LHHS Research Manual
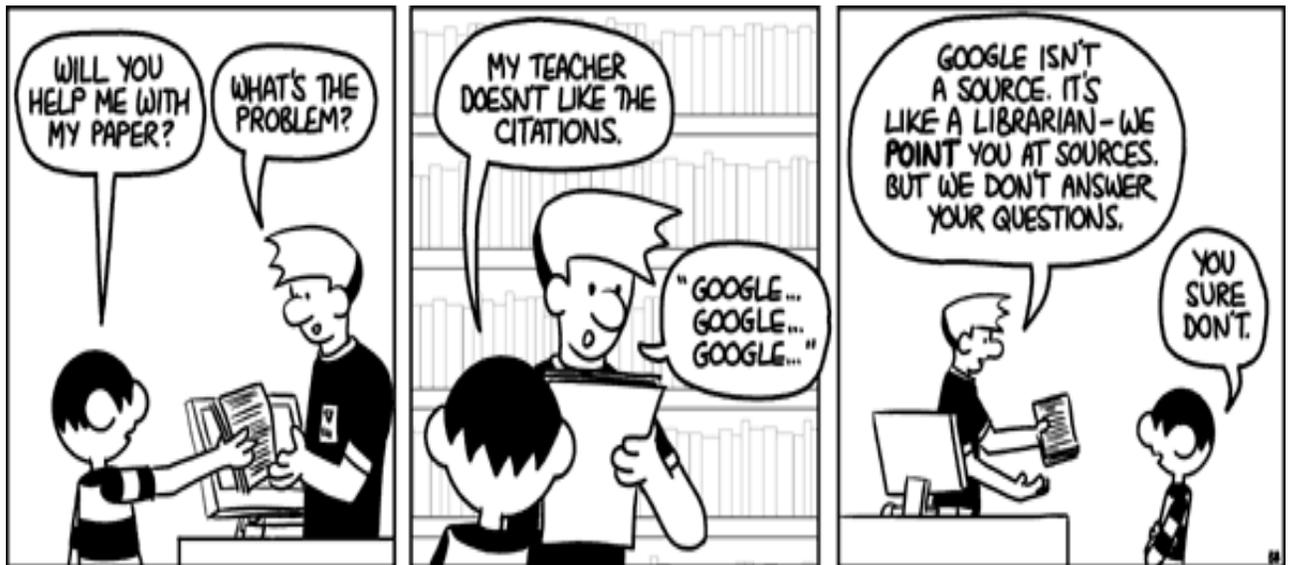

"What is research, but a blind date with knowledge."

William Henry

Unshelved

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(Barnes n. pag.)

Table of Contents

WHY WE DOCUMENT

We at Liberty Hill High School understand and value the concept of intellectual property. Therefore, we strive to teach students the ethic of responsibly documenting the ideas of others regardless of the format they choose to communicate their knowledge or express their creativity. The following document is a compilation of materials from Joyce Valenzuela's *Power Tools Recharged: 125+ Essential Forms and Presentations for Your School Library Information Program,* Joseph Gibaldi's *MLA Handbook for writers of Research Papers,* The OWL at Purdue, Writing Tutorial Systems at Indiana University, and other creators as listed in the Acknowledgments Section of this booklet.

POLICY

All research-based projects/papers/presentations/posters must include documentation of sources in the forms of Works Consulted, Works Cited, and in-project documentation, as required by the content and the instructor.

VISUAL WORK

> *Examples: triptych, poster, PowerPoint, videotape*

Students must submit a Works Consulted page attached to the product (or submitted per teacher direction) as in triptych or poster, or as the last frame of the presentation (as in PowerPoint or videotape). Annotation of Works Consulted entries may or may not be required.

In all visual work that employs copyrighted visual material (such as drawings and photographs) students must also use in-project documentation with an accompanying Works Cited page.

WRITTEN WORK

> *Examples: expository essay (including informative, persuasive modes), narrative (memoir, story), poem, play, formal research paper, biography, booklet, brochure*

Students must submit a Works Consulted page (as in booklet, brochure, narrative, poem, play). Annotation of Works Consulted entries may or may not be required.

In all written work that employs summary, paraphrase, or quotation, students must also use in-text documentation with an accompanying Works Cited page.

In all written work that employs copyrighted visual material, students must also use in-text documentation in conjunction with the Works Cited page.

ORAL WORK

> *Examples: speech, debate, group or individual presentation, role play, simulation*

Students must submit a Works Consulted page. Annotation of Works Consulted entries may or may not be required.

Note: Teachers may also wish to require an Acknowledgments page. The purpose is to document the help that students received in the development of the product during the process. Help may range from peer input and parent editing to the teacher/librarian locating resources and mentor input. Students learn intellectual integrity not only by citing sources in the Works Consulted/Works Cited, but also by using the Acknowledgments page to document all sources of help that contributed to the final product.

THE BIG SIX:
Steps in the
Research Cycle[1]

Task Definition
• What is the problem to be solved?
• What types of information are needed to solve the problem?
  ■ Your research will only be as good as the questions you formulate for the basis of your research. Ask good questions and use the key words in the questions to help in your searches.

Information-Seeking Strategies
• What are the possible sources of information?
• Which are the best of all the possibilities?

Location and Access
• Where are these sources?
• Where is the information in each source?

Use of Information
• What information does the source provide?
• How can you extract the information you need?

Synthesis
• How does the information from all the sources fit together?
• How is the information best presented?

Evaluation
• Was the information problem solved?
• If the problem had to be solved again, what would you do differently?

[1]With permission from Michael B. Eisenberg and Robert E. Berkowitz, The Big6 Model. Big6 website http://www.big6.com

AND WHY YOU SHOULD CARE!

A guide to academic INTEGRITY!

Plagiarism is the act of presenting the words, ideas, images, sounds, or other creative expression of others as your own.

IF: you have included, copied or downloaded the words and ideas of others in your work and neglected to cite,

IF: you have turned in someone else's work,

IF: you have had help you wouldn't want your teacher to know about, you have probably plagiarized!

Remember, your teachers expect honesty! They know your work; they consult with each other; they check suspicious work in Web search tools.

Two types of plagiarism:

Intentional

- Copying a friend's work
- Buying or borrowing papers

- Cutting and pasting blocks of text from electronic sources without documenting
- Media "borrowing" This includes images and video clips for projects not just music!

Unintentional

- Careless paraphrasing
- Poor documentation
- Quoting excessively
- Failure to use your own "voice"—

Academic Integrity Counts!

- Education is not an "us vs. them" game!
- When you copy, you are cheating yourself; you limit your own learning!
- The consequences are not worth the risk! Your academic reputation follows you.
- Giving credit to authors whose ideas you use is the **right thing** to do!
- Citing gives the information you present authority.
- Citing makes it possible for your readers to locate your source.

- "0" on the assignment
- Parent notification
- Referral to administrators
- Suspension or dismissal from school activities—sports and extracurricular
- Note on student record
- Loss of reputation in our school community

But do I have to cite everything?

NO! Facts that are widely known and information and judgments that are considered **"common knowledge"** do NOT have to be documented**!**

If you see a fact in more than five sources, it is likely to be "common knowledge."

You don't need to cite when you are writing about your own experiences, observations, conclusions, and reactions.

When in doubt, cite!

You *can* borrow from the works of others!

As long as you document when you

Quote: Quotes are the exact words of an author, copied directly from a source, word for word. Quotations must be cited!

Paraphrase: When you rephrase the words of an author, putting his/her thoughts in your own words. When you paraphrase, you rework the source's ideas, words, phrases, and sentence structures with your own. Paraphrased material must be cited!

Summarize: When you put the main idea(s) of one or several writers into your own words, including only the main point(s). Summaries are significantly shorter than the original and take a broad overview of the source material. Summarized material must be cited!

Remember to keep careful records of your sources and quotes *as you research*. It may be very hard to retrace your research steps!

About In-Text/In-Project

Documentation

What it is: The brief information in in-text documentation should match full source information in the Works Cited page.

Purpose: to give immediate source information without interrupting the flow of a paper or project.

Why bother? The academic world takes in-text documentation seriously. Readers look for *authority* in your writing.

Inaccurate documentation is as serious as
having no documentation at all.

How to do it: Parenthetical citations are usually placed at the end of a sentence.

- Cite the author's last name and the
   page number in parentheses.
   (Smith 72)

- In the absence of an author, cite the
   title and the page number.
   (Citing Sources 72)

- If you are using more than one book by the same author, list the last name, comma, the title, and the page.
   (Smith, Citing Sources 72)

- If you identify the author and title in the text, just list the page number:
   According to Smith in Citing Sources, citing is critical when you refer to statistics (72).

- When citing a Web source in-text, you
   are not likely to have page numbers,
   just include the first part of the entry.
   (Smith)

Confused? Check our school style sheet or consult your teacher-librarian for more information!

Recognizing Plagiarism

How to Recognize Unacceptable and Acceptable Paraphrases

Here's the ORIGINAL text, from page 1 of *Lizzie Borden: A Case Book of Family and Crime in the 1890s* by Joyce Williams et al.:

The rise of industry, the growth of cities, and the expansion of the population were the three great developments of late nineteenth century American history. As new, larger, steam-powered factories became a feature of the American landscape in the East, they transformed farm hands into industrial laborers, and provided jobs for a rising tide of immigrants. With industry came urbanization the growth of large cities (like Fall River, Massachusetts, where the Bordens lived) which became the centers of production as well as of commerce and trade.

Here's an UNACCEPTABLE paraphrase that is **plagiarism:**

```
The increase of industry, the growth of cities, and the
explosion of the population were three large factors of
nineteenth century America. As steam-driven companies
became more visible in the eastern part of the country,
they changed farm hands into factory workers and provided
jobs for the large wave of immigrants. With industry came
the growth of large cities like Fall River where the
Bordens lived which turned into centers of commerce and
trade as well as production.
```

What makes this passage plagiarism?

The preceding passage is considered plagiarism for two reasons:

- the writer has only changed around a few words and phrases, or changed the order of the original's sentences.
- the writer has failed to cite a source for any of the ideas or facts.

If you do either or both of these things, you are plagiarizing.

NOTE: This paragraph is also problematic because it changes the sense of several sentences (for example, "steam-driven companies" in sentence two misses the original's emphasis on factories).

Here's an ACCEPTABLE paraphrase:

```
Fall River, where the Borden family lived, was typical of
northeastern industrial cities of the nineteenth century.
Steam-powered production had shifted labor from agriculture
to manufacturing, and as immigrants arrived in the US, they
found work in these new factories. As a result, populations
grew, and large urban areas arose. Fall River was one of
these manufacturing and commercial centers (Williams 1).
```

Why is this passage acceptable?

This is acceptable paraphrasing because the writer:

- accurately relays the information in the original
  uses her own words.
- lets her reader know the source of her information.

Here's an example of quotation and paraphrase used together, which is also ACCEPTABLE:

```
Fall River, where the Borden family lived, was typical of
northeastern industrial cities of the nineteenth century.
As steam-powered production shifted labor from agriculture
to manufacturing, the demand for workers "transformed farm
hands into industrial laborers," and created jobs for
immigrants. In turn, growing populations increased the size
of urban areas. Fall River was one of these hubs "which
became the centers of production as well as of commerce and
trade" (Williams 1).
```

Why is this passage acceptable?

This is acceptable paraphrasing because the writer:

- records the information in the original passage accurately.
- gives credit for the ideas in this passage.
- indicated which part is taken directly from her source by putting the passage in quotation marks and citing the page number.

Note that if the writer had used these phrases or sentences in her own paper without putting quotation marks around them, she would be PLAGIARIZING. Using another person's phrases or sentences without putting quotation marks around them is considered plagiarism **EVEN IF THE WRITER CITES IN HER OWN TEXT THE PHRASES OR SENTENCES SHE HAS QUOTED.**

Plagiarism and the World Wide Web

The World Wide Web has become a more popular source of information for student papers, and many questions have arisen about how to avoid plagiarizing these sources. In most cases, the same rules apply as to a printed source: when a writer must refer to ideas or quote from a WWW site, she must cite that source.

If a writer wants to use visual information from a WWW site, many of the same rules apply. Copying visual information or graphics from a WWW site (or from a printed source) is very similar to quoting information, and the source of the visual information or graphic must be cited. These rules also apply to other uses of textual or visual information from WWW sites; for example, if a student is constructing a web page as a class project, and copies graphics or visual information from other sites, she must also provide information about the source of this information. In this case, it might be a good idea to obtain permission from the WWW site's owner before using the graphics.

Strategies for Avoiding Plagiarism

1. Put in **quotations** everything that comes directly from the text especially when taking notes.

2. **Paraphrase**, but be sure you are not just rearranging or replacing a few words.

Instead, read over what you want to paraphrase carefully; cover up the text with your hand, or close the text so you can't see any of it (and so aren't tempted to use the text as a "guide"). Write out the idea in your own words without peeking.

3. **Check your paraphrase** against the original text to be sure you have not accidentally used the same phrases or words, and that the information is accurate.

Terms You Need to Know (or What is Common Knowledge?)

Common knowledge: facts that can be found in numerous places and are likely to be known by a lot of people.

`Example`: John F. Kennedy was elected President of the United States in 1960.

This is generally known information. **You do not need to document this fact.**

However, you must document facts that are not generally known and ideas that interpret facts.

`Example`: According the American Family Leave Coalition's new book, Family Issues and Congress, President Bush's relationship with Congress has hindered family leave legislation (6).

The idea that "Bush's relationship with Congress has hindered family leave legislation" is not a fact but an *interpretation*; **consequently, you need to cite your source.**

Quotation: using someone's words. When you quote, place the passage you are using in quotation marks, and document the source according to a standard documentation style.

The following example uses the Modern Language Association's style:

`Example`: According to Peter S. Pritchard in USA Today, "Public schools need reform but they're irreplaceable in teaching all the nation's young" (14).

Paraphrase: using someone's ideas, but putting them in your own words. This is probably the skill you will use most when incorporating sources into your writing. Although you use your own words to paraphrase, you must still acknowledge the source of the information.

Produced by Writing Tutorial Services, Indiana University, Bloomington, IN

Visit http://www.indiana.edu/~wts/pamphlets.shtml for additional aides in writing essays and research reports.

Practice with Research

Below is an excerpt from the book *Salem Witch Trials* by Brett Loiselle found in the EBSCO Nonfiction Book Collection. Read the selection and then complete the questions.

Salem Witch Trials

Almost everyone has heard of the accusations of witchcraft that stunned Salem, Massachusetts in 1692. Three young girls playing at divination touched a spark to the powder keg of social and gender strife in the Puritan community. The resulting explosion far exceeded any previous witchcraft "outbreaks" in the American colonies. More than 150 people, who were from several near-by towns, were falsely accused and jailed for witchcraft and twenty of them were executed.

Salem was not the first place to experience witchcraft hysteria. During the Middle Ages, tens of thousands of women burned at the stake for witchcraft. There had also been sporadic accusations within New England during the 17th century. However, Salem was the only colonial town where more than one or two people were punished as alleged witches. The authorities in those days firmly believed that witches existed. The townspeople believed they had an obligation to convict and destroy witches for the good of the community.

Salem was a community in turmoil in 1692. Bad weather reduced harvests. An epidemic of small pox had swept through the town. Indians renewed attacks on the frontier settlements. The townspeople feared that another conflict like the recent King Phillip's War was about to engulf them. Also, there was great political uncertainty, since the King of England had revoked the colony's charter in 1684. The colonists had been without a sanctioned government since they had forced, though without bloodshed, ejected the King's chosen replacement in 1689.

There was also a great deal of conflict within the town. Salem at that time consisted of two main districts. Salem Town was the second largest city in Massachusetts, and was rapidly becoming a major center of trade and commerce. Salem Village, on the other hand, was largely made up of small households and farmers. They were traditional Puritans who were not pleased with the secular changes in Salem Town. For years the people of Salem Village had been trying to become a separate township. That way they would be free of the control of Salem Town and its merchants and businessmen. They had been able to form a separate parish in 1672 and had started their own church in 1689. There was even strife within the Village church, with nearly equal factions strongly divided over the minister, Rev. Samuel Parris.

1) **Use a quote from this resource.**

2) **Paraphrase from this resource.**

3) **Summarize a paragraph from this source.**

MLA Bibliographic Style: A Brief Guide

This guide is designed to be a quick reference guide to the **MLA** style of documenting sources in research papers. Your Works Cited section should appear at the end of your paper, and you should arrange the entries works **alphabetically by author (or by title if no author appears),** in the entry. In this section you should list only works you actually cited. Your teacher may also request a separate list of works consulted. For further information about types of entries not listed here, consult Joseph Gibaldi's *MLA Handbook for Writers of Research Papers,* 7th edition, which is available at the circulation desk. Online tutorials and online aides for documenting sources are located under the heading **RESEARCH TOOLS** on **DESTINY.** *The OWL at Purdue* is an especially helpful, user friendly site "for all things MLA."

General Guidelines

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.

- Double-space the text of your paper, and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are recognizable one from another. The font size should be 12 pt.

- Leave only one space after periods or other punctuation marks (unless otherwise instructed by your instructor).

- Set the margins of your document to 1 inch on all sides.

- Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.

- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)

- Use *italics* throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis.

- If you have any endnotes, include them on a separate page before your Works Cited page. Entitle the section Notes (centered, unformatted).

Purdue OWL. "MLA Formatting and Style Guide." *The Purdue OWL*. Purdue U Writing   Lab, 10 May

      2009. Web.10 Sept. 2009.

OTHER TIPS

- If no author is given, start the citation with the title.
- Abbreviate the names of all months except May, June, and July.
- Use shortened forms of publishers' names. Leave out articles—**A, An, The**—and words like Co., Inc., Books, House, Press, Publishers. When citing a university press, add the abbreviations *U* and *P* (Ohio State UP). If the publisher includes a person's name, cite the surname alone (instead of John Wiley, use Wiley). If the publisher's name includes the names of more than one person, cite the first surname only.
- Use familiar abbreviations in publisher's names (MLA or GPO).
- Use *hanging indentation* format. Indent the second line of an entry and all other lines half an inch or 5 spaces (if using a typewriter).

- ▪ All parts of a research paper should be double-spaced, including your list of works cited. Double space between and within entries.
- ▪ Titles of newspapers, magazines, and journals are not followed by punctuation.
- ▪ Use the following abbreviations when certain items are missing from a source:
    - n. pag. no pages
    - n.p.   no publisher
    - n.d.   no date

Format for the Works Cited and Works Consulted Sections

Material accessed from a subscription service (EBSCO, Gale Group, Facts on File, etc.)
Format:

Author. "Article Title." *Periodical Title* Date of print publication (if available): Pages. *Database Name*

    (if any). Web. Date of access.

Examples:

Brown, Susan. "Writing the Perfect Paper." *High School Weekly* 12 Sept. 2004: 22. *Student*

    Research Center. Web. 9 Sept. 2009.

Williams, Larry. "Speedy Internet May Spur Innovations." *Philadelphia Inquirer* 16 Aug. 1996: A03.

    Gale Custom Newspapers. Web. 9 Sept. 2009.

Or

Lansford, Tom. "Education." *Renaissance and Reformation. Marshall Cavendish Digital*, 2009.

    Web. 09 September 2009. <http://www.marshallcavendish.com>

Or

Brown, Charlie. "My Life in Cartoons." *Cartoon Week* 21 Nov. 1999: 7-12. *InfoTrac: General*

    Reference Center Gold. Web. 15 Dec.2009.

PRINT SOURCES

Note: Unless you read the entire book, note the pages actually used in the citation.

Anthology: A work in an anthology

Smith, James. "The Physics of Sushi." *The Fabulous Physics Paper*. Ed.Samuel

      Klein. Rome: Cambridge UP, 2004. 46-59. Print.

Book by One Author

English, Carol. *The Cliffs Won't Do: Read the Book*. Philadelphia: McGraw Hill, 2004. Print. 32-40.

Two or More Books by the Same Author

Small, Chris. *Please, Help Me Carry My Keys!* Topeka: Rand, 2002. Print. 2-22.

--- . *Don't Measure a Chemist by Her Size*. New York: Feminist, 2004. Print. 4; 10-12.

*Book by Two or Three Authors (list each author)

Drucker, Darla, and Amy Jones. *How to Survive Your Wedding*. New York: Simon, 2003. Print. 45-

      56.

 *For books with more than three authors, name only the first author and add *et al.*

 Drucker, Darla, et al. *How We Survived Our Wedding*. London: Longman, 2009. Print. 85-88;

      112.

Book with an Editor

Valenza, Joyce, ed*. Bagels and Books: An Anth*ology*.* Brooklyn, NY: Random House, 2001. Print.

      51-82.

Book by a Corporate Author

Springfield Township Family and Consumer Science Department. *Cooking with Spice*.

      New York: Scribner, 2003. Print. ix-xxv.

An Edition Other Than the First

Peters, Michael*. Everything You Always Wanted to Know About Keeping Your Classroom Neat and*

      Clean. 4th ed. Philadelphia: Lysol, 2005. Print. 98.

Encyclopedia, signed article

Cohen, Sandra. "Zen and Art." *Encyclopedia Americana*. 2004. Print.

Encyclopedia, unsigned article

"Best Beards of All Time." *Encyclopedia Britannica.* 2003. Print.

Scholarly Journal

Skater, Andrew. "High School Rollerblading." *Secondary Education* 54 (1990): 113-25. Print.

Magazine Article, Monthly or Bimonthly

Ramsey, Pamela. "Where's My Smiley Face?" *MacWorld* Sept. 1997: 86-94. Print.

Magazine Article, Monthly or Bimonthly, Unsigned

"PicturePerfect." *School Library Journal.* Dec. 2007: 32-35. Print.

Magazine Article, Weekly or Biweekly

Henry, Mary Ann. "Announcing Bus Changes With Flair." *Time* 4 July 2001: 17-76. Print.

Magazine Article, Weekly or Biweekly, Unsigned

"Catching Fire." *Time* 7 May 2008: 25-26. Print.**Daily Newspaper: Signed Article**

Goldberg, Grace. "The Inside Track: Alumni Life." *Trojan Times* 10 Oct. 2004: 17. Print.

Smith, Bob. "Schools Losing Ground." *USA Today* 5 May 2001: 5D. Print.

Daily Newspaper: Unsigned Article

"Striking a Pose with Sally Miles." *New York Times* 15 Oct. 1997, late ed. sec.6: 35+. Print.

A Critical Analysis, Signed Excerpt

Ross, Stephan S. "Tom Wolfe." *Contemporary Literary Criticism.* Ed. Daniel G. Marowski. 35: 458-
60. Print.

Films, Radio and Television Programs

"Starring the Other Peggy Lee." *Slightly Off Broadway—The Series.* Prod. Sheldon Wang. PBS.
WNET, New York. 6 Aug. 1995. Television.

Creative Bookbinding. Dir. Tom Martin. Clemens, 1997. DVD.

Personal or Telephone Interview

Craig, John. Personal interview. 23 Sept. 2004.

Photograph, Sculpture, Painting

Dali, Salvador. *The Birth of Liquid Desire.* 1932. Solomon R. Guggenheim Foundation, Peggy
Guggenheim Collection. New York. *The Story of Modern Art.* By Norbert Lynton. Ithaca, NY:
Cornell U P, 1980. 289. Print.

OTHER ELECTRONIC SOURCES (NOT ACCESSED FROM SUBSCRIPTION DATABASES)

Uniform standards continue to develop to address dramatic changes in information formats. Web sources often challenge researchers to locate missing pieces of citations. While researchers should make every effort to locate that information, what is most important in documenting electronic resources is to give the reader as much specific information as possible (e.g., author, title, publication data) to identify the source you are citing.

World Wide Web

NOTE: Your instructor may ask you to include the URL of the web site or web page you are citing. If this is required, the URL enclosed in angle brackets < > is added after the date.

Example:

Jones, Andrea. "Life in the Fast Lane." *Time Online* 9 May 2009: 22-24. We 14 Sept. 2009. <

http://timeonline.com>

General Web Site
Format:

Author (if known). "Title of Page or Document." *Title of Site or Larger Work (if applicable).* Name of

any Associated Institution. Date of publication. Web. Date of download.

Example:

Johnson, Lisa. "Father Involvement Shows Positive Outcomes." *Urban*

Programs Resource Network. University of Texas at San Antonio.

`May 2005. Web. 29 Aug. 2009.`

Article in an online magazine (not accessed through a subscription service)
Format:

Author. "Title of Article." *Title of Magazine* Date of electronic publication. Web. Date of access.

Example:

Oreklin, Michele. "Spending It All on the Kids." *Time* 7 July 2003: 24-25. Web. 2 Aug. 2009.

Article in an online encyclopedia
Format:

Author. "Title of Article." *Title of Reference Work*. Publication year. Date of electronic publication.

Title of the *Database or Online Service*. Date of access. <http://address/filename>.

Example:

Hankins, James. "Renaissance." *World Book Advanced. World Book*, 2009. Web. 9 Sept. 2009.

      <http://ww.wb.com>

Article in an online scholarly journal (available independently)

Format:

   Author. "Article Title." *Periodical Title* Volume. Issue (Year): Pages (if available).

       Larger Site or Database Name (if any). Web. Date of access.

Examples:

   Smith, Winston. "Life in Dystopia." *Journal of Utopian Literature Online* 23.4 (2004): 20-33. *Project*

       Future World. Web. 20 Feb. 2009.

An Image (Including a Painting, Sculpture, or Photograph)

Dali, Salvador. *The Birth of Liquid Desire.* 1932. *Solomon R. Guggenheim Foundation, Peggy*

      Guggenheim Collection. Art Image Gallery. New York. Web. 11 Sep. 2009.

      <http://vnweb.hwwilsonweb.com/

Include the URL only if required by your instructor.

Citing works within your text (in-text or in-project documentation)

- ◼ *To document your sources, cite the author's name and the page number of the source in parentheses at the end of the sentence, before the final period:*

   Lowfat cream cheese can save you 300 grams of fat per year (Valenza 35).

- ◼ *If the author's name is used in your sentence, you may just refer to page numbers:*

   Copaset argues "yellow simply does not interact well with khaki" (45).

- *If you are referring to the whole work rather than a specific section, you may omit any reference in parentheses:*

   Through his work, Berger's main thesis is that by using motifs, organic unity is easier to achieve.

*If your quotation is 4 or more lines long, the quotation should be separated from the rest of the text. Begin the quotation on a new line, double space, and indent each line 1 inch from the left margin. The source should follow the end punctuation of the entire section and should be placed in parentheses. For a specific example of this type of citation, visit http://owl.english.purdue.edu/owl/resource/747/03/ at *The OWL of Purdue.*

Important Note:

Your essay or report should be your writing, not a series of quotations, paraphrases, and/or summaries. Your analysis of the topic is what interests your reader. Secondary sources should be used to support YOUR analysis.

Your voice should be recognizable in the composition.

***Detailed examples and worksheets follow this section in the manual.**

Internal Documentation

Following MLA Style, when you make reference to someone else's idea, either through paraphrasing or quoting them directly, you:

- provide the author's name (or the title of the work) and the page (or paragraph) number of the work in a **parenthetical citation**
- provide full citation information for the work in your **Works Cited list**

This allows people to know which sources you used in writing your essay and then be able to look them up themselves, so that they can use them in their scholarly work.

Parenthetical Citations

MLA format follows the author-page method of citation. This means that the author's last name and the page number(s) from which the quotation is taken must appear in the text, and a complete reference should appear in your works cited list (see Your Works Cited Page).

For example:

> Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).
>
> *Note that this example includes a short quote which is copied word for word.

If the work you are making reference to has no author, use an abbreviated version of the work's title. For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry in the Works Cited page.

For example:

> According to recent research, young children become more violent after playing a violent video game ("Media and Family Life" 100).
>
> * Note that for this example, the information has been paraphrased which means NOTHING is copied word for word from the source. The student has taken the information from the resource and reworded it completely

WITHOUT using the author's words.

Another paraphrased example:

Other studies show that the media does not cause anorexia among teens ("Eating Disorders" 13).

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if two or more authors have the same last name, provide both authors' first initials (or even her or his full name if different authors share initials) in your citation. If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the other works by that same person.

For example:

Two authors with the same last name:
Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).

Two works by the same author:
Lightenor has argued that computers are not useful tools for small children ("Too Soon" 38), though he has acknowledged that early exposure to computer games does lead to better small motor skill development in a child's second and third year ("Hand-Eye Development" 17).

Quotations

When you directly quote the works of others in your paper, you will format quotations differently depending on whether they are long or short quotations. Formatting quotations using MLA style is covered in section 3.9 of the *MLA Style Manual* (which begins on page 102), and section 2.7 of the of the *Handbook for Writing Research Papers* (which begins on page 80). Here are some basic guidelines for incorporating quotations into your paper.

Short Quotations

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks and incorporate it into your text. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference in the works-cited list. Punctuation marks such as periods, commas, and semicolons should appear <u>after</u> the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text.

For example:

According to some, dreams express "profound aspects of personality" (Foulkes 184), though others disagree.

When people watch movies with violence, "they become desensitized to violence in the world around them" (Smith 29).

SOURCE CARDS

Source Cards

Book (Source Card)

Author(s) _____

Title _____

City of Publication _____ Publisher _____

Publication Date _____ Page numbers used_____

Medium of Publication(Print, Web, etc.)_____

Last name, First name. *Title of book*. City: Publisher, Date. Print. **OR**

Last name, First name. *Title of book*. City: Publisher, Date. Page numbers, if only using a portion of the book.

   Print.

The title of a book , magazine, journal, or any other long work should be italicized. Use P for press, U for university in names of publishers.

– –

Name _____

Work in an Anthology (Source Card)

Author(s) _____

Title of Article/Document/Part of Work _____

Title of Book article appears in_____

Editor/Compiler/Translator _____

_____

City of Publication _____ Publisher _____ Date of Publication ____

Page Numbers _____

Medium of Publication(Print, Web, etc.)_____

Last name, First name. "Article/Document Title." *Title of Book*. Ed. Name. City: Publisher, Date. Page
   numbers. Medium.

Book in an Online Database (Source Card)

Author(s) _____

Chapter or article title, if applicable_____

Title of Book _____

City of publication _____ Publisher_____

Date of publication_____ Page nos. _____

Database Name _____ Service _____

Date of Access _____

Web

URL (shortened form, if required by instructor) _____

_____

_____

Last name,First name. "Article Title." *Book Title.* City: Publisher, Date. Page numbers. *Database Name (if any)*.
Web. Date of Access. <http://addressofdatabase>.

If publisher or date is missing, place n.p. and n.d. in corresponding slots.

n.p.= no publishing information given   n.d.= no date given

– –

Periodical Article in an Online Database (Source Card)

Author(s) _____

Title of Article _____

Title of magazine or journal_____Date_____

Volume number/issue number IF a journal_____

Page nos. _____

Database Name _____ Service_____

Date of Access _____

URL (shortened form) _____

Last name, first name. "Article Title." *Title of magazine.* Date: page numbers. *Title of Database or Online
Service.* Web. Date of Access. <http://addressofdatabase>.

Last name, First name. "Article Title." *Title of Journal* Volume/Issue number (Date): page numbers. *Title of
Database or Online Service.* Web. Date of Access. <http://addressofdatabase>.

General Web Site (Source Card)

Author(s) if noted _____

Title of Page or Document _____

Title of Larger Site _____

Date of Electronic Publication/Last update/Posting _____

Name of Any Associated Institution (if applicable) _____

Web.

Date of Access _____

URL (if required by instructor) _____

_____

_____

Last name, First name. "Title of Page." *Title of Larger Site*. Date of Publication. *Name of Associated Institution*.
    Web. Date of Access. <http://addressofsite>.

- -

Online Image/Sound/Video Clip (Source Card)

Artist/Creator (if noted) _____

Description or Title of Media _____

Date image/sound/clip was created _____

Title of Larger Site (in italics) _____

Date of Access _____

URL (if required) _____

Last name, First name. "Description or Title of Media." Date created. *Title of Larger Site or Database*. Web.
    Date of Access. <http://addressofsite>.

Source Cards

Encyclopedia (Source Card)

Author(s) (if given) _____

Title of entry _____

Encyclopedia name _____ Date _____

Medium of Publication(Print, Web, etc.)_____

Last name, First name. "Entry title." *Encyclopedia Name.* Date of publication. Print.

_ _

Specialized Encyclopedia

Author(s) (if given) _____

Title of Entry _____

Encyclopedia name_____Editor:_____

Volume #:_____City:_____Publisher_____

Date_____ Page numbers:_____

Medium of Publication(Print, Web, etc.)_____

Last name, First name. "Article/Document Title." *Title of Encyclopedia.* Ed. Name. Vol. #. City: Publisher, Date.
   Page numbers. Medium.

Online Encyclopedia
Author(s) (if given)_____

Title of entry_____

Title of Encyclopedia_____

Name of Publisher_____

Publication Date_____. Date of Access:_____

Medium of Publication:_____URL(if required)_____

Last name, First name. "Article Title." *Encyclopedia Title. Service Provider.* Date of publication. Date of Access.
   Web. <http://www.encyclopedianame.com>

Source Cards SAMPLE

Book (Source Card)

Author(s) Stoll, Clifford_____

Title *High-Tech Heretic*_____

City of Publication New York_____   Publisher Anchor P_____

Publication Date 1999 1st ed._____   Page numbers used: 25-32.

Medium of Publication(Print, Web, etc.) _Print_____

Last name, First name. *Title of book.* City: Publisher, Date. Print. **OR**

Last name, First name. *Title of book.* City: Publisher, Date. Page numbers, if only using a portion of the book.

   Print.

The title of a book , magazine, journal, or any other long work should be italicized. Use P for press, U for university in names of publishers.

_ _

Name _____

Work in an Anthology (Source Card)

Author(s) Plowden, Allison_____

Title of Article/Document/Part of Work "Elizabeth I and Mary, Queen of Scots"_____

Title of Book article appears in *The 1500's: Headlines in History*

Editor/Compiler/Translator Stephen Currie_____

City of Publication San Diego, CA____ Publisher Greenhaven_____ Date of Publication 2001_____

Page Numbers 28-37_____

Medium of Publication(Print, Web, etc.) Print_____

Last name, First name. "Article/Document Title." *Title of Book.* Ed. Name. City: Publisher, Date. Page
   numbers. Medium.

Book in an Online Database (Source Card)

Author(s) Katz, Debra and Justine F. Androcini

Chapter or article title, if applicable   "The Wage Gap for Women"

Title of Book *Opposing Viewpoints: Discrimination*   Editor: Jacqueline Langwith

City of publication Detroit   Publisher   Greenhaven P

Date of publication__2008_____Page nos. n. pag.

Database Name ___*Opposing Viewpoints Resource Center* Service   Gale

Date of Access   11 Oct. 2009

Web

URL (shortened form, if required by instructor)   <http://find.galegroup.com/ovrc>

_____

_____

Last name,First name. "Article Title." *Book Title.* City: Publisher, Date. Page numbers. *Database Name (if any)*.
   Web. Date of Access. <http://addressofdatabase>.

If publisher or date is missing, place n.p. and n.d. in corresponding slots.

n.p.= no publishing information given   n.d.= no date given

– –

Periodical Article in an Online Database (Source Card)

Author(s) Evans, Farrell

Title of Article "Too Stereotypical"

Title of magazine or journal____*Sports Illustrated*_____Date____10 Aug. 2009_____

Volume number/issue number **IF** a journal____ _____

Page nos.   G12

Database Name *Middle Search Plus*   Service EBSCO

Date of Access 11 Oct. 2009

URL (shortened form) <http: // search.ebscohost.com7 _____

Last name, first name. "Article Title." *Title of magazine.* Date: page numbers. *Title of Database or Online
   Service.* Web. Date of Access. <http://addressofdatabase>.

Last name, First name. "Article Title." *Title of Journal* Volume/Issue number (Date): page numbers. *Title of
   Database or Online Service.* Web. Date of Access. <http://addressofdatabase>.

General Web Site (Source Card)

Author(s) if noted   Johnson, Olivia

Title of Page or Document   "Writing with Examples"

Title of Larger Site   *Composition Made Easy*

Date of Electronic Publication/Last update/Posting   12 Aug. 2005

Name of Any Associated Institution (if applicable)   *English Teachers of America*

Web.

Date of Access   16 Oct. 2009

URL (if required by instructor) <http://compeasy.org> _____

_____

_____

Last name, First name. "Title of Page." *Title of Larger Site*. Date of Publication. *Name of Associated Institution*.
Web. Date of Access. <http://addressofsite>.

- -

Online Image/Sound/Video Clip (Source Card)

Artist/Creator (if noted)   Dali, Salvador

Description or Title of Media   "The Birth of Liquid Desire"

Date image/sound/clip was created   1932 . Solomon R. Guggenheim Foundation

Title of Larger Site (in italics) *An Image Gallery*

Date of Access   12 Oct. 2009

URL (if required)   <http://vnweb.hwwilson.com>

Last name, First name. "Description or Title of Media." Date created. *Title of Larger Site or Database*. Web.
Date of Access. <http://addressofsite>.

Source Cards

Encyclopedia (Source Card)

Author(s) (if given) Longstreet, John

Title of entry "Renaissance"

Encyclopedia name *World Book*   Date 2007

Medium of Publication(Print, Web, etc.)   Print

Last name, First name. "Entry title." *Encyclopedia Name.* Date of publication. Print.

_ _

Specialized Encyclopedia

Author(s) (if given) Payne, Elizabeth Ann

Title of Entry   "Renaissance Art"

Encyclopedia name *Reformation, Exploration and Empire*   Editor: Jackson Smith

Volume #   12   City: Danbury, CT   Publisher Grolier

Date 2005   Page numbers: 25-29

Medium of Publication(Print, Web, etc.)   Print

Last name, First name. "Article/Document Title." *Title of Encyclopedia.* Ed. Name. Vol. #. City: Publisher, Date.
  Page numbers. Medium.

Online Encyclopedia
Author(s) (if given)   Johnson, Thomas R.

Title of entry   "Renaissance Sports"

Title of Encyclopedia *World Book Online.*

Name of Publisher   World Book

Publication Date   2009   Date of Access: 9 Oct. 2009

Medium of Publication: Web   URL(if required) <http://worldbookonline.com>

Last name, First name. "Article Title." *Encyclopedia Title. Service Provider.* Date of publication. Date of Access.
  Web. <http://www.encyclopedianame.com>

Specialized Encyclopedia (Online)

Author(s) _____

Title of Article/Entry _____

Name of Encyclopedia

_____Editor:_____

Volume
number:_____City:_____Publisher:_____
_____

Publication Date:_____Page numbers:_____ Access Date_____

Medium of publication:_____ URL(if required):_____

_____

Last name, First name. "Article Title." *Encyclopedia Name.* Ed. Name. Vol. number.

 City: Publisher, Date. Page numbers. Access Date. Web. URL.

Pope, Alex. "Speakeasies." *Encyclopedia of 1920s Culture Revolution.* Ed. Mercy Raven.

 Vol. 4. Pleasure City, NY: 2003. 35-36. 10 Jan. 2011. Web. <http:www.fofweb.com>.

Specialized Encyclopedia (Database)

Author Last Name, Author First Name. "Entry Title." *Book Title*. Place of Publication:

 Publisher, Publication Year. *Database Name*. Database Company. Medium of

 publication consulted. Date. <Source URL>.

Longshore, David. "Hurricane Katrina." *Encyclopedia of Hurricanes, Typhoons, and*

 Cyclones, New ed. New York: Facts On File, Inc., 2008. *American History Online*.

 Facts On File, Inc. Web. 30 Apr. 2009. <http://www.fofweb.com>.

Multi-volume Specialized Encyclopedia (Database)

"Article title." *Book Title.* Place of publication: Publisher, Publication Year. *Database Name.* Database Company. Medium of publication. Date. <Source URL>.

"Crime and Punishment." *Renaissance: An Encyclopedia for Students*. Ed. Paul F. Grendler. Vol. 1. New York: Charles Scribner's Sons, 2004. 198-199. *Gale Virtual Reference Library*. Web. 17 Sep. 2012.

Additional Research Tips

Cravens, Greg. *The Buckets.* 4 Jan. 2008. *United Feature Syndicate, Inc.* Web.

18 Sep. 2009.

<<u>http://comics.com/search/?Search=spiders+internet&PerPage=10</u>>

What Is a Thesis?

A thesis statement declares what you believe and what you intend to prove. A good thesis statement makes the difference between a thoughtful research project and a simple retelling of facts.

A good tentative thesis will help you focus your search for information. But don't rush! You must do a lot of background reading before you know enough about a subject to identify key or essential questions. You may not know how you stand on an issue until you have examined the evidence. You will likely begin your research with a working, preliminary, or tentative thesis which you will continue to refine until you are certain of where the evidence leads.

The thesis statement is typically located at the end of your opening paragraph. (The opening paragraph serves to set the context for the thesis.)

Remember, your reader will be looking for your thesis. Make it clear, strong, and easy to find.
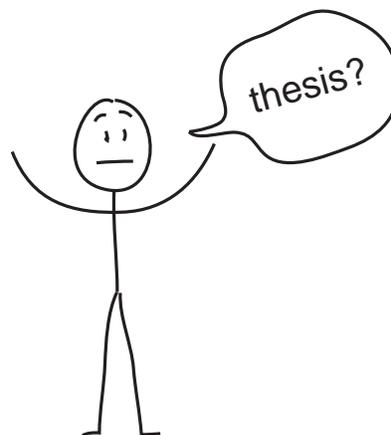
Attributes of a good thesis

- It should be contestable, proposing an arguable point with which people could reasonably disagree. A strong thesis is provocative; it takes a stand and justifies the discussion you will present.
- It tackles a subject that could be adequately covered in the format of the project assigned.
- It is specific and focused. A strong thesis proves a point without discussing "everything about . . ." Instead of music, think "American jazz in the 1930s" and your argument about it.
- It clearly asserts your own conclusion based on evidence. Note: Be flexible. The evidence may lead you to a conclusion you didn't think you'd reach. **It is perfectly okay to change your thesis!**
- It provides the reader with a map to guide him/her through your work.
- It anticipates and refutes the counter-arguments.
- It **avoids** vague language (like "it seems").
- It **avoids** the first person ("I believe," "In my opinion").
- It should pass the So what? or Who cares? Test. (Would your most honest friend ask why he should care or respond with "but everyone knows that"?) For instance, "people should avoid driving under the influence of alcohol," would be unlikely to evoke any opposition.

How do you know if you've got a solid tentative thesis?

Try these five tests:

1. Does the thesis inspire a reasonable reader to ask, "How?" or "Why?"
2. Would a reasonable reader NOT respond with "Duh!" or "So what?" or "Gee, no kidding!" or "Who cares?"
3. Does the thesis avoid general phrasing and/or sweeping words such as "all" or "none" or "every"?
4. Does the thesis lead the reader toward the topic sentences (the subtopics needed to prove the thesis)?
5. Can the thesis be adequately developed in the required length of the paper or project?

If you cannot answer "YES" to these questions, what changes must you make in order for your thesis to pass these tests?

Examine and evaluate these sample thesis statements, using the Five Tests.

- E-coli contamination should not happen.
- The causes of the Civil War were economic, social, and political.
- *The Simpsons* represents the greatest animated show in the history of television.
- *The Simpsons* treats the issues of ethnicity, family dynamics, and social issues effectively.
- Often dismissed because it is animated, *The Simpsons* treats the issue of ethnicity more powerfully than did the critically praised *All In The Family.*

Proficient vs. advanced

Proficient: Inspires the reasonable reader to ask "How?" or "Why?"

Advanced: Inspires the reasonable reader to ask "How?" or "Why?" and to exclaim "Wow!" This thesis engages the student in challenging or provocative research and displays a level of thought that breaks new ground.
Remember: Reading and coaching can significantly improve the tentative thesis.

Thesis brainstorming

As you read, ask yourself these questions:

- Are interesting contrasts or comparisons or patterns emerging in the information?
- Is there something about the topic that surprises you?
- Do you encounter ideas that make you wonder why?
- Does something an "expert" says make you respond, "No way! That can be right!" or "Yes, absolutely. I agree!"?
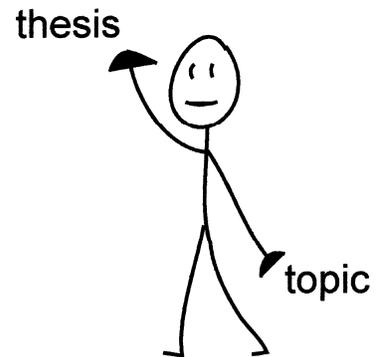
Thesis Generator

IDEAS FOR HELPING STUDENTS DEVELOP BETTER THESIS STATEMENTS

1. **Equations:** Think about the thesis equations as you ask questions and move toward a tentative thesis.

   A tentative thesis should look something like this:

   Specific topic + Attitude/Angle/Argument = Thesis

   What you plan to argue + How you plan to argue it = Thesis

2. **Thesis Stems:** Consider using these stems to help students move from proficient to advanced thesis statements.

   Rank with Justification

   Most important to least important

   Least important to most important

   Contrasts (of Perspectives of Sources)

   Although newspapers at the time claimed X, the most significant cause/explanation/reason, etc., is . . .

   While So and So maintains that ...., more accurately/importantly, etc., #2's position is the stronger one. (Substitute "most historians" for So and So and the appropriate person or view or source for #2.)

   Perception versus Reality

   Although Turner himself may have believed X, the real causes were Y and Z.

   Good versus Bad Reasons

   Historians generally list six reasons as the cause for X, but among these are four that are valid and two that are not.

   Cause and Effect

   Certainly, X was the cause and Y was its effect, but between the two are two other factors of equal importance.

   Separately the causes would have not necessarily led to a rampage; however, together their effect was inevitably murderous.

   Although the effects of the rampage were . . . , the causes were understandable/justifiable/inevitable.

   The more important effects of Nat Turner's rebellion went beyond those of the local rampage.

   Challenge

   Nat Turner's rebellion was not a righteous response to the injustice of slavery; it was motivated purely by disturbing psychological issues.

3. **Question Stems:** Good questions help students brainstorm their possibilities and focus a thesis. These question stems should lead students toward developing thesis statements that would generate a variety of different structures for essays, papers, presentations.

- What should the audience/reader do/feel/believe?
- Who are the major players on both/each side and how did they contribute to?
- Which are the most important?
- What was the impact of?
- Can I compare? How is X like or unlike Y?
- What if? Can I predict?
- How could we solve/improve/design/deal with?
- Is there a better solution to?
- How can you defend?
- What changes would you recommend to?
- Was it effective, justified, defensible, warranted?
- Why did this happen? Why did it succeed? Why did it fail?
- What should be? What are/would be the possible outcomes of?
- What are the problems related to?
- What were the motives behind?
- Why are the opponents protesting?
- What is my personal response to?
- What case can I make for?
- What is the significance of?
- Where will the next move(s) occur?
- How is this debate likely to affect?
- What is the value or, what is/are the potential benefit(s) of?
- What are three/four/five reasons for us to believe?

Weaving Quotes into Your Writing

Effective writers use a variety of techniques to integrate quotations into their text.

When you use a quote in your writing, consider:

- What am I trying to say?
- Can a passage from the text say it for me?
- Have I explained the value of the quote?

Avoid "overquoting." It is important that your own voice is heard!

Discuss the effectiveness of the following writing samples:

Serious room for improvement:

William Golding's book *Lord of the Flies* is about kids stranded on an island. Some of the kids are good and some are bad. "Roger, with a sense of delirious abandonment, leaned all his weight on the lever" (Golding 180). So I ask you, what causes irresponsible behavior? Ralph is good, but Jack is bad.

Room for improvement:

There are bad kids on the island. One of them is Roger. He drops a boulder on Piggy and kills him. "Roger, with a sense of delirious abandonment, leaned all his weight on the lever" (Golding 180). This caused Piggy's death.

A possible revision:

The truest form of wickedness on the island is evident in Roger. He demonstrates his true depravity when, "with a sense of delirious abandonment, [he] leaned all his weight on the lever" (Golding 180). Well aware of Piggy's place beneath him, Roger willingly takes Piggy's life.

Another possible revision:

Roger's murder of Piggy clearly illustrates the depths children can sink to without appropriate supervision. As he stood high above Piggy on the mountain, "Roger, with a sense of delirious abandonment, leaned all his weight on the lever" (Golding 180). His willingness to welcome the moment with "delirious abandonment" clearly demonstrates the level of pleasure that Roger received by committing this horrific act.

Works Cited and Works Consulted Pages: What's the Difference?

Works Consulted is the term used for the list of sources used in the preparation of a research project. It is used to list background reading, summarized sources, or any sources used for informational purposes but not paraphrased or quoted. It is used to document those sources referred to, but not cited in your project.
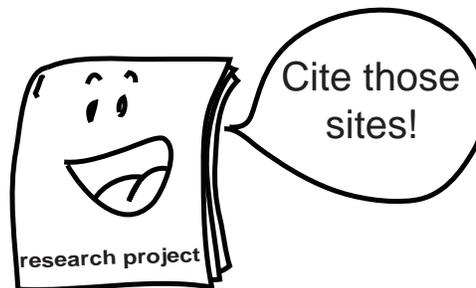
Works Cited is the term for the list of sources actually documented (paraphrased or quoted) in your project, generally through parenthetical citation. All of the parenthetical references in the paper or project should lead the reader to this list of sources.

SHOULD I USE ONE OR BOTH?

A student might prepare only a Works Consulted page if he or she did not quote or paraphrase at all in the project.

A student might prepare only a Works Cited page if he or she paraphrased or quoted from and therefore cited all sources used.
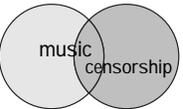
A student might prepare both Works Consulted and Works Cited pages if, in addition to the sources cited in the project or paper, he or she also consulted other sources that were not paraphrased or quoted.

PREPARING THE WORKS CITED AND WORKS CONSULTED PAGES

- Head a new sheet of paper "Works Cited" or "Works Consulted" (Do not use quotation marks around your title.)
- Alphabetize your sources by author, or first entry, which may be an association or a title, if no author is noted. This should be easy if you have collected source cards.
- Place the "Works Cited" page(s) immediately after the last page of the text.
- If your paper includes both Works Cited and Works Consulted, the Works Consulted page should follow the Works Cited page.

Power Searching Tips for the Web and Online Databases

If you are not happy with your results, try another search engine, check your spelling, or try synonyms or related, broader, or narrower terms. *Mine* your results for new keywords. By all means, use some strategy. Though they have many quirks, most engines allow users the following advanced techniques. Check the "search tips," "cheat sheet," or "help" pages of your favorite search tools for the proper way to express these strategies. Remember: You can use these strategies more easily in the advanced search screens.

Boolean Operator/ Strategy	Why You'll Use It

+
 AND
 all the words
 	
	limits your search, requiring that all words appear
	     Vietnam AND protest AND students
	     +Japan +cooking
	     +eagles +habitat +endangered
	 In Google, use + to include common words overlooked by search engines
	 A growing number of search engines assume an AND. You still need to express AND in databases!

OR
 any of the words
 ~
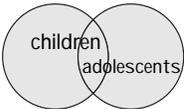 	
	is used to capture synonyms or related words
	     car OR automobile
	     coronary OR heart
	     Google uses ~ to expresses synonyms

-
 NOT
 AND NOT
 exclude
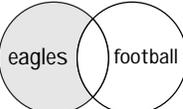 	
	eliminates possibilities that will cause problem results
	     Martin Luther NOT King
	     + eagles -Philadelphia -football

(Most search engines allow you to use "+" and "-" for AND and NOT. These characters must appear immediately before your search terms. Do not separate them with spaces.) Some search engines allow you to exclude words in their advanced search screens.	

Wildcards, Truncation, Stemming	Many search tools allow you to use an asterisk (*) to stand for any character or string of characters. This method is especially useful if you are uncertain of spelling or if you want to pick up various forms of a word or word endings.
	     teen* (picks up teenage, teenagers, or teens)
	     Herz* (for Herzegovina)

Phrases	Very often you will want words to appear together in specific order. Quotation marks (" ") set words off as phrases to be searched as a whole. A great strategy for names and titles too!
	     "vitamin A"
	     "raisin in the sun"
	     "George Washington Carver"

Proximity	Words are often not meaningful in a search unless they appear near each other in a document. In large documents, words separated by lots of text are generally unrelated. NEAR/25 specifies that two words appear within 25 words of each other (Used in AltaVista and AOL Search) Eric Clapton NEAR/10 Cream

Field Searching	This strategy restricts searches to certain portions of Web documents. It allows you to specify that search terms appear, for instance, in the title or URL of your results. (Used in a variety of ways in AltaVista, Alltheweb, and Google and often easier to use in the advanced screen.)
	
	    title: cancer
	    URL: epa
	    domain: edu + "graphic organizers"
	    inurl: nasa (used in Google)
	    filetype: pdf

Case Sensitivity	Most search engines are case *insensitive* by default; that is, they treat upper- and lowercase letters the same. However, there are some that recognize uppercase and lowercase variations. It is good practice to search using lowercase letters unless you have a specific strategy in mind. In *case sensitive* search tools:
	
	    Baker (retrieves name and eliminates most references to cake
	      and bread makers)
	    AIDS (eliminates reference to helpers)
	    China (eliminates references to dishes)

Combining Strategies	Check to see if the search tool allows you to combine strategies. For instance, you might find it helpful to combine Boolean operators. Use ( ) to nest, or group your ORs and ANDs in more sophisticated searching. Like in algebra, what's in parentheses gets processed first.
	
	    +dolphins +(behavior OR behaviour) -miami
	
	Sample using Google syntax:
	
	    inurl: nasa +saturn

Searching within Your Search	If you have a long result list, and even if you don't, you might choose to search for targeted words within your search. Several search engines offer a handy feature to help you narrow your result lists. After you perform your first search, look for a "search within results" feature. If no such feature exists, you can use your browser's own "find" feature to search within each page.
Natural Language Searches	Some search engines (Ask Jeeves or IxQuick, for instance) allow you to type questions as you would think or speak them. "Why is the sky blue?"

TIP ABOUT TIPS

Every search engine is slightly different. For instance, Google uses an automatic AND. Some search engines allow for "natural language" searching. Remember to carefully read the "tips page" of the search tools you use most frequently. These pages discuss the syntax, or the specific search language, used by that particular search engine or directory.

Student Name

Ms. Young

Eng. II Pre AP

23 Oct. 2008

The Poets of WWI

       The poets of the war were a powerful group: they had the ability to convey what really happened on the front line to the civilians like no others could. Censors confined much of the reality of the war to those fighting on the front, but war poetry allowed the public to see into that restricted world. Alan Seeger, Siegfried Sassoon, and Wilfred Owen are three of the most outstanding poets of World War I, and as well as writing about the war, they experienced it first hand. The poets and their work have left a standing impression on the way people view the atrocities of war.

Alan Seeger

Alan Seeger, a "fatalistic" (Paddock 2) war poet, was born on June 22 of 1888, in New York City (Hart 2). His idea of the war was romantic, and he believed that a death in battle would be a dignified one. He differed from some of the other war poets in that he wanted to portray the war as a glorious cause (Paddock 2). Though his poetry (his most famous piece being "I Have a Rendezvous with Death") is now considered "second rate" (Hart 1), Seeger's work is a fine example of the thoughts of the people of his age group. Had the war not taken his life prematurely, proof exists that his poetic abilities would have improved (Hart 5).

Though he sometimes wrote about the harsher aspects of war in his letters, he rarely took on the same attitude in his poetry. He wanted his verse to "create the Beautiful" (Hart 3). Seeger sought to create this beautiful poetry in the trenches of the battlefield, which were ironically some "of the most horrible and inhumane environments created by man" (Hart 5).

Seeger had a first-rate preparatory education. He knew that he wanted to be a poet "[b]y the time [he] entered Harvard in 1906" (Hart 2). He had many poems published in the *Harvard Monthly*, of which he was an editor (Hart 2).

Upon graduating from Harvard, Seeger moved to New York City to "pursue the poetic life" (Paddock 1) and lived for two years as a bohemian. After these two years, however, he became unhappy with American life and decided to travel to Paris. He soon fell in love with France (Hart 2).

Seeger's intense adoration of France and his decision "not to miss what others were experiencing" (Hart 3) led him to join the French Foreign Legion when war began in 1914. He had to join the Legion because American citizens were not permitted to enter the French military (Rusche 1). He served until he was killed on July 4, 1916, in Belloy-en-Santerre. After his death, he was honored with the Médaille Militaire and the Croix de Guirre (Hart 4).

Siegfried Sassoon

Siegfried Sassoon was not a poet who glorified the war, but rather he displayed the soldiers' pain and suffering in his verse (Sternlicht 4). Sassoon, characterized by his exceptionally satirical style, once viewed the war as a grand venture (Sternlicht 5) and wrote of the hostilities in a romantic light. However, his view changed dramatically when he experienced the hardships of war first hand (Sternlicht 6).

Sassoon was born on September 8, 1886, in Kent ("Siegfried 80) and aspired to be a poet from a young age (Meredith 121). He was home schooled before going to New Beacon School. He later attended Marlborough College, where he started to create poetry. In 1906, he went to Clare College, Cambridge, and published a compilation of poetry appropriately entitled *Poems.* Sassoon went home from Cambridge without a degree because of a lack of enthusiasm for his education (Sternlicht 5).

Sassoon enlisted in the Sussex Yeomanry Regiment around the time Britain declared war on Germany (Sternlicht 5), and he was reassigned to the Royal Welch Fusiliers in mid 1915. "[R]ecklessly brave" ("Siegfried" 80) in battle, he was nicknamed "Mad Jack" by his troops. He took part in combat and was injured multiple times; each occasion took him out of the struggle and placed him safely in a

hospital. Many pivotal events took place during this time off of the front.

One such instance occurred when he became afflicted with acute gastroenteritis and was sent to recover in Oxford. While there, Sassoon met a director of the movement for peace in Britain, and he stopped supporting the war. The next time he was sent to a hospital, he met "the leading British pacifist" (Sternlicht 6) and wrote his anti-war statement, "A Soldier's Declaration". Instead of being put on trial, as he wanted to be, Sassoon was sent to a rehabilitation center by the name of Craiglockhart to convalesce from his so-called shell-shock. While at Craiglockhart, he "became a friend and mentor to [Wilfred Owen]" (Sternlicht 6) and composed some of his greatest poems about the war.

The third and final time Sassoon was sent to a hospital after being injured in battle, *Counter-Attack, and Other Poems* was published. This publication made him "the outstanding British war poet" (Sternlicht 6). Instead of returning to the front for the fourth time once he had recovered, he returned home (Sternlicht 6).

Sassoon wrote many novels after the war, and doing so "was a therapeutic exercise in remembering and forgetting" (Sternlicht 7). He also wrote biographies. After the biographies, he spent the rest of his

days creating poetry in his residence. He died there September 1,

1967 (Sternlicht 9).

Wilfred Owen

Wilfred Owen was a timid man, but a brave soldier and bold poet ("Wilfred" 82). Though initially a romantic literary artist, his experiences of the war, of the "water-logged trenches, bombardments and machine guns" ("Wilfred" 83), and the influence of an already-famous war poet altered his perspective. He wrote "about the agonizing periods of waiting and the harrowing bouts of post-action suffering" ("Arts and the Media..." 13). Compassion for human agony, even for the anguish of the men he was sworn to kill, is the topic of Owen's work ("Arts and the Media..."); it is by this that his verse is distinguished. Owen claimed that "'the Poetry is in the pity'" ("Wilfred" 83).

Owen was born at Owestry in Shropshire on March 18, 1893 and was already a poet by young-adulthood. He attended Birkenhead Institute and Shrewsbury Technical School. His education ended there because he was unable to obtain a scholarship to London University. Aspiring to develop into a clergyman, Owen became a vicar's assistant ("Wilfred" 82) and wrote poetry and read when he had free time (McDowell 2). He soon became unhappy with the church and pursued teaching. He later became a private tutor ("Wilfred" 82).

The urge to participate in the war ("Wilfred" 83), which he thought would escort him to glory (Moss 21), led him to join the

military with the Artists' Rifles. Horrid experiences caused Owen to become shell-shocked, and he was sent to Craiglockhart War Hospital. He was "the editor of the hospital magazine…, in which he published… the first of his poems to appear in print" ("Wilfred" 83). Owen met Siegfried Sassoon while at Craiglockhart, and his style of writing changed. Under Sassoon's encouragement, Owen adopted an "angry and compassionate" ("Wilfred" 83) technique. He wrote his best poems within the next few months.

He believed that the war should be ended (McDowell 4) and wanted to stay in England to work for peace (McDowell 5), but after recovering, Owen traveled once more to the front. He never saw the end of the war; one week prior to the armistice, his life was taken in combat ("Arts and the Media…" 12).   Preceding his death, Owen was awarded the Military Cross (Moss 22).

Just five of Owen's "poems were published in his lifetime" (McDowell 2). The others were published posthumously, and one collection was edited by Siegfried Sassoon (McDowell 2). Though he was killed at the age of 25 (Moss 22), Owen has achieved literary immortality through his brilliant work.

Role of the Poets and Their Effect on the Public

Poets of the war had a profound impact on the public. Writings from the front were often censored and never made it to the people ("Siegfried" 81). This, combined with the unavailability of television broadcasts, meant that the people had no conception of the harsh actualities of the front. The lack of information caused the writings of poets like Sassoon and Owen to have such an exceptionally shocking effect.

In general, poets of the war wrote "to bolster public morale" ("Arts and the Media…" 1). Many of these poets were not professional writers, but their writing was published as long as "it was sufficiently patriotic" ("Arts and the Media…" 10). However, some poetry, such as Sassoon's, "only just escaped suppression by the censors" ("Siegfried" 81).

Siegfried Sassoon provided illustrations of the hardships experienced by the soldiers, and by doing so "shocked much of the British public out of its lust for victory at all costs" (Sternlicht 4). Though his poetry impacted the public, it hardly influenced England to bring an end to the war. It did, however, affect later individuals who shared his view on war (Meredith 123).

Wilfred Owen considered his verse to be "part of a book that would give the reader a wide perspective on World War I" (McDowell

6). When his first collection was published, some people were troubled by his ideas. These resentful people were the minority though, as his poetry was favorably received by most (Moss 29). Sassoon and Owen wanted write so they could reveal the truth of the war to the blind citizens of Britain, and poetry like theirs helped to open those unseeing eyes (Moss 27).

Alan Seeger's writing received commentary after his death. Many admired his work, and his verse was popular with those on the frontlines as well as the people in the safety of home (Hart 4-5). The French honored him because they appreciated his love for their country (Hart 5).

Analyses of Work

"I Have a Rendezvous with Death…" by Alan Seeger,

"Aftermath" by Siegfried Sassoon, and "Anthem for Doomed Youth" by

Wilfred Owen are only a few of many powerful poems written during

World War I. Poems like these, especially "Aftermath" and "Anthem

for Doomed Youth," showed how the war really treated the soldiers.

I Have a Rendezvous with Death…

I have a rendezvous with Death

At some disputed barricade,

When Spring comes back with rustling shade

And apple-blossoms fill the air-

I have a rendezvous with Death

When Spring brings back blue days and fair.

It may be he shall take my hand

And lead me into his dark land

And close my eyes and quench my breath-

It may be I shall pass him still.

I have a rendezvous with Death

On some scarred slope of battered hill,

When Spring comes round again this year

And the first meadow-flowers appear.

> God knows 'twere better to be deep
>
> Pillowed in silk and scented down,
>
> Where Love throbs out in blissful sleep,
>
> Pulse nigh to pulse, and breath to breath,
>
> Where hushed awakenings are dear…
>
> But I've a rendezvous with Death
>
> At midnight in some flaming town,
>
> When Spring trips north again this year,
>
> And I to my pledged word am true,
>
> I shall not fail that rendezvous ("Alan Seeger" 810).

The very title of this poem leads to reader to assume that the speaker and Death have organized a meeting. The references to vibrant Spring could be "an implied contrast with the destruction of the battlefields" (Hart 4) and may show that those who participated in the war were no longer innocent (Byrd 1). A third interpretation is that the narrator believes they will die in the Spring. The speaker seems to accept this meeting without being frightened, and it seems to intrigue them (Hart 4).

In the first stanza, the speaker tells the reader that the speaker's death is going to come while they're in combat. The references to Spring contrast with this "impending death" (Byrd 1).

The second stanza shows that the speaker doesn't view death as an evil thing. In fact, lines 7-9 imply that Death is gentle with "take my hand/ And lead me into his dark land." Line 10 can be interpreted two ways. The first is that Death will not "lead [them] into his dark land," (line 8) but Death will still take them. The second is that though the speaker will meet Death, he will be able to walk away alive. The speaker still believes that this meeting will take place in battle. Lines 13 and 14 imply that when Spring brings new life to the world, the speaker's life will be taken.

Lines 15 – 19 in the third stanza "emphasize what the speaker is leaving behind" (Hart 4) by describing "Love" (line 17). The speaker says again that the rendezvous will happen in what one could view as a terrible environment, and Spring in this stanza could be viewed as a time for the meeting. The speaker closes by telling that nothing will keep them from this rendezvous, and perhaps implies by saying "pledged word" (line 23) that one who signs up to fight will undoubtedly meet Death.

Aftermath

Have you forgotten yet? …

For the world's events have rumbled on since those
gagged days,

Like traffic checked awhile at the crossing of city-ways:

And the haunted gap in your mind has filled with thoughts
that flow

Like clouds in the lit heaven of life; and you're a man
reprieved to go,

Taking your peaceful share of Time, with joy to spare.

But the past is still the same – and War's a bloody game…

Have you forgotten yet? …

*Look down, and swear by the slain of the war that you'll
never forget.*

Do you remember the dark months you held the sector at
Mametz –

The nights you watched and wired and dug and piled
sandbags on

　parapets?

Do you remember the rats; and the stench

Of corpses rotting in front of the front-line trench-

And dawn coming, dirty-white, and chill with a hopeless rain?

Do you ever stop and ask, 'Is it all going to happen again?'

Do you remember that hour of din before the attack-

And the anger, the blind compassion that seized and shook you then

As you peered at the doomed and haggard faces of your men?

Do you remember the stretcher-cases lurching back

With dying eyes and lolling heads – those ashen-grey

Masks of the lads who once were keen and kind and gay?

Have you forgotten yet? …

Look up, and swear by the green of the spring that you'll never forget.

Siegfried Sassoon (Vansittart "Aftermath" 226)

The over-all theme of this poem is stated in the first line – "Have you forgotten yet?" (line 1). The poem is a series of questions that prompt the both the subject, which could be any of the soldiers who

survived the war, and the reader to remember the atrocity of World War I.

Lines 2 and 3 point out that life goes on even after the horrible events stopped time for a brief moment in history. Lines 4 and 5 state that the part of the subject's mind once destroyed by the war is now filled with carefree thoughts. Lines 5 and 6 say the subject has been saved from a death in combat and is now able to enjoy life. Lines 7-9 end the stanza by reminding the subject that the horrors of the war are still the same, and they should never forget about them. Doing so would dishonor those who died.

The second stanza reminds the subject of their experiences in the war. Sassoon uses words such as "stench" (line 12) and "rotting" (line 13) to conjure a horrid image. He also uses dawn, which typically has a positive connotation, to illustrate a time of despair. The pictures presented by Sassoon in the stanza make the reader wonder how those experiences could ever be forgotten.

The third stanza presents more of the subject's experiences, and this time they deal with the subject's companions. Lines 17 and 18 reveal that the subject was overcome with emotion because they know some of those weary men would soon meet more hardships, and some death. Lines 19-21 remind the subject how the once merry men no longer resembled themselves as they lay dying.

The last stanza poses the same question found in the first line, "Have you forgotten yet?" (line 22). In the first stanza, the speaker says "Look down", and the last line begins with "Look up" (line 23), telling the subject that reminders of the war are everywhere. "[G]reen of the spring" (line 23) is used to contrast with the death and struggles of those who fought - spring symbolizes life and a new beginning, but the war took the lives of many and can never be undone. Once more, the speaker prompts the subject to never forget the past, though life goes on.

Anthem for Doomed Youth

What passing-bells for these who die as cattle?

- Only the monstrous anger of the guns.

- Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning, save the choirs,-

The shrill demented choirs of wailing shells'

And bugles calling for them from sad shires.

What candles may be held to speed them all?

> Not in the hands of boys but in their eyes
>
> Shall shine the holy glimmers of goodbyes.
>
> The pallor of girls' brows shall be their pall;
>
> Their flowers the tenderness of patient minds,
>
> And each slow dusk a drawing-down of blinds (Moss
>
> 25).

The speaker in this poem "asks what rites are most appropriate" (Moss 25) for the men who fell in the war. Owen juxtaposes the normal ceremonial items with what the fallen actually receive. These are "more thoughtful observances and memorials to dead soldiers" (Moss 25) than the other, more traditional practices Owen believes are "mockeries" (line 5) to the men. There are no passing bells for the boys "who die as cattle" (line 1), only the "anger of the guns" (line 2). The prayers and bells in line 5 are "mockeries" (line 5), and the only songs sung are the sounds of fired bullets and mournful bugles. The light "to speed them" (line 9) comes from the eyes of their comrades and from their own eyes as life leaves them, not candles. Their palls are replaced by the pale faces of their loved ones, and instead of flowers, they receive thoughts. The last line implies that their beloved think of them every day. These rituals for the slain are "simpler yet more heartfelt" (Moss 25) than those time has made meaningless.

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Acknowledgments

The LHHS Research Manual is a joint project of the English Department and the LHHS Library. We gratefully acknowledge the authors and creators of the resources we have cited and linked to from our Library Web page. Below is a complete list of the individuals and groups who have made this tool complete by their willingness to share their creations and hard work.

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