

# **Hopatcong High School**

## **Research Manual**

# Introduction

This research manual is intended as a guide for all students and faculty at Hopatcong High School. It is an outline of the research process with appropriate examples and information. It should be useful for any research assignment in grades 9-12 and should be kept by students from year to year for easy access. Hopefully, the presence of a guide will help promote some uniformity and consistency in the research process throughout the school and help advance our students in their research efforts so that they are well-prepared for further endeavors after high school.

One system for documentation in research papers is the MLA (Modern Language Association) method; this is the one that we use at Hopatcong High School. There are other systems available, but if students learn to follow one, they should be able to adapt to another one by applying similar principles. Many examples of the MLA method are included in this manual; if students need further assistance or do not find their particular examples, there are multiple copies of MLA Handbook for Writers of Research Papers available for check-out in the library.

Students should feel free to ask for assistance with any part of this manual; it is intended as a help, not a hindrance. I am always available to help with the research process, either with a whole class or with individual students. In addition, there is information on many of the topics in this manual in Guide for Writing and Composing, a district writing guide available in the library and online.

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## **Topic Selection and Formation of Research Question**

It is important to understand the purpose of a paper before choosing a topic. Is it a report of only information (a factual research paper), or is it an evaluative research paper in which you are expected to support a thesis statement? The answer to this question will help to determine your direction in selecting a topic. Following are some characteristics of good topics:

- interesting (will learn something)
- manageable
- available
- worthwhile
- original (Sorenson 7-8)

The topic should neither be too broad, too narrow, too trivial, too subjective, too controversial (unless this is your assignment), too familiar, too technical, too factual, too new, nor too regional (Sorenson 8-11).

Once you have found a topic, you should try phrasing it as a question. This question will be your guide for research; the answer will become your tentative thesis statement, the focus of your paper which you refine as you research. The best topics involve some judgment rather than just facts. Ask questions to narrow down your topic if it is too broad. The component pieces of your thesis will help you to organize your research.

Selecting an author such as Tennyson for a paper is an example of a topic that is too broad. Narrow it down to “What recurring symbols appear in his work?” Instead of selecting Andrew Wyeth, concentrate on “What common techniques appear in five of his key works?”

## **Preliminary Reading and Working Outline**

As a further assistance in forming your research question, you should do some preliminary reading without taking notes. You should go to general sources in the library in an effort to narrow down your topic. You may consider general or subject encyclopedias or general textbooks on the subject. You should emerge from this general

reading process with the ability to state the purpose of the paper or to pose a research question. One example is a student who was interested in the success of Japan business. Through her general reading on Japan, she noticed a comment about Japanese workers staying with a company for a lifetime. She decided to analyze why Japanese workers stay with a company and workers in the United States do not. Her general topic was Japanese working conditions compared to those in the United States; her purpose was her analysis of the Japanese workers. Thus, she was aided by her preliminary work (Sorenson 22).

At this stage, you should also be preparing a working outline so you do not waste time on materials that do not support your thesis. The research question and working outline direct your research. You should list questions that your paper needs to answer and then group the questions to create a preliminary outline to assist you in your research. It will change as you read, take notes, write, etc. The outline may be brief when you start but will expand as you progress through the whole process. Following is an example of a working outline:

- I. Definition of wetlands
- II. Causes of destruction
- III. Effects of destruction
  - A. On animal life
  - B. On humans
  - C. On plant life
- IV. Value to humans

## **Location of Sources**

There are basically two types of sources for research papers: primary and secondary. Primary sources are letters, journals, literary works, diaries, and books written by your subject at the time he or she lived or at the time an event happened. They can also be original works which the researcher creates – interviews, surveys, letters, experiments.

Secondary sources, on the other hand, are materials written later by someone else about your subject, “secondhand” sources (Sorenson 33). These are the sources that most of you will use; in fact, your teacher may just tell you to have a certain number of items and not distinguish between primary and secondary. Here are some possibilities for sources:

- general reference books (encyclopedias, atlases, almanacs)
- specialized reference books (Illustrated World War II Encyclopedia)
- online card catalog for books
- Readers’ Guide to Periodical Literature (for magazine articles)
- online sources (These will vary depending on availability each year.)  
Grolier Online  
World’s Best Poetry Online  
Today’s Science on File  
SIRS Knowledge Source  
EBSCO Magazine Service  
Facts on File On-Line  
Gale’s Contemporary Authors
- videotapes
- vertical file
- government agencies, associations, museums
- other libraries

### **Internet Web Sites**

The last item in the list of possible sources is the Internet. If you are working with a very current topic, you will definitely need to use Internet Web sites, but be prepared to spend much time looking for information. Also, be very cautious when using the Internet. When you access information through the Internet, it is important to validate the source.

Following are some tips for evaluating Web sites:

- Establish an author. (Who is responsible for this information?)
- Consider the authority of the author. (What are his/her qualifications?)
- Check out the sponsoring organization or publisher. (Who are they?)
- Check the last date the site was updated for currency plus the publication date.
- Check for the works’ sources so that you can verify information.
- Focus on “authority, accuracy, currency” (Gibaldi, MLA Handbook 6<sup>th</sup> ed. 45).

As Sharon Sorenson says in The Research Paper: A Contemporary Approach, you should not use a Web site if you cannot prove its credibility – if it is unsigned or you cannot determine the sponsoring organization (106). With some topics, you may find that books are easier, more reliable, and less time-consuming. However, the best papers will be those

that utilize a variety of sources, and most of your teachers will give you certain requirements so that you do not rely too heavily on one type of material.

## **Bibliography Cards**

You should prepare a bibliography card for each source that you use; this step should be done before you start reading and taking notes. It is very important to be accurate and complete at this point because you will save yourself much time later when you are preparing your Works Cited page; also, if you forget a page number or some other crucial information, you will again waste time if you have to go back and try to find it.

Hints for bibliography cards:

- Use a separate card for each source.
- Use cards of a different size or color for note cards.
- Write in ink.
- Make sure to include a book's call number in the lower left hand corner.
- Note the library from which you obtained the book.
- Indicate any special features, such as graphs.
- Include all information in the proper format so that your Works Cited page will be easy later.

These cards are set up exactly as the format for the Works Cited page and, if prepared properly, will save you time when you prepare your reference page. Models for the Works Cited page in the MLA style are at the end of this manual as well as a sample Works Cited page. You should refer to these models when preparing your cards so that you include the proper information.

## **Process of Taking Notes**

This task will take the most time in the research process, but it is probably the most important part of the process. If you take good notes, you will have a much easier time writing your paper.

General Hints:

- Number your bibliography cards, and use these numbers on note cards as you take notes.
- Use index cards for taking notes, preferably a different size or color from your bibliography cards.
- Limit yourself to one idea from one source per note card.
- Use ink.
- Use only one side of the card.
- Always note the source on the card and the page number.
- Create a topic or slug for each card.
- Use many sources.
- Take notes in your own words unless you use quotation marks for exact words.

DO NOT PLAGIARIZE!!! Exactly what is plagiarism? It is using someone else's words and ideas as if they are your own. What must you do to avoid it?

- Use quotation marks around exact words or phrases, and cite the source.
- Even if you reword a passage, give credit to the source.
- If you summarize a passage, give credit to the source.
- Make certain that you indicate on your note card if you have summarized, paraphrased, or used a direct quote.

During the note taking process take time to put the information into your own words to avoid plagiarism problems. This means using your vocabulary and sentence structure.

There are times when direct quotations may be best, but do not overdo them. You should be doing more thinking than copying at this point. These are some good times to quote:

- when the author's words would have an impact (in a persuasive paper)
- when the quote is very brief - would lose force if changed to a summary
- when the author says it so well that you could not do a better job (Sorenson 109)

There are different kinds of notes that you will be using on your cards. They are as follows:

- direct quotation (Use sparingly; no more than 20% of a paper should be direct quotes.)
- partial quotation (Use ellipsis – three periods separated by a space between each.)
- précis
- outline
- paraphrase
- combination (Sorenson 109-115)

It is not necessary to take notes in complete sentences. In fact, it is better to take notes in words and phrases; this will compel you to write your own sentences when you are constructing the paper later.

## The Final Outline and the Thesis Statement

Outlines may be in two forms – sentence or topic. The topic form is simpler because of concerns about parallel structure when you are working with sentence outlines. The beginning of the outline is the thesis statement, which should develop naturally from your research question. The thesis statement will do the following:

- declare a statement, not a question
- name the position of writer
- give the emphasis of paper
- give a hint as to conclusion
- reflect the notes of writer

Following is an example of a thesis statement: While Steinbeck's depiction of the Great Depression in The Grapes of Wrath bears historical accuracy, at least one family showed little similarity between its life and that of the Joads (Sorenson 134). Notice that the thesis statement does not say "the purpose of this paper is..." nor does it include multiple main clauses (Sorenson 135).

Next, note cards should be sorted by topics or subjects and compared to the outline. Decisions must be made about topics on cards and not in the outline or topics in the outline that have no support in the notes. At this point either some information should be eliminated or some added.

Outlines may be organized by time, space, or order of importance. They should follow a specific structure. Following is an example:

**Thesis:** When earth's citizens recognize wetlands' values, perhaps they will be more concerned about the protection of those vanishing areas.

- I. Definition of wetlands
  - A. Definition by category
  - B. Definition by characteristics
  - C. Definition by law
- II. Destruction of wetlands

- A. Losses
    - 1. Past
    - 2. Continuing
  - B. Causes
- III. Effects of destruction
- A. On plant life
  - B. On animal life
    - 1. Marine creatures
    - 2. Waterfowl
    - 3. Other wildlife
  - C. On water
    - 1. Storage area
    - 2. Filtering system
    - 3. Storm protection
  - D. On biosphere
- IV. Value to humans
- A. Economic impact
  - B. Economic controversy
  - C. Resulting efforts

## **Process of Writing the Draft and Revising the Draft**

Using your note cards and outline, you should write the rough draft in one sitting if possible. At this stage you will be writing quickly but will be including brief forms of documentation. Grammatical and spelling errors can be corrected later. When you write an introduction, consider the following:

- Grab attention with facts or statistics.
- Graphically describe your scene or situation.
- Tell a story or conversation.
- Reveal a conflict or inconsistency.
- Ask a question.
- Use a quotation (Sorenson 150-151).

Follow the outline and note cards to develop the body paragraphs, and blend quotes into the paper with your own sentences and transitional devices. The conclusion should draw together the key points of the paper and perhaps reach some type of resolution. It

could mention the introduction again in some way or try to make its audience respond by challenging it to action. There should be no new ideas introduced at this point.

### Revising the Draft

Put the paper aside for awhile and then check for the following:

support of the thesis statement	number of direct quotations
tone of paper	paragraph structure
unity	sentence structure
length	word choice and mechanics

## **Preparation of the Final Paper and Manuscript Form**

This section of the research manual has the basic rules for preparing the final copy of your paper. The items listed here will answer many of the questions you will have as you type your paper.

Title Page : Title of paper

Author

Course identification

Center each part of the title page in its section. Try to balance the information on the page.

Use beginning uppercase letters in the title. Skip three double spaces and type “by” in lowercase letters. Skip a double space and enter your name in initial uppercase letters.

Skip three double spaces to enter the course information. Use separate lines (double-spaced) for course title or name, teacher’s name, and date the paper is due (day/month/year). On the following page is an example of a title page.

Winners and Losers

by

Terry Gish

Senior English

Ms. S. Everett

20 January 2003

## Manuscript Form or Style Sheet

1. Use 8 1/2 x 11 inch paper, and use only one side of the paper.
2. Make a copy of the paper.
3. Make a clear, dark print-out with a new ribbon.
4. Do not use a fancy font; stick to basics.
5. Do not hyphenate at the end of the lines.
6. Use one-inch margins on all four sides of the paper.
7. Number the pages in the upper right hand corner, one-half inch from the right margin. You may also include your last name with the page number if the teacher so desires.
8. Start the text one inch from the top on all pages.
9. For a direct quote of more than four lines:
  - a. Use a colon only if the text is an introduction.
  - b. Start the quote on a new line.
  - c. Double space, and indent ten spaces from the left margin. Keep a one inch right margin.
  - d. Do not use quotation marks.
  - e. Use parenthetical documentation one space after the punctuation.
  - f. Continue text on new line, and indent only if it is a new paragraph.
10. For tables or figures –
  - a. Start with one to number them at left margin – “Table 1” or “Fig. 1” followed by a period.
  - b. Skip two spaces; type title above material for tables, below material for figures.
  - c. Capitalize initial uppercase letters for words in titles.
  - d. Document below the material.
11. You can quote up to three lines of poetry without using the long quotation form. Separate the lines with a slash.
12. **Parenthetical documentation:** (citing sources within the paper)
  - a. Put this where a pause would occur: end of sentence, clause, or phrase.
  - b. After a quote, précis, or paraphrase, space once and put the author’s name and page number in parentheses. (Klockenbrink 72)
  - c. If there are two authors, use both last names. (Goodwin and Niering 4-7)
  - d. Use a shortened version of the title if there is no author. (“Importance” 2)
  - e. If you have more than one work by an author, use the author and the name of the work. (Kusler, “Roles” 43)
  - f. Use no punctuation between the author’s name and page number. (Bender 74)
  - g. Put end punctuation after the parentheses, quotes before. lot...”(6).
  - h. If the author’s name is in the text, use only the page numbers. (6)
  - i. If there are several sources for information summarized, include them all in the parentheses separated by semi-colons. (Walter 28; “Saving Swamps” 44; Tiner 32)

- j. When citing from classic literary works, use chapters, acts, scenes, etc. since page numbers are different in each edition.(1.3.82) (Sorenson 200-202)
13. **Works Cited Page** – a list of all the items you used in your paper. This page or these pages should follow the final page of text of your paper.
- a. Put the next page number from the text of the paper in the upper right hand corner.
  - b. Put “Works Cited” one inch from the top of the paper centered with no punctuation, just initial uppercase letters.
  - c. Double space all entries, between and within.
  - d. Start one double space below title.
  - e. Start entries at the left margin, and indent five spaces for other lines.
  - f. Alphabetize all entries by author’s last name or first word in title. (Ignore A, An, or The.)
  - g. For more than one work by an author, list the author’s name in the first entry and then with three hyphens and a period after that (---). Enter the titles in alphabetical order.
  - h. Use a one-inch margin at the bottom.
  - i. For more than one page of entries, just begin with a one-inch margin. Do not repeat “Works Cited” on another page (Sorenson 202-203).

## **Proofreading**

Before you turn in the final paper, proofread a written copy of the paper, not a copy on the computer screen. Read the paper slowly and aloud, if possible. Often we hear mistakes that we do not see; we see what we think should be there. Always allow enough time for this step. If possible, have a friend or family member read it, too. Check for the following:

- typing errors (transposed letters, missing letters, wrong letters) and spelling errors
- punctuation mistakes
- grammatical errors
- point of view (Be consistent. The paper should probably be in third person point of view. Whichever point of view you use, stay with the same one throughout the paper.)
- verb tense (Again, be consistent.)
- contractions, slang, colloquialisms (Avoid all of these!)
- Works Cited page
  - mechanical errors
  - alphabetization
- direct quotations and accurate documentation
- parenthetical notes against Works Cited page (Every parenthetical note must have a corresponding reference in the Works Cited page.) (Sorenson 213-216)

# MLA Style Sheet

## (Models for Works Cited Page and Parenthetical Referencing)

These models are from MLA Handbook for Writers of Research Papers.

### MLA Models – Print Sources

#### Book by One Author

Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton UP, 1957.

#### Two or More Books by the Same Author as Above

---, ed. Sound and Poetry. New York: Columbia UP, 1957.

#### Book by Two or Three Authors

Eggs, Suzanne, and Diane Slade. Analysing Casual Conversation. London: Cassell, 1997.

Marquart, James W., Sheldon Ekland Olson, and Jonathan R. Sorenson. The Rope, the Chair, and the Needle: Capital Punishment in Texas, 1923-1990. Austin: U of Texas, 1994.

#### Book by More Than Three Authors

Gilman, Sander, et. al. Hysteria Beyond Freud. Berkley: U of California P, 1993.

*Or all names the way they appear on the title page:*

Gilman, Sander, Helen King, Roy Porter, George Rousseau, and Elaine Showalter. Hysteria Beyond Freud. Berkley: U of California P, 1993.

#### Book by an Editor or Compiler

Feldman, Paula R., ed. British Women Poets of the Romantic Era. Baltimore: Johns Hopkins UP, 1997.

Sevillano, Mando, comp. The Hopi Way: Tales from a Vanishing Culture. Flagstaff: Northland, 1986.

### **Book by a Corporate Author**

American Medical Association. The American Medical Association Encyclopedia of Medicine. New York: Random, 1989.

### **Book, No Author/Editor**

Encyclopedia of Virginia. New York: Somerset, 1993.

### **Multivolume Work**

Parker, Hershel. Melville: A Biography. Vol. 1. Baltimore: Johns Hopkins UP, 1996.

#### *Used two or more volumes:*

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

### **Work in Collection or Anthology**

Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. A Hammock beneath The Mangoes: Stories from Latin America. Ed. Thomas Colchie. New York: Plume, 1992. 83-88.

### **An Edition**

Crane, Stephen. The Red Badge of Courage: An Episode of the American Civil War. 1895. Ed. Fredson Bowers. Charlottesville: UP of Virginia, 1975.

### **Encyclopedia**

#### *Article with author:*

Mohanty, Jitendra M. "Indian Philosophy." The New Encyclopedia Britannica: Macropaedia. 15<sup>th</sup> ed. 1987.

#### *Article, no author:*

"Mandarin." The Encyclopedia Americana. 1994 ed.

*Article in less familiar encyclopedia:*

Allen, Anita L. "Privacy in Health Care." Encyclopedia of Bioethics. Ed. Warren T. Reich. Rev. ed. 5 vols. New York: Macmillan-Simon, 1995.

**Translation**

Esquivel, Laura. Like Water for Chocolate: a Novel in Monthly Installments, with Recipes, Romances, and Home Remedies. Trans. Carol Christensen and Thomas Christensen. New York: Doubleday, 1992.

**Second or Later Edition**

Bondanella, Peter. Italian Cinema: From Neorealism to the Present. 3<sup>rd</sup> ed. New York: Continuum, 2001.

**Republished Book**

Atwood, Margaret. The Blind Assassin. 2000. New York: Knopf-Random, 2001.

**Book in a Series**

Neruda, Pablo. Canto General. Trans. Jack Schmitt. Latin Amer. Lit. and Culture 7. Berkeley: U of California P, 1991.

**Publisher's Imprint**

Morrison, Toni. Sula. 1973. New York: Plume-Penguin, 2002.

**Book with Multiple Publishers**

Wells, H. G. The Time Machine. 1895. London: Dent; Rutland: Tuttle, 1992.

**Pamphlet**

Renoir Lithographs. New York: Dover, 1994.

**Government Publication**

United States. Dept. of Labor. Child Care: A Workforce Issue. Washington: GPO, 1988.

### **Interview**

Pei, I. M. Personal interview. 22 July 1993.

Wiesel, Elie. Interview with Ted Koppel. Nightline. ABC. WABC, New York. 18 Apr. 2002.

Breslin, Jimmy. Interview with Neal Conan. Talk of the Nation. Nat'l. Public Radio. WBUR, Boston. 26 Mar. 2002.

### **Radio or Television Program**

"Death and Society." Narr. Joanne Silberner. Weekend Edition Sunday. Nat'l Public Radio. WUWM, Milwaukee. 25 Jan. 1998.

### **Film**

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

### **Videocassette**

Mifune, Toshiro, perf. Rashomon. Dir. Akira Kurosawa. 1950. Videocassette. Home Vision, 2001.

### **Live Performance**

Hamlet. By William Shakespeare. Dir. John Gielgud. Perf. Richard Burton. Shubert Theatre, Boston. 4 Mar. 1964.

### **Painting, Sculpture, or Photograph**

Bearden, Romare. The Train. Carole and Alex Rosenberg Collection, New York.

Cassatt, Mary. Mother and Child. Wichita Art Museum. American Painting: 1560-1913.

By John Pearce. New York: McGraw, 1964. Slide 22. (Photograph in book)

### **Review**

Updike, John. "No Brakes." Rev. of Sinclair Lewis: Rebel from Main Street, by Richard Lingeman. New Yorker 4 Feb. 2002: 77-80.

### **Journal Article**

#### *Article in journal with continuous pagination:*

Hanks, Patrick. "Do Word Meanings Exist?" Computers and the Humanities 34 (2000): 205-215.

#### *Article in journal with volume and issue number:*

Smith, Johanna M. "Constructing the Nation: Eighteenth-Century Geographies for Children." Mosaic 34.2 (2001): 133-48.

### **Newspaper Article**

Jeromack, Paul. "This Once, A David of the Art World Does Goliath a Favor." New York Times 13 July 2002, late ed.: B7+.

Alaton, Salem. "So Did They Live Happily Ever After?" Globe and Mail [Toronto] 27 Dec. 1997: D1+.

### **Magazine Article**

Mehta, Pratap Bhanu. "Exploding Myths." New Republic 6 June 1998: 17-19.

Amelar, Sarah. "Restoration on 42<sup>nd</sup> Street." Architecture Mar. 1998: 146-150.

"Dubious Venture." Time 3 Jan. 1994: 64-65.

### **Electronic Sources**

When citing electronic sources, it is very important to cite two dates:

1. the date assigned to the site or the date last updated
2. the access date – the date on which you viewed the site.

In some cases, there may be a third date; for a work with a print existence, there may be a print publication date in addition to the electronic publication date. It is also very important to include the network address or URL (uniform resource locator)

### **Basic Entry from an Internet Site**

Zeki, Semir. "Artistic Creativity and the Brain." Science 6 July 2001: 51-52. Science Magazine. 2002. Amer. Assn. for the Advancement of Science. 24 Sept. 2002  
<<http://www.sciencemag.org/cgi/content/full/293/5527/51>>.

(Author. Title of document. Print publication information. Title of Web site. Date of last update. Sponsoring organization. Date of access. URL.)

### **Entire Internet Site (Web Page)**

Victorian Women Writers Project. Ed. Perry Willett. May 2000. Indiana U. 26 June 2002  
<<http://www.indiana.edu/~letrs/vwwp/>>.

(Title of site. Name of editor of site. Latest update. Sponsoring organization. Date of access. URL.)

CNN.com. 2002. Cable News Network. 15 May 2002 <<http://www.cnn.com/>>.

### **Personal Home Page**

Lancashire, Ian. Home page. 28 Mar. 2002. 15 May 2002  
<<http://www.chass.utoronto.ca:8080/~ian/>>.

### **Entire Online Book**

Hawthorne, Nathaniel. Twice-Told Tales. Ed. George Parsons Lathrop. Boston: Houghton, 1883. 16 May 2002 <<http://209.11.144.65/eldritchpress/nh/ttt.html>>.

### **Part of an Online Book**

Hawthorne, Nathaniel. "Dr. Heidegger's Experiment." Twice-Told Tales. Ed. George Parsons Lathrop. Boston: Houghton, 1883. 16 May 2002  
<<http://209.11.144.65/eldritchpress/nh/dhe.html>>.

### **Articles in Online Periodicals**

#### *Scholarly journal within database:*

Chan, Evans. "Postmodernism and Hong Kong Cinema." Postmodern Culture 10.3

(2000). Project Muse. 20 May 2002

<<http://muse.jhu.edu./journals/pmc/v010/10.3chan.html>>.

#### *Online newspaper:*

Biersdorfer, J. D. "Religion Finds Technology." New York Times on the Web

16 May 2002. 20 May 2002

<<http://www.nytimes.com/2002/05/16/technology/circuits/16CHUR.html>>.

#### *Online magazine:*

Brooks, David. "The Culture of Martyrdom." Atlantic Online June 2002. 24 Sept. 2002

<<http://www.theatlantic.com/issues/2002.06/brooks.htm>>.

### **Publication on CD-ROM**

The Oxford English Dictionary. 2<sup>nd</sup> ed. CD-ROM. Oxford: Oxford UP, 1992.

Braunmuller, A. R., ed. Macbeth. By William Shakespeare. CD-ROM. New York:

Voyager, 1994.

### **Articles from Online Subscription Databases**

#### *Magazine article:*

Koretz, Gene. "Economic Trends: Uh-Oh, Warm Water." Business Week 21 July 1997:

22. Electric Lib. Sam Barlow High School Lib., Gresham, OR. 17 Oct. 1997

<<http://www.elibrary.com/>>.

*Encyclopedia article:*

Tuck, J.A. "Inuit." World Book Online. 2000. World Book Online. Arthur Voaden  
Secondary School Lib., St. Thomas, ON. 17 April 2000  
<<http://www.worldbookonline.com>>.

**E-mail Communication**

Boyle, Anthony T. "Re: Utopia." E-mail to Daniel J. Cahill. 21 June 1997.

**Online Posting**

Lavagnino, John. "OCR and Handwriting." Online posting. 7 May 2002. Humanist  
Discussion Group. 24 May 2002  
<[http://lists.village.virginia.edu/lists\\_archive/Humanist/v16/0001.html](http://lists.village.virginia.edu/lists_archive/Humanist/v16/0001.html)>.

**Parenthetical Referencing**

This term refers to the references which you will be placing within the text of your paper whenever you are using someone else's work. These references should correspond with the works you have listed in your "Works Cited" page. The more complete record will be in the "Works Cited" page; these items will be brief but precise. Examples:

***Works by one author:***

This point has already been argued (Tannen 178-85).

***Author's name in text:***

Tannen has argued this point (178-85).

***No author – just title:*** (use a shortened version of title)

A presidential commission reported in 1970 that recent campus protests had focused on "racial injustice, war, and the university itself" (Report 3).

***Two or more works by the same author or authors:***

Shakespeare's King Lear has been called a "comedy of the grotesque" (Frye, Anatomy 237)

***Multiple authors:***

Annual wetlands productivity in Georgia's Alcovy River Swamp equals roughly a 3.1 million dollar impact (Goodwin and Niering 4-7).

***Both name and title in text:***

In his Autobiography, Benjamin Franklin states that he prepared a list of thirteen virtues (135-37).

***Corporate author:*** (better to include long name in text)

By 1992 it was apparent that the American health care system, though impressive in many ways, needed "to be fixed and perhaps radically modified" (Public Agenda Foundation 4).

***Indirect sources:***

Samuel Johnson admitted that Edmund Burke was an "extraordinary man" (qtd. in Boswell 2: 450).

***Multivolume work:***

The anthology by Lauter and his coeditors contains both Stowe's "Sojourner Truth, the Libyan Sibyl" (1: 2530-38) and Gilman's "The Yellow Wall-Paper" (2: 606-19).

***Classic works:*** (Provide more information than just a page number; put the page number and then book or chapter.)

Raskolnikov first appears in Crime and Punishment as a man contemplating a terrible act but frightened of meeting his talkative landlady on the stairs (Dostoevsky 1; pt. 1, ch. 1).

***More than one work in a single reference:***

(Fukuyama 42; McRae 101-33).

## Sample Page from Research Paper (Sorenson 225)

To further complicate the problem of clear definition, wetlands change, becoming marshes, wet meadows, eventually perhaps shrub- or tree-filled swamps (Niering, "Swamp" 8). In addition, size does not define a wetland. In fact, the most threatened wetlands are not big or famous or maybe not even obvious, but instead are "scattered tracts of private property you might drive right past" (Easterbrook 40).

The Supreme Court, however, has finally handed down the legal definition. Wetlands are areas "inundated or saturated by surface or ground water at a frequency and duration sufficient to support, and that under normal circumstances do support, a prevalence of vegetation typically adapted for life in saturated soil conditions" ("Defining Wetlands"). To put it plainly, if the soil is wet enough often enough to affect the vegetation, the area is a wetland.

Depending on how one defines wetlands and depending on whose statistics one reads, anywhere from half to two-thirds of the United States' wetlands have been destroyed. Environmentalist Malcolm F. Baldwin said in 1987 that only 99 million acres remained, an area about the size of California. That, he said, is "less than one-half of 215 million acres" (17) of original wetlands. Examining only the lower 48 states, a Connecticut College team estimated in 1975 that wetlands had diminished from 127 million acres to 70 million acres, only 3.5% of the total land (Goodwin and Niering 3).

Most authorities agree that the United States is losing 400,000 to 500,000 acres of wetlands a year. Some specific areas, however, seem to have suffered more than others. For instance, along the Mississippi valley, only 20% of the wetlands once covered with hardwood forest remains, and an additional 100,000 acres disappear every year. In that area alone in just 35 years, over 4.5 million acres of wetlands have disappeared (Kusler, "Roles" 43).

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