

# **Wheeler High School Language Arts**

Revised, Winter 2012

## **Foreword**

The guide was originally prepared by Pat Lamb and Sara Moore in 1988. It was revised by Ruth Faris and Kathy Nichols in 1995. The 1997 revision, which was done by Pat Barras and Jane Frazer, incorporates revisions and additions to facilitate the use of online sources. The 1999 edition and this, the 2006 edition, represent further efforts to ensure that the guide is accurate and up-to-date. This guide is intended as a supplement and in no way supersedes the direction of the teacher who uses it, and it is intended for all grades and levels. The 2006 edition includes many new features and examples, including a list of websites that classroom teachers have found useful in teaching the research process. The English Department at Wheeler High School produced the 2012 revision. The students and teachers who use this guide should avail themselves of this list, as well as other, lengthier works on research and bibliography, including the source for this compilation, the *MLA Handbook for Writers of Research Papers*.

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## Part One: Preparation and Research

The research paper is a unique type of writing that takes skill, careful thought, and creativity. It involves **identifying a problem or asking a question** on a specific topic and then **collecting and investigating facts and opinions** about the topic from numerous sources. A research paper is different from a report in that the research paper writer **must go one step beyond the mere summary of facts** and **inject analytical or interpretive commentary** on the subject, **relying on the thoughts of others** to support or clarify conclusions.

Eight steps guide the writer through the research paper process:

1. Selecting the topic
2. Reading and limiting the topic
3. Formulating a thesis statement and working outline
4. Preparing a working bibliography
5. Taking notes
6. Assembling notes and writing the formal outline
7. Writing the first draft and preparing the Works Cited page
8. Writing the final copy

### Selecting the Topic

The teacher may suggest possible topics, or the student may be allowed to choose a topic of interest. In either case, use these guidelines to choose the topic.

Select a topic

1. that is suitable for serious research.
2. with ample reference material.
3. that can be presented objectively.
4. that is more than a biographical treatment.
5. that will allow interpretation(s).

If the paper is based on literature, the student **must have a thorough understanding** of the poem, play, novel, or short story. Students may choose an **analytical, thematic, critical**, or **comparative** approach to writing the paper. Students should distinguish between **primary and secondary** sources.

- A **primary source** is the work itself, such as “Thanatopsis,” Martin Luther King, Jr.’s “I Have a Dream,” *The Red Badge of Courage*, or *Macbeth*.
- A **secondary source** is a work written about a primary source. Examples include critical commentaries such as Thomas DeQuincey’s essay “On the Knocking at the Gate of *Macbeth*” or critical essays in *Contemporary Literary Criticism*.

### Reading and Limiting the Topic

**Introductory reading** helps narrow the topic.

- Do introductory reading on the subject. Introductory reading provides a framework for the topic, allows the writer to set boundaries, and enables the researcher to focus on the important points of the topic.

- Introductory reading can span a variety of sources, including articles in encyclopedias, chapters in textbooks, histories, or specialized reference books such as *Contemporary Literary Criticism*.

*Note: General encyclopedias may be used only for introductory reading, **not as sources for the paper itself**.*

Following are examples that show the progression in narrowing a topic using introductory reading as a guide.

#### **Social Issues Topic**

General Topic: violence

Narrowed Topic: violence in the media

Narrowed More: violence on television

Appropriate Topic: the implications of violence on television

#### **Literature Topic**

General Topic: *The Scarlet Letter*

Narrowed Topic: one aspect of *The Scarlet Letter*: literary devices

Narrowed More: one literary device: symbolism

Appropriate Topic: the scaffold as a symbolic element in *The Scarlet Letter*

The student may discover that further restriction is needed after reading and taking notes.

## **Formulating a Thesis Statement**

A preliminary thesis statement, which is the main idea or argument of the paper, will help to limit the scope of the research. Before beginning in-depth research, it is necessary to write a sentence that expresses the central focus of the paper; however, the thesis may continue to evolve as work continues.

#### **A good thesis should**

- **state the main idea in a declarative sentence.**
- **limit the subject.**
- **establish an investigative edge.**
- **point to the conclusion.**
- **conform to the evidence.**

#### **Example 1:**

As an epic hero, Beowulf exhibits physical courage, demonstrates mental agility, and reflects the ideals of his culture.

#### **Example 2:**

Edgar Allan Poe's characterization of Montresor in "The Cask of Amontillado" suggests the theme that humanity is inherently evil.

## **Preparing the Working Outline**

The working outline is an initial method of organization and a starting point for note taking. The purpose of the preliminary outline is to prevent the researcher from taking unnecessary notes and to keep the writer focused and on-task. In order to develop a working outline, it is necessary to break down the elements of the preliminary thesis and to analyze the specific areas the research will address. This analysis should result in a list of three to six ideas or topics will constitute the divisions of the research.

### A working outline should

- relate directly to the thesis.
- be **brief** and **clear**.
- list the main topics using **Roman numerals**. These headings will later be the “slugs” on the note cards.
- **not be subdivided**, unlike the Formal Outline, which is discussed later.
- **not** contain the words *Introduction* or *Conclusion*.
- **not** contain articles or any repeated, unnecessary words.

### Example 1:

Thesis: As an epic hero, Beowulf exhibits physical courage, demonstrates mental agility, and reflects the ideals of his culture.

- I. Physical Courage
- II. Mental Agility
- III. Ideals of Anglo-Saxon culture

### Example 2:

Thesis: Because of increasing concern over television’s influence on violence and crime, the television industry should assume responsibility for regulating the extent and nature of violent acts in television programming.

- I. Amount of violence on television
- II. Connection between TV and street violence
- III. Ratings race among networks
- IV. Censorship in the media

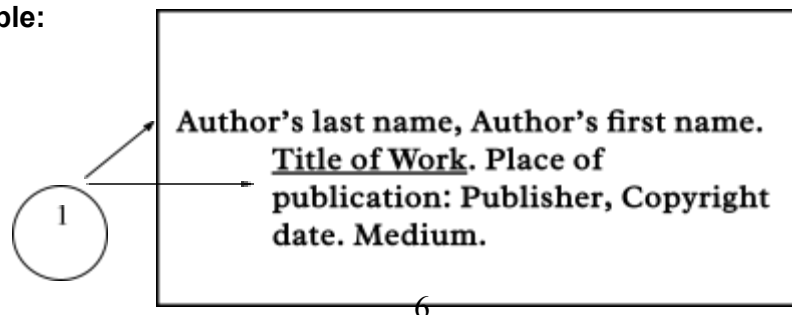
## Preparing the Working Bibliography

The working bibliography is a list of sources related to the research topic. Begin to locate sources by checking the media center catalogue, visiting other libraries, searching databases and on-line sources, and expanding the preliminary reading. For each likely resource, write a bibliographic entry on an index card using correct MLA format. A variety of sample entries appears under the heading **Preparing the Works Cited Page** on page 20. Because these bibliography cards will eventually become the source of information for compiling the Works Cited page, it is essential to record information correctly and thoroughly.

### In preparing bibliography cards,

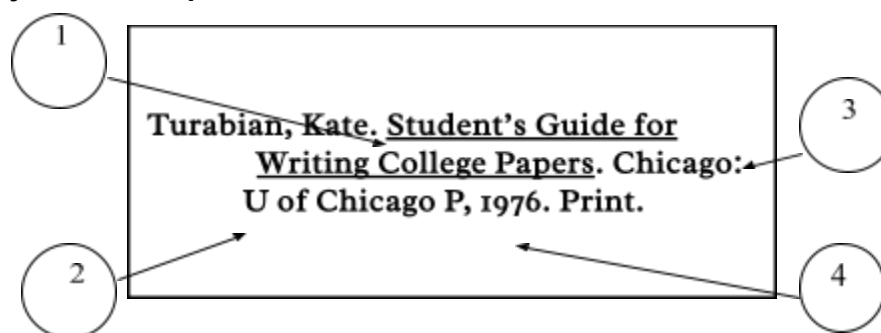
- use one index card per source.
- write on only one side of the card.
- use exact punctuation.
- use hanging indents (see examples below).

### Generic Example:



1. Use **hanging indents** (the reverse of regular paragraph indentation) to make the author's last name more visible.

### Actual Bibliography Card Example:



1. When writing by hand, **underline to indicate italics**.
2. Use a correct, **shortened name for the publisher**. Refer to page 20 for guidelines.
3. Use the **first city listed on the title page**. Give only the city if it is well known (e.g., New York, London); give both city and state otherwise
4. Use **the most recent date** that appears on the title page or on the back of the title page.

### Evaluating Web Pages

**Not all web pages are valid and reliable sources.** Use these questions as a guide to determine validity.

1. Is the source created by a person or organization who is an expert on the subject and who cares about its quality?
  - Are there spelling or grammar errors on the page?
  - What are the creator's credentials?
  - Does it appear in a credible source? (E-library, Galileo, Galenet)
2. Does the source have information that is current, complete, and correct?
  - What was the date of the site's last revision?
  - Is the information consistent with other reliable sources?
3. Is the source truthful and unbiased?
  - Is there commercial advertising on the page?
4. Does the source have verifiable sources of information, e.g. a bibliography?
  - Can you contact the creator or sponsor?

### Taking Notes

Now that a preliminary outline has been prepared and specific areas of consideration have been established, read intensively those sources that contain information relative to the working outline and begin taking notes.

- Be selective.
- Be accurate
- Read critically. Do not assume that everything you read is truthful or valid.

There are several ways to record and compile notes when conducting research, including handwritten note cards, photocopying, highlighting, downloading, and cutting and pasting. An explanation of note taking using note cards is provided in this guide. **Use the note taking system prescribed by the teacher.**

### Using Direct Quotations and Paraphrasing

**Direct Quotations:** According to the MLA, “When you believe that some sentence or passage in its original wording might make an effective addition to your paper, transcribe that material exactly as it appears, word for word, comma for comma” (46).

- Enclose all direct quotations in quotation marks, even on your note cards.
- Copy the quotation exactly as it appears in the original source, including spelling, internal punctuation, and capitalization.
- If you are **certain** the original contains an **error**, use the word **sic** (from the Latin for thus or so) to let the reader know that the error is accurately reproduced. Refer to the section on **Alteration of Quoted Material** on page 13 for information on how to use **sic**.

**Paraphrasing:** To paraphrase a passage, restate the material **in your own words**. Read the material carefully, absorb the idea, close the book, and write the idea in your own words. Check your version against the original to make sure you have accurately and completely conveyed the author’s ideas.

- Do **not** use **more than three words in succession** from the original source.
- Do **not** follow the identical structure/sentence pattern(s) of the original passage or simply change the order of the words in the sentence.
- Do **not** distort the meaning of the original passage.
- **Do** use quotation marks to identify any unique term or phraseology retained in the paraphrase.

### Note Cards

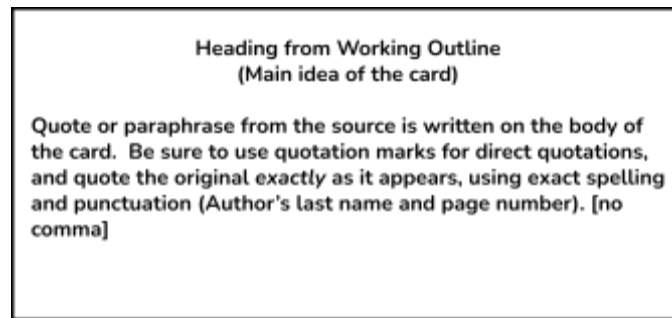
While writing note cards from sources, keep these guidelines in mind:

- Write only on the front of cards.
- Address only one idea per card.
- Write the appropriate slug from the working outline at the top of the index card to indicate the subject.
- Write the first item given on your bibliography card (author’s name, editor’s name, or article title) on the bottom of the card.
- Use quotation marks for exact quotations.
- Give **exact** page number(s) for print sources.

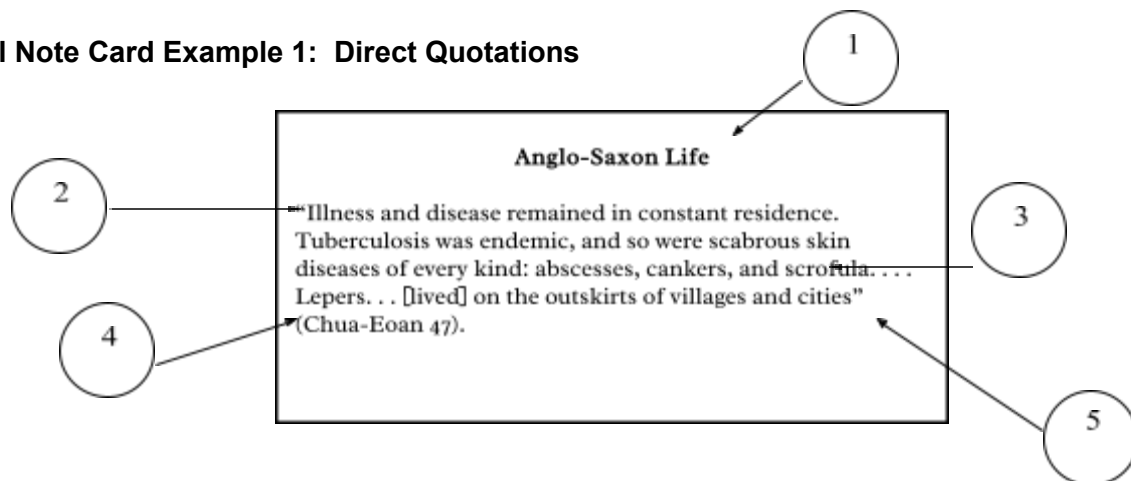
*Note: The teacher may require you to write **n. pag.** to indicate “no pagination” for sources that do not have pages (e.g., the Internet).*

**Generic Example of a Note Card:**





### Actual Note Card Example 1: Direct Quotations



1. Use a slug from the preliminary outline to describe the content of the note card.
2. Use quotation marks to indicate a direct quotation.
3. Use ellipsis points\* to indicate that words have been omitted.
4. Use square brackets or interpolation\* to indicate that a word has been changed from the original.
5. Write the author's last name and the exact page with **no comma**. If there is no author, use the first item on your bibliography card (editor, article title, book title).

\*Note: See the section on the **Alteration of Quoted Material** on page 16.

### Actual Note Card Example 2: Paraphrasing

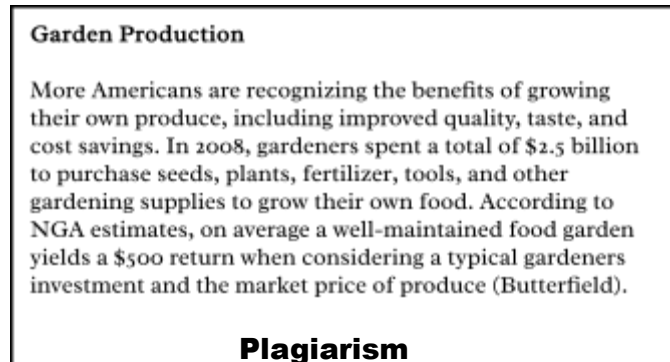
Read the original passage that follows. The source of this passage is the essay "Is TV Brutalizing Your Child?" by Eliot A. Daley in *Freedom of Dilemma*. Notice how the information contained in the passage is transferred to the note card.

#### Original Passage:

Through television, our children's lives are inundated with death and disaster one moment, trivia and banality the next, cemented together with the sixty-second mortar of manipulation and materialism. In the matter of violence alone, their formative years are bathed in blood. Writers have amply documented the depressing statistics: The TV stations of one city carried in one week 7,887 acts of violence. One episode of a western

series garnished Christmas night with 3 homicides. Between the ages of 5 and 14, your children and mine may, if they are average viewers, witness the annihilation of 12,000 human beings.

**Note card with a paraphrase and a direct quotation:**



Writers' facts, ideas, unique phraseology, and sentence structure should be regarded as their property. **Any person who uses a writer's ideas without giving due credit through documentation is guilty of plagiarism.**

1. Document **both paraphrases and direct quotations**.
2. Use **quotation marks** for **directly quoted material**.
3. Do **not** use quotation marks for **paraphrases**.
4. When paraphrasing, do **not** use **more than three words in succession** from the original source.

In deciding whether or not to document, ask this question: **Is this information common knowledge that a mature reader would most likely already know?**

If the answer to this question is **yes**, **do not** document it.

If the answer to this question is **no**, document it.

## **Assembling Notes**

After you have followed every lead from your working bibliography and have taken adequate notes, you are ready to begin the final phase of your working outline.

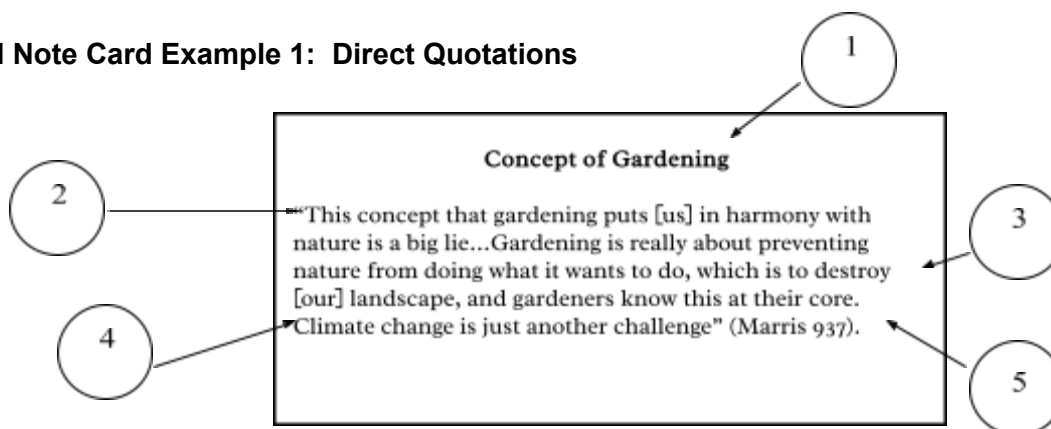
1. Put all cards with the same heading in the same stack. For example, all cards with the heading "Amount of violence on TV" should be placed in one stack. You should have as many stacks as you have sections in your working outline.
2. Read each stack of cards and arrange them in logical order. You may discover you have some information that is irrelevant or a section that has too little information. Do more research, combine the content with another related stack or section, or omit the irrelevant or weak information.
3. Organize the note cards in each stack to form subtopics. Arrange these subtopics in logical order and number each note card accordingly.

Using your note cards, begin writing the formal outline. The major divisions of your working outline will be the major headings of the formal outline. The subtopics you identified within each stack of cards will become the subheadings of your formal outline.

### Generic Example of a Note Card:

<p>Heading from Working Outline (Main idea of the card)</p> <p>Quote or paraphrase from the source is written on the body of the card. Be sure to use quotation marks for direct quotations, and quote the original exactly as it appears, using exact spelling and punctuation (Author's last name and page number). [no comma]</p>
--

### Actual Note Card Example 1: Direct Quotations



1. Use a heading from the preliminary outline to describe the content of the note card.
2. Use quotation marks to indicate a direct quotation.
3. Use ellipsis points\* to indicate that words have been omitted.
4. Use square brackets or interpolation\* to indicate that a word has been changed from the original.
5. Write the author's last name and the exact page with **no comma in parentheses**. If there is no author, use the first item on your bibliography card (editor, article title, book title).

\*Note: See the section on the **Alteration of Quoted Material** on page 16.

### Actual Note Card Example 2: Paraphrasing

Read the original passage that follows. The source of this passage is the essay "Is TV Brutalizing Your Child?" by Eliot A. Daley in *Freedom of Dilemma*. Notice how the information contained in the passage is transferred to the note card.

Through television, our children's lives are inundated with death and disaster one moment, trivia and banality the next, cemented together with the sixty-second mortar of manipulation and materialism. In the matter of violence alone, their formative years are bathed in blood. Writers have amply documented the depressing statistics: The TV stations of one city carried in one week 7,887 acts of violence. One episode of a western series garnished Christmas night with 3 homicides. Between the ages of 5 and 14, your children and mine may, if they are average viewers, witness the annihilation of 12,000 human beings.

[illegible]

## Part Two: Writing the Paper

### Writing the Formal Outline

Follow these steps in developing the formal outline:

1. Begin with the proper heading on the top left.
2. Create a working title and use it as the **title of the outline**.
3. Write the **thesis statement** under the title.
4. Do not outline the introduction or conclusion.
5. Use major divisions from the notes as the major divisions in the outline.
6. **Indent subtopics** one-half inch (or tab once) so all letters or numbers of the same kind line up directly under one another.
7. Capitalize only the first letter of the first word in a main topic or subtopic, with the exceptions of proper nouns and proper adjectives.
8. Do not use a period at the end of every line **unless writing a sentence outline**.
9. Use **a minimum of two parts** when it is necessary to subdivide. For example, an **A** subtopic must be followed by a **B** subtopic, and a **1** subtopic must be followed by a **2** subtopic.
10. Be consistent in maintaining grammatical parallel structure.
11. **Double-space the entire outline.**

The following outline illustrates a detailed scheme, consistent in its use of short phrases in parallel structure.

Jane Doe

Mr. Waters

English 101

No header on  
outline page(s)

Sample Topic Outline

May 21, 2006

## The Implications of Violence in Television

Thesis: The television industry, the government, and the public should monitor programming and appeal to the Federal Trade Commission (FCC) for greater controls because of the correlation between television violence and crime statistics.

### I. Amount of violence on television

#### A. Physical altercations

1. Fights as a solution
2. Data on number of murders

#### B. Verbal altercations

1. Profanity instigating conflict
2. Threats to do harm

### II. Implications of television violence

#### A. Psychological influences

#### B. Moral dilemmas

#### C. Statistics on violence

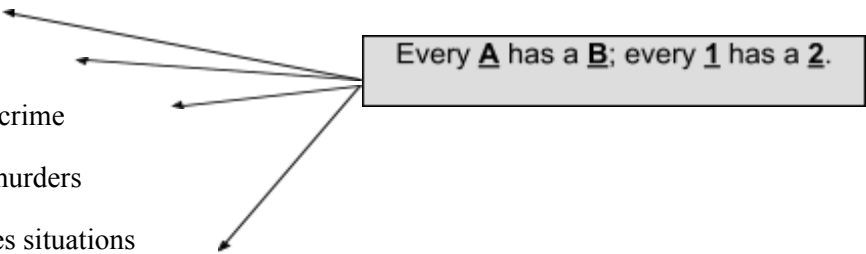
1. Crime rates
2. Case histories

### III. Ratings race among networks

#### A. Quest for audience

1. More violence
2. More spectacular crime
  - a. Graphic murders
  - b. Grotesques situations

#### B. Disregard for traditional human values



Every A has a B; every 1 has a 2.

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## Writing the First Draft

With the outline and note cards at hand, write the first draft. It is important to arrange the information in logical order. The opening paragraph is important because it introduces the subject, sets the tone, states the thesis, and provides the reader with adequate background information.

**As you write the first draft, document all direct quotations and paraphrasing.**

### **Integration of Quoted Material**

Even though good quotations are essential to a successful research paper, do not rely too heavily on the direct quotation. Some student papers are little more than a series of disconnected direct quotations. Excessive quoting indicates that the writer has not assimilated the material and integrated it into a readable, distinct, individual work. To avoid this problem, be selective in the use of direct quotations; instead, use paraphrasing when appropriate.

#### **Lead-ins**

**Always** use **correct lead-ins** for direct quotations. The lead-in links the quotation to the text that surrounds it in the paper.

Never drop a quotation into a sentence or a paragraph without a proper lead-in.

**Do this:**

Agee points out that "many teachers believe rules stifle spontaneity," resulting in a de-emphasis in the instruction of grammar in the modern classroom" (10).

**Never Do This:** There has been a de-emphasis of grammar instruction in the modern classroom. "Many teachers believe rules stifle spontaneity" (Agee 10).

#### **There are three types of lead-ins:**

Many believe rules stifle spontaneity" (Agee 10).

##### **Somebody says,**

- Punctuate as dialogue.
- Use synonyms of the verb "to say" when possible.
- Remember the quotation must be a complete sentence.
- Use a comma.

Jane Agee comments, "Many students who would not have attempted college seven years ago are now coming into state universities through junior colleges" (10).

##### **Sentence:**

- Make sure both the lead-in and the quotation are complete, correct sentences.
- **Begin the quotation with a capital letter.**
- Use a colon.
- 

Agee insists that English instruction on the college level will not improve until educators become realistic: "Public school teachers need to sit down and evaluate the situation" (12).

##### **Blended**

- Make the quotation a grammatical part of your sentence.
- **Do not use a comma or a capital letter unless it would be called for by the structure of your sentence.**
- **Do not use ellipses at the beginning or end.**

State universities are now providing "special remedial programs" in which students who do not meet the "entrance requirements are admitted on probation" (Agee 13).

*Note: Do not use the author's name as a possessive and then make reference with a personal pronoun.*

**Do this:**

In *The Grapes of Wrath* Steinbeck comments, "There grew up governments in the world, with leaders, with elders" (269).

**Never do this:**

In Steinbeck's novel, he says, "There grew up governments in the world, with leaders, with elders" (269).

### **Alteration of Quoted Material**

It is sometimes necessary to change a quotation to fit it into the text of the paper. The correct way to alter quoted material is to use **ellipses** and/or **interpolation**.

#### **Correct Use of Ellipses**

Use ellipsis points to indicate that something has been omitted from the original source.

Rules for using ellipses:

1. The resulting sentence must still be a complete sentence, even with the omission.

**Example:**

*Original Passage:* "Robert Frost created something like an academic cliché when he once said that writing free verse is like playing tennis with the net down."

*Quotation with ellipsis:* According to Jane Williams, "Robert Frost . . . once said that writing free verse is like playing tennis with the net down" (251).

2. If the ellipsis falls at the end of the sentence (in other words, the quotation ends before the end of the original writer's sentence), use three periods (or ellipsis points) with a space before each, and place a period after the final parenthesis of the parenthetical documentation.

**Example:**

*Original Passage:* "Robert Frost is regarded as a poet of New England, even though he was born in San Francisco."

*Quote with ellipsis at the end:*

Jones notes, "Robert Frost is regarded as a poet of New England . . ." (213).

3. In a longer quotation with an omission from the middle of one sentence to the end of another, use four periods (or ellipsis points), three to indicate the omission and one to indicate the sentence end.

**Example:**

Jack becomes more of an animal as the novel progresses: "Jack was bent double. He was down like a sprinter. . . . Then dog-like, uncomfortably on all fours . . . he stole forward and stopped. . . . He closed his eyes, raised his head and breathed in gently with flared nostrils" (Golding 35).

*Note: For poetry, see **Special Cases for Literary Works** on page 15.*

<b>NEVER</b>	<ul style="list-style-type: none"><li>• Never use ellipsis points at the beginning or ending of a <u>blended</u> quotation.</li><li>• Never use ellipsis points at the beginning of a quotation.</li></ul>
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<b>ALWAYS</b>	<ul style="list-style-type: none"> <li>Always use ellipsis points when you remove words from within the original writer's sentence.</li> </ul>
<b>FORMAT</b>	<ul style="list-style-type: none"> <li>Use ellipsis points with a space before and after each.</li> </ul>

### Correct Use of Interpolation

Use interpolation, indicated by square brackets [ ], when a change of the quoted material is necessary.

#### Four situations require interpolation:

- 1. Capitalization:** Use interpolation to change a lower case letter in the original to an uppercase letter in the research paper or to change an upper case letter to lower case.

##### Example:

Shelley wrote, "[U]nless virtue be nursed by liberty, it will never attain due strength . . ." (191).

(In the original quotation, the word unless is the sixth word in the sentence.)

- 2. Tense shift:** Use interpolation to change the tense of a verb when necessary.

##### Example:

Jack becomes more of an animal as the novel progresses: "Then dog-like, uncomfortably on all fours, . . . he [steals] forward and [stops] . . ." (Golding 35).

- 3. Pronoun antecedent:** Use interpolation to supply a proper name for a pronoun.

##### Example:

More than any other Romantic, "he [Byron] believed in freedom" (deQuincy 308).

- 4. Unclear pronoun reference:** Use interpolation to clarify vague pronoun references and to supply necessary information.

##### Example:

According to economists Robert Hahn and Paul Tetlock, "Some studies say they [hands-free phones] would have no impact on students" (2).

### Use of the term Sic

Use the word sic (from the Latin meaning thus or so) to let the reader know that an error in spelling or grammar in a direct quotation is accurately reproduced.

- Place the word [sic] in brackets immediately following the error

##### Example:

According to Williams, "He [Hemingway] was referred to as Heminway [sic] in the speech" (423).

- Do not use this term for British spelling, such as colour, theatre, grey.

## Quoting and Documenting for Literary Research Papers

### Block Quotations

Use block quotations to set off a large portion of quoted material.

### Rules for using block quotations:

1. Use block format when there are more than four typewritten lines of prose, three lines of poetry, or three lines of a verse drama (such as Shakespeare's plays).
2. Indent ten spaces from the left (tab twice).
3. Add no quotation marks that do not appear in the original text.
4. Place end punctuation **before** parenthetical documentation.

### Example:

Educators express great concern regarding the academic quality of students who are graduating from America's high schools:

Perhaps the first reality that should be examined is the decline of literacy. Are college-bound students less literate today? If one accepts declining SAT scores as valid indicators, the answer seems to be "yes." In 2000 the average national verbal score on the SAT was 575. In 2005 it was 560. (Smith 127) **[Note placement of period in block quotation.]**

### Poetry and Dramatic Verse (such as Shakespearean drama)

- Incorporate one to three consecutive lines of poetry or dramatic verse into the text.
- Use a slash / with a space before and after the slash to indicate a line change.
- Retain the original capitalization and punctuation.
- Give the line number(s) for poetry. The first parenthetical reference should use the word line or lines, but subsequent references require only line numbers.

### Example:

In "Acquainted with the Night," nature often appears as something apart from man, an adjunct to his environment. Frost comments, "One luminary clock against the sky / Proclaimed the time was neither wrong nor right" (lines 12-13). Similarly, nature stands apart from the speaker in "Stopping by Woods on a Snowy Evening" as he observes "[t]he darkest evening of the year" (8).

*Note: If the individual poem is not identified within the text, it is necessary to include the poem title in the parenthetical reference.*

- For dramatic verse, give the act, scene, and line number(s) in the parenthetical documentation.
  1. Use Arabic numerals unless instructed otherwise. (3.5.156-159).
  2. Four or more lines should be block quoted.

### Example (three or fewer lines):

In Shakespeare's *Macbeth*, Lady Macbeth says of her husband, "Yet I do fear thy nature; / It is too full o' the milk of human kindness / To catch the nearest way" (1.5.14-16).

### Example (four or more lines):

Early in the play, Iago characterizes Othello as a beast:

The Moor is of a free and open nature,

Tab  
twice  
(10  
space  
s)

Be sure to retain the  
original capitalization  
and punctuation

```

graph LR
    Act[Act] --> Scene[Scene]
    Lines[Line(s)] --> Scene
  
```

**For dialogue, format as follows:**

Indent subse quent lines 3 space s	GONERIL.	Hear me, my lord.
	What need you five-and-twenty, ten or five,	
	To follow in a house where twice so many	
	Have a command to tend you?	
	REGAN.	What need one?
	LEAR. O, reason not the need! (2.4.254-8)	

## Block Quotation Ellipsis

**Example:**

So, boy, don't you turn back.  
.....  
For I'se still goin', honey,  
I'se still climbin'  
And life for me ain't been no crystal stair. (14, 18-20) [Cite line numbers.]

Use single quotation marks to enclose a quotation within a quotation.

19

Bronte writes, “She felt small trouble regarding any subject, save her own concerns. ‘Oh, dear!’ she cried at last. ‘I’m very unhappy’” (79).

#### **Punctuation Reminders**

- Place commas and periods inside quotation marks.
- Place semicolons and colons outside quotation marks.
- Place question marks and exclamation marks inside quotation marks when they are part of the quote; place them outside the quotation marks if they are part of your sentence.

#### **Parenthetical (or Internal) Documentation Guidelines**

Material taken from an outside source is referenced in parentheses in the text of the paper. These references are called **parenthetical documentation**.

- **Whenever paraphrasing or quoting, identify in parentheses the author and page number(s) of the source.**

##### **Example 1:**

This comedy has been highly acclaimed by literary critics: “*Twelfth Night* is the most nearly perfect festive comedy that Shakespeare wrote” (Schwartz 509). **[If no author or editor is given, use the title and page number(s).]**

##### **Example 2:**

*Twelfth Night* has more playfulness than any other of Shakespeare’s comedies (“Analyzing Humorous Plays” 6). **[The author’s name MUST be either in the lead-in or in the parenthetical documentation, but never in both.]**

##### **Example 3:**

Schwartz contends, “*Twelfth Night* is the most nearly perfect festive comedy that Shakespeare wrote” (509).

or

One critic contends that “*Twelfth Night* is the most nearly perfect festive comedy that Shakespeare wrote” (Schwartz 509).

#### **Adhere to these guidelines in preparing parenthetical documentation:**

1. Use parenthetical documentation to **lead the reader to the exact page cited**.
2. **Match exactly** the documented sources in the research paper to the sources listed on the **Works Cited** page.
3. Place the parenthetical documentation as close as possible to the information it documents, **usually at the end of a sentence**.
4. Place parenthetical documentation **before the comma or period**.

5. Use transitional expressions to link several paraphrased sentences from the same source so the flow of the paragraph is not interrupted by excessive parenthetical documentation.
6. Place the parenthetical documentation between the closing quotation marks and the end punctuation if a direct quotation occurs at the end of a sentence.

**Example:**

G. K. Hunter regards “the song as an extended comment on the central ideas of the play” (100).

*Note: For three-digit page numbers in parenthetical documentation, give only the last two digits of the second number unless more are necessary, for example 210-11 or 395-401.*

**Format for Parenthetical Documentation**

- 1. Book with one author:** (Burns 48).
  - 2. Book with two or three authors or editors:** (Ashby and Anderson 54).  
(Hagan, Case, and Carson 96).
  - 3. Book with four or more authors or editors:** Use the last name of the first author or editor listed followed by et al. (Applegate, et al. 86-88).
  - 4. Source without an author's name:** The title of the work or article replaces the author's name in parenthetical documentation. (“Artful Artlessness” 132).
- Note: You may use an abbreviated form of the title for longer titles.*
- 5. Work of more than one volume:**
    - a.) If referring to only one volume of a multi-volume work, give author and page number(s) in parenthetical documentation. The volume number will appear in the Works Cited entry: (Bradley 416-18).
    - b.) When referring to more than one volume of a multi-volume work, give author, volume number, and page number(s) in parenthetical documentation: (Abrams 2: 631).
  - 6. Two or more works by the same author:** Place a comma after the author's name and give the title of the source (or an abbreviated version) and the page number(s):  
(Rosenfeld, *The Sherwood Anderson Reader* 45).  
(Rosenfeld, “Anderson's Secular Symbolism” 106).
  - 7. Citing more than one source in a single parenthetical reference:** If you need to include two sources in a single parenthetical reference, cite each work as you normally would and use a semicolon to separate them:  
(Craner 42; McRae 101-33).
  - 8. Indirect source:** Original sources are preferred. Sometimes, however, only an indirect source is available—for example, someone's published account of another's spoken remarks. If the material that is quoted or paraphrased is itself a quotation, use **qtd. in** (“quoted in”) before the indirect source cited in the parenthetical documentation.

**Example:**

Wells discusses with accuracy the distressing picture of his first marriage, calling it a “hopeless union” (qtd. in Vallentin 90).

Here, *Wells* is the indirect source, the person who actually made the comment, but the comment was found in a work by Vallentin. *Vallentin’s* name and his work will appear on the Works Cited page.

*Note: See number 16 on page 23 for an example of an indirect quotation with a works cited entry.*

- 9. Work by a corporate author:** Use the corporate name either in parenthetical documentation or in the lead-in. If the corporate name is long, refer to it in the lead-in.

**Example:**

The Commission on Aboriginal Cultures has suggested in its most recent publication that “the cultural evolution of Australia's aboriginal inhabitants is still in progress” (92).

- 10. Citing electronic sources:** Use the author's last name and page number just as with printed sources. If no author is shown, use the article title. If no page number is available, omit the page number entry. See the section on **Internet Sources** on page 25 for more information.

*Note: If you use a series of two or more consecutive references to the same source, the author’s or editor’s name need appear only in the first documentation. Subsequent references show only the page number(s) until a new source is used.*

## Preparing the Works Cited Page

The works cited section of a research paper is usually the last page of the paper and is titled Works Cited. This page lists the sources that are actually used in the paper. *Do not include sources that do not appear in the parenthetical documentation in the paper.*

- Center the page title, Works Cited.
- Alphabetize entries on the Works Cited page using the author’s last name or the first word of the title (not including articles *the*, *a*, or *an*).
- **Do not** number the entries in the Works Cited page.
- Double-space the entire Works Cited page(s) and number the pages(s) in sequence with the rest of the paper.
- Use **hanging indentation**; that is, each entry on the page begins at the left margin with subsequent lines of that entry indented five spaces (tab once).
- Use shortened forms of publishers’ names. For example, show Harcourt as the publisher’s name, even though it may appear as Harcourt Brace on the title page of the source. **Omit articles (*a*, *an*, *the*), business abbreviations (*Co.*, *Corp.*, *Inc.*, *Ltd.*), and descriptive words (*Books*, *House*, *Press*, *Publishers*).** When citing a university press, use UP (Harvard UP). When citing the publisher, use the last name alone.

**Examples:**

W. W. Norton would be listed as Norton

University of Chicago Press would be U of Chicago P

*Note: Electronic sources display an internet address called the “URL.” Remove **hyperlinking** from the URL by typing **Ctrl-Z** or **Command-Z** as soon as the hyperlink appears.*

## Sample Entries for the Works Cited Page & Bibliography Cards

### I. Books

This list shows the possible components of a book entry and the order in which they are normally arranged:

1. Author's name (if given)
2. Title of a part of the book (if applicable)
3. Title of the book
4. Name of the editor, translator, or compiler (if applicable)
5. Edition used (other than the first edition)
6. Number(s) of the volume(s) used (if applicable)
7. Place of publication. If place is not shown, use **n. p.**
8. Name of publisher. If publisher is not shown, use **n. p.**
9. Date of publication. If date is not shown, use **n .d.**
10. Medium of publication.
11. Name of the series (if applicable)

#### 1. **Book with one author**

Burns, Olive Ann. *Cold Sassy Tree*. New York: Tricknor, 1984. Print.

#### 2. **Book with two or three authors or editors**

Ashby, Eric, and Mary Anderson. *The Rise of the Student in Britain*. Cambridge: Harvard UP, 1970.

Print. *Note: Add eds. when using editors, e g., Smith, John, and Mary Winston, eds.)*

#### 3. **Book with four or more authors or editors**

Sebranek, Patrick, et al. *Write for College*. Wilmington, MA: Write Source, 1997. Print.

Siegel, Mark, et al., eds. *Gambling*. Wylie, Texas: Information Plus, 1994. Print.

#### 4. **Essay in a collection**

Trilling, Diana. "The Image of Women in Contemporary Literature." *The Woman in America*. Ed. Robert Jay Lifton. Boston: Houghton, 1965. 42-50. Print.

*Note: An essay in a collection requires the exact page numbers on which the essay is found.*

#### 5. **Work in an anthology**

Hansberry, Lorraine. *A Raisin in the Sun*. *Black Theater: A Twentieth-Century Collection of the Work of Its Best Playwrights*. Ed. Lindsay Patterson. New York: Dodd, 1971. 221-76. Print.

Hughes, Langston. "Mother to Son." *The Complete Works of Langston Hughes*. Ed. John Smith. Atlanta: Random, 2003. 146. Print.

#### 6. **Edited literary work**

Shakespeare, William. *Hamlet*. Ed. George Lyman Kittredge. Cambridge: Harvard UP, 1939. Print.

#### 7. **Edition other than the first**

Bailey, Sydney D. *British Parliamentary Democracy*. 3<sup>rd</sup> ed. Boston: Houghton, 1971. Print.

## 8. Translation

Hesse, Hermann. *Beneath the Wheel*. Trans. Michael Roloff. New York: Farrar, 1968. Print.

## 9. Introduction, preface, foreword, or afterword

Howe, Irving. Introduction. *Oliver Twist*. By Charles Dickens. New York: Bantam, 1982. ix-xix. Print.

**Note: When the author of the book and the author of the introduction, preface, or afterword are the same person, write the entry this way:**

Borges, Jorge Luis. Foreword. *Selected Poems, 1932-1967*. By Borges. Ed. Norman Thomas Di Giovanni. New York: Delta-Dell, 1973. xv-xvi. Print.

## 10. Book in a series

Wright, Reg, ed. *Women Writers*. New York: Cavendish, 1989. Print. Great Writers of the English Language Series 8.

## 11. Essay in a book that is a series (such as Taking Sides and Opposing Viewpoints)

Centerwall, Brandon S. "Television and Violent Crime." *Taking Sides: Clashing Views on Controversial Issues in Childhood and Society*. Eds. Robert L. DelCampo and Diana S. DelCampo. Guilford, CT: Duskin, 2003. Print. 180-187.

## 12. Signed article in a reference work

Trainen, Isaac N., et al. "Religious Directives in Medical Ethics." *Encyclopedia of Bioethics*. Ed. Warren T. Reich. Vol. 4. New York: Free, 1978. Print.

**Note: If the article is unsigned, use the title of the article as the lead to the entry.**

## 13. Reprinted articles or essays in a reference book (for example, Gale sources)

- Give the original source information (where did article or essay *originally appear?*) as stated in the volume you are using. This information is often at the end of the article or essay.
- Add *Rpt. in* (which stands for **Reprinted in**)
- Follow this with the bibliographic information for the actual reference book *you have in hand*.

### Examples of reprinted materials:

Bodenheimer, Rosemarie. "Jane Eyre in Search of Her Story." *Modern Critical Views: The Brontes*. Ed. Harold Bloom. New York: Chelsea, 1987. 155-168. Rpt. in *Nineteenth Century Literature Criticism*. Ed. Laurie Lanzen Harris. Vol. 6. Detroit: Gale, 1988. Print. 405-06.

Chalmers, Hunter. "Thoreau's Wladen." *Modern Literary Studies*. 12.7 (2003): 12-27. Rpt. in *Contemporary Literary Criticism*. Ed. Deborah A. Stanley. Vol. 99. Detroit: Gale, 1997. Print. 183-84.

## 14. Work of more than one volume



- A. Using one volume of a multi-volume work:** State the number of the volume; give publication information for that volume alone. Give only page numbers when you refer to that work in the text. The parenthetical documentation gives the author and page.

**Example:**

Doyle, Arthur Conan. *The Oxford Sherlock Holmes*. Ed. Owen Dudley Edwards. Vol. 8. New York: Oxford UP, 1993. Print.

- B. Using two or more volumes of a multi-volume work:** State the total number of volumes before the publication information. Specific references to volume and page numbers belong in the text.

**Example:**

The parenthetical documentation should look like this: (Doyle 3: 212-13).

Doyle, Arthur Conan. *The Oxford Sherlock Holmes*. Ed. Owen Dudley Edwards. 9 vols. New York: Oxford UP, 1993. Print.

**15. Two or more works by the same author**

Give the author's name in the first entry only; thereafter, type three hyphens in place of the name followed by a period.

Lehan, Richard D. *F. Scott Fitzgerald and the Craft of Fiction*. New York: Viking, 1966. Print.  
---. *Of Heroic Proportions in Literature of the Twentieth Century*. New York: Viking, 1967.  
Print.

**16. Indirect source**

Cite the work that contains the indirect quotation, not the original speaker.

**Example:**

Samuel Johnson admitted that Edmund Burke was an "extraordinary man" (qtd. in Boswell 450).

The Works Cited entry is as follows:

Boswell, James. *The Life of Johnson*. Eds. George Birkbeck Hill and L. F. Powell. Vol. 6. Oxford: Clarendon, 1950. Print.

**17. Work by a corporate author**

American Medical Association. *You and Your Health*. Washington: Jossey, 1982. Print.

**18. Source without an author's name**

*A Guide to Australia*. Sydney: Australian Information Service, 1982. Print.

**19. Pamphlets and bulletins**

Chafee, Paul, Jr. *Freedom of Speech and Press*. New York: Carrie Chapman Memorial Fund, 1970. Print.

League of Women Voters of the United States. *Choosing the President*. Publication No 301. Washington, 1994. Print.

## **20. Sacred texts**

*The Holy Bible: New Living Translation*. New York: Doubleday, 1996. Print.

*Note: The titles of sacred texts are not underlined in the text of the paper, even though they are underlined on the Works Cited page and in parenthetical documentation.*

## **II. Other Sources**

### **21. Interviews**

Burns, Olive Ann. Interview. *New York Times* 20 Jan. 1981, late ed.: D-2. Print.

Tremont, Suzanne. Personal Interview. 23 June 1998. Print.

### **22. Lectures, speeches, and addresses**

Obama, Barack Hussein. State of the Union Address. The United States Congress. Washington. 25 Jan. 2011.

### **23. Film or Video**

*The Odyssey*. Dir. Andrei Konchalovsky. Perf. Armand Assante, Greta Scacchi, Geraldine Chaplin, and Christopher Lee. Miramax. 1997. Film.

### **24. Works of art and music**

Beethoven, Ludwig van. Symphony no. 7 in A, op. 92. Compact Disc.

Dali, Salvador. *The Persistence of Memory*. Museum of Modern Art, New York.

## **III. Periodicals**

This list shows the possible components of an entry for an article in a periodical and the order in which they are normally arranged.

1. Author's name
2. Title of the article, in quotation marks
3. Title of the periodical, underlined
4. Series number or name (if applicable)
5. Volume number (for a scholarly or literary journal)
6. Issue number (if applicable)
7. Date of publication
8. Edition (for newspaper, if given)
9. Page number(s)
10. Medium of publication

**Page numbers:** For articles appearing on consecutive page numbers, give the range of pages (e.g., 217-26). When the pages are not consecutive, give the number of the first page followed by a plus sign (e.g., 12+). When giving a range of numbers, give the second number in full for numbers through 99 (e.g., 21-48). For larger numbers, give only the last two digits of the second number unless more are necessary (e.g., 103-04, 395-401).

**Dates:** Use abbreviations for the names of all months except May, June, and July. If the magazine is published monthly, give just the month and year.

24 **Newspapers:** Follow the guidelines above but also include the section letter when giving page numbers. If an edition is specified in the masthead, include that information after the date and before the page number(s).

**26. Article in a weekly or biweekly magazine**

Elson, John T. "Much Ado." *Time* 19 Jan. 1976: 17. Print.

**27. Signed newspaper article that appears on a single page**

Turner, Renee D. "Habitat for Humanity: Homes Built with Love." *Atlanta Journal-Constitution* 10 June 2005, final home ed.: 3A. Print.

**28. Unsigned newspaper article that appears on non-consecutive pages**

(No edition specified in masthead.)

"High Court Upholds Regional Banking." *Atlanta Journal-Constitution* 11 Mar. 2006: B2+. Print.

**29. Editorial in a newspaper**

**Signed:**

Buckley, William F. "Lessons of the Argentine: Beware Hasty Judgment." Editorial. *Atlanta Journal-Constitution* 10 Jan. 2003, final home ed.: 11A.

**Unsigned:**

"Facing the Future: America's Immigration Crisis." *Arizona New Republic* 15 Nov. 2005: A17.

**30. Book review**

Johnson, Paul A. "A Leap in Time." Rev. of *Centennial*, by James Michener. *New Yorker* 21 Oct. 1981: 121-22.

**Articles in scholarly or literary journals**

**31. Articles in journals with pages numbered continuously throughout the year**

Aldridge, A.O. "The Sources of *Hamlet*." *New England Quarterly* 27 (1954): 388-91.

*Note: The number "27" refers to the volume number; 1954 is the year the volume was published.*

**32. Articles in journals with pages numbered separately for each issue**

Williams, Gary. "How Do You Move the Mountain in the Classroom?" *NEA Journal* 55.3 (1966): 34-36.

Note: The 55.3 refers to **volume 55, issue number 3**.

#### IV. Internet Sources

Note: When a web address in a works cited entry must be divided at the end of a line, break it after a slash. Do not insert a hyphen.

##### **Internet Sources with NO print information:**

Simply record the following and put it in correct bibliographic format.

1. Author's name

- Title of the document
- Title of the site, underlined
- Name of the editor of the scholarly project or database
- Date of the electronic publication or last update
- Name of the institution or organization sponsoring or associated with the site
- Medium
- Date you accessed the source

\*If an item is not given, omit it and move on.

##### **33. An entire website**

Peterson, Susan Lynn. *The Life of Martin Luther*. 1999. Web. 9 Mar. 2001.

##### **34. Short work from a website**

Shiva, Vandana. "Bioethics: A Third World Issue." *NativeWeb*. Web. 15 Sept. 2001.

##### **35. Online book**

Rawlins, Gregory. *Moths to the Flame*. Cambridge: MIT P, 1996. Web. 3 Apr. 2001

##### **36. Part of an Internet book**

Adams, Henry. "Diplomacy." *The Education of Henry Adams*. Boston: Houghton,

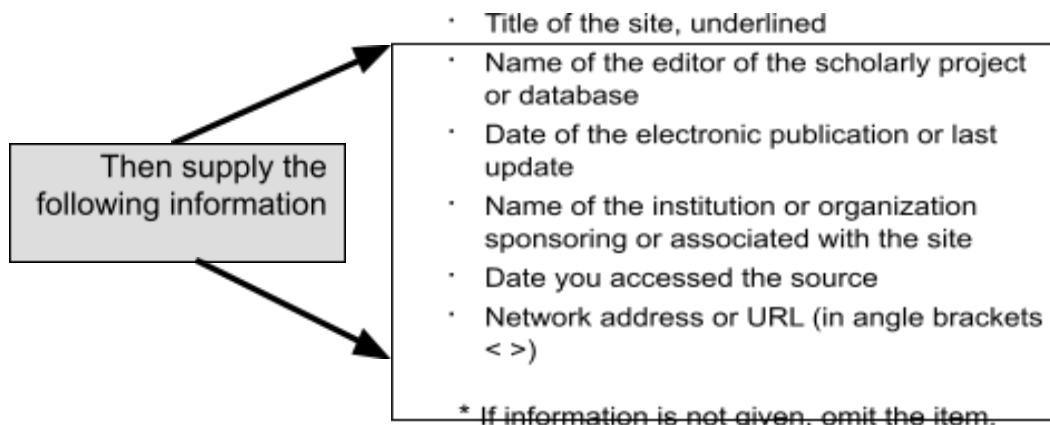
*Bartleby.com: Great Books Online*. 1999. Web. 17 Feb. 2003.

##### **Internet sources with print publication information:**

First, write the appropriate bibliography for the original source:

##### **Print Periodicals**

- Author's name
- Title of the article
- Name of periodical
- Series number or name (if relevant)
- Volume number (for a scholarly journal)
- Issue number (if supplied) 28
- Date of publication
- Edition
- Page numbers



### 37. Article in an online periodical:

When citing an online article, follow the guidelines for printed articles, giving whatever information is available in the online source. End the citation with your date of access and the URL.

Dane, Gabrielle. "Reading Ophelia's Madness." *Exemplaria* 10.2 (1998). Web. 22 June 2002.

### 38. Work from a Service:

The following citations are for articles retrieved through Cobb County School District subscription services, such as Electric Library, Gale, Galileo, Encyclopedia Britannica, Opposing Viewpoints, EBSCOhost, and SIRS Knowledge Source.

*Note: Give the name and location of the library through which you retrieved the article. Place this information between the name of the service and the date of access.*

Darnovsky, Marcy. "Embryo Cloning and Beyond." *Tikkun* July-Aug. 2002: 29-32.

*Academic Search Premier*. EBSCOhost. Web. 1 Nov. 2011.

Johnson, Kirk. "The Mountain Lions of Michigan." *Endangered Species Update* 19.2

(2002): 27+. *Expanded Academic Index*. InfoTrac. Web. 26 Nov. 2002.

Baker, James P. "Why It's No Go." *Critical Essays on William Golding*. Ed. Harold Bloom. Boston: Hall, 1988. 22-31. *Discovering Collection*. Gale. Web. 25 Mar. 2006.

## Writing the Final Copy

As you begin your final copy, pay careful attention to editing, following the rules of effective writing as you would in any essay. Employ sentence variety; parallelism; effective and varied diction; clear, correct punctuation; active, rather than passive, voice; proper spelling; and correct sentence structure.

### Crafting a Title

Giving the essay a title completes it and lends interest. As any researcher trying to locate and assess sources by browsing titles will tell you, titles are extremely important. A good title is one that both informs and interests the reader.

- Add interest to the title with an especially vivid and telling word or a short phrase from the literary work.

**Example:** “Out, out brief candle!”: Symbolism in *Macbeth*

- Use a bit of word play

**Examples:** “Tintern Abbey” and the Art of Artlessness  
A Rose for “A Rose for Emily”

#### Other guidelines:

1. Be sure to punctuate the title correctly. Capitalize the first and last words of the title and all other words except for articles (*a, an, the*), prepositions (*to, between, in, about*), and coordinating conjunctions (*and, but, or*).
2. **Do not** put your title in quotation marks.
3. **Do not** underline or italicize your title.
4. **Do** use quotation marks or underlining if you include the title of a published work in your title.

**Examples:** Rhyme and Rhythm in Robert Frost’s “Mending Wall”

Symbolism in *1984*

### Format for the Research Paper

(See the sample paper at the end of this booklet for correct formatting.)

1. Double-space throughout the formal outline, the research paper, and the Works Cited page.
2. Type the research paper in standard 12 point Times New Roman (or the teacher’s preference).
3. Use margins of one inch at the top, bottom, and on both sides.
4. Do not prepare a title page; use a heading with your name, teacher’s name, course name, and date (double-spaced) on separate lines of the first page in the top left-hand corner of the paper.
5. Center the title on the first page. Do not underline, use quotation marks, or type in all caps.
6. Indent the first word of each paragraph one-half inch or five spaces (tab once).
7. Use the Header and Footer tool listed under View on the toolbar to type your last name with a space at the end; then use the automatic pagination in MS WORD. Right align the header.
8. Do not put a page number on the outline; it is not page one of the paper.
9. Do not justify the right margin of the research paper.
10. Indent block quotations one inch or ten spaces (tab twice).
11. Proofread, edit, and revise each page several times before printing and submitting the final paper to the teacher. The final research paper should be free from visible errors.

### Proofread Research Paper

- ✓ Punctuate your title correctly by capitalizing the first and last words of the title and all other words except for articles, prepositions, and coordinating conjunctions. Do not underline, italicize, or place quotation marks around the title. Do use appropriate punctuation for

- the title of a published work if it is part of your title.
- ✓ Write an effective opening with a strong thesis statement.
  - ✓ In literary analysis, use present tense: Romeo's decision indicates. . . .
  - ✓ When discussing historical context, use past tense: Hemingway died in 1961.
- 
- ✓ The first time you name the author of a work, give the author's first and last name. For all subsequent references, use only the author's last name. Omit formal titles, such as Mr., Mrs., or Miss.
  - ✓ Never refer to an author by first name.
  - ✓ In literary analysis, give the author's name and the title of the work(s) in your introductory paragraph.
  - ✓ Write only in third person. Use *he, she, they, it*.
  - ✓ Do not use first or second person (*I think, in my opinion, you, your, our, we, us*)
  - ✓ Do not use contractions (*can't*) or slang (*a lot*) or vague diction (*seems* or *thing*).
  - ✓ Use transitions to move smoothly from one paragraph to another.
  - ✓ Do not make self-conscious references to your paper, such as "In the following paragraphs, it will be shown" or "As mentioned before."
  - ✓ Write clear topic sentences for each paragraph.
  - ✓ Avoid plot summary in literary analysis, except when needed to support, explain, or clarify an idea.
  - ✓ Use quotations sparingly.
  - ✓ Correctly integrate and internally document all paraphrases and quotations.
  - ✓ Be sure to have a lead-in for all quotations.
  - ✓ Remember to block quote where appropriate.
  - ✓ Make sure that all sources cited in the paper are listed alphabetically on the Works Cited page and that all sources listed on the Works Cited page have been used in the paper.
  - ✓ Write an effective conclusion that lends finality to the paper while reaffirming its thesis.
  - ✓ Use proper format, including one-inch margins and double-spacing.
  - ✓ Check for correct usage, grammar, spelling, punctuation, and sentence structure errors.
  - ✓ Revise when necessary so that the final draft contains polished, insightful, and well-phrased sentences.
  - ✓ Proofread your research paper one last time before you turn it in.

### Online Resources

Purdue's Online Writing Lab (OWL) offers outreach internet services to writers around the world.

- o <http://owl.english.purdue.edu>

Princeton Writing Center gives an excellent overview of writing expectations and guidelines for college students.

- o <http://web.princeton.edu>

Pouria Hosseini

Ms. Thompson

Honors World Lit

March 17, 2012

### Environmental Factors and their Effects on Gardening

“This concept that gardening puts you in harmony with nature is a big lie...Gardening is really about preventing nature from doing what it wants to do, which is to destroy your landscape, and gardeners know this at their core” (Marris 937). Gardeners create and maintain lawns, gardens, golf courses, and other outdoor spaces by mowing, fertilizing, watering, and raking these designed spaces (“Gardener”). In order to optimize the production and quality of a home garden, a gardener must consider the location, climate, and other conditions of the environment around in which the garden will be created. For obvious reasons, the location of the garden is of utmost importance; based on that information the gardener must choose what plants to grow and how to grow them. Creating the perfect garden requires consideration of the soil, lighting, and temperature of the location.

Soil is the source of all plant nutrition, so healthy soil is the key to healthy, disease-free plants. Different plants thrive in different environments, thus it is critical for a gardener to survey and study the soil available to him or her. As Morehouse says, “Plants are only as good as the



soil in which they grow” (9). In order to have a rich, healthy lawn you must have a loamy soil. Unfortunately, it is very rare to have naturally fertile soil near your home. However, it is possible to improve your soil by using organic matter as well as natural and synthetic nutrients in order to “create better texture, porosity, friability, and fertility” (9). Not only does a healthy lawn provide

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productive plants, it also helps prevent issues with pests and diseases because “like humans, plants that have all their requirements met are more resistant to health problems” (“Cornell Garden Based Learning”). Most soil contains four different components: clay, silt (fine mineral particles), organic matter, and sand (Morehouse 7). All of the nutrients plants require in order to be both productive and healthy can be found in these four components of soil. There are only three nutrients/elements that need be considered for healthy garden soil: nitrogen, phosphoric acid, and potash (sulfur and potassium) (Rockwell 30). In order to maintain these nutritional components at a healthy level, a gardener must supplement those already existing in the soil with natural or artificial nutrition. The practice of adding plant food to the soil is called manuring. This practice is important because, even though the soil has a plentiful supply of nutrients needed for plant growth; it is not always in an easily usable form, which is why we must add those necessary nutrients in order to facilitate plant growth. By surveying and understanding the soil available, a gardener can ensure that, through the process of manuring, he or she will have the healthy soil required for a beautiful and productive garden (Royce).

Sunlight is the source of all plants’ energy. It is through the process of photosynthesis that all organic energy is created. Different plants thrive under different conditions regarding lighting,

which is why it is critical for the gardener to gather information concerning the amount of light which his or her garden will receive during the day. Professionals describe plants' light requirements as "full sun," "partial shade," or "deep shade." The exact definitions of these terms vary from expert to expert (Garisto 22-26). Generally, however, "full sun" is described as 6-8 hours of full sun with no shade. "partial shade", on the other hand, is defined as 2-3 hours of full sun, with the rest of the day spent in "filtered sun," or sun that is partially blocked by a large tree.

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In today's urban society, "deep shade" is easiest to find. Areas that get either no direct sunlight or filtered light throughout the day are generally classified as "deep shade." Look for areas under dense trees, or between buildings where full sun is impossible (22-26). Ideally, vegetable gardens should be placed in areas that are sunny, with at least 6 hours of direct full sun each day (Butterfield). With this information, a gardener will be able to accurately pick out the best area in which to create a productive and efficient garden.

Every plant requires a "certain temperature range as well as varying amounts of rainfall and sunlight." (Morehouse 8). Temperature affects every living thing. Through evolution and adaptation plants and animals have learned to thrive in certain climates. However, today, the world is interconnected through a global market economy. With inventions such as airplanes and the internet we are capable of trading with almost anywhere in the world. This means that one can easily get his or her hands on seeds of a native plant from South Asia or the Amazon. Unfortunately, not all plants are adapted to thrive in all conditions; therefore it is critical to study the requirements of the plants you wish to grow before you plant them. There are many methods which can be used to ensure the survival of non-native plants in different regions. A common

method is through the use of a Coldframe. Coldframes are one of the most basic gardening devices. It is simply “A box that rests on the ground with a cover, either glass or plastic, that allows light to pass through.” This frame acts like a miniature greenhouse, allowing heat through radiation to enter through the membrane, but preventing heat from escaping through the membrane (Garistro 114-115). An alternate, simple, and cheap option which can be used to protect your crops is by simply covering them in order the vegetables from the cold. This solution may seem elementary, however, it is very effective. Blankets, breadspreads, as well as

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plastic covers can be used. Use caution when using dark covers as these do not allow light to pass through and must only be used at night (134-135). Using methods like these, gardeners are able to control the temperature and light which affects their gardens, improving the environment in order to optimize the production of their garden.

Although soil, sunlight, and temperature are very important, there are many other factors which a gardener must consider before creating his/her garden. These include unexpected climate, drainage, and gardener responsibilities. In many places climate is becoming more and more unexpected; “blooming, sprouting and frost times are shifting unexpectedly.” As we have seen in Georgia, within the past few years unexpected weather has caused trees and flowers to bloom in January or February, and then freeze over when the weather gets cold again. In fact, last year Georgia saw a significant amount of snow in March (Marris 937-938). The effects of drainage are also very important on gardening of all scales. Especially important in Georgia due to the soil, drainage refers to the soil’s ability to hold water. Well-drained soil allows water through easily, while poorly drained soil, such as clay filled soil in Georgia, keeps water in

causing roots to rot (Garistro 28). Garistro goes on to explain, “The problem with clay ... is that it has bonding properties – it tends to stick together. But the acids that are a byproduct of your compost pile break up the clay” (29). Therefore, it is important “to add well-composted organic matter” in order to improve drainage of heavy clay soils (28). The last important consideration gardener must consider before creating a garden, is the laborious nature of gardening. In the words of Rockwell, “Garden tools have been improved, but they are still the same old one-man affairs –doing one thing, one row at a time. Labor is still a big factor – and that, taken in combination with the cost of transporting and handling such perishable stuff as garden produce,

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explains why the home gardener can grow his own vegetables at less expense than he can buy them” (5). Before creating a garden, the gardener must make sure he/she understands what they are signing up for. Gardening is a very laborious task that takes long hours of hard work, patience, and dedication (Kalantarian). By understanding these tips, the gardener will be able to understand and prepare for the task ahead and also be ready for any unexpected events.

Through the consideration of the environment, a gardener will be able to create the most productive and aesthetically pleasing garden possible. The skills and techniques necessary to accomplish these tasks have been perfected over thousands of years, beginning with the earliest civilizations (Roane). Today, gardeners continue to manipulate the forces of nature to optimize their garden space. Considering location, climate, and other environmental conditions will help a gardener create a productive and aesthetically pleasing garden.

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