them make us uniquely susceptible to feelings of anxiousness. Our imagination and reasoning powers facilitate anxiety; the anxious feeling is precipitated not by an absolute impending threat—such as the worry about an examination, a speech, travel—but rather by the symbolic and often unconscious representations. We do not have to be experiencing a potential danger. We can experience something related to it. We can recall, through our incredible memories, the original symbolic sense of vulnerability in childhood and suffer the feeling attached to that. We can even forget the original memory and still be stuck with the emotion—which is then compounded by its seemingly irrational quality at this time. It is not just the fear of death which pains us, but the anticipation of it; or the anniversary of a specific death; or a street, a hospital, a time of day, a color, a flower, a symbol associated with death.
>
> —Willard Gaylin, "Feeling Anxious," page 23

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and an additional exercise on working with sources.

Annotated bibliography entry with assessment

Publication and access information for source

United States. Dept. of Education. National Center for Education Statistics. Internet Access in US Public Schools and Classrooms. 24 Feb. 2005. 12 Mar. 2005 <http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2005015>.

Report on the annual NCES survey of the quantity and quality of technology used in K-12 classrooms. Includes important statistics on trends—student-to-computer ratios, teacher training, computer availability to students in different socio-economic brackets.

Current and reliable statistics compiled to track "progress" made in availability of computers and the Internet in public education. Cautious, qualified results find widespread Internet connectivity among all socioeconomic levels but significant differences in quality of connection, support, and especially student-to-computer ratios. Statistics confirmed in other studies?

Summary of source (from working bibliography)

Assessment of source

Question

Questions for evaluating sources

For online sources, supplement these questions with those on pages 602 and 608.

Relevance

- **Does the source devote some attention to your subject?** Check whether the source focuses on your subject or covers it marginally, and compare the source's coverage to that in other sources.
- **Is the source appropriately specialized for your needs?** Check the source's treatment of a topic you know something about, to ensure that it is neither too superficial nor too technical.
- **Is the source up to date enough for your subject?** Check the publication date. If your subject is current, your sources should be, too.

Reliability

- **Where does the source come from?** It matters whether you found the source through your library or directly on the Internet. (If the latter, see the following pages.) Check whether a library source is popular or scholarly. Scholarly sources, such as refereed journals and university press books, are generally deeper and more reliable.
- **Is the author an expert in the field?** The authors of scholarly publications tend to be experts. To verify expertise, check an author's credentials in a biography (if the source includes one), in a biographical reference (see p. 578), or by a keyword search of the Web. Look for the author's other publications and for his or her job and any affiliation, such as teacher at a university, researcher with a nonprofit organization, author of general-interest books, or writer for popular magazines.
- **What is the author's bias?** Every author has a point of view that influences the selection and interpretation of evidence. You may be able to learn about an author's bias from biographies, citation indexes (pp. 586–87), and review indexes (p. 581). But also look at the source itself. How do the author's ideas relate to those in other sources? What areas does the author emphasize, ignore, or dismiss? When you're aware of sources' biases, you can attempt to balance them.
- **Is the source fair and reasonable?** Even a strongly biased work should present sound reasoning, adequate evidence, and a fair picture of opposing views—all in an objective, calm tone. The absence of any of these qualities should raise a warning flag.
- **Is the source well written?** A logical organization and clear, error-free sentences indicate a careful author.

You can download these questions from *ablongman.com/littlebrown*. Use a copy of the file for each source you are evaluating, providing written answers between the questions.

Questions for evaluating Web sites

Supplement these questions with those on the previous page.

- **What type of site are you viewing?** What does the type lead you to expect about the site's purpose and content?
- **Who is the author or sponsor?** How credible is the person or group responsible for the site?
- **What is the purpose of the site?** What does the site's author or sponsor intend to achieve?
- **What does context tell you?** What do you already know about the site's subject that can inform your evaluation? What kinds of support or other information do the site's links provide?
- **What does presentation tell you?** Is the site's design well thought out and effective? Is the writing clear and error-free?

- **How worthwhile is the content?** Are the site's claims well supported by evidence? Is the evidence from reliable sources?

You can download these questions from *ablongman.com/littlebrown.* Use a copy of the file for each source you are evaluating, providing written answers between the questions.

1. Home page of the *Global Warming Information Center*

URL including *org:* a nonprofit organization

Site title implying an informational purpose

Sponsor's name

2. Information about the sponsoring organization

Continuation of home page's environmental theme

Purpose statement of sponsor, conveying
the aim of informing
readers about misused
environmental science and overregulation of the environment

3. Content and documentation from the site

Assertions about the validity and causes of global warming, citing data and expert
opinion as evidence

Footnotes citing an
article in the conservative magazine *The Weekly Standard* and
a newspaper report, not scholarly publications that explain methods of gathering and interpreting the data used as evidence

Questions for evaluating Web logs and online discussions

Supplement these questions with those on page 601.

- **Who is the author?** How credible is the person writing?
- **What is the author's purpose?** What can you tell about why the author is writing?
- **What does the context reveal?** What do others' responses on a blog or the other messages in a discussion thread indicate about the source's balance and reliability?
- **How worthwhile is the content?** Are the author's claims supported by evidence? Is the evidence from reliable sources?
- **How does the blog or message compare with other sources?** Do the author's claims seem accurate and fair given what you've seen in sources you know to be reliable?

You can download these questions from *ablongman.com/littlebrown*. Use a copy of the file for each source you are evaluating, providing written answers between the questions.

Downloaded source with annotations

Internet and income inequality

Commerce Dept., Falling . . . http://www.ntia.gov/ntiahome/ fttn00/Falling.htm#2.1

Figure I-9 presents some evidence that both income and education are independently associated with Internet access. Although the average Internet access rate for incomes of $75,000 and greater is 77.7%, it ranges from 82% for those with a college degree or more down to 51% for those with less than a high school education. Likewise, households with incomes between $15,000 and $34,999 had an average access rate of 28%, ranging from 46% for college or more down to 11% for less than high school. The same wide disparities occur within education categories. For example, among households in which the householder had some schooling beyond high school but not a college degree, home Internet access reached 76% in the over $75,000 income group but only 26% in the under $15,000 income group. Among households with incomes below $15,000 and less than a high school education, only 4% had Internet access at home.

greatest access = high educ. high income

least access = low educ. low income

Summary of source

Role of government in Internet use

Irving 64

The US government must take the leading role in closing the technology gap between income levels and races/ethnic groups.

Complete paraphrase of source

Role of government in Internet use

Irving 64

Significant areas of daily life are changing because of online communication, but many people, particularly the poor and nonwhite, are being left behind by this change. Market forces, businesses, and schools will help to narrow the gap, but they can't close it unless the US government takes the lead to see that everyone benefits.

Abbreviated paraphrase of source

Role of government in Internet use

Irving 64

Many Americans—partic. poor and nonwhite—are being left behind. Market forces, businesses, and schools can't close gap—USgovt. must lead the way.

Tests for direct quotations from secondary sources

The author's original satisfies one of these requirements:

- The language is unusually vivid, bold, or inventive.
- The quotation cannot be paraphrased without distortion or loss of meaning.
- The words themselves are at issue in your interpretation.
- The quotation represents and emphasizes a body of opinion or the view of an important expert.
- The quotation emphatically reinforces your own idea.
- The quotation is an illustration, such as a graph, diagram, or table.

The quotation is as short as possible:

- It includes only material relevant to your point.
- It is edited to eliminate examples and other unneeded material. (For editing quotations, see the bulleted list on the facing page.)

Quotation of source

Role of government in Internet use

Irving 64

"Internet access is affecting our lives in important ways. . . . Yet the digital divide . . . is still very wide, especially between households of high and low income and between whites and minorities. . . . [T]he market, private enterprise, and local governments cannot seal the divide by themselves. The federal government must assume leadership in ensuring that all Americans have the access and skills they need to participate fully in the digital age."

Combined paraphrase and quotation of source

Role of government in Internet use

Irving 64

Many people—particularly the poor and nonwhite—are being left behind by Internet communication. Market forces, businesses, and schools can't close the gap unless the US government takes the lead "in ensuring that all Americans have the access and skills they need to participate fully in the digital age."

Verbs for signal phrases

Use verbs that convey information about source authors' attitudes or approaches. In the sentence *Smith that the flood might have been disastrous,* filling the blank with *observes, finds,* or *insists* would create different meanings.

Note Disciplines vary in the tenses of verbs within signal phrases. The verbs listed below are in the present tense, typical of writing in the humanities. But in the social and natural sciences, the past tense or present perfect tense is more common. See page 625.

Author is neutral

comments
describes
explains

illustrates
notes
observes
points out
records
relates
reports
says
sees
thinks
writes

Author infers or suggests

analyzes
asks
assesses
concludes
finds
predicts
proposes
reveals
shows
speculates
suggests
supposes

Author
argues
claims
contends
defends
disagrees
holds
insists
maintains

Author agrees
admits
agrees
concedes
concurs
grants

Author is uneasy or disparaging
belittles
bemoans
complains
condemns
deplores
deprecates
derides
laments
warns

CHAPTER 45

Avoiding Plagiarism and Documenting Sources

The knowledge building that is the focus of academic writing rests on participants' integrity in using sources. This standard of integrity derives from the idea that the work of an author is his or her intellectual property: if you use that work, you must acknowledge the author's ownership. At the same time, source acknowledgments tell readers what your own writing is based on, creating the trust that knowledge building requires.

Plagiarism (from a Latin word for "kidnapper") is the presentation of someone else's ideas or words as your own. Whether deliberate or accidental, plagiarism is a serious offense.

- ***Deliberate* plagiarism:**
  - Copying or downloading a phrase, a sentence, or a longer passage from a source and passing it off as your own by omitting quotation marks and a source citation.
  - Summarizing or paraphrasing someone else's ideas without acknowledging your debt in a source citation.
  - Handing in as your own work a paper you have bought, copied off the Web, had a friend write, or accepted from another student.
- ***Accidental* plagiarism:**
  - Forgetting to place quotation marks around another writer's words.
  - Carelessly omitting a source citation for a paraphrase.
  - Omitting a source citation for another's idea because you are unaware of the need to acknowledge the idea.

In most schools a code of academic honesty calls for severe consequences for deliberate or accidental plagiarism: a failing grade, suspension from school, or even expulsion.

The way to avoid plagiarism is to acknowledge your sources by documenting them. This chapter discusses plagiarism and the Internet (below), shows how to distinguish what doesn't require acknowledgment from what does (pp. 632–34), covers issues particular to online sources (pp. 635–37), and provides an overview of source documentation (pp. 637–38).

The concept of intellectual property and thus the rules governing plagiarism are not universal. In some other cultures, for instance, students may be encouraged to copy the words of scholars without acknowledgment, in order to demonstrate their mastery of or respect for the scholars' work. In the United States, however, using an author's work without a source citation is considered theft. When in doubt about the guidelines in this chapter, ask your instructor for advice.

Committing and detecting plagiarism on the Internet

The Internet has made it easier to plagiarize than ever before, but it has also made plagiarism easier to catch.

Even honest students risk accidental plagiarism by downloading sources and importing portions into their drafts. Dishonest students may take advantage of the downloading process to steal others' work. They may also use the term-paper businesses on the Web, which offer both ready-made research and complete papers, usually for a fee. **Paying for research or a paper does not make it the buyer's work.** Anyone who submits someone else's work as his or her own is a plagiarist.

Students who plagiarize from the Internet deprive themselves of an education in honest research, and they also expose them-selves to detection. Teachers can use search engines to find specific phrases or sentences anywhere on the Web, including among scholarly publications, all kinds of Web sites, and term-paper collections. They can search term-paper sites as easily as students can, look-
ing for similarities with papers they've received. They can also use special detection software that compares students' work with other work anywhere on the Internet, seeking matches as short as a few words.

Some instructors suggest that their students use plagiarism-
detection programs to verify that their own work does not include accidental plagiarism, at least not from the Internet. Links to such programs appear on this book's Web site at *ablongman.com/ littlebrown*.

Knowing what you need not acknowledge

Two kinds of information do not have to be acknowledged in source citations: your own independent material and common knowledge.

Using your independent material

Your own independent material includes your thoughts, observations from experience, compilations of facts, or experimental results, expressed in your words or format. For example, you might offer a conclusion about crowd behavior based on watching crowds at concerts or draw a diagram from information you gathered yourself. Though you generally should describe the basis for your conclusions so that readers can evaluate your thinking, you need not cite sources for them.

Note that someone else's ideas and facts are not yours, even when you express them entirely in your own words and sentence structures. The ideas and facts require acknowledgment.

Using common knowledge

Common knowledge consists of the standard information of a field of study as well as folk literature and commonsense observations.

- **Standard information** includes the major facts of history, such as the dates during which Charlemagne ruled as emperor of Rome (800–14). It does *not* include interpretations of facts, such as a historian's opinion that Charlemagne was sometimes needlessly cruel in extending his power.
- **Folk literature,** such as the fairy tale "Snow White," is popu-larly known and cannot be traced to a particular writer. Literature traceable to a writer is *not* folk literature, even if it is very familiar.
- **Commonsense observations** are things most people know, such as that inflation is most troublesome for people with low and fixed incomes. A particular economist's idea about the effects of inflation on Chinese immigrants is *not* a commonsense observation.

As long as you express it in your own words and sentence structures, you may use common knowledge as your own.

The first time you come across an idea or a piece of information that you may want to use, record the publication information for the source. If in wider reading you repeatedly encounter the same idea or information without cited sources, then you may assume it's common knowledge. Don't take unnecessary risks, however: a source citation for common knowledge is not wrong.

Knowing what you *must* acknowledge

You must always acknowledge other people's independent material—that is, any facts or ideas that are not common knowledge or your own. The source may be anything, including a book, an article, a movie, an interview, a microfilmed document, a Web page, a newsgroup posting, or an opinion expressed on the radio. You must acknowledge summaries or paraphrases of ideas or facts as well as quotations of the language and format in which ideas or facts ap-pear: wording, sentence structures, arrangement, and special graphics (such as a diagram).

You need to acknowledge another's material no matter how you use it, how much of it you use, or how often you use it. Whether you are quoting a single important word, paraphrasing a single sentence, or summarizing three paragraphs, and whether you are using the source only once or a dozen times, you must acknowledge the original author every time. See pages 637–38 for how to acknowledge sources and pages 654–55 for where to place source citations in relation to cited material.

Using copied language: Quotation marks and a source citation

- **Copied words and sentence structure**

The following example baldly plagiarizes the original quotation from Jessica Mitford's *Kind and Usual Punishment,* page 9. Without quotation marks or a source citation, the example matches Mitford's wording (underlined) and closely parallels her sentence structure:

Original ”The character and mentality of the keepers may be of more importance in understanding prisons than the character and mentality of the kept.”

Plagiarism But the character of prison officials (the keepers) is more important in understanding prisons than the character of prisoners (the kept).

To avoid plagiarism, the writer can paraphrase and cite the source (see the next page) or use Mitford's actual words *in quotation marks and with a source citation* (here, in MLA style):

Revision (quotation) According to one critic of the penal system, **“**The char-acter and mentality of the keepers may be of more importance in understanding prisons than the character and mentality of the kept**”** (Mitford 9).

- **Changed sentence structure but copied words**

Even with a source citation and with a different sentence structure, the next example is still plagiarism because it uses some of Mitford's words (underlined) without quotation marks:

Plagiarism According to one critic of the penal system, the psychology of the kept may say less about prisons than the psychology of the keepers (Mitford 9).

Revision (quotation) According to one critic of the penal system, the psychology of **"**the kept**"** may say less about prisons than the psychology of **"**the keepers**"** (Mitford 9).

Using a paraphrase or summary: Your own words and sentence structure and a source citation

ν **Changed sentence structure but copied words**

The following example changes the sentence structure of the origi-nal Mitford quotation above, but it still uses Mitford's words (underlined) without quotation marks and without a source citation:

Plagiarism In understanding prisons, we might focus less on the character and mentality of the kept than on those of the keepers.

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):

Revision (paraphrase) Mitford holds that we may be able to learn less about prisons from the psychology of prisoners than from the psychology of prison officials (9).

Revision (paraphrase) We may understand prisons better if we focus on the personalities and attitudes of the prison workers rather than those of the inmates (Mitford 9).

ν **Changed words but copied sentence structure**

In the next example, the writer cites Mitford and does not use her words but still plagiarizes her sentence structure:

Plagiarism One critic of the penal system maintains that the psychology of prison officials may be more informa-tive about prisons than the psychology of prisoners (Mitford 9).

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

EXERCISE 45.1 Recognizing plagiarism

The numbered items below show various attempts to quote or paraphrase the following passage. Carefully compare each attempt with the original passage. Which attempts are plagiarized, inaccurate, or both, and which are acceptable? Why? (You can do this exercise online at *ablongman.com/littlebrown*.)

I would agree with the sociologists that psychiatric labeling is dangerous. Society can inflict terrible wounds by discrimination, and by confusing health with disease and disease with badness.

—George E. Vaillant, *Adaptation to Life*, p. 361

1. According to George Vaillant, society often inflicts wounds by using psychiatric labeling, confusing health, disease, and badness (361).
2. According to George Vaillant, "psychiatric labeling [such as 'homo-sexual' or 'schizophrenic'] is dangerous. Society can inflict terrible wounds by . . . confusing health with disease and disease with bad-ness" (361).
3. According to George Vaillant, when psychiatric labeling discriminates between health and disease or between disease and badness, it can inflict wounds on those labeled (361).
4. Psychiatric labels can badly hurt those labeled, says George Vaillant, because they fail to distinguish among health, illness, and immor-ality (361).
5. Labels such as "homosexual" and "schizophrenic" can be hurtful when they fail to distinguish among health, illness, and immorality.
6. "I would agree with the sociologists that society can inflict terrible wounds by discrimination, and by confusing health with disease and disease with badness" (Vaillant 361).

Acknowledging online sources

Online sources are so accessible and so easy to download into your own documents that it may seem they are freely available, exempting you from the obligation to acknowledge them. They are not. Acknowledging online sources is somewhat trickier than acknowledging print sources, but no less essential. Further, if you are publishing your work on the Web, you need to take account of sources' copyright restrictions as well.

Note Ask your instructor for advice whenever you are unsure about citing an online source or seeking permission to use copyrighted material.

Acknowledging online sources in an unpublished project

When you use material from an online source in a print or online document to be distributed just to your class, your obligation to cite sources does not change: you must acknowledge someone else's independent material in whatever form you find it. With online sources, that obligation can present additional challenges:

- **Record complete publication information each time you consult an online source.** Online sources may change from one day to the next or even disappear entirely. See page 569 for the information to record, such as the electronic address and the publication date. Without the proper information, you *may not* use the source.
- **Acknowledge linked sites.** If you use not only a Web site but also one or more of its linked sites, you must acknowledge the linked sites as well. The fact that one person has used a second person's work does not release you from the responsibility to cite the second work.
- **Seek the author's permission before using an e-mail message, discussion-group posting, or Web log contribution.** Obtaining permission advises the author that his or her ideas are about to be distributed more widely and lets the author verify that you have not misrepresented the ideas. (See p. 608 for advice on tracing authors.)

Acknowledging print and online sources in a Web composition

When you use material from print or online sources in a composition for the Web, you must not only acknowledge your sources, as discussed above, but take the additional precaution of observing copyright restrictions.

A Web site is a medium of publication just as a book or magazine is and so involves the same responsibility to obtain reprint permission from copyright holders. The exception is a password-protected site (such as a course site), which many copyright holders regard as private. You can find information about copyright holders and permissions on the copyright page of a print publication (following the title page) and on a page labeled something like "Terms of Use" on a Web site. If you don't see an explicit release for student use or publication on private Web sites, assume you must seek permission.

The legal convention of **fair use** allows an author to reprint a small portion of copyrighted material without obtaining the copyright holder's permission, as long as the author acknowledges the source. The online standards of fair use differ for print and online sources and are not fixed in either case. The guidelines below are conservative:

- **Print sources:** Quote without permission fewer than fifty words from an article or fewer than three hundred words from a book. You'll need permission to use any longer quotation from an article or book; any quotation at all from a play, poem, or song; and any use of an entire work—such as a photograph, chart, or other illustration.
- **Online sources:** Quote without permission text that represents just a small portion of the whole—say, forty words out of three hundred. Follow the preceding print guidelines for plays, poems, songs, and illustrations, adding multimedia elements (audio or video clips) to the list of works that require reprint permission for any use.
- **Links:** You may need to seek permission to link your site to another one—for instance, if you rely on the linked site to provide substantial evidence for your claims or if you incorporate a linked site's multimedia element (an image or a sound or video clip) into your site.

Note Although most online sources are copyrighted, much val-uable material is not: either the creator does not claim copyright, or the copyright has lapsed so that the work is in the public domain. The first category includes most government documents; the second includes most works by authors who have been dead at least fifty years. You do not need permission to reprint from such a source, but *you still must cite the source.*

Documenting sources

Every time you borrow the words, facts, or ideas of others, you must **document** the source—that is, supply a reference (or document) telling readers that you borrowed the material and where you borrowed it from.

Editors and teachers in most academic disciplines require special documentation formats (or styles) in their scholarly journals and in students' papers. All the styles use a citation in the text that serves two purposes: it signals that material is borrowed, and it refers readers to detailed information about the source so that they can locate both the source and the place in the source where the borrowed material appears. The detailed source information appears either in footnotes or at the end of the paper.

Aside from these essential similarities, the disciplines' documentation styles differ markedly in citation form, arrangement of source information, and other particulars. Each discipline's style reflects the needs of its practitioners for certain kinds of information presented in certain ways. For instance, the currency of a source is important in the social and natural sciences, where studies build on and correct each other; thus in-text citations in these disciplines usually include a source's date of publication. In the humanities, however, currency is less important, so in-text citations do not include date of publication.

The disciplines' documentation formats are described in style guides listed elsewhere in this book for the humanities (p. 764), the social sciences (p. 784), and the natural and applied sciences (p. 812). This book discusses and illustrates four common documentation styles:

- **MLA style,** used in English, foreign languages, and some other humanities (p. 647).
- **Chicago style,** used in history, art history, philosophy, religion, and some other humanities (p. 764).
- **APA style,** used in psychology and some other social sciences (p. 784).
- **CSE style,** used in the biological and some other sciences (p. 812).

Ask your instructor which style you should use. If no style is required, use the guide that's most appropriate for the discipline in which you're writing. Do follow one system for citing sources—and one system only—so that you provide all the necessary information in a consistent format.

Note Bibliography software—*Biblio, Refworks, Endnote, Pro-Cite,* and others—can help you format your source citations in the style of your choice. Always ask your instructors if you may use such software for your papers. The programs prompt you for needed information (author's name, book title, and so on) and then arrange, capitalize, underline, and punctuate the information as required by the style. But no program can anticipate all the varieties of source information, nor can it substitute for your own care and attention in giving your sources complete acknowledgment using the required form.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and an additional exercise on avoiding plagiarism and documenting sources.

Checklist for avoiding plagiarism

Type of source

Are you using

- your own independent material,
- common knowledge, or
- someone else's independent material?

You must acknowledge someone else's material.

Quotations

- Do all quotations exactly match their sources? Check them.
- Have you inserted quotation marks around quotations that are run into your text?
- Have you shown omissions with ellipsis marks and additions with brackets?
- Does every quotation have a source citation?

Paraphrases and summaries

- Have you used your own words and sentence structures for every paraphrase and summary? If not, use quotation marks around the original author's words.
- Does every paraphrase and summary have a source citation?

The Web

- Have you obtained any necessary permission to use someone else's material on the Web?

Source citations

- Have you acknowledged every use of someone else's material in the place where you use it?
- Does your list of works cited include all the sources you have used?

You can download this checklist from *ablongman.com/littlebrown.* Working with a copy of the list, question every use you make of someone else's material.

CHAPTER 46

Writing the Paper

Writing a research paper begins when you seek a topic and continues as you evaluate and gather information from your sources. During research, you might even pause to draft paragraphs or sections that pull your sources together to support your ideas. At some point, though, you'll need to turn your attention to the whole paper—ensuring that it has a clear thesis (below), creating a structure (next page), writing the complete draft (p. 643), revising and editing the paper (p. 645), and preparing the final draft (p. 646). To illustrate these stages, we continue to draw on Edward Begay's and Vanessa Haley's work.

Note This chapter complements and extends the detailed discussion of the writing situation and the writing process in Chapters 1–3, which also include many tips for using a word processor. If you haven't already done so, read Chapters 1–3 before this one.

Developing a thesis statement

Perhaps earlier in the research-writing process, but certainly once you have gathered information from your sources, you will want to express your central idea and perspective in a thesis statement of one or two sentences. (See pp. 27–31 if you need guidance on developing a thesis statement.) Drafting a thesis statement will help you see the overall picture and organize your notes.

Edward Begay's and Vanessa Haley's work on their research papers illustrates how a thesis statement evolves to become complete and specific. Before finishing his reading on access to the Internet, Begay wrote the following draft of a thesis statement:

Tentative thesis statement

Because of the cost of hooking up to the Internet and training people to use it, the nation faces the possibility of a widening gap between rich and poor in information, skills, and income.

This statement captured Begay's preliminary idea that the Internet poses a threat to equality. But with further reading, Begay re-thought this idea: many of his sources mentioned Internet access through public schools and libraries, and he began to focus on these institutions as a solution to the problem. The solution opened up new questions: How would schools and libraries have to change, what would the change cost, and who should pay for it? With more reading, Begay revised his thesis statement:

Revised thesis statement

Governments and businesses must ensure that libraries and schools have the hardware, connections, and training capabilities needed for computer technology to make Americans more rather than less equal.

For Vanessa Haley, framing a thesis statement for her paper on Annie Dillard required drawing together (synthesizing) Dillard's ideas about humanity and nature into a single statement of Haley's own. The first draft merely conveyed Haley's interest in Dillard:

Tentative thesis statement

Unlike many other nature writers, Dillard does not reinforce the separation between humanity and nature.

Haley's revision stated her synthesis of Dillard's ideas:

Revised thesis statement

In her encounters with nature, Dillard probes a spiritual as well as a physical identity between human beings and nature that could help to heal the rift between them.

EXERCISE 46.1 Developing a thesis statement

Draft and revise a thesis statement for your developing research paper. Make sure the revised version specifically asserts your main idea.

Creating a structure

Before starting to draft your research paper, organize your ideas and information so that you know the main divisions of your paper, the order you'll cover them in, and the important supporting ideas for each division. The goal is to create a structure that presents your ideas in a sensible and persuasive sequence and that supports ideas at each level with enough explanation and evidence. Consult the discussion of organization on pages 32–42 if you need help distinguishing general and specific information, arranging groups of information, or using a computer effectively for developing a structure.

Arranging ideas and support

Creating a structure for a research paper involves almost constant synthesis, the forging of relationships among ideas (see p. 610). As you arrange and rearrange source information and your own thoughts, you find connections among ideas and determine which are most important, which are merely supportive, and which are not relevant at all.

To build a structure, follow these guidelines:

- **Arrange your source information in categories** according to the subject headings you attached to each note, photocopy, or printout. Each category should correspond to a main section of your paper: a key idea of your own that supports the thesis along with the evidence for that idea.
- **Review your research journal and annotated bibliography.** Hunt for connections between sources, opinions of sources, and other thoughts that can help you organize your paper.

- **Look objectively at your categories.** If some are skimpy, with little information, consider whether you should drop the categories or conduct more research to fill them out. If most of your information falls into one or two categories, consider whether the categories are too broad and should be divided. (Does any of this rethinking affect your thesis statement? If so, revise it accordingly.)
- **Within each category, distinguish between the main idea and the supporting ideas and evidence.** Only the support should come from your sources. The main idea should be your own.

Using an outline

An outline can help you shape your research and also discover potential problems, such as inadequate support and overlapping or irrelevant ideas.

Informal outline

For some research projects, you may find an **informal outline** sufficient: you list main points and supporting information in the order you expect to discuss them. Because of its informality, such an outline can help you try out different arrangements of material, even fairly early in the research process.

Edward Begay experimented with an informal outline while examining his sources, in order to see how his developing ideas might fit together:

History of the Internet

  Packet-switching networks—UK, France
  ARPANET—linked US Defense Dept., contractors, universities
  Network of networks—UNIX, NSFNET, and onward

Commercial vs. public use

  1st users universities, libraries, govts.
  Business sees commercial uses
  PCs, modems increase home use

Access to Internet

  Tech. skills needed
  Problems for equality, democracy
  Expense of going online
  Imp. of Internet to democratic society
  Libraries & schools: sites for widespread access
  Libraries & schools need to adapt, find money to go online

This informal outline helped Begay decide not to continue researching the history of the Internet or the conflicts between commercial and public use (the first two sections) because they seemed likely to overwhelm his central concern, equal access to the Internet (last section).

Formal outline

Unlike an informal outline, a **formal outline** arranges ideas tightly and in considerable detail, with close attention to hierarchy and phrasing. The example below shows the formal outline's format and schematic content:

I. First main idea
  A. First subordinate idea
    1. First evidence for subordinate idea
      a. First detail of evidence
      b. Second detail of evidence
    2. Second evidence for subordinate idea
  B. Second subordinate idea
II. Second main idea

In this model, levels of headings correspond to levels of importance or detail in the paper:

- **Main ideas (Roman numerals) are the major divisions of the paper.** Each division covers a part of your thesis statement and will probably take a number of paragraphs to develop.
- **Subordinate ideas (capital letters) are the building blocks.** These ideas are your own and will probably take a paragraph or two to develop. They may serve as the topic sentences of paragraphs.
- **Evidence (Arabic numerals) and its details (small letters) support each idea.** The evidence from one or more sources will occupy much of each body paragraph. (A fourth sublevel, if needed, is labeled with Arabic numerals enclosed in parentheses.)

Each level of the outline is indented farther than the level it supports. (Your word processor may be able to help you with labels and indentions.)

A formal outline can help you decide not only what your main ideas are and how you will arrange them but also how you will support them. Some of this information may not emerge until you are drafting, however, so remain open to revising the outline as you proceed. And consider using a formal outline as a revision tool as well, creating a map of your completed first draft to check and improve the structure (see p. 49).

To be an effective organizer for your thoughts or an effective revision tool, a formal outline should be detailed and should adhere to several principles of logical arrangement, clarity, balance, and completeness. (See pp. 35–38 for examples and more details.)

- **The outline should indicate which ideas are primary and which are subordinate.** A long, undivided list of parallel items probably needs to be subdivided.
- **Parallel headings should represent ideas of equal importance and generality.** They should not overlap one another.
- **Single sublevels should be avoided.** They illogically imply that something is divided into only one part.

A formal outline is usually written either in phrases (a **topic outline**) or in sentences (a **sentence outline**). A complete topic outline is illustrated on page 36. A complete sentence outline accompanies Edward Begay's research paper on pages 692–93. Either is suitable for a research paper, though a sentence outline, because it requires complete statements, conveys more information.

EXERCISE 46.2 Creating a structure

Continuing from Exercise 46.1 (p. 640), arrange your notes into a structure. As specified by your instructor, make an informal outline or a formal sentence or topic outline to guide the drafting of your paper.

Drafting the paper

Beginning a draft of what will be a relatively long and complicated paper can be difficult, so it may help to remember that you do not have to proceed methodically from beginning to end.

Working section by section

In writing a first draft, remember that a primary reason for doing a research paper is learning how to interpret and evaluate the evidence in sources, draw your own conclusions from the evidence, and weave the two together in a way that establishes your expertise in your subject. The weaving will be easier if you view each principal idea of your paper (each Roman numeral of your outline) as a unit. Usually these principal ideas require a block of paragraphs to develop.

Compose the units of your paper as if each will stand alone (though of course you will pull the units together before your draft is complete).

- **Begin each unit by stating the idea,** which should be a conclusion you have drawn from reading and responding to your sources.

- **Follow the statement with specific support from your sources:** facts and examples; summaries, paraphrases, or quotations of secondary sources; quotations of passages from primary sources with your analysis.
- **Present fairly any disagreements among experts.** Give the evidence that leads you to side with one expert or another.
- **Try to remain open to new interpretations or new arrangements of ideas that occur to you.**

Note Proceeding in this way will help you avoid a common trap of research writing: allowing your sources to control you, rather than vice versa. Make sure each unit of your paper centers on an idea of your own, not someone else's, and that your paragraphs are pointed toward demonstrating that idea, not merely presenting sources.

Tracking source citations

As you draft your paper, insert the source of each summary, paraphrase, and quotation in parentheses in the text—for instance, "(Irving 64)," referring to page 64 in a work by Irving. If you are conscientious about inserting these notes and carrying them through successive drafts, you will be less likely to plagiarize accidentally and you will have little difficulty documenting your sources in the final paper.

EXERCISE 46.3 Drafting your paper

Draft the research paper you have been developing in Chapters 42–45. Before beginning the draft, study your research journal and your source information. While drafting, follow your thesis statement and outline as closely as you need to, but stay open to new ideas, associations, and arrangements.

Revising and editing the paper

When you have written a first draft, take a break for at least a day so that you can gain some objectivity about your work and can read the draft critically when you begin to revise.

Revising

Always revise your draft first, satisfying yourself with the content and shape of the whole before trying to edit sentences and words. For revision, begin with the advice and checklist on pages 48–54, and supplement with the checklist below.

Editing

When you complete your revision—and only then—you are ready to edit. If you do not compose on a computer, copy or retype the new draft if possible so that you have a clean copy to work on. If you do compose on a computer, you can edit directly on screen or print a clean copy. (Some writers find it easier to spot errors on paper than on screen.)

For editing, consult the advice and checklist on pages 58–62. Try to read the paper from the point of view of someone who has not spent hours planning and researching but instead has come fresh to the paper. Look for lapses in sense, awkward passages, wordiness, poor transitions between ideas and evidence, unnecessary repetition, wrong or misspelled words, errors in grammar, punctuation, or mechanics—in short, anything that is likely to interfere with a reader's understanding of your meaning.

Completing source citations

Before you prepare your final draft (next section), you must insert final source citations into your text and prepare the list of sources for the end of the paper. See pages 635–37 on documenting sources in various disciplines' styles.

EXERCISE 46.4 Revising and editing your paper

Using the revision and editing checklists on pages 51 and 58–59 and the checklist and pointers here, revise and edit your research paper. Work to improve not only the presentation of ideas but also, if necessary, the ideas themselves. Make sure you have provided an in-text citation for every summary, paraphrase, and direct quotation of a source and that your list of sources is complete.

Preparing and proofreading the final draft

Prepare the final draft of your paper when you have edited the text, added the source citations, and written the list of works cited. Most instructors expect research papers to be neatly typed with clear titling, double spacing, standard margins, and minimal handwritten corrections. Your instructor may have additional requirements, suggested by the discipline in which you are writing. This book explains four such document formats:

- **MLA format,** used in English, foreign languages, and some other humanities, pages 656 and 687–89. See also Chapter 48 for the sample research papers of Edward Begay and Vanessa Haley.
- **Chicago format**, used in history, art history, religion, philosophy, and some other humanities, pages 765–66 and 775–77.
- **APA format**, used in psychology and other social sciences, pages 788–90 and 800–03.
- **CSE format,** used in the natural and applied sciences, pages 813–15 and 820.

In any discipline, you can use a word processor to present your ideas effectively and attractively with readable type fonts, headings, illustrations, and other elements. See Chapter 5 for ideas and examples.

Before you submit your paper, proofread it carefully for typographical errors, misspellings, and other errors. (See p. 63 for proofreading tips.) Unless the errors are very numerous (more than several on a page), you can correct them by whiting out or crossing out (neatly) and inserting the correction (neatly) in ink. Don't let the pressure of a deadline prevent you from proofreading, for even minor errors can impair clarity or annoy readers and thus negate some of the hard work you have put into your project.

EXERCISE 46.5 Preparing and proofreading your final draft

Prepare the final draft of your research paper, following your instructor's requirements for document format. If your instructor does not specify a format, follow the MLA guidelines on pages 687–89. Proofread and correct the paper before submitting it.

Visit the companion Web site for more help on writing and revising a research paper.

Tips for drafting a research paper

- **Reread the assignment to review your instructor's criteria.** Make sure you have all the materials you'll need to meet the criteria.
- **Write a quick two- or three-paragraph summary of what the paper will be about.** This writing will get your juices flowing and give you a sense of direction. (Pretend you're writing to a friend if that will help loosen you up.) A version of the material you generate in this way may eventually prove useful for your paper's introduction or conclusion.
- **Start with the section of the paper you feel most confident about.** At first, skip any parts that scare you or give you undue trouble, even the introduction.
- **Work in chunks, one unit or principal idea at a time.** Fit the sections together only after you begin to see the draft take shape.
- **Center each section on an idea of your own.** Use source material to back up the idea.
- **Take great care in working with source material.** Integrate sources into your own ideas (p. 623), and do not plagiarize (p. 629).
- **Insert source citations into the draft as you quote, paraphrase, or summarize.** Use authors' names and page numbers.

Checklist for revising a research paper

Assignment

How does the draft satisfy all of the criteria stated in your instructor's assignment?

Thesis statement

How well does your thesis statement describe your subject and your perspective as they emerged during drafting?

Structure

(Outlining your draft as suggested on p. 642 can help you see structure at a glance.)

How consistently does borrowed material illuminate and support—not lead and dominate—your own ideas? How well is the importance of ideas reflected in the emphasis they receive? Will the arrangement of ideas be clear to readers?

Evidence

Where might readers need more evidence in order to accept your ideas? Where might the evidence seem weak or irrelevant?

Reasonableness and clarity

How reasonable will readers find your arguments? (See pp. 202–06.) Where do you need to define terms or concepts that readers may not know or may dispute?

You can download this checklist from *ablongman.com/littlebrown*. Copy the checklist for each research paper, answering the questions in writing.

CHAPTER 47

Using MLA Documentation and Format

English, foreign languages, and some other humanities use the documentation style and document format of the Modern Language Association, detailed in the *MLA Handbook for Writers of Research Papers,* 6th ed. (2003).

MLA documentation style employs brief parenthetical citations within the text that direct readers to a list of works cited at the end of the text. A parenthetical citation might look like this:

Only one article mentions this discrepancy (Wolfe 62).

The name `Wolfe` directs readers to the article by Wolfe in the list of works cited, and the page number `62` specifies the page in the article on which the cited material appears.

This chapter describes MLA style: what to include in a parenthetical citation (below), where to place citations (p. 654), when to use footnotes or endnotes in addition to parenthetical citations (p. 656), how to create the list of works cited (p. 656), and how to format the entire paper (p. 687).

Using MLA in-text citations

Writing parenthetical text citations

In-text citations of sources must include just enough information for the reader to locate the following:

- **The *source* in your list of works cited.**
- **The *place* in the source where the borrowed material appears.**

For any kind of source, you can usually meet both these requirements by providing the author's last name and (if the source uses them) the page numbers where the material appears. The reader can find the source in your list of works cited and find the borrowed material in the source itself.

Note For most sources, you will provide the author's or authors' last names and a page reference. Do not include the title unless you are citing more than one work by exactly the same author(s) or the source has no listed author (models 8 and 9, p. 651). The examples below cite a book to which neither of these exceptions applies:

Not `One textbook discusses the ''ethical dilemmas in public relations practice'' (Wilcox, Ault, and Agee, Public Relations 125).`

Not `One textbook discusses the ''ethical dilemmas in public relations practice'' (Public Relations 125).`

But `One textbook discusses the ''ethical dilemmas in public relations practice'' (Wilcox, Ault, and Agee 125).`

1. Author not named in your text

When you have not already named the author in your sentence, provide the author's last name and the page number(s), with no punctuation between them, in parentheses.

One researcher concludes that "women impose a distinctive construction on moral problems, seeing moral dilemmas in terms of conflicting responsibilities" (Gilligan 105-06).

See models 5 and 6 for the forms to use when the source does not provide page numbers.

2. Author named in your text

If the author's name is already given with the material you're citing, you need not repeat it in the parenthetical citation. The citation gives just the page number(s).

Carol Gilligan concludes that "women impose a distinctive construction on moral problems, seeing moral dilemmas in terms of conflicting responsibilities" (105-06).

3. A work with two or three authors

If the source has two or three authors, give all their last names in the text or in the citation. Separate two authors' names with `and`:

As Frieden and Sagalyn observe, "The poor and the minorities were the leading victims of highway and renewal programs" (29).

According to one study, "The poor and the minorities were the leading victims of highway and renewal programs" (Frieden and Sagalyn 29).

With three authors, add commas and also `and` before the final name:

The textbook by Wilcox, Ault, and Agee discusses the "ethical dilemmas in public relations practice" (125).

One textbook discusses the "ethical dilemmas in public relations practice" (Wilcox, Ault, and Agee 125).

4. A work with more than three authors

If the source has more than three authors, you may list all their last names or use only the first author's name followed by `et al.` (the abbreviation for the Latin *et alii,* "and others"). The choice depends on what you do in your list of works cited (see p. 659).

> It took the combined forces of the Americans, Europeans, and Japanese to break the rebel siege of Beijing in 1900 (Lopez et al. 362).

It took the combined forces of the Americans, Europeans, and Japanese to break the rebel siege of Beijing in 1900 (Lopez, Blum, Cameron, and Barnes 362).

5. A work with numbered paragraphs or screens instead of pages

Some electronic sources number each paragraph or screen instead of each page. In citing passages in these sources, give the paragraph or screen number(s) and distinguish them from page numbers: after the author's name, put a comma, a space, and `par.` (one paragraph), `pars.` (more than one paragraph), `screen`, or `screens`.

Twins reared apart report similar feelings (Palfrey, pars. 6-7).

6. An entire work or a work with no page or other reference numbers

When you cite an entire work rather than a part of it, you may omit any page or paragraph number. Try to work the author's name into your text, in which case you will not need a parenthetical citation. But remember that the source must appear in the list of works cited.

> Boyd deals with the need to acknowledge and come to terms with our fear of nuclear technology.

Use the same format when you cite a specific passage from a work with no page, paragraph, or other reference numbers, such as an online source.

If the author's name does not appear in your text, put it in a parenthetical citation.

Almost 20 percent of commercial banks have been audited for the practice (Friis).

7. A multivolume work

If you consulted only one volume of a multivolume work, your list of works cited will say so (see model 14 on p. 653), and you can treat the volume as any book.

If you consulted more than one volume of a multivolume work, give the appropriate volume in your text citation.

> After issuing the Emancipation Proclamation, Lincoln said, "What I did, I did after very full deliberations, and under a very heavy and solemn sense of responsibility" (5: 438).

The number `5` indicates the volume from which the quotation was taken; the number `438` indicates the page number in that volume. When the author's name appears in such a citation, place it before the volume number with no punctuation: (`Lincoln 5: 438`).

If you are referring generally to an entire volume of a multi-
volume work and are not citing specific page numbers, add the abbreviation `vol.` before the volume number as in (`vol. 5`) or (`Lincoln, vol. 5`) (note the comma after the author's name). Then readers will not misinterpret the volume number as a page number.

8. A work by an author of two or more cited works

If your list of works cited includes two or more works by the same author, then your citation must tell the reader which of the author's works you are referring to. Give the title either in the text or in a parenthetical citation. In a parenthetical citation, give the full title only if it is brief; otherwise, shorten the title to the first one, two, or three main words (excluding *A, An,* or *The*).

> At about age seven, children begin to use appropriate gestures with their stories (Gardner, Arts 144-45).

The full title of Gardner's book is *The Arts and Human Development* (see the works-cited entry on p. 661). This shortened title is underlined because the source is a book.

9. An anonymous work

For a work with no named author or editor (whether an individual or an organization), use a full or shortened version of the
title, as explained above. In your list of works cited, you alphabetize an anonymous work by the first main word of the title (see p.
662), so the first word of a shortened title should be the same.
The following citation refers to an unsigned source titled "The Right to Die." This shortened title is placed in quotation marks because the source is a periodical article.

> One article notes that a death-row inmate may demand his own execution to achieve a fleeting notoriety ("Right").

(A page number may be omitted for this source because the article is only one page. See the entry for the article on p. 668.)

If two or more anonymous works have the same title, distinguish them with additional information in the text citation, such as the publication date.

10. A government publication or a work with a corporate author

Some works list as author a government body, association, committee, company, or other group. Cite such a work by the organization's name. If the name is long, work it into the text to avoid an intrusive parenthetical citation.

A 2005 report by the Hawaii Department of Education predicts an increase in enrollments (6).

11. An indirect source

When you want to use a quotation that is already in quotation marks—indicating that the author you are reading is quoting someone else—try to find the original source and quote directly from it. If you can't find the original source, then your citation must indicate that your quotation of it is indirect. In the following citation, `qtd. in` ("quoted in") says that Davino was quoted by Boyd:

> George Davino maintains that "even small children have vivid ideas about nuclear energy" (qtd. in Boyd 22).

The list of works cited then includes only Boyd (the work consulted), not Davino.

12. A literary work

Novels, plays, and poems are often available in many editions, so your instructor may ask you to provide information that will help readers find the passage you cite no matter what edition they consult.

- **Novels:** The page number comes first, followed by a semicolon and then information on the appropriate part or chapter of the work.

Toward the end of James's novel, Maggie suddenly feels "the thick breath of the definite—which was the intimate, the immediate, the familiar, as she
hadn't had them for so long" (535; pt. 6, ch. 41).

- **Poems that are not divided into parts:** You may omit the page number and supply the line number(s) for the quotation. To prevent confusion with page numbers, precede the numbers with `line` or `lines` in the first citation; then use just the numbers.

In Shakespeare's Sonnet 73 the speaker identifies with the trees of late autumn, "Bare ruined choirs, where late the sweet birds sang" (line 4). "In me," Shakespeare writes, "thou seest the glowing of such fire / That on the ashes of his youth doth lie . . ." (9-10).

(See pp. 752–54 for a sample paper on a poem.)

- **Verse plays and poems that are divided into parts:** Omit a page number and cite the appropriate part—act (and scene, if any), canto, book, and so on—plus the line number(s). Use Arabic numerals for parts, including acts and scenes (`3.4`), unless your instructor specifies Roman numerals (`III.iv`).

Later in King Lear the disguised Edgar says, "The prince of darkness is a gentleman" (3.4.147).

(See pp. 756–59 for a sample paper on a verse play.)

- **Prose plays:** Provide the page number followed by the act and scene, if any. See the reference to *Death of a Salesman* on page 655.

13. The Bible

When you cite passages of the Bible in parentheses, abbreviate the title of any book longer than four letters—for instance, `Gen.` (Genesis), `1 Sam.` (1 Samuel), `Ps.` (Psalms), `Prov.` (Proverbs), `Matt.` (Mat-thew), `Rom.` (Romans). Then give the chapter and verse(s) in Arabic numerals.

According to the Bible, at Babel God "did . . . confound the language of all the earth" (Gen. 11.9).

14. An electronic source

Cite an electronic source as you would any other source: usually by author's name or, if there is no author, by title.

Business forecasts for the fourth quarter tended to be optimistic (White 4).

This example cites a source with page numbers. For a source with paragraph or screen numbers or no numbering, see models 5 and 6 (p. 650).

15. Two or more works in the same citation

If you use a single parenthetical citation to refer to more than one work, separate the references with a semicolon.

Two recent articles point out that a computer badly used can be less efficient than no computer at all (Gough and Hall 201; Richards 162).

Since long citations in the text can distract the reader, you may choose to cite several or more works in an endnote or footnote rather than in the text. See page 656.

Positioning and punctuating parenthetical citations

The following guidelines will help you place and punctuate text citations to distinguish between your and your sources' ideas and to make your own text readable. See also pages 623–28 on editing quotations and using signal phrases to integrate source material into your sentences.

- **Where to place citations**

Position text citations to accomplish two goals:

- **Make it clear exactly where your borrowing begins and ends.**
- **Keep the citation as unobtrusive as possible.**

You can accomplish both goals by placing the parenthetical citation at the end of the sentence element containing the borrowed material. This sentence element may be a phrase or a clause, and it may begin, interrupt, or conclude the sentence. Usually, as in the following examples, the element ends with a punctuation mark.

The inflation rate might climb as high as 30 percent (Kim 164), an increase that could threaten the small nation's stability.

The inflation rate, which might climb as high as 30 percent (Kim 164), could threaten the small nation's stability.

The small nation's stability could be threatened by its inflation rate, which, one source predicts, might climb as high as 30 percent (Kim 164).

In the last example the addition of `one source predicts` clarifies that Kim is responsible only for the inflation-rate prediction, not for the statement about stability.

When your paraphrase or summary of a source runs longer than a sentence, clarify the boundaries by using the author's name in the first sentence and placing the parenthetical citation at the end of the last sentence.

Juliette Kim studied the effects of acutely high inflation in several South American and African countries since World War II. She discovered that a major change in government accompanied or followed the inflationary period in 56 percent of cases (22-23).

When you cite two or more sources in the same paragraph, position authors' names and parenthetical citations so that readers can see who said what. In the following example, the beginnings and ends of sentences clearly mark the different sources:

For some time, schools have been using computers extensively for drill-and-practice exercises, in which students repeat specific skills such as spelling words, using the multiplication facts, or, at a higher level, doing chemistry problems. But many education experts criticize such exercises for boring students and failing to engage their critical thinking and creativity. Jane M. Healy, a noted educational psychologist and teacher, takes issue with "interactive" software for children as well as drill-and-practice software, arguing that "some of the most popular 'educational' software . . . may be damaging to independent thinking, attention, and motivation" (20). Another education expert, Harold Wenglinsky of the Educational Testing Service, found in a well-regarded 1998 study that fourth and eighth graders who used computers frequently, including for drill and practice, actually did worse on tests than their peers who used computers less often (Does It Compute? 21). In a later article, Wenglinsky concludes that "the quantity of use matters far less than the quality of use." In schools, he says, high-quality computer work, involving critical thinking, is still rare ("In Search" 17).

v **How to punctuate citations**

Generally place a parenthetical citation *before* any punctuation required by your sentence. If the borrowed material is a quotation, place the citation *between* the closing quotation mark and the punctuation:

> Spelling argues that during the 1970s American automobile manufacturers met consumer needs “as well as could be expected” (26)**,** but not everyone agrees with him.

The exception is a quotation ending in a question mark or exclamation point. Then use the appropriate punctuation inside the closing quotation mark, and follow the quotation with the text citation and a period:

> “Of what use is genius,” Emerson asks, “if the organ . . . cannot find a focal distance within the actual horizon of human life**?**” (“Experience” 60)**.** Mad
> genius is no genius.

When a citation appears at the end of a quotation set off from the text, place it one space *after* the punctuation ending the quotation. Do not use additional punctuation with the citation or quotation marks around the quotation:

> In Arthur Miller’s Death of a Salesman, the most poignant defense of Willie Loman comes from his wife, Linda:
>
> > He’s not the finest character that ever lived. But he’s a human being, and a terrible thing is happening to him. So attention must be paid. He’s not to be allowed to fall into his grave like an old dog. Attention, attention must finally be paid to such a person**.** (56; act 1)

(This citation of a play includes the act number as well as the page number. See p. 653.)

See the two sample research papers starting on pages 690 and 725 for further examples of placing parenthetical references in relation to summaries, paraphrases, and quotations.

Using footnotes or endnotes in special circumstances

Occasionally, you may want to use footnotes or endnotes in place of parenthetical citations. If you need to refer to several sources at once, listing them in a long parenthetical citation could be intrusive. In that case, signal the citation with a numeral raised above the appropriate line of text and write a note with the same numeral to cite the sources:

Text At least five studies have confirmed these results.1

Note 1 Abbott and Winger 266-68; Casner 27; Hoyenga 78-79; Marino 36; Tripp, Tripp, and Walk 179-83.

You may also use a footnote or endnote to comment on a source or provide information that does not fit easily in the text:

Text So far, no one has confirmed these results.2

Note 2 Manter reports spending a year trying to replicate the experiment, but he was never able to produce the high temperatures (616).

In a note, the raised numeral is indented five spaces or one-half inch and is followed by a space. If the note appears as a footnote, place it at the bottom of the page on which the citation appears, set it off from the text with quadruple spacing, and single-space the note itself. If the note appears as an endnote, place it in numerical order with the other endnotes on a page between the text and the list of works cited. Double-space all the endnotes. (See pp. 718–19 for examples of endnotes and the format to use in typing a page of endnotes.)

Preparing the MLA list of works cited

In the documentation style of the *MLA Handbook,* your in-text parenthetical citations (discussed in 47a) refer the reader to complete information on your sources in a list you title `Works Cited`
and place at the end of your paper. The list should include all the sources you quoted, paraphrased, or summarized in your paper. (If your instructor asks you to include sources you examined but did not cite, title the list `Works Consulted`.)

Follow this format for the list of works cited:

- **Arrange your sources in alphabetical order** by the last name of the author. If an author is not given in the source, alphabetize the source by the first main word of the title (excluding *A*, *An*, or *The*).
- **Type the entire list double-spaced,** both within and between entries.
- **Indent the second and subsequent lines of each entry one-half inch or five spaces from the left.** Your word processor can format this so-called hanging indent automatically. First highlight the material to be indented. Then, on the Format menu, click Paragraph and then either Hanging Indent (in *Word-*
Perfect) or Special: Hanging (in *Microsoft Word*).

For complete lists of works cited, see the papers by Edward Begay (p. 720) and Vanessa Haley (p. 730).

The box on the next two pages directs you to the MLA formats for works-cited entries. Use your best judgment in adapting the models to your particular sources. If you can't find a model that exactly matches a source you used, locate and follow the closest pos-sible match. You will certainly need to combine formats—for instance, drawing on model 2 ("A book with two or three authors") and model 26 ("An article in a daily newspaper") for a newspaper article with two authors.

Listing books

The next page shows the basic format for a book and the location of the required information in a book. When other information is required, it usually falls either between the author's name and the title or between the title and the publication information, as in the following models.

1. A book with one author

Gilligan, Carol. In a Different Voice: Psychological Theory and Women's Development. Cambridge: Harvard UP, 1982.

2. A book with two or three authors

Lifton, Robert Jay, and Greg Mitchell. Who Owns Death: Capital Punishment, the American Conscience, and the End of Executions. New York: Morrow, 2000.

Wilcox, Dennis L., Phillip H. Ault, and Warren K. Agee. Public Relations: Strategies and Tactics. 6th ed. New York: Irwin, 2005.

Give the authors' names in the order provided on the title page. Reverse the first and last names of the first author *only,* not of any other authors. Separate two authors' names with a comma and `and`; separate three authors' names with commas and with `and` before the third name.

3. A book with more than three authors

Lopez, Geraldo, Judith P. Salt, Anne Ming, and Henry Reisen. China and the West. Boston: Little, 2004.

Lopez, Geraldo, et al. China and the West. Boston: Little, 2004.

You may, but need not, give all authors' names if the work has more than three authors. If you choose not to give all names, provide the name of the first author only, and follow the name with a comma and the abbreviation `et al.` (for the Latin *et alii,* meaning "and others").

4. Two or more works by the same author(s)

Gardner, Howard. The Arts and Human Development. New York: Wiley, 1973.

---. The Quest for Mind: Piaget, Lévi-Strauss, and the Structuralist Movement. New York: Knopf, 1973.

Give the author's name only in the first entry. For the second and any subsequent works by the same author, substitute three hyphens for the author's name, followed by a period. (If you are citing two

or more works by the same editor, editors, or translator, follow the hyphens with a comma and `ed.`, `eds.`, or `trans.` as appropriate. See models 5, 6, and 7.) Note that the three hyphens stand for *exactly* the same name or names. If the second Gardner source were by Gardner and somebody else, both names would have to be given in full.

Place an entry or entries using three hyphens immediately after the entry that names the author. Within the set of entries by the same author, arrange the sources alphabetically by the first main word of the title, as in the Gardner examples (`Arts`, then `Quest`).

5. A book with an editor

Holland, Merlin, and Rupert Hart-Davis, eds. The Complete Letters of Oscar Wilde. New York: Holt, 2000.

Handle editors' names like authors' names (models 1–3), but add a comma and the abbreviation `ed.` (one editor) or `eds.` (two or more editors) after the last editor's name.

6. A book with an author and an editor

Mumford, Lewis. The City in History. Ed. Donald L. Miller. New York: Pantheon, 1986.

When citing the work of the author, give his or her name first,
and give the editor's name after the title, preceded by `Ed.` (singular only, meaning "Edited by").
When citing the work of the editor,
use model 5 for a book with an editor, adding `By` and the author's name after the title: `Miller, Donald L., ed. The City in History. By Lewis Mumford.`

7. A translation

Alighieri, Dante. The Inferno. Trans. John Ciardi. New York: NAL, 1971.

When citing the work of the author, give his or her name first, and give the translator's name after the title, preceded by `Trans.` ("Translated by"). When citing the work of the translator, give his or her name first, followed by a comma and `trans.`; then follow the title
with `By` and the author's name: `Ciardi, John, trans. The Inferno. By Dante Alighieri.`

When a book you cite by author has a translator *and* an editor, give the translator's and editor's names in the order used on the book's title page.

8. A book with a corporate author

Lorenz Research, Inc. Research in Social Studies Teaching. Baltimore: Arrow, 2000.

Corporate authors include associations, committees, institutions, gov-ernment bodies, companies, and other groups. List the name of the group as author when a source gives only that name and not an individual's.

9. An anonymous book

The Dorling Kindersley World Reference Atlas. London: Dorling, 2005.

List a book that names no author—neither an individual nor a group—by its full title. Alphabetize the book by the title's first main word (here `Dorling`), excluding *A, An,* or *The.*

10. The Bible

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

When citing a standard version of the Bible (first example), do not underline the title or the name of the version, and you need not
provide publication information. For an edition of the Bible (second example), underline the title and give full publication information.

11. A later edition

Bolinger, Dwight L. Aspects of Language. 3rd ed. New York: Harcourt, 1981.

For any edition after the first, place the edition number after the title. (If an editor's name follows the title, place the edition number after the name. See model 18.) Use the appropriate designation for editions that are named or dated rather than numbered—for instance, `Rev. ed`. for "Revised edition."

12. A republished book

James, Henry. The Golden Bowl. 1904. London: Penguin, 1966.

Republished books include paperbound editions of books originally released in hard bindings and books reissued under new titles. Place the original date of publication (but not the place of publication or the publisher's name) after the title, and then provide the full publication information for the source you are using. If the book was originally published under a different title, add this title after `Rpt. of` ("Reprint of") at the end of the entry and move the origi-nal publication date to follow the title—for example, `Rpt. of Thomas Hardy: A Life. 1941`.

13. A book with a title in its title

Eco, Umberto. Postscript to The Name of the Rose. Trans. William Weaver. New York: Harcourt, 1983.

When a book's title contains another book title (as here: *The Name of the Rose*), do not underline the second title. When a book's title contains a quotation or the title of a work normally placed in quo-tation marks, keep the quotation marks and underline both titles: `Critical Response to Henry James's ''The Beast in the Jungle.''` (Note that the underlining extends under the closing quotation mark.)

14. A work in more than one volume

Lincoln, Abraham. The Collected Works of Abraham Lincoln. Ed. Roy P. Basler. 8 vols. New Brunswick: Rutgers UP, 1953.

Lincoln, Abraham. The Collected Works of Abraham Lincoln. Ed. Roy P. Basler. Vol. 5. New Brunswick: Rutgers UP, 1953. 8 vols.

If you use two or more volumes of a multivolume work, give the work's total number of volumes before the publication information (`8 vols`. in the first example). Your text citation will indicate which volume you are citing (see pp. 650–51). If you use only one volume, give that volume number before the publication information (`Vol. 5` in the second example). You may add the total number of volumes to the end of the entry (`8 vols.` in the second example).

If you cite a multivolume work published over a period of years, give the inclusive years as the publication date: for instance, `Cambridge: Harvard UP, 1978-90.`

15. A work in a series

Bergman, Ingmar. The Seventh Seal. Mod. Film Scripts Ser. 12. New York: Simon, 1995.

Place the name of the series (not quoted or underlined) just before the publication information. Abbreviate common words such as *modern* and *series.* Add any series number after the series title.

16. Published proceedings of a conference

Watching Our Language: A Conference Sponsored by the Program in Architecture and Design Criticism. 6-8 May 2005. New York: Parsons School of Design, 2005.

Whether in or after the title of the conference, supply information about who sponsored the conference, when it was held, and who published the proceedings. Treat a particular presentation at the conference like a selection from an anthology (model 18).

17. An anthology

Kennedy, X. J., and Dana Gioia, eds. Literature: An Introduction to Fiction, Poetry, and Drama. 9th ed. New York: Longman, 2005.

Cite an entire anthology only when citing the work of the editor or editors or when your instructor permits cross-referencing like that shown in model 19. Give the name of the editor or editors (followed by `ed.` or `eds.`) and then the title of the anthology.

18. A selection from an anthology

Mason, Bobbie Ann. "Shiloh." Literature: An Introduction to Fiction, Poetry, and Drama. Ed. X. J. Kennedy and Dana Gioia. 9th ed. New York: Longman, 2005. 643-54.

The essentials of this listing are these: author of selection; title of selection (in quotation marks); title of anthology (underlined); editors' names preceded by `Ed.` (meaning "Edited by"); publication information for the anthology; and inclusive page numbers for the selection (without the abbreviation "pp."). In addition, this source requires an edition number for the anthology. If you wish, you may also supply the original date of publication for the work you are citing, after its title. See model 12 on page 662.

If the work you cite comes from a collection of works by one author and with no editor, use the following form:

Auden, W. H. "Family Ghosts." The Collected Poetry of W. H. Auden. New York: Random, 1945. 132-33.

If the work you cite is a scholarly article that was previously printed elsewhere, provide the complete information for the earlier publication of the piece, followed by `Rpt. in` ("Reprinted in") and the information for the source in which you found the piece:

Molloy, Francis C. "The Suburban Vision in John O'Hara's Short Stories." Critique: Studies in Modern Fiction 25.2 (1984): 101-13. Rpt. in Short Story Criticism: Excerpts from Criticism of the Works of Short Fiction Writers. Ed. David Segal. Vol. 15. Detroit: Gale, 1989. 287-92.

San Juan, E. "Theme Versus Imitation: D. H. Lawrence's 'The Rocking-Horse Winner.'" D. H. Lawrence Review 3 (1970): 136-40. Rpt. in From Fiction to Film: D. H. Lawrence's "The Rocking-Horse Winner." Ed. Gerald R.
Barrett and Thomas L. Erskine. Dickenson Literature and Film Ser.
Encino: Dickenson, 1974. 70-74.

19. Two or more selections from the same anthology

Chopin, Kate. "The Storm." Kennedy and Gioia 127-31.

Kennedy, X. J., and Dana Gioia, eds. Literature: An Introduction to Fiction, Poetry, and Drama. 9th ed. New York: Longman, 2005.

O'Connor, Flannery. "Revelation." Kennedy and Gioia 443-58.

When you are citing more than one selection from the same source, your instructor may allow you to avoid repetition by giving the source in full (as in the Kennedy and Gioia entry) and then simply cross-referencing it in entries for the works you used. Thus, instead of full information for the Chopin and O'Connor works, give `Kennedy and Gioia` and the appropriate pages in that book. Note that each entry appears in its proper alphabetical place among other works cited.

20. An introduction, preface, foreword, or afterword

Donaldson, Norman. Introduction. The Claverings. By Anthony Trollope. New York: Dover, 1977. vii-xv.

An introduction, foreword, or afterword is often written by someone other than the book's author. When citing such a piece, give its name without quotation marks or underlining. (If the piece has a title of its own, provide it, in quotation marks, between the name of the author and the name of the piece.) Follow the title of the book with its author's name preceded by `By`. Give the inclusive page numbers of the part you cite. (In the preceding example, the small Roman numerals refer to the front matter of the book, before page 1.)

When the author of a preface or introduction is the same as the author of the book, give only the last name after the title:

Gould, Stephen Jay. Prologue. The Flamingo's Smile: Reflections in Natural History. By Gould. New York: Norton, 1985. 13-20.

21. An article in a reference work

Mark, Herman F. "Polymers." The New Encyclopaedia Britannica: Macropaedia. 15th ed. 1991.
"Reckon." Merriam-Webster's Collegiate Dictionary. 11th ed. 2003.

List an article in a reference work by its title (second example) unless the article is signed (first example). For works with entries arranged alphabetically, you need not include volume or page numbers. For well-known works like those listed on the previous page, you may also omit the editors' names and all publication information except any edition number and the year of publication. For works that are not well known, give full publication information:

"Hungarians in America." The Ethnic Almanac. Ed. Stephanie Bernardo. New York: Doubleday, 2001. 109-11.

See also pages 677 and 681, respectively, for encyclopedias appearing online or on a CD-ROM.

Listing periodicals: Journals, magazines, and newspapers

The facing page shows the basic format for an article in a periodical (a journal) and the location of the required information in a journal. See page 669 for parallel information on a newspaper
article.

Note The treatment of volume and issue numbers and publication dates varies depending on the kind of periodical being cited, as the models indicate. For the distinction between journals and magazines, see page 582.

22. An article in a journal with continuous pagination throughout the annual volume

Lever, Janet. "Sex Differences in the Games Children Play." Social Problems 23 (1996): 478-87.

Some journals number the pages of issues consecutively throughout a year, so that each issue after the first in a year begins numbering where the previous issue left off—say, at page 132 or 416. For this kind of journal, give the volume number after the title (`23` in the example above) and place the year of publication in parentheses. The page numbers will be enough to guide readers to the issue you
used.

23. An article in a journal that pages issues separately or that numbers only issues, not volumes

Selwyn, Neil. "The Social Processes of Learning to Use Computers." Social Science Computer Review 23.1 (2005): 122-35.

Some journals page each issue separately (starting each issue at page 1). For these journals, give the volume number, a period, and the issue number (`23.1` in the Selwyn entry above and opposite). When citing an article in a journal that numbers only issues, not annual volumes, treat the issue number as if it were a volume number, as in model 22.

24. An article in a monthly or bimonthly magazine

Garber, Marjorie. "Our Genius Problem." Atlantic Monthly Sept. 2002: 46-53.

Follow the magazine title with the month and the year of publication. (Abbreviate all months except May, June, and July.) Don't place the date in parentheses, and don't provide a volume or issue number.

25. An article in a weekly or biweekly magazine

Talbot, Margaret. "The Bad Mother." New Yorker 5 Aug. 2004: 40-46.

Follow the magazine title with the day, the month, and the year of publication. (Abbreviate all months except May, June, and July.) Don't place the date in parentheses, and don't provide a volume or issue number.

26. An article in a daily newspaper

Zeller, Tom, Jr. "To Go Global, Do You Ignore Censorship?" New York Times 24 Oct. 2005, natl. ed.: C3+.

See the facing page for an analysis of this entry and the location of the required information in the newspaper.

27. An anonymous article

"The Right to Die." Time 11 Oct. 1996: 101.

For an article with no named author, begin the entry with the title of the article. In the list of works cited, alphabetize an anonymous source by the first main word of the title (`Right` in this model).

28. An editorial or letter to the editor

"Dualing Power Centers." Editorial. New York Times 14 Jan. 2005, natl. ed.: A16.

Add the word `Editorial` or `Letter` after the title if there is one or after the author's name, as follows:

Dowding, Michael. Letter. Economist 5-11 Jan. 2005: 4.

(The numbers `5-11` in this entry are the publication days of the periodical: the issue spans January 5 through 11.)

29. A review

Nelson, Cary. "Between Anonymity and Celebrity." Rev. of Anxious Intellects: Academic Professionals, Public Intellectuals, and Enlightenment Values, by John Michael. College English 64 (2002): 710-19.

`Rev.` is an abbreviation for "Review." The name of the author of the work being reviewed follows the title of the work, a comma, and `by`. If the review has no title of its own, then `Rev. of` and the title of the reviewed work immediately follow the name of the reviewer.

30. An abstract of a dissertation or article

Steciw, Steven K. "Alterations to the Pessac Project of Le Corbusier." Diss. U of Cambridge, England, 1986. DAI 46 (1986): 565C.

For an abstract appearing in *Dissertation Abstracts* (*DA*) or *Disser-tation Abstracts International* (*DAI*), give the author's name and the title, `Diss.` (for "Dissertation"), the institution granting the author's degree, the date of the dissertation, and the publication informa-tion. See page 683 for listing an entire dissertation rather than an abstract.

For an abstract of an article, first provide the publication information for the article itself, followed by the information for the abstract. If the abstract publisher lists abstracts by item rather than page number, add `item` before the number.

Lever, Janet. "Sex Differences in the Games Children Play." Social Problems 23 (1996): 478-87. Psychological Abstracts 63 (1996): item 1431.

Note Most instructors expect you to consult and cite full articles, not abstracts. See page 586.

Listing electronic sources

Electronic sources include those you find online (either through the library Web site or directly over the Internet) and those you find on CD-ROM (see p. 681). The following list, adapted from the *MLA Handbook*, itemizes the possible elements of an online source, in order of their appearance in a works-cited entry. *No source will include all the elements*.

1. **Name of author, editor, compiler, or translator,** arranged and punctuated as in models 1–3, page 659. Use `ed.`, `comp.`, or `trans.` after the name as appropriate, as shown in models 5 and 7, page 661.

2. **Title of a short work,** in quotation marks. Short works include poems, articles, documents or pages on a Web site, Web log entries, and postings to discussion groups. (Follow the last with `Online posting`.)
3. **Title of a book,** underlined.
4. **Name of editor, compiler, or translator of the source,** if not cited before, preceded by `Ed.`, `Comp.`, or `Trans.` as appropriate. See models 6 and 7, page 661.
5. **Publication information for any print version of the source,** following earlier models for books and periodical articles. For a periodical article, the publication information includes the periodical title.
6. **Title of the online site,** underlined. The title might be that of a periodical (if not already given), a scholarly project, a database, a Web log, and so on. For a site with no title, add `Home page`, `Course home page`, or another description.
7. **Name of site editor,** if any, preceded by `Ed`.
8. **Version number, if any, or volume/issue numbers for an on-line journal.** See models 22 and 23, page 666, for journals.
9. **Date of electronic publication, latest revision, or posting.**
10. **Title of a subscription database, name of the subscription service, and name and location of the subscriber.**
11. **Title of a discussion group.**
12. **Inclusive page numbers, number of paragraphs, or other identifying numbers,** if any.
13. **Name of site sponsor,** such as an institution or organization, if not cited before.
14. **Date you consulted the source.**
15. **URL of the source.** To ensure the accuracy of URLs, use Copy and Paste to duplicate them in a file or an e-mail to yourself. In the list of works cited, break URLs *only* after slashes—do not hyphenate. Unless you are submitting your paper online, use the Tools menu of your word processor to eliminate hyperlinks in works-cited entries (click on AutoCorrect in *Microsoft Word*, Settings in *WordPerfect*).

Note A URL does not always provide a usable route to a source, especially with subscription services. See models 31 and 32 below and on the next page.

31. A work from an online service to which your library subscribes

Gorski, Paul C. "Privilege and Repression in the Digital Era: Rethinking the Sociopolitics of the Digital Divide." Race, Gender and Class 10.4 (2003): 145-76. Ethnic NewsWatch. ProQuest. U of Minnesota, Twin Cities, Wilson Lib. 24 July 2005 <http://proquest.umi.com>.

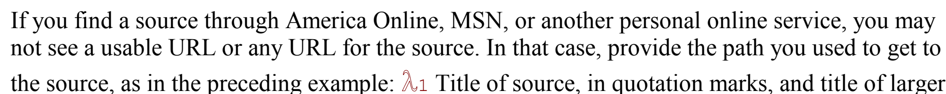
See the next page for an analysis of the preceding entry and the location of the required information on the subscription-service screen.

Note Many subscription services provide source URLs that are temporary, specific to the library, or too long to copy with certain accuracy. If any of these applies to the URL of the source you're consulting, you can use the service's home page URL instead or omit a URL. Some services provide a "Permanent link" or "Document URL" on each source record: a URL for finding the source from within the library's system (not from the open Web). You can see such a link on the database screen on the next page. Like the one in the example, permanent links are often unmanageably long and complex. In that case, use the service's home-page URL, which runs through *com* in the permanent link.

32. A work from an online service to which you subscribe

"China—Dragon Kings." The Encyclopedia Mythica. America Online. 6 Jan. 2005. Path: Research and Learn; Encyclopedia; More Encyclopedias; Encyclopedia Mythica.

If you find a source through America Online, MSN, or another personal online service, you may not see a usable URL or any URL for the source. In that case, provide the path you used to get to the source, as in the preceding example:



λ1 Title of source, in quotation marks, and title of larger

work, underlined. λ_2 Name of the service, neither underlined nor quoted. λ_3 Date of your access, followed by
a period. λ_4 `Path`: and the sequence of topics required to reach the source, with the topics separated by semicolons.

If you used a keyword instead of a path to reach the source, give that information instead: `Keyword: Chinese dragon kings`.

33. An entire online site (scholarly project, professional site, personal site, etc.)

A scholarly project or professional site:

American Verse Project. 16 May 2001. U of Michigan Humanities Text Initiative. 21 July 2005 <http://www.hti.umich.edu/a/amverse>.

When citing a scholarly project or professional site, include the following: λ_1 Title of the site, underlined. λ_2 Date of publication or
most recent update. λ_3 Name of any organization or institution that sponsors the site. λ_4 Date of your access. λ_5 URL. If the project or site has an editor, add the name, preceded by `Ed.`, between the site title and the publication date. See the Conrad entry on the next page.

A personal site:

Lederman, Leon. Topics in Modern Physics—Lederman. 28 Aug. 2005. 12 Dec. 2005 <http://www-ed.fnal.gov/samplers/hsphys/people/ lederman.html>.

Cite a personal site with this information: λ_1 Author's name, if any. λ_2 Title, if any, underlined. If the site has no title, describe it with
a label such as `Home page`, without quotation marks or underlining.
λ_3 Date of last revision. λ_4 Date of your access. λ_5 URL.

A business site:

Prius. 2006. Toyota Motor Corp. 2 Feb. 2006 <http://www.toyota.com/prius>.

For the site of a corporation or other business, give the following:
λ_1 Site title, underlined. λ_2 Date of site. λ_3 Name of sponsoring business. λ_4 Date of your access. λ_5 URL.

34. A poem, essay, or other short work from an online site

Wheatley, Phillis. "On Virtue." Poems on Various Subjects, Religious and Moral. London: A. Bell, 1773. American Verse Project. 16 May 2001. U of Michigan Humanities Text Initiative. 21 July 2005 <http://
name.umdl.umich.edu/BAP5379>.

See the facing page for an analysis of the preceding entry and the location of the required information on the Web site.

35. An online book

An entire book:

Austen, Jane. Emma. 1816. Ed. R. W. Chapman. Oxford: Clarendon, 1926. Oxford Text Archive. 1994. Oxford U. 15 Dec. 2005 <http://ota.ahds.ac.uk/ Austen/Emma.1519>.

For a book published online, give the following information: λ_1 Author and title. λ_2 Date of original publication of the book, if not given in item 4. λ_3 Name of any editor or translator. λ_4 Any publication information for the original print version of the book, following one of models 1–

17. λ_5 Title of the site, underlined. λ_6 Date of electronic publication. λ_7 Name of any sponsoring organization or institution. λ_8 Date of your access. λ_9 URL for the book. If the site has an editor, add the name after the site's title, as below.

A part of a book:

Conrad, Joseph. "A Familiar Preface." Modern Essays. Ed. Christopher Morley. New York: Harcourt, 1921. Bartleby.com: Great Books Online. Ed. Steven van Leeuwan. Nov. 2000. 16 Feb. 2006 <http://www.bartleby.com/237/ 8.html>.

For a part of a book published online, provide this information:
λ_1 Author of the part. λ_2 Title of the part, in quotation marks. (Do not use quotation marks for `Introduction`, `Foreword`, or another standard part.) λ_3 Title of the book (underlined), editor of the book (if any), and publication information for the print version of the book. λ_4 Title of the site (underlined) and editor of the site (if any). λ_5 Date of electronic publication. λ_6 Date of your access. λ_7 URL for the part of the book. If the site as a whole has a sponsoring organization, give the name between items 5 and 6, as in the Austen model above.

36. An article in an online journal

Palfrey, Andrew. "Choice of Mates in Identical Twins." Modern Psychology 4.1 (2003): 26-40. 25 Feb. 2006 <http://www.liasu.edu/modpsy/
palfrey4(1).htm>.

Give the following information for an online scholarly article that you reach directly: λ_1 Author, article title, journal title, volume and any issue numbers, and publication date, as in model 22 or 23 on page 666. λ_2 Page numbers in the journal or total number of pages, paragraphs, or sections, if any of these are given. Omit reference numbers if the source does not use them. λ_3 Date of your access. λ_4 URL for the article.

For a journal article reached through a subscription service, see model 31 (pp. 671–72).

37. An online abstract

Palfrey, Andrew. "Choice of Mates in Identical Twins." Modern Psychology 4.1 (2003): 26-40. Abstract. 25 Feb. 2006 <http://www.liasu.edu/modpsy/ abstractpalfrey4(1).htm>.

Treat an online abstract like an online journal article (model 36), but add "Abstract" (without quotation marks or underlining) between the publication information and the date of your access.

38. An article in an online newspaper or on a newswire

Still, Lucia. "On the Battlefields of Business, Millions of Casualties." New York Times on the Web 3 Mar. 2005. 17 Aug. 2005 <http://www.nytimes.com/ specials/downsize/05down1.html>.

Provide the following information for an online newspaper article that you reach directly: λ_1 Author, article title, newspaper title, and publication date as in model 26 (p. 668). Give section, page, or
paragraph numbers if the newspaper does. λ_2 Date of your access. λ_3 URL for the article.

Treat a newswire article similarly, substituting the title of the online wire service for the newspaper title (this article has no named author):

"Film, Fashion Asked to Stop Glamorizing Smoking." Reuters 18 Feb. 2003. 28 Feb. 2003 <http://www.reuters.com/
newsArticle.jhtml?type=industryNewsID2246811>.

See model 31 (pp. 671–72) when citing a newspaper or newswire article that you reached through a subscription service.

39. An article in an online magazine

Lewis, Ricki. “The Return of Thalidomide.” Scientist 22 Jan. 2001: 5. 24 Jan. 2006 <http://www.the-scientist.com/yr2001/jan/lewis_pl_010122.html>.

Provide the following information for an online magazine article that you reach directly: λ_1 Author’s name, article title, magazine title, and publication date, as in model 24 or 25 on page 668. λ_2 Any page, paragraph, or other reference numbers. λ_3 Date of your access. λ_4 URL for the article.

See model 31 (pp. 671–72) when citing a magazine article that you reached through a subscription service.

40. An online review

Detwiler, Donald S., and Chu Shao-Kang. Rev. of Important Documents of the Republic of China, ed. Tan Quon Chin. Journal of Military History 56.4 (1992): 669-84. 16 Sept. 2005 <http://www.jstor.org/fcgi-bin/jstor/ viewitem.fcg/08993718/96p0008x>.

Cite an online review as follows: λ_1 Author, any review title, `Rev. of` and the title of the reviewed book, author or editor of the reviewed book, and publication information—all as in model 29 (p. 668). λ_2 Date of your access. λ_3 URL for the review.

See model 31 (pp. 671–72) when citing a review that you reached through a subscription service.

41. An online government publication

United States. Dept. of Commerce. National Telecommunications and Informa-tion Admin. A Nation Online: Entering the Broadband Age. Feb. 2005. 1 Mar. 2005 <http://www.ntia.doc.gov/reports/anol/index.html>.

See page 682 for models of government publications in print. Provide the same information for online publications, and add facts of electronic publication. The model above includes the following: λ_1 Names of government, department, and agency. λ_2 Title of publication, underlined. λ_3 Date of publication. λ_4 Date of your access. λ_5 URL for the publication.

42. An article in an online encyclopedia or other information database

Dull, Jack L. “Wu-ti.” Encyclopaedia Britannica Online. 2004. Encyclopaedia Britannica. 23 Dec. 2005 <http://www.britannica.com/eb/article?tocid:9077599>.

For an article in an online encyclopedia or other information database, provide the following: λ_1 Author’s name, if any is given. λ_2 Title of the article, in quotation marks. λ_3 Title of the database, underlined. λ_4 Date of electronic publication. λ_5 Name of sponsoring organization or publisher. λ_6 Date of your access. λ_7 URL for the ar-ticle.

See models 31 and 32 (pp. 671–72) when citing an information database that you reached through a library or personal subscription service. For encyclopedias and other reference works that you find in print or on CD-ROM, see pages 665 and 681, respectively.

43. An online image (artwork, advertisement, graph, etc.)

In general, you can base citations of online images on the examples in model 59 (pp. 683–84), adding information for the online source, particularly site title, date of your access, and URL. The following examples show a range of possibilities:

A work of art:

Pollock, Jackson. Shimmering Substance. 1946. Museum of Modern Art, New York. WebMuseum. 12 Mar. 2006 <http://www.ibiblio.org/wm/paint/auth/Pollock/pollock.shimmering.jpg>.

A photograph:

Curtis, Edward S. Canyon de Chelly—Navaho. 1904. Lib. of Congress. American Memory. 21 July 2005 <http://hdl.loc.gov/loc.award/
iencurt.cp01028>.

An advertisement:

Absolut Vodka. Advertisement. Vanity Fair Jan. 2003. Adflip. 18 Nov. 2005 <http://adflip.com/php?adID=14714>.

A cartoon or comic strip:

Keefe, Mike. "Suspicious Package." Cartoon. Denver Post 21 July 2005. PoliticalCartoons.com. 6 Jan. 2006 <http://www.politicalcartoons.com>.

A map, chart, graph, or diagram:

Hamilton, Calvin J. "Components of Comets." Diagram. Space Art. 2003. 20 Dec. 2005 <http://solarviews.com/eng/comet.htm>.

44. An online television or radio program

Base citations of online television and radio programs on model 60, page 684, adding your access date and the URL.

Gross, Terry, host. Fresh Air. National Public Radio. 11 Feb. 2006. 12 Feb. 2006 <http://discover.npr.org/freshair/day_fa.html?display=February/11/2006>.

45. An online sound recording or clip

Base citations of online sound recordings or clips on model 61, page 684, adding your access date and the URL.

Reagan, Ronald W. State of the Union Address. 26 Jan. 1982. Vincent Voice Library. Digital and Multimedia Center, U of Michigan. 6 May 2005 <http://www.lib.msu.edu/vincent/presidents/reagan.htm>.

46. An online film or film clip

Base citations of online films or film clips on model 62, pages 684–85, adding your access date and the URL.

Stewart, Leslie J. 96 Ranch Rodeo and Barbecue. 1951. Lib. of Congress. American Memory. 7 Jan. 2006 <http://lcweb2.loc.gov/ammem/
afc96ran_v034>.

47. The home page for a course or department

Anderson, Daniel. Business Communication. Course home page. Jan.-June 2003. Dept. of English, U of North Carolina. 16 Feb. 2003 <http:// sites.unc.edu/daniel/eng32/index.html>.

For the home page of a course, provide this information: λ_1 Instructor's name. λ_2 Course title, without quotation marks or underlining. λ_3 The description `Course home page`. λ_4 Inclusive dates of the course. λ_5 Names of the department and the school, separated by a comma. λ_6 Date of your access. λ_7 URL for the home page.

For a department home page, give the department name first, followed by `Dept. home page`, the name of the school, your access date, and the URL:

Computer Engineering. Dept. home page. Santa Clara U School of Engineering. 12 Oct. 2005 <http://www.cse.scu.edu>.

48. An entry on a Web log

Daswani, Susheel. "Hollywood vs. Silicon Valley." Berkeley Intellectual Prop-erty Weblog. 16 Mar. 2005. 22 Aug. 2005 <http://www.biplog.com/
archive/cat_hollywood.html>.

To cite an entry on a Web log, give the following: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who use only screen names.) λ_2 Title of the entry, in quotation marks. λ_3 Ti-tle of the Web log, underlined. λ_4 Date of the entry. λ_5 Date of your access. λ_6 URL for the entry.

49. Electronic mail

Millon, Michele. "Re: Grief Therapy." E-mail to the author. 4 May 2005.

For e-mail, give the following: λ_1 Writer's name. λ_2 Title, if any, from the e-mail's subject heading, in quotation marks. λ_3 Description of the transmission, including to whom it was sent. λ_4 Date of posting.

50. A posting to an e-mail discussion list

Tourville, Michael. "European Currency Reform." Online posting. 6 Jan. 2006. International Finance Discussion List. 12 Jan. 2006 <http:// www.weg.isu.edu/finance-dl/archive/46732>.

Whenever possible, cite an archived version of a posting to an e-mail discussion list so that readers can find it without difficulty. Give this information for the posting: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who use only screen names.) λ_2 Title, if any, from the e-mail's subject heading, in quotation marks. λ_3 `Online posting`. λ_4 Date of posting. λ_5 Name of the discussion list, without quotation marks or underlining. λ_6 Date of your access. λ_7 URL, if known, or e-mail address for the list's moderator or supervisor.

51. A posting to a newsgroup or Web forum

A newsgroup:

Cramer, Sherry. "Recent Investment Practices in US Business." Online posting. 26 Mar. 2005. Young Entrepreneurs. 3 Apr. 2005 <http:// finance.groups.yahoo.com/group/youngentrepreneurs3>.

For a posting to a newsgroup, give the following: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who use only screen names.) λ_2 Title from the subject heading, in quotation marks. λ_3 `Online posting.` λ_4 Date of posting. λ_5 Name of the newsgroup, without quotation marks or underlining. λ_6 Date of your access. λ_7 URL for the group. If you read the posting on a news server instead of on the Web, omit the group name before your access date and give the group name in the URL, preceded by `news:` `<news:biz.startups.youngentrepreneurs.2700>`.

A Web forum:

Razi, N. M. "Hypothyroidism." Online posting. 6 July 2005. Homeopathy Forum. 28 Jan. 2006 <http://www.hpathy.com/homeopathy/forums/ forum_topics.asp?FID=328>.

For a posting to a Web forum, provide this information: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who use only screen names.) λ_2 Title, if any, in quotation marks.

λ_3 `Online posting`. λ_4 Date of posting. λ_5 Name of the forum, without quotation marks or underlining. λ_6 Date of your access. λ_7 URL for the forum.

52. A synchronous communication

Bruckman, Amy. MediaMOO Symposium: Virtual Worlds for Business? 20 Jan. 2006. MediaMOO. 26 Feb. 2006 <http://www.co.gatech.edu/fac/ Amy.Bruckman/MediaMOO/cscw-symposium-06.html>.

Whenever possible, cite an archived version of a synchronous communication so that readers can find it without difficulty. Provide this information: λ_1 Speaker's name. λ_2 Description of the event, without quotation marks or underlining. λ_3 Date of the event. λ_4 Forum, without quotation marks or underlining. λ_5 Date of your access. λ_6 URL for the archive.

53. A source on a periodical CD-ROM database

Hakim, Danny. "Iacocca, Away from the Grind, Still Has a Lot to Say." New York Times 19 July 2005, natl. ed.: C1+. New York Times Ondisc. CD-ROM. UMI-ProQuest. Sept. 2005.

Databases on CD-ROM are issued periodically—for instance, every six months or every year. The journals, newspapers, and other publications included in such a database are generally available in print as well, so your works-cited entry should give the information for both formats: λ_1 Information for the print version, following models on pages 666–70. λ_2 Title of the CD-ROM, underlined. λ_3 Medium, `CD-ROM`. λ_4 Name of the vendor (or distributor) of the CD-ROM. λ_5 Date of electronic publication.

54. A source on a nonperiodical CD-ROM

Nunberg, Geoffrey. "Usage in the Dictionary." The American Heritage Diction-ary of the English Language. 4th ed. CD-ROM. Boston: Houghton, 2005.

Single-issue CD-ROMs may be encyclopedias, dictionaries, books, and other resources that are published just once, like printed
books. Use this format: λ_1 Author's name, if any. λ_2 Title of the source. Use quotation marks for short works, such as an article.
Underline the title if it is a book. λ_3 Title of the entire CD-ROM,
underlined. This CD-ROM also includes an edition number. λ_4 Med-ium, `CD-ROM`. λ_5 CD-ROM's place of publication, publisher, and date of publication.

See also pages 665 and 677, respectively, for models of print and online reference works.

55. Computer software

Project Scheduler 9000. Vers. 5.1. Orlando: Scitor, 2006.

For software, provide the following: λ_1 Title, underlined. λ_2 Version number. λ_3 Publication information, including place of publication, publisher, and date. If the software has a listed author, give his or her name first in the entry. If you consulted or obtained the software online, replace the publication information with the date of your access and the URL, as in earlier examples.

Listing other print and nonprint sources

56. A government publication

Board of Governors. US Federal Reserve System. Federal Reserve Bulletin Aug. 2005: 20-21.

Hawaii. Dept. of Education. Kauai District Schools, Profile 2004-05. Honolulu: Hawaii Dept. of Education, 2005.

Stiller, Ann. Historic Preservation and Tax Incentives. US Dept. of Interior. Washington: GPO, 2002.

United States. Cong. House. Committee on Ways and Means. Medicare Payment for Outpatient Occupational Therapy Services. 108th Cong., 1st sess. Washington: GPO, 2003.

If an author is not listed for a government publication, give the appropriate agency as author, as in the first, second, and last examples. Provide information in the order illustrated, separating elements with a period: the name of the government, the name of the agency (which may be abbreviated), and the title and publication information. For a congressional publication (last example), give the house and committee involved before the title, and give the number and session of Congress after the title. In the last two examples, `GPO` stands for the US Government Printing Office.

57. A pamphlet

Medical Answers About AIDS. New York: Gay Men's Health Crisis, 2006.

Most pamphlets can be treated as books. In the example above, the pamphlet has no listed author, so the title comes first. If the
pamphlet has an author, list his or her name first, followed by the title and publication information as given here.

58. An unpublished dissertation or thesis

Wilson, Stuart M. "John Stuart Mill as a Literary Critic." Diss. U of Michigan, 1990.

The title is quoted rather than underlined. `Diss.` stands for "Dissertation." `U of Michigan` is the institution that granted the author's degree.

59. An image (artwork, advertisement, graph, etc.)

A work of art:

Hockney, David. Place Furstenberg, Paris. 1985. College Art Gallery, New Paltz, New York. David Hockney: A Retrospective. Ed. Maurice Tuchman and Stephanie Barron. Los Angeles: Los Angeles County Museum of Art, 1988. 247.

For a work of art, name the artist and give the title (underlined), the date of creation, and the name and location of the owner. For a work you see only in a reproduction, provide the complete publication information, too, as in the Hockney model. Omit such information only if you examined the actual work.

A photograph:

Heinz, Thomas A. Fallingwater: Exterior Detail. Frank Lloyd Wright: Architect. Ed. Terence Riley. New York: Museum of Modern Art, 2000. 236.

Treat a photograph you find in a collection or book like a work of art, with photographer's name (if known), photograph title (underlined), and date. Add the owner's name (as in the Hockney entry above) if the photograph is an artwork and not an illustration. Give the publication information unless you examined an actual print of the photograph.

For a personal photograph by you or someone else, describe the subject (without quotation marks or underlining), say who took the photograph, and add the date:

Children in Central Park. Personal photograph by the author. 16 Mar. 2006.

An advertisement:

Jetta by Volkswagen. Advertisement. New Yorker 25 July 2005: 31.

Cite an advertisement with the name of the product or company advertised, the description `Advertisement`, and the publication information.

A cartoon or comic strip:

Trudeau, Garry. "Doonesbury." Comic strip. San Francisco Chronicle 28 Aug. 2005: E6.

Cite a cartoon or comic strip with the artist's name, the title (in quotation marks), the description `Cartoon` or `Comic strip`, and the publication information.

A map, chart, graph, or diagram:

Women in the Armed Forces. Map. Women in the World: An International Atlas. By Joni Seager and Ann Olson. New York: Touchstone, 2006. 44-45.

List the image by its title (underlined) unless its creator is credited on the source. Provide a description (`Map`, `Chart`, and so on) and then the publication information.

60. A television or radio program

"I'm Sorry, I'm Lost." By Alan Ball. Dir. Jill Soloway. Six Feet Under. HBO. 2 July 2005.

Start with the title unless you are citing the work of a person or persons. The example here includes an episode title (in quotation marks), the writer's and director's names, the program title (underlined), the name of the network, and the date. If the program aired on a local TV station, identify the station between the network and the date—for example, `WGBH, Boston`.

61. A sound recording

Brahms, Johannes. Piano Concerto no. 2 in B-flat, op. 83. Perf. Artur Rubinstein. Cond. Eugene Ormandy. Philadelphia Orch. LP. RCA, 1972.

Springsteen, Bruce. "Empty Sky." The Rising. Columbia, 2002.

Begin with the name of the individual whose work you are citing. If you're citing a song or song lyrics, give the title in quotation marks. Then provide the title of the recording, not underlined if it identifies a composition by form, number, and key (first example). After the title, provide the names of any other artists it seems appropriate to mention, the manufacturer of the recording, and the date of release. If the medium is other than compact disk, provide it immediately before the manufacturer's name—for instance, `LP` (as in the first example) or `Audiocassette`.

62. A film, DVD, or video recording

The Lord of the Rings: The Return of the King. Dir. Peter Jackson. New Line, 2003.

Start with the title of the work you are citing, unless you are citing the contribution of a particular individual (see the next model). Give additional information (director, writer, lead performers, and so on) as you judge appropriate. For a film, end with the distributor and date.

For a DVD or videocassette, include the original release date (if any) and the medium (`DVD`, `Videocassette`) before the distributor's name:

George Balanchine, chor. Serenade. Perf. San Francisco Ballet. Dir. Hilary Bean. 1991. Videocassette. PBS Video, 1997.

63. A musical composition

Fauré, Gabriel. Sonata for Violin and Piano no. 1 in A Major, op. 15.

Don't underline musical compositions, such as the one above, that are identified only by form, number, and key. Do underline titled operas, ballets, and compositions (`Carmen`, `Sleeping Beauty`, `The 1812 Overture`). Use quotation marks for songs.

64. A performance

Barenboim, Daniel, cond. Chicago Symphony Orch. Symphony Center, Chicago. 22 Jan. 2006.

The English Only Restaurant. By Silvio Martinez Palau. Dir. Susana Tubert. Puerto Rican Traveling Theater, New York. 27 July 2005.

As with films and television programs, place the title first unless you are citing the work of an individual (first example). Provide additional information about participants after the title, as well as the theater, city, and date. Note that the orchestra name in the first example is neither quoted nor underlined.

65. A letter

Buttolph, Mrs. Laura E. Letter to Rev. and Mrs. C. C. Jones. 20 June 1857. In The Children of Pride: A True Story of Georgia and the Civil War. Ed. Robert Manson Myers. New Haven: Yale UP, 1972. 334-35.

List a published letter under the writer's name. Specify that the source is a letter and to whom it was addressed, and give the date on which it was written. Treat the remaining information like that for a selection from an anthology (model 18, p. 664). (See also
p. 668 for the format of a letter to the editor of a periodical.)

For a letter in the collection of a library or archive, specify the writer, recipient, and date, as above, and give the name and location of the archive as well:

James, Jonathan E. Letter to his sister. 16 Apr. 1970. Jonathan E. James Papers. South Dakota State Archive, Pierre.

For a letter you receive, give the name of the writer, note the fact that the letter was sent to you, and provide the date of the letter:

Packer, Ann E. Letter to the author. 15 June 2005.

Use the form above for personal e-mail as well, substituting `E-mail` for `Letter`: `E-mail to the author` (see p. 679).

66. A lecture or address

Carlone, Dennis. "Architecture for the City of the Twenty-First Century." Symposium on the City. Urban Issues Group. Cambridge City Hall, Cambridge. 22 May 2005.

Give the speaker's name, the title (in quotation marks), the title of the meeting, the name of the sponsoring organization, the location of the lecture, and the date. If the lecture has no title, use `Lecture`, `Address`, or another description instead.

Although the *MLA Handbook* does not provide a specific style for classroom lectures in your courses, you can adapt the preceding format for this purpose:

Chang, Julia. Class lecture on the realist novel. Homans College. 20 Jan. 2006.

67. An interview

Graaf, Vera. Personal interview. 19 Dec. 2005.
Rumsfeld, Donald. Interview. Frontline. PBS. WGBH, Boston. 10 Oct. 2005.

Begin with the name of the person interviewed. For an interview you conducted, specify `Personal interview` or the medium (such as `Telephone interview` or `E-mail interview`), and then give the date. For an interview you read, heard, or saw, provide the title if any or `Interview` if there is no title, along with other bibliographic information and the date.

EXERCISE 47.1 Writing works-cited entries

Prepare works-cited entries from the following information. Follow the models of the *MLA Handbook* given in this chapter unless your instructor specifies a different style. For titles, use underlining (as here) un-less your instructor requests italics. Arrange the finished entries in alphabetical order, not numbered. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. An article titled "Use of Third Parties to Collect State and Local Taxes on Internet Sales," appearing in The Pacific Business Journal, volume 5, issue 2, in 2004. The authors are Malai Zimmerman and Kent Hoover. The article appears on pages 45 through 48 of the journal.
2. A government publication you consulted on November 12, 2005, over the Internet. The author is the Advisory Commission on
Electronic Commerce. The commission is an agency of the United States government. The title of the publication is Report to Congress. It was published in April 2005 and can be reached at http://www.ecommercecommission.org/report.htm.
3. A Web site with no listed author. The title is The Internet Tax Freedom Act Home Page, and the site is dated June 3, 2005. The address is http://cox.house.gov/nettax/frmain.htm. You consulted the site on November 2, 2005.
4. An article in the magazine Forbes, published December 17, 2003, on pages 56 through 58. The author is Anne Granfield. The title is "Taxing the Internet."
5. A book titled All's Fair in Internet Commerce, or Is It? by Sally G. Osborne. The book was published in 2004 by Random House in New York, New York.
6. An e-mail interview you conducted with Nora James on Novem-ber 1, 2005.
7. An article titled "State and Local Sales/Use Tax Simplification," ap-pearing on pages 67 through 80 of an anthology, The Sales Tax in the Twenty-First Century. The anthology is edited by Matthew N.

Murray and William F. Fox. The article is by Wayne G. Eggert. The anthology was published in 2004 by Praeger in Westport, Connecticut.

Using MLA document format

The document format recommended by the *MLA Handbook* is fairly simple, with just a few elements. See also pages 112–26 for guidelines on type fonts, headings, lists, illustrations, and other features that are not specified in MLA style.

The samples below and on the next page show the formats for the first page and a later page of a paper. For the format of the list of works cited, see page 657.

Margins Use minimum one-inch margins on all sides of every page.

Spacing and indentions Double-space throughout. Indent para-graphs one-half inch or five spaces. (See below for indention of poetry and long prose quotations.)

Paging Begin numbering on the first page, and number consec-utively through the end (including the list of works cited). Type Arabic numerals (1, 2, 3) in the upper right about one-half inch from the top. Place your last name before the page number in case the pages later become separated.

Identification and title The *MLA Handbook* does not require a title page for a paper. If your instructor asks you to supply a title page, see pages 690–91. Otherwise, follow the sample on the previous page, providing your name, the date, and other information requested by your instructor. Place this identification an inch from the top of the page, aligned with the left margin and double-spaced.

Double-space again, and center the title. Do not highlight the title with underlining, boldface, larger type, or quotation marks. Capitalize the words in the title according to guidelines on page 491. Double-space the lines of the title and between the title and the text.

Poetry and long prose quotations Treat a single line of poetry like any other quotation, running it into your text and enclosing it in quotation marks. You may run in two or three lines of poetry as well, separating the lines with a slash surrounded by space.

An example of Robert Frost's incisiveness is in two lines from "Death of the Hired Man": **"**Home is the place where, when you have to go there / They
have to take you in**"** (119-20).

Always set off from your text a poetry quotation of more than three lines. Use double spacing above and below the quotation and for the quotation itself. Indent the quotation one inch or ten spaces from the left margin. *Do not add quotation marks.*

Emily Dickinson stripped ideas to their essence, as in this description of
"A narrow Fellow in the Grass," a snake:

> I more than once at Noon
> Have passed, I thought, a Whip lash
> Unbraiding in the Sun
> When stopping to secure it
> It wrinkled, and was gone – (12-16)

Also set off a prose quotation of more than four typed lines. (See p. 620 on when to use such long quotations.) Double-space and indent as with the poetry example above. *Do not add quotation marks*.

In the influential Talley's Corner from 1967, Elliot Liebow observes that "unskilled" construction work requires more skill than is generally assumed:

> A healthy, sturdy, active man of good intelligence requires from two to four weeks to break in on a construction job. . . . It frequently happens that his foreman or the craftsman he

> services is not willing to wait that long for him to get into condition or to learn at a glance the difference in size between a rough 2 x 8 and a finished 2 x 10. (62)

Do not use a paragraph indention for a quotation of a single complete paragraph or a part of a paragraph. Use paragraph indentions of one-quarter inch or three spaces only for a quotation of two or more complete paragraphs.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and an additional exercise on MLA documen-tation and format.

MLA parenthetical text citations

1. Author not named in your text *648*
2. Author named in your text *649*
3. A work with two or three authors *649*
4. A work with more than three authors *649*
5. A work with numbered paragraphs or screens instead of pages *650*
6. An entire work or a work with no page or other reference numbers *650*
7. A multivolume work *650*
8. A work by an author of two or more cited works *651*
9. An anonymous work *651*
10. A government publication or a work with a corporate author *652*
11. An indirect source *652*
12. A literary work *652*
13. The Bible *653*
14. An electronic source *653*
15. Two or more works in the same citation *653*

MLA works-cited page

1⁄2"
Haley 8

Works Cited

Becker, John E. “Science and the Sacred: From Walden to Tinker Creek.” Thought: A Review of Culture and Idea 62 (1987): 400-13.

Dillard, Annie. Pilgrim at Tinker Creek. New York: Harper, 1974.

McIlroy, Gary. “Pilgrim at Tinker Creek and the Social Legacy of Walden.” South Atlantic Quarterly 85.2 (1996): 111-16.

Suh, Grace. “Ideas Are Tough, Irony Is Easy.” Yale Herald Online 4 Oct. 2003. 6 Nov. 2005 <http://yaleherald.com/archive/xxii/10.4.03/ae/dillard.html>.

Center
1⁄2'' or 5 spaces
Double-space
1''
1''

MLA works-cited models

Books

1. A book with one author *659, 660*
2. A book with two or three authors *659*
3. A book with more than three authors *659*
4. Two or more works by the same author(s) *661*
5. A book with an editor *661*
6. A book with an author and an editor *661*
7. A translation *661*
8. A book with a corporate author *662*
9. An anonymous book *662*
10. The Bible *662*
11. A later edition *662*
12. A republished book *662*
13. A book with a title in its title *663*
14. A work in more than one volume *663*
15. A work in a series *663*
16. Published proceedings of a conference *664*
17. An anthology *664*
18. A selection from an anthology *664*
19. Two or more selections from the same anthology *665*
20. An introduction, preface, foreword, or afterword *665*
21. An article in a reference work *665*

Periodicals

22. An article in a journal with continuous pagination throughout the annual volume *666, 667*
23. An article in a journal that pages issues separately or that numbers only issues, not volumes *666, 667*
24. An article in a monthly or bimonthly magazine *668*
25. An article in a weekly or biweekly magazine *668*
26. An article in a daily news-paper *668, 669*
27. An anonymous article *668*
28. An editorial or letter to the editor *668*

29. A review *668*
30. An abstract of a dissertation or article *669*

Electronic sources

31. A work from an online service to which your library subscribes *671–72*
32. A work from an online service to which you subscribe *672*
33. An entire online site *673*
34. A poem, essay, or other short work from an online site *673, 675*
35. An online book *674*
36. An article in an online journal *674*
37. An online abstract *676*
38. An article in an online newspaper or on a newswire *676*
39. An article in an online magazine *676*
40. An online review *677*
41. An online government publication *677*
42. An article in an online encyclopedia or other information database *677*
43. An online image (artwork, ad-vertisement, graph, etc.) *678*
44. An online television or radio program *678*
45. An online sound recording or clip *678*
46. An online film or film clip *679*
47. The home page for a course or department *679*
48. An entry on a Web log *679*
49. Electronic mail *679*
50. A posting to an e-mail discussion list *680*
51. A posting to a newsgroup or Web forum *680*
52. A synchronous communication *681*
53. A source on a periodical CD-ROM database *681*
54. A source on a nonperiodical CD-ROM *681*
55. Computer software *682*

Other print and nonprint sources

56. A government publication *682*
57. A pamphlet *682*
58. An unpublished dissertation or thesis *683*
59. An image (artwork, advertisement, graph, etc.) *683*
60. A television or radio program *684*
61. A sound recording *684*
62. A film, DVD, or video recording *684*
63. A musical composition *685*
64. A performance *685*
65. A letter *685*
66. A lecture or address *686*
67. An interview *686*

MLA list of works cited

Information for a book

Gilligan, Carol. In a Different Voice: Psychological Theory and Women's Development. Cambridge: Harvard UP, 1982.

Title page

Title, underlined. Give the full title and any subtitle, separating them with a colon. End the title with a period.

In a Different Voice

Psychological Theory and Women's Development

Carol Gilligan

Harvard University Press

Cambridge, Massachusetts, and London, England

Author. Give the full name ––last name first, a comma, first name, and any middle name or
initial. Omit *Dr., PhD,* or any other title. End the name with a period.

Publisher's name. Shorten most publishers' names (''UP'' for University Press, ''Little''for
Little, Brown). Give both
imprint and publisher's names when they appear on the title page: e.g., ''Vintage-Random'' for Vintage Books and
Random House.

City of publication. Precede the publisher's name with its city, followed by a colon. Use only the first city if the
title page lists more than one.

Copyright page

Date of publication.
If the date doesn't
appear on the title page, look for it on the next page. End the date with
a period.

Copyright © 1982 by Carol Gilligan
All rights reserved
Printed in the United States of America

Information for a journal article

Selwyn, Neil. "The Social Processes of Learning to Use Computers." Social Science Computer Review 23.1 (2005): 122-35.

Journal cover

Volume and/or issue number, in Arabic numerals.

Year of publication, in parentheses and followed by a colon.

Title of periodical, underlined. Omit any *A*, *An*, or *The* from the beginning of the title. Do not end with a period.

Title of article, in quotation marks. Give the full title and any subtitle, separating them with a colon. End the title with a period inside the final quotation mark.

First page of article

Author. Give the full name––last name first, a comma, first name, and any middle name or initial. Omit *Dr., PhD,* or any other title. End the name with a period.

Inclusive page numbers of article, without ''pp.'' Go to the end of the article for the last page number. Provide only as many digits in the last number as needed for clarity, usually two.

Information for a newspaper article

Zeller, Tom, Jr. "To Go Global, Do You Ignore Censorship?" New York Times 24 Oct. 2005, natl. ed.: C3+.

Page number of article, without ''pp.'' Include a section designation before the number when the newspaper does the same, as here. Otherwise, give the section between the edition and the colon. Add a plus sign
to the page number when the article continues on a later page.

Author. Give the full name––last name first, a comma, first name, and any middle name or initial. Omit *Dr., PhD,* or any other title. End with a period.

First page of article

Title of article, in quotation marks. Give the full title and any subtitle, separating them with a colon. Unless the title has its own end punctuation (as this one does), end it with a period inside the final quotation mark.

Name of newspaper, underlined. Give the title as it appears
on the first page, omitting *A, An,* or *The.*

First page of newspaper

Date of publication. Give the day of the month first, then month, then year. Abbreviate all months except May, June, and July. End the date with a comma if listing the newspaper edition and/or the section des-
ignation. Otherwise, end with a colon.

Edition. If the newspaper lists an edition at the top of the first page, include it after the date.
End with a comma if listing the section designation. Otherwise, end with a colon.

Information for an article from a subscription service

Gorski, Paul C. "Privilege and Repression in the Digital Era: Rethinking the Sociopolitics of the Digital Divide." Race, Gender and Class 10.4 (2003): 145-76. Ethnic NewsWatch. ProQuest. U of Minnesota, Twin Cities, Wilson Lib. 24 July 2005 <http://www.proquest.umi.com>.

Name of the service, not underlined, ending with a period.

Name of the database, underlined, ending with a period.

Names of the subscribing institution and library, separated by a comma and ending with a period.

Title of the article, in quota-tion marks. End the title with a period inside the final quotation mark.

Publication information for any print version. If the site gives information for a print version of the source, give it after the source title, following an appropriate model on pp. 659-70.

Author. Give the full name——last name first, a comma, first name, and any middle name or initial. Omit *Dr., PhD,* or any other title. End with a period.

URL, enclosed in angle brackets. But if the source URL is tempo-rary, unique to your search, or too long (as in the example), use the URL of the site's home page. See the note on the preceding page.

Date of your access. Give the day first, then month, then year. Abbreviate all months except May, June, and July. Do not end the date with a period. (Since this date does not appear on the site, record it separately.)

Information for a short work from an online site

Wheatley, Phillis. "On Virtue." Poems on Various Subjects, Religious and Moral. London: A. Bell, 1773. American Verse Project. 16 May 2001. U of Michigan Human- ities Text Initiative. 21 July 2005 <http://name.umdl.umich.edu/BAP5379>.

Home page of site

Name of the sponsor, ending with a period.

Site title, underlined and ending with a period.

Date of electronic publication or last update. Give the day first, then month, then year. Abbreviate all months except May, June, and July. End the date with a period.

Source record for poem

Publication information for any print version. If the site gives information for a print version of the source, as here, provide it after the source title, following an appropriate model on pp. 659-70.

URL of the short work, enclosed in angle brackets. If the URL is long, temporary, or unique to your search, use the URL of the site's home page.

Poem

Author. Give the full name——last name first, a comma, first name, and any middle name or initial. Omit *Dr., PhD,* or any other title. End the name with a period. If you don't see the author's name at the top of the page, look at the bottom. If no author is listed, begin with the title.

Date of your access. Give the day first, then month, then year. Abbreviate all months except May, June, and July. Do not end the date with a period. (Since this date does not appear on the site, record it separately.)

Title of the short work, in quotation marks. End the title with a period inside the final quotation mark.

First page of MLA paper

1⁄2''

Ling 1

Sara Ling
Professor Nelson
English 120A
4 November 2005

The Internet:
Fragmentation or Community?

We hear all sorts of predictions about how the Internet will enrich our lives and promote communication, tolerance, and commu-nity. But are these promises realistic? In her 1995 essay "Welcome to

Identification (for use of a title page, see p. 691)

All double-spaced

1⁄2'' or 5 spaces

Title, centered

1''

1''

Later page of MLA paper

1⁄2''

1''

Ling 3

because of her age. Similarly, an adult man can chat about music with teenagers who might otherwise ignore or laugh at him. I learned the

1''

1''

interests and concerns we share with people who merely look different. But with the anonymity of the Internet, such physical barriers

1''

1''

1''

CHAPTER 48

Two Research Papers in MLA Style

The following pages show the research papers of Edward Begay and Vanessa Haley, whose work we followed in Chapters 42–46. (Begay's paper begins on the next page, Haley's on p. 725.) Both students followed the style of the *MLA Handbook* for documenting sources and formatting their papers. Accompanying both students' papers are comments on format, source citations, and other matters.

Closing the Digital Divide

By
Edward Begay

Ms. Derryfield
English 105-03
2 May 2005

Outline

Thesis statement: Government and business must ensure that libraries and schools have the hardware, connections, and training capabilities for computer technology to make Americans more rather than less equal.

I. The digital divide is wide.
   A. Poor people have much less access to computer technology than middle-class and affluent people do.
   B. People who aren't online are at risk for missing important information.
II. Public libraries can provide Internet access to those who do not own computers, but they face several challenges.
   A. Those who have no access to computers at work or school take advantage of library computers for Internet access.
   B. Providing Internet access creates significant funding challenges for libraries.
   C. The FCC's E-Rate program is the most reliable funding source for library technology, but it is modest.
III. Schools offer many children their main exposure to computers, but computers raise educational as well as funding issues.
   A. Some experts question the value of technology in the classroom, but evidence suggests that Internet access can enhance learning.
      1. Some critics say technology undermines education.
      2. Some teachers say that technology fits in well with recent theories of education.
      3. Students in many schools are using the Internet effectively.
   B. Low-income students have far less access to technology than high-income students do.

      1. Low-income students use the Internet half as often.
      2. When low-income students have access to computers, they spend more of the time using instructional software.
IV. Governments and businesses must play a more active role in financing Internet access for libraries and schools.
   A. The federal government must reverse the recent cuts in funding of technology-assistance programs.
   B. Businesses must recognize their long-term interest in bringing potential employees online.

Closing the Digital Divide

From wireless connections in coffee shops to advertisements for all kinds of wireless devices, we see evidence nearly
everywhere that our society is online. It’s easy to assume that everyone who wants to be online is indeed online and that those who aren’t simply don’t want to be. But this assumption is misguided. The digital divide in the United States—the gap
between those who have access to the Internet and those who don’t—reflects a similar gap between rich and poor.

In 1999 a groundbreaking US Department of Commerce study gloomily predicted “a widening gap between those with and without access to the Internet that threatens our demo-cratic society” (Falling xii; emphasis added). The prediction is still appropriate today. According to a recent report by the Benton Foundation, a watchdog group that observes and reports on the digital divide, the gaps in Internet access among people of different educations, incomes, and racial and ethnic groups is not closing, even as the overall number of Americans online has increased. As more information is published only online, the unconnected have a lot more catching up to do than they had just a few years ago when print information was still the norm. Most observers look to public libraries and schools as the primary sites for connecting to the Internet
because they are open to all. However, governments and businesses must ensure that these institutions have the hardware, connections, and training capabilities for computer technology to make Americans more rather than less equal.

Statistics vary1 but all research agrees that people have much greater access to computer technology if they are middle class or affluent than if they are not. (The divide also shows up between those below and above age 50 and between those without and with disabilities.) Very comprehensive data appear

in the most recent Department of Commerce study, which paints the unsettling picture shown in Table 1. The bottom three groups total 41.2 percent of all US households, yet many fewer than half of them use the Internet.

Table 1

Internet Use by Household Income, 2003

Annual Household Income	Percentage of All USHouseholds	Percentage Using the Internet
Less than $15,000	16.1	31.2
$15,000-$24,999	13.2	38.0
$25,000-$34,999	11.9	48.9
$35,000-$49,999	15.1	62.1
More than $75,000	26.3	82.9

Source: Data from United States, Dept. of Commerce, Natl. Telecommunications and Information Admin., A Nation Online: Entering the Broadband Age, Feb. 2005, 1 Mar. 2005 <http://www.ntia.gov/reports/anol/index.html> 9, 47.

People who aren’t online are at risk for missing important information and may not even know they are missing it. For example, in early 2005 the US Department of Agriculture unveiled a new, interactive version of the Food Pyramid, the familiar triangle that provides guidelines for healthy eating. Previous versions of the pyramid had been published in print and distributed through schools, local health departments,
local libraries, and so on. The new version, however, is available primarily on the Web, and its interactive features can be
accessed only online. According to the journalist Andy Carvin,

> the pyramid provides more specific information about nutrition, but being online it can’t reach many low-income people who, like everyone else, would benefit from its guidelines. The sociologists Susan Dykstra and William L. Brown observe that “as US government agencies expand e-government . . . , a pressing question remains what will happen to underserved populations, particularly as traditionally offline government services are replaced entirely by online services.” The answer, for now, is that those populations will be more underserved than before.

For people without home or work Internet access, an important link is public libraries. Nearly all public libraries in the United States do have some level of Internet access to serve their patrons: 97 percent, according to recent numbers (Bertot, McClure, and Jaeger 4). The access specifically benefits those who need it most. The American Library Association states the role of libraries and librarians this way:

> People from households making less than $15,000 annually are three times more likely to rely on library computers than those earning more than $75,000. . . . [P]ublic access to the Internet through public libraries is a major step toward closing the digital divide. But access is not enough: librarians and their interactions with patrons make the biggest difference. Librarians help patrons develop vital information-literacy skills by providing one-to-one tutoring in how to access relevant, well-organized sources. (par. 2)

However, providing not only up-to-date computers and Internet connections but also intensive training creates significant funding challenges for libraries. Almost 75 percent of public libraries have three or fewer computer terminals through which they can offer Internet access, and fewer than 30

percent of librarians believe they have the staff needed to train users (Bertot and McClure 35). Clearly, with the length of time Internet searches can take, three terminals and an overstretched staff cannot serve many library patrons. Yet terminals and staff are costly.

Many librarians worry that these costs will cause libraries themselves to fall into the digital divide. Library funding is
often cut and rarely increased by state and local governments trying to trim their budgets. Among nongovernment groups,
according to the American Library Association, only the Bill and Melinda Gates Foundation (established by the Microsoft founder and his wife) has provided significant help for libraries. Since 1997 the foundation has given grants of more than $250 million to provide libraries with public-access computers and software. The grants have especially benefited poor, rural library systems, many of which otherwise could not have afforded the equipment (par. 7).

The most reliable source of government funding for
library technology is the Universal Service Program, established by the US Federal Communications Commission. Telecommunications providers and individuals who subscribe to their services pay a fee commonly called the E-Rate. From the Universal Service Program, the FCC allocates up to $2.25 billion annually to help both libraries and primary and secondary schools purchase telecommunications services. However, the fund is modest and does not cover training of staff or purchase of computers. Given the transformation of our economy and culture caused by the Internet, $2.25 billion barely amounts to a token gesture. More must be done to
connect libraries and help them train Internet users.

Whereas mostly adults benefit from library funding, many children receive their exposure to computers in the

public schools. In fact, nearly all schools in the United States now provide some computers for student use (Conte 924). But the digital divide in schools has as much to do with how students use computers as it does with whether they have access to them.

For some time, schools have been using computers extensively for drill-and-practice exercises, in which students
repeat specific skills such as spelling words, using the multiplication facts, or, at a higher level, doing chemistry problems. But many education experts criticize such exercises for boring students and failing to engage their critical thinking and creativity. Jane M. Healy, a noted educational psychologist and teacher, takes issue with "interactive" software for children as well as drill-and-practice software, arguing that "some of the most popular 'educational' software . . . may be damaging to independent thinking, attention, and motivation" (20). Another education expert, Harold Wenglinsky of the Educational Testing Service, found in a well-regarded 1998 study that fourth and eighth graders who used computers frequently, including for drill and practice, actually did worse on tests than their peers who used computers less often (Does It Compute? 21). In a later article, Wenglinsky concludes that "the quantity of use matters far less than the quality of use." In schools, he says, high-quality computer work, involving critical thinking, is still rare ("In Search" 17).2

Drill-and-practice exercises reinforce the "transmission" model of education, in which teachers transmit knowledge to
passive students (Conte 925). Some experts argue that this type of teaching does not prepare students to work in the
information age (Conte 923-24). Instead, these experts favor a model closer to cognitive psychology and constructivism, emphasizing active learning and "dealing with complex,

real-world problems"—a model well served by Internet-
connected computers (Conte 935-36).

Many teachers see the Internet as a powerful resource for just this kind of teaching. Mary E. McArthur, a veteran teacher in Massachusetts, told me in an online interview that the Internet presents new possibilities for student learning:

> My students have a much better sense of the relevance of their education how now that they're online. When we were studying ecology, for example, some students e-mailed a representative of the EPA [Environmental Protection Agency] in Washington, asking questions and offering suggestions about a proposed local landfill, and received an immediate response. They took that response to the town's planning board when the landfill was discussed.

The Internet, according to McArthur, has made her students not only better learners but better citizens as well. And contrary to Healy's vision of uncreative, unmotivated students, McArthur told me that since her students began using technology, "conversation is constant. Students are talking online, to each other, and to me—questioning, criticizing, analyzing what they're learning."

McArthur's and her students' experiences are not unique:
success stories about online education are common in popular and scholarly sources.3 But many teachers and students are not discovering what they might accomplish with the Internet
because their schools cannot afford enough terminals and
training to give everyone ample hands-on experience.

In general, student access to online computers is improving considerably. A 2004 study conducted by Market Data
Retrieval and quoted in Students and Internet Access by the

US Department of Education shows that the ratio of students to computers decreased from 12 to 1 in 1998 to 4 to 1 in 2004. However, those are averages across all public schools. Another Department of Education source shows that in schools with students of low income, the ratio remains higher than the 1998 average, at 13 to 1, and only 34 percent of those students use the Internet at all in school, compared with 68 percent of their high-income peers. At the same time, the difference in overall computer use between low- and high-income students is not nearly as pronounced: 80 percent for those of low income, 88 percent for those of high income (Internet 29-30). (See fig. 1.)

The increase in both kinds of schools is due to the use of instructional software programs, primarily drill and practice. Clearly, poorer schools rely much more on such use than wealthier schools do.

Real stories back up the data shown in fig. 1. An example is La Entrada High School in a poor section of Oakland, California (Richards). La Entrada's ratio of students to computers is 15 to 1, and the computers are used machines that are slow to load Web sites. With limited equipment, students at La Entrada cannot match their more affluent peers in using the Web or communicating online with experts. In fact, they are often so frustrated by waiting in line for computers and then by the machines' slowness that they simply give up, using the computers only when scheduled for drill in reading and math. In the words of Delia Neuman of the University of Maryland, they "learn to do what the computer tells them" (qtd. in Conte 931).

Students who do not learn to use the Internet may find themselves left out of a society in which computer skills will earn a high school graduate 39 percent more than another graduate without such skills (Twist 6). And the nation's economy will suffer as well. The risk is described by Larry Irving, a former assistant secretary of the Department of Commerce and the author of its first report on the digital divide, Falling through the Net:

> Almost 60 percent of jobs created today . . . require an understanding of information technology. Yet too many of our students are graduating from schools that don't give them the training required for the jobs they seek. Already, the nation's businesses are having trouble filling the skilled jobs they're creating, and in another five years the situation is likely to reach a crisis.

The results, then, are unavailable jobs for the graduating students who need them and a shortage of just the kind of workers the country needs.

The problem for schools like La Entrada is, of course, money. Leaders in poor school districts are aware of the importance of technology, but they are also worried about leaking roofs, aging furniture, and overcrowded classrooms. The money to buy the equipment, make the connections, and train teachers and staff to use and maintain the networks is not easily found even in middle-class school districts, much less in poorer districts.

If libraries and schools are to provide widespread access to the Internet, they must find ways not only to integrate technology into their programs but also to pay the bills associated with going and staying online. Adapting the work of
libraries and schools to the technological age is the responsibility of the experts within those systems. But finding the money to finance technological advances should involve more elements of society, specifically governments and businesses. These two groups must play a more active role in wiring
libraries and schools, providing hardware, and training librarians, teachers, and students to work with the technology.

Governments are already encouraging cooperation between businesses and schools. For instance, many states organize annual NetDay campaigns designed to bring educators, community volunteers, and corporations together to keep schools online and up to date (Jordahl and Orwig 25; NetDay). However, to close the digital divide, government support must be direct. The E-Rate program of the Federal Communications Commission is a start, but just a start, because it covers only connection fees, not hardware or training. Furthermore, divided as it is among nearly 17,000 public libraries and 114,000

primary and secondary schools (World Almanac 251, 253), the program's $2.25 billion comes to less than $20,000 per institution per year. According to the Benton Foundation, the federal government once made closing the divide a priority, funding programs to bring the disadvantaged online and train them in using Internet resources. But the foundation reports that since 2001 the federal government has actually slashed funding of three significant programs: Preparing Tomorrow's Teachers to Use Technology, providing grants to help teachers gain more competence teaching with computers; Technology Opportunity Program, providing hardware grants to the public and nonprofit sectors; and Community Technology Centers, providing grants to

expand access of the rural and urban poor to technology. Fig. 2 shows the funding of these programs from 2001 to 2005.

> Cuts like these propel government efforts backward rather than forward. If the digital divide is to close, as it must, the federal government needs to reverse direction, taking the lead to ensure that its citizens have equal access to information technology.

Businesses must join in as well. Commercial enterprises have long recognized their responsibility to the larger community—for instance, supporting youth athletics and contributing to charities through the Chamber of Commerce. Some businesses also work with schools and libraries to increase Internet access. For many years, computer manufacturers such as IBM and Apple have donated new and used computers to schools. Recently, the 3COM Corporation has provided grants and consultants to help train public school teachers and students in the use of technology (Jordahl and Orwig 25).

For computer companies, cooperation with schools and libraries seems good business, paying off in free advertising, enhanced image, and potential sales. In some locations, other kinds of companies are also stepping in to improve Internet access for the disadvantaged. For example, three Seattle banks assign employee mentors to low-income public schools to help the students use the Internet effectively for schoolwork (Jordahl and Orwig 24). And insurance companies and law firms in Boston have joined technology companies to provide computer training and equipment in the public libraries and schools, making Boston one of the most Internet-connected cities in the nation (Pace 36). But these efforts and a few others like them are unusual in the literature on the digital divide. Most businesses, no doubt focusing on the short term and receiving little incentive from government to do otherwise, may train their own employees but contribute nothing to bring the larger community online. As Larry Irving notes in

the quotation cited earlier, businesses are already suffering from such shortsightedness. They must recognize their interest in fostering widespread access to technology.

The Internet is now "the central nervous system of our democracy," says Jeff Chester of the Center for Digital Democracy (6). Providing Internet access through libraries and schools seems the only way to ensure equal access for poor and rich alike. The schools and libraries cannot close the digital divide on their own, however. They need strong financial support from government and business to make Chester's neural pathway truly open to all.

Begay 13

Notes

1 The US Department of Commerce study cited here is the most recent and most comprehensive available. Beyond this study, statistics on Internet use are difficult to compare and summarize because they often measure different variables. For example, one study may provide the number of households with Internet access, while another may provide the number of persons or the number of adults. In addition, with a subject this current the data are constantly changing. Nonetheless, all studies agree on the inequities between the affluent and the poor.

2 For additional criticism of computers in education, see Goodson et al.

3 See, for example, Conte, Jordahl and Orwig, and Pace.

Begay 14

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Title page format. A title page is not required by MLA style but may be required by your instructor. If so, or if you are required to submit an outline with your paper, prepare a title page as shown opposite.

If your instructor does not require a title page for your paper, follow MLA style: place your name, the identifying information, and the date on the first page of the paper. See Vanessa Haley's paper, page 725, for this format.

Next two pages

Outline format. If your instructor asks you to include your final outline, place it between the title page and the text and number the pages with small Roman numerals (i, ii). Follow the formatting annotations on the next two pages.

Outline content. Begay includes his final thesis statement as part of his outline so that his instructor can see how the parts relate to the whole. Notice that each main division (numbered with Roman numerals) relates to the thesis statement and that all the subdivisions relate to their main division.

Begay casts his final outline in full sentences. Some instructors request topic outlines, in which ideas appear in phrases instead of in sentences and do not end with periods. (See pp. 35–36 for this format.)

Title. Begay's title captures the image of a wide gap between two places. A more descriptive title, such as "Equality on the Internet," would also have been appropriate. **Paper format.** Because he provides a title page as requested by his instructor, Begay does not repeat his full name on the first page of text. For MLA style, which omits a title page, the following would appear in the upper left of this first page:

Edward Begay
Ms. Derryfield
English 105-03
2 May 2005

(See Vanessa Haley's paper, p. 725, for an example of a research paper without a title page.) Follow the formatting annotations on the facing page for margins and spacing.

Introduction. Begay defines *digital divide*, a term he uses to discuss the problem of Internet access. He delays presenting his thesis in order to establish some background about the persistence of unequal access.

Citation of two works with corporate authors. The sources Begay cites here do not name individual authors, so he lists the sponsor organizations as authors. **Citation when the author is named in your text.** Because Begay names the US Department of Commerce in his text, he does not repeat the name in the parenthetical citation. **Citation of a work by the author of two or more works.** To distinguish this Department Commerce study from another one he also cites, Begay gives a shortened form of the title in the parenthetical citation. **Adding emphasis to a quotation.** Begay underlines important words in the quotation. He acknowledges this change in the parenthetical citation with `emphasis added`, separated from the page number by a semicolon.

Omission of a parenthetical citation. The Benton Foundation report comes from the Internet and lacks page or other identifying numbers. Since Begay names the author in his text, he doesn't include a parenthetical citation.

Thesis statement. Begay's introduction has led up to this statement, which asserts the claim that he will support in the paper.

Relation to outline. This paragraph begins part I of Begay's outline (see p. 692). **Using an endnote for supplementary information.** Here Begay inserts a reference to a note at the end of the paper in which he explains the difficulty of interpreting statistics about Internet use. He signals the note with the raised numeral `1`.

Use of a table. Begay uses a table to present statistics from the Department of Commerce study so that the data are easy to compare and the differences are emphatic. **Table format.** Following MLA style, Begay double-spaces the entire table. **Citation of a source for a table.** Also following MLA style, Begay provides a source note indicating where he obtained the data in the table. The note includes complete information on the source even though Begay also cites the work fully in his list of works cited. The numbers following the URL are the pages where Begay found the table's data.

Selecting supporting evidence. Begay paraphrases and quotes two sources in this paragraph to support his point that low-income people who aren't online may miss important information. The uses of the authors' names in the text clarify who said what.

Editing a quotation with an ellipsis mark. Begay uses an ellipsis mark (three spaced periods) to show that he has omitted some words from the quotation.

Relation to outline. This paragraph begins part II of Begay's outline. See page 692.

Citation when the author is not named in your text. Because Begay does not give the three authors' names in his text, he provides the names in the parenthetical citation along with a page number. **Citation of a work with three authors.** Begay gives all three authors' last names, separating them with commas and `and` before final name.

Format of a long quotation. This quotation exceeds four typed lines, so Begay sets it off from his text without quotation marks, with double spacing throughout, and with an extra indention of ten spaces or one inch. **Editing a quotation with brackets.** By using brackets around the capital *P*, Begay indicates that he has omitted the beginning of the original sentence and changed the capitalization.

Citation with displayed quotation. The parenthetical cita-
tion after the quotation falls *outside* the sentence period. **Citation of a source using a paragraph number.** Begay uses `par.` ("paragraph") to indicate that the source numbers paragraphs rather than pages. He cites paragraph 2.

Revision of a draft. In his first draft Begay sometimes strung his source information together without interpreting it. In revising he added comments of his own (in blue) to introduce the information in the context of his ideas:

However, providing not only up-to-date computers and Internet connections but also intensive training creates significant funding challenges for libraries. But aAlmost 75 percent of public libraries have three or fewer computer terminals through which they can offer Internet access, and fewer than 30 percent of librarians believe they have the staff needed to train users (Bertot and
McClure 35). Clearly, with the length of time Internet searches can take, three terminals and an overstretched staff cannot serve many library patrons. Yet terminals and staff are costly.

Common knowledge. In his reading, Begay saw many references to government cuts in library funding, so he treats this information as common knowledge and does not cite a source for it. (See pp. 632–33 for more on common knowledge.) **Clarifying boundaries of source material.** The rest of this paragraph summarizes information from a report by the American Library Association. Begay makes the extent of the summary clear by giving the ALA's name at the beginning and a parenthetical citation at the end.

Omission of a parenthetical citation. Begay does not provide a parenthetical citation for the Federal Communications Commission report because he names the author in his text and the online source has no page or other reference numbers.

Relation to outline. With this paragraph, Begay begins part III of his outline (see p. 692). **Transitional paragraph.** Begay devotes a paragraph to the shift in focus from libraries to schools.

Integrating source material. Here and elsewhere, Begay establishes his source's credentials in a signal phrase and effectively integrates paraphrases and quotations into his own sentences. **Omission of ellipsis mark.** Begay does not use an ellipsis mark at the beginning of the Healy quotation beginning "some" because the small *s* makes it clear that he omitted the opening of Healy's sentence.

Punctuation with a parenthetical citation. The period that ends a sentence containing a quotation comes after the citation.

Citation of two works by the same author. Begay gives brief versions of Wenglinsky's two titles in the parenthetical citations here and below in order to distinguish the sources. **Clarifying boundaries of source material.** By mentioning Wenglinsky's name at the beginning of the paragraph's last two sentences and giving the rest of the citation at the end, Begay indicates that everything in between comes from Wenglinsky. **Mixing quotation and paraphrase.** Begay quotes and paraphrases from Wenglinsky's article to give readers a good sense of the issue Wenglinsky raises. **Punctuation with a quotation.** The period falls inside the closing quotation mark because the quotation is not immediately followed by a parenthetical citation.

Introducing borrowed material. Begay here begins paraphrasing and quoting Conte as an expert, so he should have named Conte in the text and identified him with his credentials. **Paraphrasing.** Begay paraphrases Conte's words. His note for the second paraphrase transcribed a quotation from Conte:

Citation of paraphrases. Because he does not use Conte's name in the text, Begay correctly gives it in the citations.

Defining terms. Begay uses two terms here, *cognitive psychology* and *constructivism*, that he picked up from Conte and other sources. He should have defined the terms to avoid confusing readers.

Primary source: personal interview. Begay tested his ideas by conducting an e-mail interview with a teacher in a public school. He uses both paraphrase and quotation from the interview, with the subject's permission.

Adding to a quotation with brackets. Begay spells out the full name of the EPA for readers who may not recognize the abbreviation, and he encloses the addition with brackets.

Omission of parenthetical citation. Begay does not use a parenthetical citation at the end of the quotation because the source (an interview) has no page or other reference numbers and the necessary information (McArthur's name) appears in the text before the quotation.

Summary of sources. Rather than belabor the Internet success stories, Begay wraps up with a summary. **Using an endnote for citation of several sources.** Begay avoids a lengthy and obtrusive parenthetical citation by referring readers to endnote 3, which lists several sources (see p. 718). **Transitional paragraph.** This paragraph within the section on schools shifts the emphasis from the educational value of technology to its cost.

Synthesis of sources. In this and the next several paragraphs, Begay integrates information from sources with his own conclusions about the significance of the data.

Citation of a long source named in the text. A parenthetical citation here would have read `(qtd. in United States, Dept. of Education, Students)`. Begay chose to avoid the awkwardly long citation by naming both the indirect and the direct source in his text. The

Department of Education site had no page or other reference numbers for Begay to cite.

Indirect sources. Indirect sources are appropriate only when the quoted material is not available to consult. Begay's use of the indirect source is appropriate here because he could not find the original Market Data Retrieval report.

Use of a figure. Begay created a bar chart to show the differences between low-income and high-income students. He refers to the figure in his text.

Figure caption. Begay captions the figure so that readers know how to interpret it. **Citation of a source for data.** Following MLA style, Begay provides a source note indicating where he obtained the data in the chart. The note includes complete information for the source even though Begay also cites the work fully in his list of works cited.

Citation of an online article without page numbers. The Rich-ards article, which Begay found online, does not have any page or other reference numbers, so the citation includes only the author's name.

Editing quotations. Begay had a long quotation by Neuman, but he selected from it only the words that supported the point he was making. The entire quotation appears in his note:

Citation of an indirect source. With the use of `qtd. in`, Begay indicates correctly that he found the quotation by Neuman (an indirect source) in the article by Conte (a direct source).

Indirect sources. Indirect sources are appropriate only when the quoted material is not available to consult. Begay's source, Conte, gave full bibliographic information on Neuman's article, and Begay should have gone directly to it.

Omission of a parenthetical citation. Begay took this quotation from an online source lacking page or other reference numbers. Since the author is named in the text, he does not provide a parenthetical citation.

Drawing conclusions. Rather than leave it to his readers to figure out the significance of the preceding paragraphs, Begay here wraps up the discussion of schools with his own conclusions about the costs and thus the limits of technological change in education.

Relation to outline. With this paragraph, Begay begins part IV of his outline (see p. 693). **Summary statement.** Begay introduces this final section with a statement that pulls together libraries and schools and clearly distinguishes their role from the financial responsibilities for broadening Internet access.

Parenthetical citation of more than one work. Begay discovered information about NetDay campaigns in two sources, so he cites both in parentheses, separating them with a semicolon. The second source lacks page or other reference numbers, so its citation does not include a number.

Use of an almanac. Begay consulted an almanac for the number of public libraries and primary and secondary schools so that he could calculate the average amount of aid under the E-Rate program. **Placement of a parenthetical citation.** Because Begay used the almanac only for the number of libraries and schools, not for the calculation, he places the parenthetical citation directly after the almanac data.

Omission of a parenthetical citation. Since Begay names the Benton Foundation in his text and the online source has no page or other reference number, he does not add a parenthetical citation.

Use of a figure. Begay uses a graph to show the dramatic funding decrease in the programs he mentions. He refers to the figure in his text.

Figure caption. Begay captions the figure so that readers know how to interpret it. **Citation of a source for a figure.** Following MLA style, Begay provides a source note indicating where he obtained the figure. The note includes complete information for the source even though Begay also cites the work fully in his list of works cited.

Drawing conclusions. Begay ends his discussion of government funding with his own conclusion about what has happened and what must be done.

Common knowledge. Begay already knew of manufacturers' programs to place computers in schools; in fact, he had used a donated computer in high school. Thus he treats this information as common knowledge.

Drawing conclusions. Begay ends his discussion of business with his own conclusions about the causes and results of low funding.

Conclusion. In his final paragraph Begay summarizes the main points of his paper to remind readers of both the need for universal Internet access and the ways it can be funded.

Format of notes. The heading `Notes` is centered one inch from the top of the page. (The heading would be singular—`Note`—if Begay had only one note.) Follow the annotations on the facing page for formatting.

Endnotes for additional relevant information. Begay uses endnotes for sources and information that are somewhat relevant to his thesis but not essential and that don't fit easily into the text. Note 1 provides information on Begay's difficulties interpreting statistics. Note 2 highlights a notable critique of computers in education. And note 3 cites several sources that would be obtrusive in a parenthetical citation. (See p. 656 for more on supplementary notes.)

Citation of a source with more than three authors. The Goodson citation indicates with `et al.` ("and others") that Goodson was a coauthor with at least three others. See the works-cited entry for this source on the next page.

Format of a list of works cited. The heading `Works Cited` is centered at the top of the page. The entries are alphabetized by the last name of the first author or (for sources without authors) by the first main word of the title. Each entry has a hanging indention (see p. 657 on creating this indention). For additional formatting, see the annotations on the facing page.

An online source, including Begay's access date and the URL in angle brackets. **A corporate author.** Since the source does not list an individual as author, Begay names the organization as author. **Paragraphs instead of pages.** This source does not number pages but does number paragraphs, so Begay lists the total paragraphs.

Source with three authors. The first name is reversed, and the other two are given in normal order, separated by `and`.

Scholarly project. The entry includes the title of the project, the name of the director, and the name of the sponsoring university.

Article from an online service to which the library subscribes (see pp. 671–72). Because the service does not provide usable URLs for articles—that is, URLs that readers can use to reach the articles directly—Begay instead gives the names of the database and service, the names of his school and library, and the URL for the home page of the service.

Article in a journal with continuous pagination throughout an annual volume (see p. 666).

Source with two authors. The first name is reversed. After `and` the second name is given in normal order.

Source with more than three authors. A source with more than three authors may be listed with all authors' names or just with the first author's name followed by `et al.` ("and others"). (See p. 659.) Begay had all the names in his working bibliography, but he opted not to use them. His parenthetical citation is consistent with this decision (p. 718).

Book with one author.

Article in a weekly magazine.

Article in a monthly magazine.

Personal interview by e-mail.

A **page on an organization's Web site.** MLA does not specifically cover an online site for this type of organization, so Begay adapted the format for a short work from an online site (p. 673). He provided all the information a reader would need to find the source—including the page title, site title, date of publication, and URL of the page—along with the date of his access.

Article from an online service to which the library subscribes. See annotation 55 on page 721.

Online government publications. This and the next four entries all cite government publications that Begay found online. Since none of the sources had a named author, Begay lists as author the government body responsible for the source: the government (United States), the department, and (in the first two and fourth sources) the group within the department.

Additional source by the same author. Since the author of the previous entry is also United States, Department of Commerce, National Telecommunications and Information Administration, in this entry Begay replaces each of those names with three hyphens followed by a period.

Additional source by the same government. Since the previous entry also lists United States as the government, in this entry Begay replaces the name with three hyphens followed by a period. Note that he does not replace author information that is unique to this source, but in the next entry he does replace the repeated department name.

Next page

Anonymous source. *The World Almanac* has no named author and so is listed and alphabetized by its title. It appears last in the list of works cited because `World` appears last alphabetically.

Haley 1
Vanessa Haley
Professor Moisan
English 101
6 Feb. 2006

Annie Dillard's Healing Vision

It is almost a commonplace these days that human arrogance is destroying the environment. Environmentalists, naturalists, and now the man or woman on the street seem to agree: the long-held belief that human beings are separate from nature, destined to rise above its laws and conquer it, has been ruinous.

Unfortunately, the defenders of nature tend to respond to this ruinous belief with harmful myths of their own: nature is pure and harmonious; humanity is corrupt and dangerous. Much writing about nature lacks a recognition that human beings and their civilization are as much a part of nature as trees and whales are, neither better nor worse. Yet without such a recognition, how can humans overcome the damaging sense of separation between themselves and the earth? How can humans develop realistic solutions to environmental problems that will work for humanity and the rest of nature?

One nature writer who seems to recognize the naturalness of humanity is Annie Dillard. In her best-known work, the Pulitzer Prize-winning Pilgrim at Tinker Creek, she is a solitary person encountering the natural world, and some critics fault her for turning her back on society. But in those encounters with nature, Dillard probes a spiritual as well as a physical identity between human beings and nature that could help to heal the rift between them.

Dillard is not renowned for her sense of involvement with human society. Like Henry David Thoreau, with whom she is often compared, she retreats from rather than confronts human society. The critic Gary McIlroy points out that although

Haley 2

Thoreau discusses society a great deal in Walden, he makes no attempt "to find a middle ground between it and his experiment in the woods" (113). Dillard has been similarly criticized. For instance, the writer Eudora Welty comments that

> Annie Dillard is the only person in her book, substantially the only one in her world; I recall no outside human speech coming to break the long soliloquy of the author. Speaking of the universe very often, she is yet self-surrounded and, beyond that, book-surrounded. Her own book might have taken in more of human life without losing a bit of the wonder she was after. (37)

It is true, as Welty says, that in Pilgrim Dillard seems detached from human society. However, she actually was always close to it at Tinker Creek. In a later book, Teaching a Stone to Talk, she says of the neighborhood, "This is, mind you, suburbia. It is a five-minute walk in three directions to rows of houses. . . . There's a 55 mph highway at one end of the pond, and a nesting pair of wood ducks at the other" (qtd. in Suh).

Rather than hiding from humanity, Dillard seems to be trying to understand it through nature. In Pilgrim she reports buying a goldfish, which she names Ellery Channing. She recalls once seeing through a microscope "red blood cells whip, one by one, through the capillaries" of yet another goldfish (124). Now watching Ellery Channing, she sees the blood in his body as a bond between fish and human being: "Those red blood cells are coursing in Ellery's tail now, too, in just that way, and through his mouth and eyes as well, and through mine" (125). Gary McIlroy observes that this blood, "a symbol of the sanctity of life, is a common bond between Dillard and the fish, between animal and human life in general, and between Dillard and other people" (115).

Haley 3

For Dillard, the terror and unpredictability of death unify all life. The most sinister image in Pilgrim—one that haunts Dillard—is that of the frog and the water bug. Dillard reports walking along an embankment scaring frogs into the water when one frog refused to budge. As Dillard leaned over to investigate, the frog "slowly crumpled and began to sag. The spirit vanished from his eyes as if snuffed. His skin emptied and dropped; his very skull seemed to collapse and settle like a kicked tent" (6). The frog was the victim of a water bug that injects poisons to "dissolve the victim's muscles and bones and organs" (6). Such events lead Dillard to wonder about a creator who would make all life "power and beauty, grace tangled in a rapture with violence" (8). Human beings no less than frogs and water bugs are implicated in this tangle.

Dillard is equally as disturbed by birth as by death. In a chapter of Pilgrim called "Fecundity," she focuses on the
undeniable reproductive urge of entire species. Her attitude is far from sentimental:

> I don't know what it is about fecundity that so appalls. I suppose it is the teeming evidence that birth and growth, which we value, are ubiquitous and blind, that life itself is so astonishingly cheap, that nature is as careless as it is bountiful, and that with extravagance goes a crushing waste that will one day include our own cheap lives. (160)

The cheapness and brutality of life are problems Dillard
wrestles with, wondering which is "amiss": the world, a "monster," or human beings, with their "excessive emotions"
(177-78). No matter how hard she tries to leave human society, Dillard has no choice but to "bring human values to the creek" (179). The violent, seemingly pointless birth and death of all life are, spiritually,

Haley 4

two branches of the same creek, the creek that waters the world. . . . We could have planned things more mercifully, perhaps, but our plan would never get off the drawing board until we agreed to the very compromising terms that are the only ones that being offers. (180)

For Dillard, accepting the monstrousness as well as the beauty of "being" is the price all living things pay for freedom.

In "The Waters of Separation," the final chapter of Pilgrim, Dillard writes about a winged maple key, or seed. At this point in the book, the critic Sandra Humble Johnson notes, Dillard "has been humbled and emptied; she can no longer apply effort to her search for meaning in a parasitic world" (4). It is the winter solstice—the shortest day of the year. And then Dillard spies the maple key descending to earth and germination. "It rose, just before it would have touched a thistle, and hovered pirouetting in one spot, then twirled on and finally came to rest" (267). The key moved, says Dillard, "like a creature muscled and vigorous, or a creature spread thin to that other wind, the wind of the spirit . . . , a generous, unending breath" (268). Dillard vows to see the maple key in all of the earth and in herself. "If I am a maple key falling, at least I can twirl" (268).

According to the critic John Becker, "Annie Dillard does not walk out on ordinary life in order to bear witness against it"; instead, she uses the distance from other people "to make meaning out of the grotesque disjointedness of man and nature" (408). Gary McIlroy says, nonetheless, that Dillard "does not succeed in encompassing within her vision any but the most fragmentary consequences for society at large" (116). Possibly both are correct. In Pilgrim at Tinker Creek, Annie Dillard suggests a vision of identity among all living things

that could inform modern humanity's efforts to thrive in harmony with its environment, but she does not make the leap to practicalities. Life, she says, "is a faint tracing on the surface of a mystery. . . . We must somehow take a wider view, look at the whole landscape, really see it, and describe what's going on here" (9). The description, and acting on it, may take generations. As we proceed, however, we may be guided by Dillard's efforts to mend the disjointedness, to see that human beings and maple keys alike twirl equally.

Haley 6

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Traditional vs. innovative models of education

Conte 923-24

“[T]he traditional classroom, with its strong central authority and its emphasis on training students to take orders and perform narrow tasks, may have prepared students for work in 20th-century factories. But it can’t impart the skills they need in the workplace of the 21st century, where there’s a premium on workers who are flexible, creative, self-directed and able to solve problems collaboratively.”

Fig. 1. Computer use in public schools, showing the disparity in Internet and overall computer use between low-income and high-income students. Data from United States, Dept. of Education, National Center for Educational Statistics, Internet Access in USPublic Schools and Classrooms, 24 Feb. 2005, 12 Mar. 2005 <http://nces.ed.gov/pubsearch/pubsinfo.sap?pubid=2005025>.

Difference between rich & poor schools

Conte 931

From Delia Neuman, prof., U Maryland Coll. of Library & Information Services: “Economically disadvantaged students, who often use the computer for remediation and basic skills, learn to do what the computer tells them, while more affluent students, who use it to learn programming and tool application, learn to tell the computer what to do.”

Fig. 2. Funding levels 2001-05 for three federal government programs intended to help close the digital divide. Chart from Benton Foundation, National Strategy to Bridge the Digital
Divide Abandoned, Jan. 2005, 3 Apr. 2005 <http://
www.benton.org/press/2005/pro211.html>.

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ing and title when no title page is
required (see also p. 687)

Introduction
of environmental theme

Focus on issue to be resolved

Introduction of Dillard to resolve issue

Thesis statement

Acknowledgment of opposing critical view

First response to opposing view

Second response to opposing view

Secondary source's analysis
of Dillard

Combination of quotation and
Haley's own
analysis (next
four paragraphs) interprets and
synthesizes
Dillard's ideas

Mixture of summary and quotation provides
context and keeps quotations trim

Discussion of physical identity
of all creatures: death and birth

Comment on
quotation advises reader what to look for

Quotations, including some long ones set off from the text, convey Dillard's voice as
well as her ideas

Discussion of
spiritual identity
of all creatures

Haley's interpretation of Dillard's ideas

Resolution of
Dillard's concerns

Conclusion: ties together diver-gent critical views, environmental theme, and
Dillard's work