

## **Table of Contents**

Manuscript Form	3
Correction Symbols	4
Frequently Confused Words	6
Punctuation Rules	8
Using Citations in Expository Writing	14
Parenthetical Documentation	17
Works Cited Formatting/Rules	19
MLA Citation Guidelines for Sources from the Web	20
Form for Bibliography/Works Cited	21
Bibliography Cards	27
Note Cards	29
Outlines	31
Research Paper First Page	33
Works Cited Page	34


## Manuscript Form

1. When hand writing a composition, use lined, loose-leaf notebook paper with red margin lines.
2. Write or type your first and last name, the date, and the period in **the upper right-hand corner** of the first page. Last name and page number in the upper right-hand corner, ½ inch margin, starting on page 2 and continuing through the Works Cited page.
3. Write or type the title in the center of the first line.
4. **Do not underline, put quotation marks around, or bold face the title of the paper.**  
However, if you use the title of a poem, short story, play, novel, movie, etc. in the title of your paper, punctuate appropriately. Use twelve-point font.
5. Skip one line between the title of paper and paper's body.
6. Leave a 1" margin on the right-hand side of the paper and bottom.
7. Use only one side of the paper for all final copies of writing assignments.
8. When not typing, use navy blue or black ink on final copies.
9. **Do not use contractions in formal writing.**
10. Write out all numbers from one to nine. (one, two, three...) Never begin a sentence with a numeral.
11. Do not use abbreviations except in certain special instances in which abbreviations are customary (Mr., Mrs., Ms., Dr., Rev., Jr., Sr., and college degrees).
12. Do not skip lines between paragraphs.
13. When typing a manuscript, double space and use twelve-point font.
14. Do not put "The End" or your name at the end of the writing assignment.
15. If the writing assignment is more than one page long, staple the pages together in the upper left-hand corner and write/type last name and page number in the upper right-hand corner.
16. When you are writing about literature, include the full title of the selection and the author's full name in the introduction or topic sentence. Once you have written author's full name, use just his/her last name when referring to the author.
17. When you mention the title of a book, short story, play, poem, etc., indicate that it is a title by underlining or putting it in quotation marks (See Punctuation Rules 19 and 20).
18. When you write about literature, you should write in the present tense.

## Correction Symbols

When editing a draft, teachers or peer reviewers will use these symbols to indicate errors in grammar, usage or punctuation. Review the meaning of each symbol. Also note how specific errors can be corrected.

Correction Symbol		Method for Correcting the Error
<i>agr</i>	error in agreement	Rewrite sentence correcting error
<i>awk</i>	awkward sentence structure	Revise and rewrite sentence
<i>cap</i>	error in capitalization	Rewrite sentence correcting error
<i>d</i>	diction (word choice)	Rewrite sentence using correct or more appropriate word
<i>dev</i>	more explanation or examples needed to develop idea	Rewrite paragraph or sentence involved
<i>frag</i>	sentence fragment	Rewrite to make a complete sentence
<i>gr</i>	grammatical error	Rewrite sentence correcting error
<i>mm</i>	misplaced modifier	Rewrite sentence correcting error
<i>ms</i>	error in manuscript form	Consult manuscript guide; rewrite to correct error or copy rule
<i>nfd</i>	not following directions	Consult teacher for review of directions and rewrite to correct
<i>p</i>	error in punctuation	Copy punctuation rule; rewrite sentence
<i>no p</i>	no punctuation	Copy sentence and omit punctuation
<i>r</i>	run-on sentence	Revise and rewrite to eliminate run-on
<i>red</i>	redundant (repetitious, repetitive)	Rewrite sentence making it less repetitious
<i>ref</i>	vague pronoun	Rewrite sentence correcting error
<i>sp</i>	spelling error	Write correctly on final draft.

<i>t</i>	shift in verb tense	Rewrite sentence(s) to correct
^	something omitted	Rewrite to include missing word(s)
?	meaning not clear	Rewrite to make meaning clear
	error in parallel structure	Rewrite sentence to correct error
¶	Paragraph	Make a new paragraph
<i>TS</i>	topic sentence	Write a topic sentence
	deletion	Make a deletion where noted. Delete the letter, word, phrase, or sentence.

## Frequently Confused Words

Words Confused	Explanation
accept, except	<i>Accept</i> means to receive. <i>Except</i> means to leave out.
affect, effect	As verbs, <i>affect</i> means to <i>influence</i> , and <i>effect</i> means to <i>accomplish</i> .
all ready, already	<i>All ready</i> means <i>prepared</i> . <i>Already</i> means <i>previously</i> and describes an action that is completed.
a lot, allot	<i>A lot</i> is two words, an article followed by a noun, and means <i>many</i> , <i>a group of</i> , or <i>a plot of ground</i> . If possible, <i>a lot</i> should be avoided in writing. <i>Allot</i> is a verb meaning <i>to distribute</i> . There is no such word as <i>alot</i> .
amount, number	Use <i>amount</i> with singular words (a large amount of money). Use <i>number</i> with plural words (a large number of coins).
between, among	<i>Among</i> implies more than two. <i>Between</i> implies only two.
bring, take	<i>Bring</i> denotes motion toward speaker. <i>Take</i> denotes motion away from the speaker.
chose, choose	<i>Chose</i> is the past tense of the verb and rhymes with <i>nose</i> . <i>Choose</i> is used for present and future tense.
cloths, clothes	<i>Cloths</i> are pieces of material. <i>Clothes</i> are what you wear.
could of, could have	Do not use <i>of</i> for <i>have</i> in this and similar constructions. <i>Of</i> is a preposition; <i>have</i> is a verb.
fewer, less	Use <i>fewer</i> with plural words. Use <i>less</i> with singular words.
good, well	<i>Good</i> is used as an adjective. <i>Well</i> is used as an adverb except when it refers to one's health; then it is an adjective.
hear, here	<i>Hear</i> is a verb referring to what you do with your ears. <i>Here</i> is an adverb meaning <i>this place</i> .
its, it's	<i>Its</i> is the possessive pronoun; <i>it's</i> is the contraction of <i>it is</i> .
lay, lie	<i>Lay</i> is a transitive verb meaning <i>to put or place</i> . <i>Lie</i> is an intransitive verb meaning <i>to rest or recline</i> .
like, as	<i>Like</i> is not to be used for the conjunction <i>as</i> . <i>Like</i> is a preposition (followed by a noun or pronoun); <i>as</i> is a conjunction (followed by a clause).
loose, lose	<i>Lose</i> is an adjective rhyming with <i>nose</i> which means <i>free not close together</i>

	Lose is a verb which means <i>to cease having</i> .
passed, past	<i>Passed</i> is the past tense of the verb <i>to pass</i> . <i>Past</i> as a noun or an adjective means <i>earlier than the present time</i> . As a preposition, <i>past</i> means <i>farther than or beyond</i> .
principal, principle	<i>Principal</i> is the head of a school; also as an adjective, most important. <i>Principle</i> is a rule of conduct, a law, or a main fact.
quiet, quite	<i>Quiet</i> means <i>not noisy</i> ; <i>quite</i> means <i>entirely, actually, or somewhat</i> (depending on the context).
regardless, irregardless	Use <i>regardless</i> . <i>Irregardless</i> is non-standard.
stationary, stationery	<i>Stationary</i> means <i>in a fixed position</i> . <i>Stationery</i> is writing paper.
than, then	<i>Than</i> is a conjunction, used for comparisons. <i>Then</i> is an adverb or conjunction indicating <i>at that time or next</i> .
they're, their, there	<i>They're</i> is the contraction for <i>they are</i> . <i>Their</i> is the possessive of <i>they</i> . <i>There</i> is a place.
threw, through	<i>Threw</i> is a verb meaning <i>hurled</i> ; <i>through</i> means <i>in at one side and out at the opposite side</i> . <i>Thru</i> should not be used.
to, too, two	<i>To</i> means <i>toward or in the direction of</i> . <i>Too</i> means <i>also or very</i> . <i>Two</i> is the number 2.
where, were, wear	<i>Where</i> means <i>at or in what place</i> . <i>Were</i> is the plural past tense of the verb <i>to be</i> . <i>Wear</i> is what you do with clothes.
whose, who's	<i>Whose</i> is the possessive of <i>who</i> . <i>Who's</i> is the contraction for <i>who is</i> or <i>who has</i> .
your, you're	<i>Your</i> is the possessive of <i>you</i> . <i>You're</i> is the contraction for <i>you are</i> .

## Punctuation Rules

**P1.** Use a comma before a coordinating conjunction (and, but, for, or, nor, so, yet) when it joins two main clauses.

*Main clause, <coordinating conjunction> main clause.*

1. Master the requirements of a good paragraph, or you may never be able to write an interesting one.
2. I have read several novels by Steinbeck, for he is one of my favorite authors.
3. The rain fell lightly and persistently, but the grass refused to grow.
4. The wind rose and the rain fell. (This sentence is too short to need a comma.)
5. He went off to school at the beginning of September and did not return until June 1. (A comma before and is unnecessary since the conjunction joins two predicates rather than two sentences.

**P2.** Use a semicolon between two main clauses not joined by a coordinating conjunction.

*Main clause; main clause.*

Note: The second main clause often begins with a conjunctive adverb (accordingly, also, besides, consequently, furthermore, hence, however, moreover, nevertheless, otherwise, similarly, still, therefore, thus) or an expression such as for example, for instance, that is, or in fact. A comma usually follows these words.

1. Hemingway's style is concise; his diction is conversational.
2. Reading for an accumulation of facts is worthwhile; however, understanding the author's purpose is also important.
3. The snow had stopped falling; nevertheless, we stuck to our original plan.

**P3.** Use a semicolon before a coordinating conjunction that joins two main clauses if there is internal punctuation.

1. Our God is a God of salvation; and to God, the Lord, belongs escape from death. -- Psalms 68:20
2. Having had little sleep for two days, I was unprepared for geometry, English, and history; but my teachers were unmoved by my plight.

**P4.** Use a comma after an introductory prepositional phrase of more than three words. The comma is optional after introductory prepositional phrases of three words or less.

A comma must follow a series of introductory prepositional phrases.

1. In the long run, it will be to every student's advantage to memorize these punctuation rules.
2. In the untamed wilderness of the Northwest, he built a combined fort and fur-trading post.

**P5.** Use a comma after an introductory participial or infinitive phrase and after a nominative absolute.

1. Delayed by the snow and ice, we arrived three hours late. (introductory participial phrase)
2. To learn steadily, one must work diligently. (introductory infinitive phrase)
3. World War II having ended, people throughout the world rejoiced. (introductory nominative absolute)

**P6.** Use a comma to set off an appositive (unless it is very closely related).

1. Carl Sandburg, the poet, lived at Flat Rock.
2. The year 1980 was a memorable one. (1980 is short, closely related appositive; therefore, no commas necessary)

**P7.** Use a comma after an introductory adverb clause.

1. Though no man can achieve perfection in this life, he may still strive constantly toward it.
2. Because punctuation is an important clue to a reader, we must learn to punctuate properly.

**P8.** Use commas to separate items in a series.

Note: When two or more adjectives are used before a noun, commas separate them if the adjectives are coordinate, that is, if they can be reversed or joined by and. (Ex. He wore a shabby, tattered straw hat.)

Note: If commas are used within the members of the series, semicolons are used to separate these members. (Ex. John, my brother; Susan, my sister; and Joan, my cousin, were all at the picnic.)

1. The five coordinating conjunctions are and, but, for, or, nor. (Words in a series)
2. She left the dishes to be washed, to be dried, and to be put away. (Series of infinitives)
3. The officer gave the orders, the second in rank issued them, and the sailors carried them out. (Short, closely related sentences in a series)
4. He said that he was sorry, that he would attend to damages, and that it would never happen again. (dependent clauses in a sentence)

**P9.** Use commas to set off nonrestrictive (nonessential) clauses and phrases.

1. Tom's boat, moored and washed down, glistened in the sun. (Nonrestrictive participial phrase)
2. Carl Sandburg, who is a famous American poet, lived at Flat Rock, N. C. (Nonrestrictive adjective clause)
3. A gentleman is a man who can disagree without being disagreeable. (Restrictive or essential adjective clause)

**P10.** Use commas to set off parenthetical elements. Some commonly used parenthetical expressions include after all, as a matter of fact, by the way, for example, however, I believe, I think, incidentally, in fact, in the first place, naturally, on the other hand, therefore.

Note: A contrasting expression introduced by not is parenthetical and should be set off by commas. (Example: It is the humidity, not the heat, that is so exhausting.)

1. It is, in my opinion, an excellent book.
2. As a matter of fact, I was just going to call you.

**P11.** Use a comma to set off mild interjections, introductory words such as yes, no, and well, and interrogative elements (questions) at the end of a sentence.

1. Help, I can't find the answer.
2. Yes, he is the one I saw there.
3. This is right, isn't it?

**P12.** Use a comma to set off words of direct address.

1. I will not be able to attend the meeting, Miss Jones.
2. John, would you like to do a report on that topic?

**P13.** Use commas, question marks, or exclamation marks to separate words of saying from the words of a direct quotation.

Note: After quotation marks place periods and commas inside quotation marks; semicolons and colons, outside.

1. "I'm driving," said Henry. "Do you want a ride?"
2. "After you leave," sighed Paula, "there will be nothing to do."
3. "Have you read 'Self-Reliance' by Emerson?" asked Tom.

**P14.** Use a comma after the salutation of a friendly letter and the closing of any letter. Use a colon after the salutation of a business letter.

1. Dear Susan,
2. Sincerely,
3. Dear Sir:

**P15.** Commas separate and follow items in an address or a date.

1. Edgar Allen Poe was born in Boston, Massachusetts, but at the age of two became an orphan in Richmond, Virginia.
2. On November 11, 1918, the armistice, which ended World War I, was signed.

**P16.** Use a comma to mark the omission of a verb that has already been expressed in a preceding clause.

1. Police and firemen protect a city; armed forces, a nation.
2. A triangle has three sides; a square, four.
3. John is going to Duke; Dan, to State.

**P17.** Use a colon before a formal list, an enumeration, an illustration, or a long quotation.

Note: Do not use the colon between a verb and its predicate nominative or direct object.  
Do not use a colon after any conjugated form of the *to be* verb.

1. Colons come before several grammatical constructions: a formal list, an enumeration, an illustration, and a long quotation.
2. The President looked over the crowd at Gettysburg Cemetery and began: "Four score and seven years ago..."
3. The following boys were present: Joe Wood, Sam Howe, and Steve Smith.

**P18.** Use a dash to indicate an abrupt break in thought or to mean namely, in other words, or that is.

1. A majority of the graduating class--fifty-five percent, in fact--is going on to college.
2. Her decision not to resign was based on one thought--she enjoys teaching science.

**P19.** Use underlining (italics) for titles of books, magazines, and newspapers; works of art; names of ships, planes, trains, etc.; words and letters referred to as such; and foreign words.

1. Hawthorne wrote The Scarlet Letter and The House of Seven Gables.
2. I sometimes have trouble deciding whether to use imply or infer in a given situation.
3. There are three t's in her name.

**P20.** Use quotation marks to enclose a direct quotation (a person's exact words) and to enclose titles of chapters, articles, short poems, short stories, songs, films, etc.

1. Mr. Billings said, "The test was perfectly fair."
2. There was an interesting article in this month's Reader's Digest entitled "The Art of Compensation."
3. Hawthorne's short story "Young Goodman Brown" has an unusual ending.

## **P21.** Use an apostrophe

Note: Do not use an apostrophe as part of dates—1990s, 1100s.

1. to show possession  
(The student's paper was not turned in on time.)
2. to show where letters have been omitted in a contraction  
(The girl wouldn't turn her paper in late.)
3. to form the plural of letters, numbers, signs, and words referred to as words  
(There are two s's and two l's in misspelled.  
You have used too many and's in your paragraph.)

## Using Citations in Expository Writing

One of the most valuable assets to expository writing is the incorporation of specific citations that tend to add depth and substance to points being conveyed in a paper. The following examples will give you direction in including cited material in your essays.

### Unacceptable ways of using citations:

- **Do not introduce a citation in the following ways:**
  - A. This is seen in the following citation, "such ties swear me to his side as if he were my father."
  - B. In the quotation "A man I never saw" Oedipus confirms his ignorance of the identity of Laius.
- **Do not follow a citation with the statement "This quotation proves...."**
- **Never insert a citation without some kind of transition.**

Example: Oedipus does not realize that he is the murderer. "I speak of course as stranger to the story and stranger to the crime."

Better: Not realizing that he is the murderer, Oedipus says, "I speak of course as stranger to the story and stranger to the crime."

### Acceptable ways to use citations:

- **Use of a cited phrase.**

Example: Over much of Wuthering Heights, there broods "a horror of great darkness."
- **Use of cited material from a critical source.**
  - A. By using a parenthetical citation.

Example: In A Death in the Family, Rufus searches for self-meaning through "an intense desire to know himself." (A parenthetical citation is required to acknowledge the source.)
  - B. By citing the critic's name  
Example: As Paul Roche explains in the play's introduction, "it was foretold because it was going to happen; it was not going to happen because it was foretold."
- **Use of an ellipsis.**

An ellipsis is an intentional omission of words from cited material. If you decide that it is unnecessary to reproduce all the words of the author whom you are citing, use three periods to indicate an omission; when the omission is at the end of the sentence, use four periods.

Example: Rufus saw his identity in his name; therefore, he lost his security when "others yelled poor man's name...and chanted a verse that he had often heard them yell at poor white trash...."
- **Use of brackets.**

Use brackets to indicate a change in the word form or to indicate an explanatory addition. By placing a word in bracket, the writer indicates that the word is not originally in the quoted material.

Example: John Dryden, a famous English poet, said, "Those who accuse him [Shakespeare] to have wanted knowledge give him the greater commendation; he was

naturally learned."

Example: The monster, who was uncomfortable when he encountered darkness, explains that "a gentle light [stealing] over the heavens...[gave] him a sensation of pleasure."

Note: Do not overuse brackets or you defeat the purpose of quoting the material.

- **Use of indentation for long citation.**

Citations of more than four lines (or fifty words) are indented on both sides from the usual one-inch margin. A colon is used for punctuation before the citation and QUOTATION MARKS are NOT used.

Example: Materialism is just a small aspect of Holden's reasons for hating school which he complains is:

full of phonies, and all you do is study so that you can learn enough to be smart enough to be able to buy a Cadillac some day, and you have to keep making believe you give a damn if the football team loses, and all you do is talk about girls and liquor all day....

- **Citation of direct dialogue.**

Citations of a character's actual spoken words include both " and ' on both sides of the citation.

Example: Realizing that his family does not understand him, Walter screams, "I am giant among ants" (Hansberry 94).

- **Citation of poetry and Shakespearean plays.**

When citing poetry or plays written in poetic style, make sure to indicate line breaks with a forward slash, /. This slash shows where one line ends and the others begin.

Example: The son, returning for his father's funeral, shows maturity because "time had whittled down to mere hills / The great mountains of my childhood."

Example: Montague understands Romeo is a melodramatic young man who as "'soon as the all-cheering sun / Should in the farthest east begin to draw / the shady curtains'" (Shakespeare 293).

**REMEMBER** that a citation is only effective if it is **appropriate** and **relevant** to your topic. There are many times when your own choice of words is far more concise and clear than those of the author.

Words to introduce a citation:

says	defines	rationalizes	implies
delineates	theorizes	reflects	relates
depicts	summarizes	observes	shows
denotes	continues	offers	divulges
remarks	concludes	asserts	proposes
comments	reasons	interprets	stipulates
proclaims	elucidates	mentions	acknowledges
states	interjects	expands	adds
avows	concedes	inquires	ponders
muses	cites	exhibits	postulates
enunciates	relates	points out	professes

## Parenthetical Documentation

A simplified type of documentation often replaces footnotes with a short parenthetical reference in the text. It includes the author's name and the page number. When a reader wants to know more about the source, he turns to the list of Works Cited (similar to a bibliography) at the end of the paper. Like a bibliography, the Works Cited includes the author's full name, the title, date, and other publishing information.

Guidelines for using parenthetical documentation:

1. Use only the author's last name and the page number.
2. If using electronic sources, use only the author's last name and type "np"—indicating there is no page number.
3. Do not write the word page or the abbreviation for it.
4. Do not put a comma between the name and the page.
5. If there is no author, use a short version of the title. Underline if it is a book; use quotation marks if it is a short work.
6. If you have used the author's name in the text of your paper, put only the page number inside the parentheses.
7. If you are using two works by the same author, include a brief reference to or shortened form of the title after the author's name.
8. Put the period outside the parenthesis, not inside.
9. Use the same format when you paraphrase information.
10. To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material it documents.
11. When the material you are citing has been quoted in the source you are using, handle it this way:

Others, including David Burnham, author of The Rise of the Computer State, have predicted the loss of personal autonomy as computerized data banks track information about citizens (qtd. in Moskowitz 14).

Readers will know that your "Works Cited" entry will be under Moskowitz.

Some examples of parenthetical documentation from the MLA Handbook follow:

**Author's name in text**

Frye has argued this point before (178).

**Author's name in reference**

This point has been argued before (Frye 178).

**Author's name in text**

It may be true, as Robertson writes, that "in the appreciation of medieval art the attitude of the observer is of primary importance" (136)

**Author's name in reference**

It may be true that "in the appreciation of medieval art the attitude of the observer is of primary importance" (Robertson 136).

**Authors' names in text**

Others, like Wellek and Warren (310), hold an opposite point of view.

**Author's name in reference**

Others hold an opposite point of view (Wellek and Warren 310).

**One-page article with no author**

The nine grades of mandarins were "distinguished by the color of the button on the hats of office" ("Mandarin").

**Anonymous work**

According to the Handbook of Korea, much Korean sculpture is associated with Buddhism (241).

**Multi-volume work with author or editor**

In November of 1963, President John F. Kennedy was assassinated (Parker and Nelson II: 262).

**Multi-volume work with no author or editor**

In November of 1963, President John F. Kennedy was assassinated (Great Events 3: 262).

## Works Cited Formatting/Rules

1. Arrange entries in alphabetical order according to the author's or editor's last name. Write the name in reverse order-last name first. For works with two or more authors, reverse only the first author's name.
2. If no author or editor is given, alphabetize the entry by the title, disregarding the words *a*, *an*, or *the* at the beginning of the title.
3. When more than one work by an author is listed, use three hyphens followed by a period rather than repeat the author's last name. (Alphabetize by the title. See rule #2.)
4. Title information follows any author information and lists the title of the article, essay, or other part of the book first if needed, then the title of the book.
5. Book and magazine titles should be in italics or underlined.
6. Article title should be enclosed in quotation marks.
7. Publication information follows the author and title and, as needed, lists the editor's name, edition number, volume number, and series name. Always list the place of publication, publisher's name, and publication date. If appropriate, list page numbers.
8. Separate the author, title, and publication information with a period and one space.
9. Use a colon followed by one space to separate the volume number and year of a periodical from the page numbers.
10. If an entry runs more than one line, tab for every line after the first.
11. Double-space between lines of an entry and between entries.
12. Continue the pagination of your paper on your Works Cited page. For example, if your paper ends on page ten, begin your Works Cited list on page eleven.

### Work Cited

"Style and Documentation-3.4 Works Cited Formatting." *Style and Documentation*

*Sourcebook for Writers*. New York: The McGraw-Hill Companies, Inc., 2001. 29.

## MLA Citation Guidelines for Sources from the World Wide Web\*

Sources on the World Wide Web that students and scholars use in their research include scholarly projects, reference databases, the texts of books, articles in periodicals, and professional and personal sites. Entries in a works-cited list for such sources contain as many items from the list below as are relevant and available. Following this list are sample entries for some common kinds of Web sources.

1. Name of the author, editor, compiler, or translator of the source (if available and relevant), reversed for alphabetizing and followed by an abbreviation, such as *ed.*, if appropriate
2. Title of a poem, short story, article, or similar short work within a scholarly project, database, or periodical (in quotation marks); or title of a posting to a discussion list or forum (taken from the subject line and put in quotation marks), followed by the description *Online posting*
3. Title of a book
4. Name of the editor, compiler, or translator of the text (if relevant and if not cited earlier), preceded by the appropriate abbreviation, such as *Ed.*
5. Publication information for any print version of the source
6. Title of the scholarly project, database, periodical, or professional or personal site; or, for a professional or personal site with no title, a description such as *Home page*
7. Name of the editor of the scholarly project or database (if available)
8. Version number of the source (if not part of the title) or, for a journal, the volume number, issue number, or other identifying number
9. Date of electronic publication, of the latest update, or of posting
10. For a work from a subscription service, the name of the service and--if a library is the subscriber--the name and city (and state abbreviation, if necessary) of the library
11. For a posting to a discussion list or forum, the name of the list or forum
12. The number range or total number of pages, paragraphs, or other sections, if they are numbered
13. Name of any institution or organization sponsoring or associated with the Web site
14. Date when the researcher accessed the source
15. Electronic address, or URL, of the source (in angle brackets); or, for a subscription service, the URL of the service's main page (if known) or the keyword assigned by the service

\*MLA Documentation; Frequently Asked Questions, 1 August 2002 <[www.mla.org](http://www.mla.org)>.

## **Form for Bibliography/Works Cited**

Use a bibliography is used for your secondary sources. Use works cited page for pieces of writing that you take actual citations from. These are your primary sources.

**NOTE:** Indent every line after the first line for an individual works cited entry. Sort the works cited alphabetically.

### **PRINTED SOURCES**

#### **For a book - one author**

McGinley, Phyllis. The Province of the Heart. New York: The Viking Press, 1959.

#### **For a book - more than one author**

Jewett, Frances L., and Clare McCausland. Plant Hunters. Boston: Houghton Mifflin Company, 1958.

#### **For a book - four or more authors**

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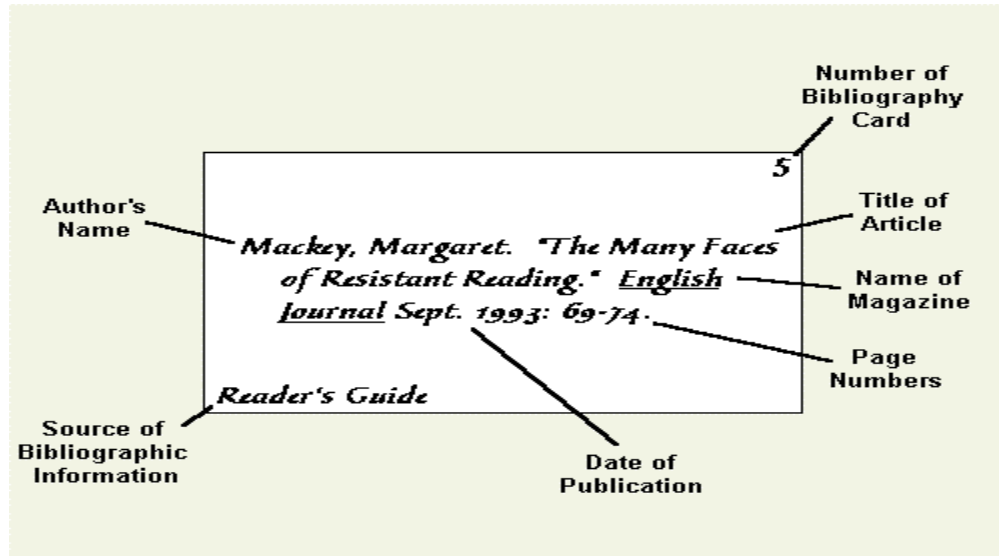
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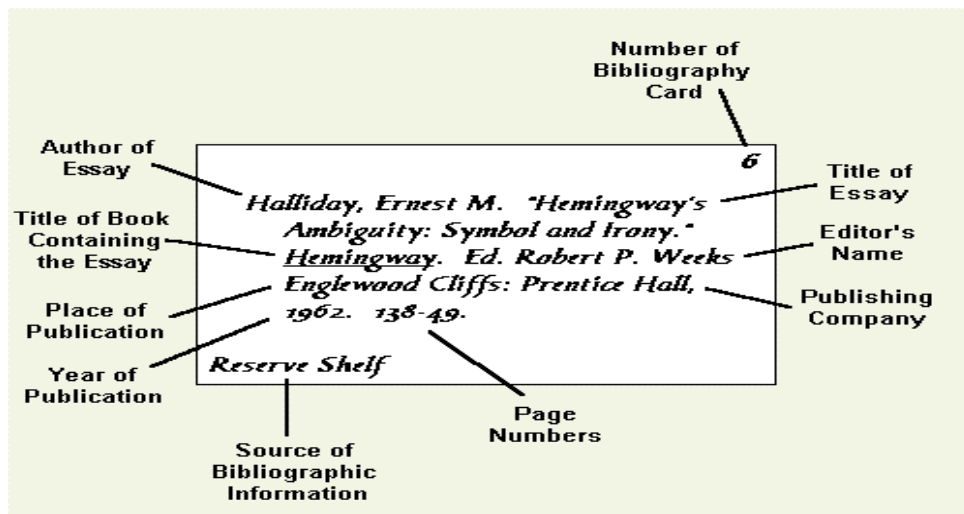
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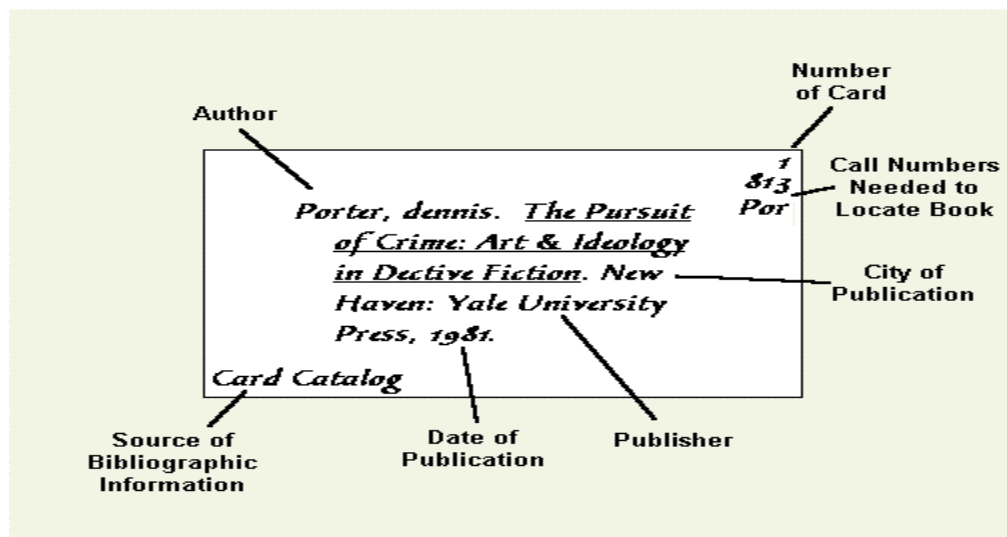
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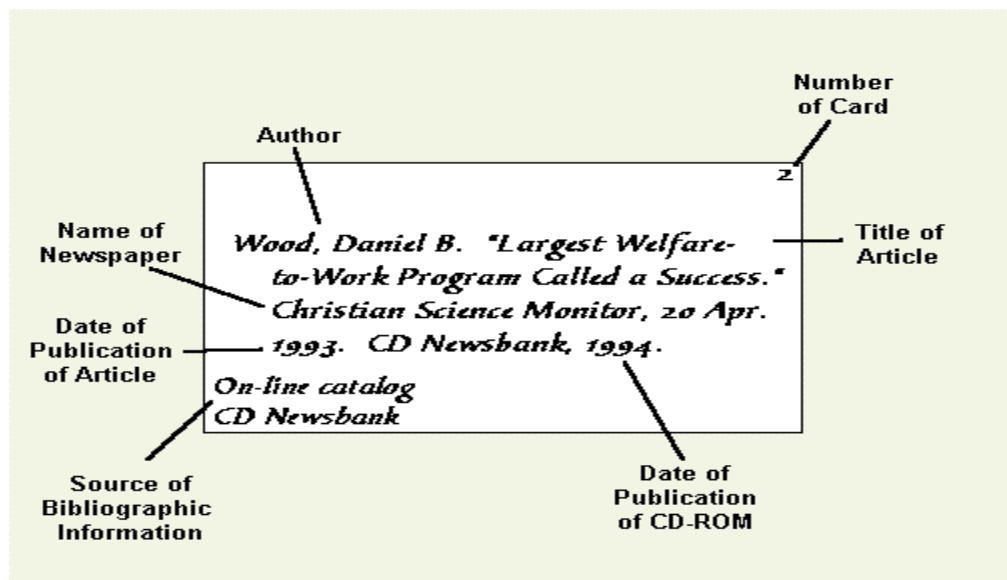
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"After you have verified the publication information for a source, the next step is to read and evaluate the material. Needless to say, you should not assume that something is truthful or trustworthy just because it is in print. Some material may be based on incorrect or outdated information, on poor logic, or on the author's own narrow opinions. Weigh what you read against your own knowledge and intelligence as well as against other treatments of the subject.

"There are, generally speaking, three methods of note-taking: summary, paraphrase, and quotation. Summarize if you want to record only the general idea of large amounts of material. If you require detailed notes on specific sentences and passages, but not the exact wording, you may wish to paraphrase--that is, to restate the material in your own words. But, 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. Whenever you quote from a work, be sure to use quotation marks scrupulously in your notes to distinguish between verbatim quotation and summary or paraphrase. Keep an accurate record of the page numbers of all material you summarize, paraphrase, or quote. When a quotation continues to another page, be careful to note where the page break occurs, since only a small portion of what you transcribe may ultimately find its way into your paper. (Use a slash.)

In taking notes try to be both concise and thorough. Above all, however, strive for accuracy, not only in copying words for direct quotation but also in summarizing and paraphrasing authors' ideas. Careful note taking will help you avoid the problem of plagiarism" (19).

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An example article and note cards follow.

# A 200-year-old revolutionary idea

In 1779, the Continental Congress awarded Revolutionary War heroine Margaret Corbin, "Captain Molly," a lifetime monthly pension for having taken her wounded husband's place at his cannon. A soldier's gender was less of a problem in 1779 than it was in 1948 when Congress passed the combat-exclusion laws, prohibiting women from being assigned to duty on combat aircraft and vessels.

In a historic turnabout, last week the House of Representatives passed the 1992 Defense Authorization Bill, which would allow women to fly combat missions. The 102nd Congress may actually be catching up with the Continental Congress!

Combat-exclusion laws have been based on several myths: combat exclusion protects women, integrating women into combat jobs will weaken the military, and women are not physically capable of handling combat jobs. Operation Desert Storm destroyed not only on the Iraqi military but also these arguments.

First, as we saw in the Persian Gulf, the realities of modern warfare make it diffi-



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## PATRICIA SCHROEDER

cult to define a field of battle. Military personnel, regardless of their position, are likely to be exposed to danger.

While the 32,000 women who served in the Persian Gulf were barred from assignment to the jobs that are most likely to face direct combat, they were assigned to support and service-support positions that brought them into the battlefield on a regu-

lar basis.

For example, while women were prohibited from flying fighters, bombers, tactical airlift cargo planes and attack helicopters, they did fly slower unarmed aircraft in and out of combat areas. As the 13 women who were killed in the gulf and the two female POWs now know, combat-exclusion laws are obsolete if the goal is to protect women from harm.

Second, opening up combat aviation will not weaken the military. In fact, rescinding the exclusion laws is a boon to the services for two reasons. By freeing up restrictions on women's assignments, the service secretaries will have control over their personnel policies. And, the military will have the opportunity to create the ultimate combat-effective force by placing the most qualified pilots, male or female, where they need them, when they need them.

Third, the most common argument against assigning women to combat positions is based on assumptions about women's physical capabilities. In the field of aviation, the physical-limitation argument is

Slug: from preliminary outline

the effects of Desert Storm

5

Operation Desert Storm destroyed two long-held myths about women in combat: that women would weaken the military and that women are physically incapable of the jobs required in combat.

p. 12A

Number of bibliography cards

Note: paraphrased

page number

Slug: from preliminary outline

stronger military

5

If military eliminates restrictions on assignments for women, it can then concentrate on placing the most qualified pilots where they are needed regardless of their sex.

p. 12A

Number of bibliography cards

Note: paraphrased

page number

## Outlines

Outlines must contain certain characteristics. An outline:

- has a title,
- begins with a thesis statement or introductory statement,
- includes topics or sentences, but not both,
- follows a parallel structure in which like grammatical structures are used for ideas of equal rank,
- uses a combination of Roman numerals, upper- and lower-case letters, and Arabic numbers to show relationships,
- includes at least two divisions at any level, so that an item designated 1 will be followed by 2 and an item designated a will be followed by b.
- follows a pattern of indentation to show the relationship of ideas,
- capitalizes the first word of each topic in a topic outline or sentence in a sentence outline,
- omits periods after topics in a topic outline,
- includes a period at the end of each sentence in a sentence outline,
- shows logical development so that the summary of the parts of any one subdivision equals the topic of that division.

The following is an example of the pattern of a fully developed outline.

**Title**

**Thesis:** \_\_\_\_\_  
\_\_\_\_\_

I. \_\_\_\_\_  
A. \_\_\_\_\_  
B. \_\_\_\_\_  
    1. \_\_\_\_\_  
    2. \_\_\_\_\_  
C. \_\_\_\_\_

II. \_\_\_\_\_  
A. \_\_\_\_\_  
    1. \_\_\_\_\_  
        a. \_\_\_\_\_  
        b. \_\_\_\_\_  
    2. \_\_\_\_\_  
B. \_\_\_\_\_  
    1. \_\_\_\_\_  
    2. \_\_\_\_\_  
        a. \_\_\_\_\_  
            1) \_\_\_\_\_  
            2) \_\_\_\_\_  
            a) \_\_\_\_\_  
            b) \_\_\_\_\_  
        3) \_\_\_\_\_  
        b. \_\_\_\_\_  
    3. \_\_\_\_\_

III. \_\_\_\_\_  
A. \_\_\_\_\_  
B. \_\_\_\_\_

## First Page of a Research Paper

Brenda Johnson

23 October 2001

Period 5

### Ellington's Adventures in Music and Geography

In studying the impact of African, Asian and Latin American culture on music on modern American composers, music historians tend to discuss such figures as Aaron Copeland, George Gershwin, Alan Hoveness, and John Cage (Brindle; Griffiths 104 – 139), but they usually overlook Duke Ellington whom George Schuller has rightly called “one of America’s great composers” (319) , probably because they are only familiar with Ellington’s more popular pieces like “Sophisticated Lady,” “Mood Indigo,” and “Solitude.” Still little known are the many orchestral suites Ellington composed, several which, such as Black, Brown, and Beige (originally entitled The African Suite), The Liberian Suite, The Far East Suite, The Latin American Suite, and the Afro-Eurasian Suite explore his impressions of people, places, and music of other countries.

Not all music critics have ignored Ellington’s excursions into longer musical forms. In the 1950s while Ellington was still very much alive, Raymond Norricks, comparing him with Ravel and Debussy wrote:

The continuing inquiring mind of Ellington... operating via its chosen medium,... has sought to extend steadily the imaginative boundaries of the musical form on which is subsists... Ellington since the mid-1930s has been engaged upon extending both the imagery and formal construction of written jazz (122 – 123).

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Jones 11

### Works Cited

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