

Your Lit Analysis Essay: What Your Teacher Expects

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The Seven Deadly Sins of Essay Writing

(or...the stupid little things students do to lose points)

Most of these things are EASY to fix and there is no reason to lose points because of them.

Problem	Quick Fix
1 Problem: Students talk about the paper or elements of the paper (thesis, paragraph, paper, essay, chapter, quote).	Fix: Use the Find feature (Ctrl + F) to locate and remove the words in parentheses. Just talk about the <i>subject</i> , not the paper.
2 Problem: Students talk to the reader, about themselves, or include the reader with the writer (I, me, my, you, your, we, us, our).	Fix: Use the Find feature (Ctrl + F) to locate and remove the words in parentheses. Instead of saying, "You buy a cat for company," try "Some people buy cats for company." Really, it's that easy.
3 Problem: Students use abbreviations or contractions (U.S. instead of <i>United States</i> ; TV instead of <i>television</i> ; 52 instead of <i>fifty-two</i> , etc. instead of <i>and others</i> , <i>can't</i> instead of <i>cannot</i>).	Fix: This is a <i>formal</i> paper. Take out the shortcuts. Any number that can be written out in three words or fewer should be (and hyphenate it!). All words should be written out in their entirety.
4 Problem: Students tell the reader something is important instead of showing him/her. Example: This is an important subject because cats are increasing in popularity.	Fix: Give enough information to allow the reader to see for himself the subject is important. Example: Cat ownership has risen twenty percent in the last decade, while dog ownership has declined.
5 Problem: Students use first person.	Fix: At the risk of sounding redundant, I'll point out that this is a <i>formal</i> paper. The <i>subject</i> is important, NOT the writer (only quotations may use first person).
6 Problem: Students ignore formatting guidelines.	Fix: Your teacher gave you formatting guidelines (remember that MLA stuff??); why do you ignore it? Just make your paper match the examples and you're gold!
7 Problem: Students neglect to document sources.	Fix: You went to the trouble to <i>find</i> the information, why not document it and get credit for it????
Bonus Problem: Students spell words incorrectly.	Fix: Spellcheck is on your computer for a reason, you know.

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The Literary Analysis Essay

While you are in high school, though there are many different types of writing assignments, there are two types of essays that you will be called upon to write again and again: The Literary Analysis Essay and The Argument Essay. **The Literary Analysis Essay** is an essay that requires you to look in detail at a specific element of a piece of literature, draw a conclusion about that element, and present evidence in an organized format to illustrate that the conclusion you have drawn is true.

All essays share common elements: a conclusion that you have drawn, the organized format, and the presentation of evidence to support your conclusion. These common elements will be the focus of the step-by-step approach presented in this text.

This text is designed so that you, the student, can proceed through the text step-by-step, finding the information you need *when* you need it. The steps explained in this text are NOT the traditional pen and paper steps still in use in some high schools today. These steps are designed with the contemporary student in mind – some students today resist any suggestion that they should put pen to paper, preferring to do everything at their computer, or their teachers require that all assignments be handed in electronically. If this is you, read on.

The problem that many students unwittingly fall into when composing at the keyboard can result in detrimental consequences for their grades: a zero on a major paper due to plagiarism. I don't need to tell you what often happens to your grade in a class if you make a zero on a major paper, do I? It's not pretty. If you follow the steps as they are suggested in this text, exactly, you can protect yourself from this ugly consequence and, hopefully, make an excellent grade on one of the easiest papers you've ever written.

Wait! Did I just say *EASY*? Yes, I did. Writing an essay doesn't have to be a painful experience. If you follow the steps as they are laid out in this text, the paper should be easy to write. In fact, it will probably be the easiest paper you've ever written. Want to know more? Read on!

Step 1: Create a Thesis Statement

The thesis is often referred to by different names. It might be called the claim, the argument, the opinion, the purpose, or the point. Whatever you want to call the thesis of your paper, it should be the one point that you are trying to prove in your paper. It should be your *opinion* that you will prove in your paper using facts, statistics, anecdotes, and other evidence. A claim is the position you take on a particular issue. It can't be just a statement of fact. A fact stands alone, cannot be argued, and requires no support. A claim, however, often argues for one side of a controversy. Someone may disagree with your claim, so you must support it, just like the pyramid builder needs to support the top of the pyramid. The claim is the “point” you are trying to make, so keep it focused – it should be a simple, direct sentence (only ONE subject-verb combo). In the case of the thesis or claim, it is true that **less** really IS **more**. In order to avoid confusing your reader (or yourself), just state your point and STOP. Period. No more. That's it.

These are the characteristics of an effective claim:

- It is a declarative sentence NOT a question (It's a thesis *statement*, NOT a thesis *question* – get it?).
- It is often arguable (If an opposing opinion doesn't exist, who are you trying to convince?).
- It is an opinion, NOT a fact (You can't argue against a fact; it either is or is not. If it can be proven to be true or untrue, it's a fact. It should be a judgment, evaluation, or criticism.).

The Writing Prompt (the Assignment)

The key to the thesis statement for a literary analysis paper is the writing prompt you are given (the assignment). The prompt itself tells you what your thesis must focus on. Your task is simply to pick a statement that answers the prompt that you can support with details from the literature you've been asked to analyze. The first step is to **read the prompt carefully and understand what it asks you to do. Then you can convert the prompt into your thesis statement.**

Convert a sample prompt into a thesis, example A

Prompt A: In the story you have read, analyze **the author's** use of literary devices and **identify the device** that is most effective in developing **the theme**.

Prompt A requires that you focus on literary devices. The use of the words “**the device**” indicate that you must focus on ONE device. However, that is not all you are asked to look at. You must also look at the theme of the text and find a connection to the literary devices

that were used. Then you must make a connection between the theme and the ONE literary device that makes that theme clear. The thesis you develop should be a single, direct sentence that identifies the one literary device that best develops the theme. Your thesis for this prompt would look something like this:

[The author] uses [literary device] to clearly develop the theme that [theme].

You would fill in the information in brackets with the specifics from the text, like this:

***Fitzgerald* uses *symbolism* to clearly develop the theme that *hope never dies*.**

In this example, the author's name is *Fitzgerald*, the literary device the essay will focus on is *symbolism*, and the theme that is developed is *hope never dies*.

Convert a sample prompt into a thesis, example B

Prompt B: Viewing the novel through an archetypal lens, which character departs the most from his/her archetype? How does this affect the overall message of the text?

Prompt B requires that you look at the archetypal characters that are included in the text. Once you do that, you must determine which characters are most similar to their archetypes and which are most different from their archetypes. Since the prompt asks you to choose a character that “departs the most from his/her archetype,” you will focus on those that are most different from the traditional archetypes.

Don't ignore the second sentence of the prompt! (This is a common error that students make – they address only PART of the assignment and ignore the rest.) Your essay must also talk about how the difference between the character and the character's archetype affects the theme of the text. Your thesis for this prompt should look something like this:

While the character of **[character's name]** shares many similarities with **the archetype he represents**, the **differences** have a major impact on the **theme** of the novel.

Notice that you DO NOT need to tell in your thesis statement what the theme is or what the differences between the character and the archetype are. You will discuss those elements in your essay. You just have to acknowledge in your thesis that you've read the prompt and will answer the questions posed by the prompt in your paper.

- **Do NOT use prongs in your thesis.** Yes, I know that a previous English teacher told you to list the subjects of your body paragraphs, but that was just a device to get you to make sure your entire paper was focused on your point (see the next section, “The Body of Your Essay” for more information on the formula paper).
- **Do NOT use the first-person pronoun *I* in your thesis.** Yes, the thesis is entirely your opinion, but you weaken your point if you use *I*. That opens the door for your reader to

think, “Yeah, that’s what you believe, but *I* think...” That never ends well. State it firmly, as if you consider it a fact, and then stop.

- **Do NOT give reasons in your thesis.** You will give your reasons, your *evidence* of why you are correct (just think courtroom) in the *Body* of your paper, NOT in the introduction.

If you **MUST** use prongs, or *I*, or even reasons in your thesis (if it helps you organize your thoughts), go ahead, but then go back and ***take them out*** (this is the critical point).

For example, if it helps you think, go ahead and write “I think that *The Hunger Games* presents a realistic concept of a post-apocalyptic world because everyone is poor except for a very small group, the people in charge of the country consider violence to be normal, and very few people actually value human life.”

Then, go back and cross out the bad stuff that weakens your statement: “~~I think that (pronoun I) The Hunger Games presents a realistic concept of a post-apocalyptic world because everyone is poor except for a very small group, the people in charge of the country consider violence to be normal, and very few people actually value human life.~~” (three prongs AND reasons).

You will be left with a nice, concise statement of opinion (claim): “*The Hunger Games* presents a realistic concept of a post-apocalyptic world.”

The thesis statement should be the last sentence of the introduction, right before the body, in which you will prove you are right.

Thesis Statement Model

This guide will provide a model essay being built step-by-step, following the steps that you are taking in your own paper.

This model paper will use Sample Prompt A as its prompt:

In the story you have read, analyze **the author’s** use of literary devices and **identify the device** that is most effective in developing **the theme**.

The text that will be used as the subject of the model essay is *Great Expectations* by Charles Dickens. Using the directions given previously, plugging in the text-specific elements, the thesis statement for this essay is as follows:

The most effective literary device that Dickens uses to develop the idea that social prejudice is difficult to overcome is contrast.

What your teacher expects to see:

When I grade your **thesis/claim**, I expect to see the following before you will receive an A:

- Clear identification of the topic of your paper
- The point you are trying to make about your topic (your opinion)

Side-Step: MLA Format, Basic Guidelines and Step-by-Step Directions

Since you are creating your paper electronically, you must follow specific formatting rules. All elements of your paper that are submitted electronically, including your thesis statement, must be in the proper format.

While there are a variety of style guides, the style guide most often used by English classes is the guide by the Modern Language Association, abbreviated MLA. The style guide governs how you format various items in your paper and your grade will be affected by your ability to conform to MLA format in your writing.

NOTE: Most formatting elements are well-defined by the different style guides; however, in the event that a style guide does not give specific guidelines (for example, how to format the name of the class), follow the instructions provided by your individual instructor. Certain elements are left to instructor preference – follow your instructor’s directions carefully or risk a deduction in your grade.

The following are required by MLA format:

- **Margins:** 1” margins on all four sides of the paper
- **Font:** The font should be Times New Roman 12
- **Running Header:** A running header that is .5” from the top of the paper and includes the writer’s last name and the page number of each page (including the Works Cited page)
- **First Page Heading:** A four-line heading on the first page of the paper
- **Title:** A title should be centered between the first page heading and the body of the paper
- **Alignment:** All body text should be left-aligned.
- **Spacing:** True double-spacing throughout the paper (no extra spacing on returns, no blank lines)

NOTE: You will have to TAKE OUT the extra spacing that Microsoft Word automatically inserts in all new documents.

- **Italics/Underlines:** Italics should be used instead of underlines. Italics may only be used for titles, words used as words, and foreign words. Italics may NOT be used for emphasis.

If using the name of a court case, the name should be italicized:

Marbury v. Madison

- **Punctuation Spacing:** Quotations marks should NOT be separated from quoted words by a space. Parentheses should NOT be separated by a space from the words they

contain. Commas, periods, and colons should be placed against the words they follow and be followed by **a single space**.

- **Adjacent Punctuation:** Periods and commas **ALWAYS** go **inside** quotation marks.
Example: word.” NEVER: word”.
- **Capitalization:** All titles should be in *Title Case*, which means that the first word and all important words are capitalized. DO capitalize subordinating conjunctions. Do NOT capitalize articles (a, an, the), prepositions, or coordinating conjunctions (FANBOYS) unless they are the first word in a title.
Amendments are capitalized as proper names: First Amendment
- **Dates:** In the body of your writing, do not abbreviate dates. In every place *other than* body text, May, June, and July may be written out in their entirety. For all other months, use the appropriate abbreviation: Jan. Feb. Mar. Apr. Aug. Sept. Oct. Nov. Dec. All dates should be provided in day, month, year format: 7 Oct. 1981.
- **Abbreviations:** Though abbreviations are commonly used for brevity in parenthetical citations and bibliographic citations, they are NOT allowed in scholarly text.
- **Symbols:** Symbols, such as the ampersand, percentage, or dollar sign (&, %, \$) are not allowed. Write these out in actual words (*and, percent, dollars*). If an ampersand appears in a title or a publisher’s name, change it to *and*. EXCEPTION: If it would take more than three words to write out an amount of money or a percentage, you may use arabic numerals with the symbol: 76.1%, \$485.
- **Numbers:** If numbers can be written out in one or two words, they should be. If it would take more than two words, you may use arabic numerals (1, 2, 3, 4, etc.). Related numbers should be in a consistent format: that is, if you are using several numbers and some of them must be given as numerals, give all numerals in close proximity as numerals. Follow these same rules in formatting titles on your Works Cited page: If the title on the title page of a book is *20th Century Interpretations of Shakespeare*, you will adjust in in your bibliographic citation to *Twentieth Century Interpretations of Shakespeare*.

What your teacher expects to see:

When I grade **MLA format**, I expect to see the following before you will receive an A:

- An essay that reflects perfect MLA format in every aspect
- Perfect MLA parenthetical citations
- A Works Cited page that is in perfect MLA format
- Bibliographic citations in perfect MLA format

If you are using Microsoft Word 2016, follow the steps provided below (do NOT skip any steps!) to put your paper in proper MLA format. If you are using a different version of

Microsoft Word, the steps will be similar, but you may have to locate the various options yourself.

Please note that templates for various documentation styles are readily available and are **STRONGLY RECOMMENDED**. While the templates might or might not be perfect, it is generally easier to tweak a template into perfection than it is to be the Lone Ranger and forge your own path. Many word processor programs (Microsoft Word, Word in Office 365, Google Docs, etc.) have elements hard-coded into the program that will mess up your formatting and cost you points if you are not alert and diligent about checking the format.

If you are determined to make your life difficult by formatting the paper from scratch by yourself, the directions follow.

Open *Microsoft Word 2016* and complete the following directions **BEFORE** you type the first letter or space in your document (If you type something before you follow these format directions, you will have to Select All (Ctrl + A) before you follow the directions to format).

Font, Line Spacing, and Alignment

1. From the “Home” tab
 - a. Select the proper font: Times New Roman 12
 - b. From the “Paragraph” options, select the little arrow box in the bottom-right corner of the box to display the Paragraph dialog box.
 - c. Select the “Indents and Spacing” tab and select these options:
 - i. Alignment: Left
 - ii. Outline level: Body Text
 - iii. Indentation (Left and Right): 0”
 - iv. Special: (none)
 - v. Spacing (Before AND After): 0 pt
 - vi. Line spacing: Double
 - vii. Select the checkbox in front of “Don’t add space between paragraphs of the same style”
 - viii. Select OK (on the bottom line of the box)
2. From the bottom line of the “Paragraph” options, select the far-left button to **Align Text Left** (or you can select Ctrl + L).

Margins

3. From the “Page Layout” tab
 - a. Select the little arrow under “Margins”
 - b. Select “Normal” to put a 1” margin all the way around your paper.

First Page 4-line Header

4. Type the four-line MLA heading (it should automatically double-space):
 - a. Your Name
 - b. Instructor’s Name
 - c. Class Information (4th Pd. American Lit. OR American Lit., 4th Pd. ← Abbreviate *Period* and *Literature*)
 - d. Date the Paper is Due (see formatting guidelines for dates)

Running Header with Page Number

5. From the “Insert” tab
 - a. From the “Header & Footer” options, select the little arrow to the right of “Page Number”
 - b. From the options, select “Top of Page”
 - c. From the options, select “Plain Number 3”
 - d. Type your last name and a space (these will appear in front of the number).
 - e. Using your mouse, select the entire header (your last name AND the number).
 - f. Select the “Home” tab on the main menu bar.
 - g. Select the font: Times New Roman 12
 - h. Double-click anywhere on your paper *outside of the header area*.

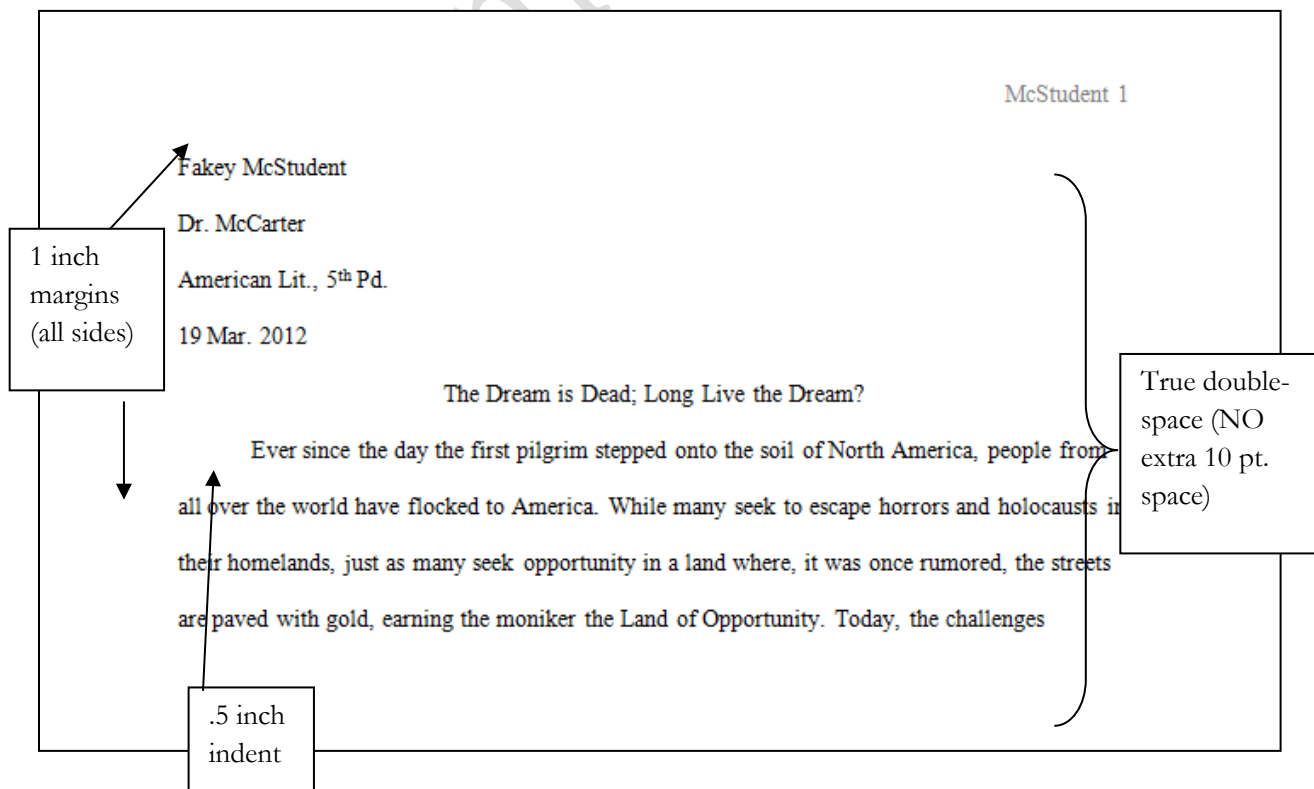
Title

6. Click your mouse to place your cursor at the end of the date you typed in the heading.
7. Press Enter.
8. From the “Paragraph” options on the “Home” tab, select the second symbol from the left on the bottom row to **Center** your text (or press Ctrl + E).
9. Type the title of your paper.
10. Press Enter.

Body of Paper

11. From the bottom line of the “Paragraph” options, select the far-left button to **Align Text Left** (or you can select Ctrl + L).
12. Press the Tab key → | ONE time.
13. Start typing the introduction to your paper. At the end of each paragraph, you should press Enter ONE time to go to the next line; then, press the tab key to indent the beginning of the NEXT paragraph.

When you are finished, the top of the first page of your paper should look like this:



Step 2: Research and Document Sources

Your Primary Source

Once you have a direction, you are ready to start your research and your reading. For a **Lit Analysis** paper, this is easy: you will only be using literary details from the ONE piece of literature you have been asked to analyze. If you have written your thesis based on the assignment prompt, you know what you are looking for in the text and should focus **ONLY** on details that pertain to the specific task you have been given.

Do NOT waste time and effort taking note of details that have nothing to do what you are writing about.

Prompt A Thesis:

[The author] uses [literary device] to clearly develop the theme that [theme].

For this essay, you will take note of examples of whatever literary device you have chosen to focus on.

Prompt B Thesis:

While the character of [character's name] shares many similarities with the archetype he represents, the differences have a major impact on the theme of the novel.

For this essay, you will only take note of details about the specific character that you have chosen to focus on, specifically those details that are ***both similar to and different from*** the archetype that this character represents.

Secondary Sources

Many teachers require that you support your ideas about a piece of literature with similar ideas that literary scholars have expressed. To find these ideas, you will conduct a search. Literary analysis resources may be found in a variety of places on the Internet, but literary databases, such as those by EBSCO and Gale, collect scholarly articles about literature from journals and other publications and are a very good resource.

Keywords

The biggest mistake that students make when conducting a search is to make their search too specific. If you make your search too specific, you will receive far fewer results than if you make your search a bit more general.

The trick in conducting an effective search is to use keywords. These are words that are likely to appear in an article that will be helpful to you. While it is tempting to search for your exact topic, that's not always the most effective way to search. You might consider search for *elements* of your topic rather than your topic as a whole. That way, you will get specific information about various parts of your topic rather than general information that may not be detailed enough to really help.

Since my thesis is that Dickens uses contrast to enhance his message about social prejudice, I should try searching by the title of the novel and either *contrast* or *social prejudice*. I don't want to search by both at the same times because that would limit the resources I could find. Search by words that represent the important elements you need information on.

NOTE: You might be better off NOT to use quotation marks when conducting a search. If you use quotation marks, your search will return only sources that use the exact words that are within the quotation marks, *in the exact order and form in which they were typed*. This will eliminate a lot of potentially good sources. If you don't put the terms in quotation marks, the search will return all results that are *close* to the searched terms.

Once you've conducted a search and found some sources, you still have another step to do before you can use the information you've found. The most important step, before you invest any more time in a source, is to determine whether or not the source is scholarly. This will determine whether or not you should use the source. If you use sources that are not scholarly in your research paper, they will not count and will cause damage to the credibility of your overall paper. The ability to determine whether or not a source is scholarly is part of an important topic called information literacy.

Information Literacy

Many people define *literacy* as the ability to read and write, and that ***used to be*** true. Prior to computers, literacy involved a writing utensil and something to write on. The definition of *literacy* broadened in the late 20th century to include electronic sources. Paul Zurkowski is credited with first using the term "information literacy" in 1974. Mr. Zurkowski extended the definition of *literacy* beyond the simple skills of reading and writing. He observed the necessity of being able to locate and manipulate various sources of information for practical use. In 1989, the Final Report by the Presidential Committee on Information Literacy asserted, "To be information literate, a person must be able to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed

information." It is this skill that the educational system in America has embraced in the Common Core Standards.

At virtually every grade level, educational standards emphasize the importance of students' ability to sift through the morass of information readily available on the Internet, identify appropriately scholarly sources that meet the needs of an individual assignment, and manipulate the information in a mature, responsible manner that acknowledges the owner of the intellectual property known as *information*. Consequently, guidelines have been developed that guide both the type of information that is considered scholarly and the appropriate manner of acknowledging authorship. It is critical that students learn the guidelines that govern these tasks as the evaluation and use of found information replaces the importance of simply locating information. No longer is it important for individuals to retain all information within the folds of the brain – information is readily available over virtually any computer, tablet, or telephone. What is critical is knowing whether or not the information that is found can be trusted and giving credit to the person who published the information for others to use.

Students should consider four things when evaluating the quality of information: authority, objectivity, accuracy and timeliness. There are multiple indicators to help with the evaluation of these items.

- **Authority** is based on the level of expertise of the writer. For example, a website published by American Kennel Club has more authority than one published by a dog breeder, though they might include similar information.
- **Objectivity** is the degree to which the source of the information is biased. More objective sources present either multiple points of view on a subject or a neutral point of view.
- **Accuracy** refers to whether or not the information is correct and without error. Information published by sources with high authority are more likely to be accurate.
- **Timeliness** refers to information which is current. Information on many subjects changes over time so the more recent the information is, the more likely it is to be accurate. Information which is several years old may have changed since the information was gathered.

It is critical that students – indeed, *any* persons – who use found information verify its quality. This ability to evaluate the nature of information will only become more important as the information age surges forward.

The following sections will focus on several important aspects of information literacy: finding and selecting appropriate information sources, integrating found information into your own ideas, and documenting the sources of the information you use.

Identifying Scholarly Sources

As the previous section explains, in today's world there is more of a need to locate and manipulate information than ever before. You may be required to synthesize texts that you have located into your paper in order to support your claim and other assertions. However, you are expected to use *only* scholarly information. It will be up to you to determine whether

or not the information you find is scholarly. Be forewarned – if you use information from a non-scholarly source, it will NOT count. Your teacher will grade your paper as if the non-scholarly source and any information you pull from it does not exist. As a result, you will have wasted your time locating and utilizing information that will serve only to lower your grade. To avoid this problem, you will need to evaluate the sources you find and verify their scholarly nature before you use the information they contain.

Scholarly Criteria

To determine whether or not a source is scholarly, examine the following aspects:

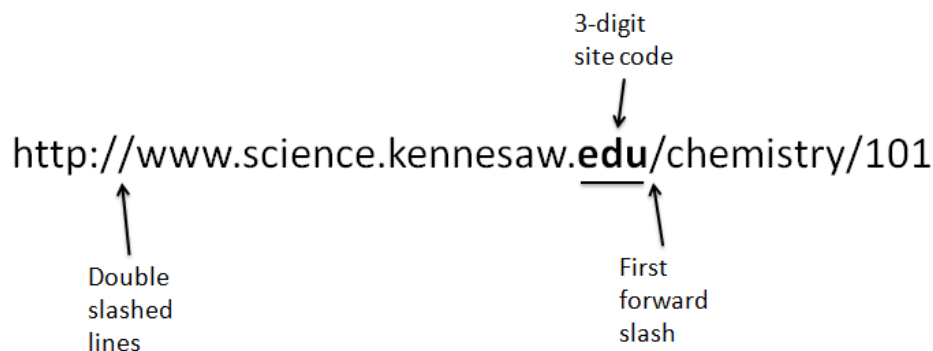
Author/Site. Find out who the author is. Is he/she a scholar on the subject? A Ph.D. in macroeconomics does NOT make a person an authority on William Shakespeare. Many times, simply clicking on the author's name will bring up information about the author. If you cannot locate information on the actual author of the article, evaluate the site on which the information is published. Who has placed this information on the information highway? Why? (Tip: Blogs are generally NOT scholarly sources and the use of a blog sends a red flag to your teacher that she needs to check ALL of your sources.)

Tips on Finding out about the Author or Site:

- Most credible web pages or sites will include an *About* page that gives background on the publishing organization and/or authors. Look for a link to the site's *About* page to investigate the credibility of the site.
- If there is no *About* page accessible from the page you are currently viewing, check to see if the site logo on the page is a link to the site's main page. The *About* is probably accessible from the main page.
- The link to information about the site might be at the *bottom* of the page. Scroll down.
- Check to see if the author's name is actually a link to a page with information about the author.
- If you want to get to one of these other pages without losing the page with the article you are interested in, right-click on the link and select "Open link in new tab."
- If you need to get to the main site page but there is no link on the page you are viewing, click on the URL in the address bar. The URL (web address) is constructed so the main page is the first part of the URL, immediately following "http://":
http://www.mainpage.com. You may either copy and paste the main part of the URL (including the http:// and the .com part) in the address bar of a new tab, or you may simply delete everything in the URL after the main part and press Enter (You can always get back to the page you were on by pressing the Back arrow). Either method should get you to the site's main page.

Objectivity. You must know the nature of the site from whence you pull information. It is helpful to know the type of web site you are dealing with. To determine this, locate the base URL of the site. You will need to look at the 3-digit code that identifies the type of site. It

will appear between the double forward slashes and the first single forward slash, immediately after the last dot that comes before the single forward slash. Refer to the following diagram:



The three digit code identifier will tell the type of site you are looking at. Refer to the following table for tips on determining whether or not the different site types are considered scholarly.

Code	Tips
.edu	<p>This site is published by an educational institution. The page you are looking at is scholarly if it has been published by the institution itself, a department of the institution (library, department, etc.), or an instructor. It is NOT scholarly if it has been published by a <u>student</u> at the institution. If you cannot determine whether or not a student published the information, do NOT use it.</p> <p>TIP: Sometimes the URL will provide tips that indicate who published a web page. For an educational site, if the URL includes the term <i>faculty</i>, it is often okay, as long as the faculty member has not published a student's work as a sample (you will need to determine this). On the other hand, if the URL includes any form of the word <i>students</i>, it is a safe bet that the page has been published by a student and is NOT scholarly. For example, of the two URLs below, the first one is probably safe, while the second one is not:</p> <p><code>http://english.kmccademy.edu/faculty/bsmith07/pages/english112</code> <code>http://students.kmccademy.edu/4713925/english112</code></p> <p>URLs act like filing cabinets. The two URLs above both belong to <code>kmccademy.edu</code>, which is an educational institution. We know this because <code>kmccademy</code> is directly before the <code>edu</code>.</p> <p>In the first URL, the word <i>english</i> before <i>kmccademy</i> indicates this is the part of the web site that has been set aside for the English department. After the single slash,</p>

	<p>we see the word <i>faculty</i>, which indicates that in the English section of the site, the English faculty members have pages. After the next single slash we see <i>bsmith07</i>. That is most likely an identifier of the English department faculty person to whom the page belongs. Everything after his/her name is the file structure he/she has determined for the web pages he/she creates.</p> <p>The second URL has the word <i>students</i> immediately before <i>kmcacademy</i>. This is an indicator that the page you are looking at comes from the section of the institution's web site set aside for students to publish their own pages, which often include pages, essays, and projects they have created for the classes they take at the institution. The number <i>4713925</i> after the first slash is likely the student number of the student who created the page. Everything after his/her number is the file structure he/she has determined for the web page(s) he/she creates.</p>
.com	<p>This site is published by a commercial business that is in business to make money. If the site belongs to a credible news agency, the information is scholarly because the news industry is bound by agreement to confirm information before publishing it. Do NOT use information on a news company's editorial or blog pages unless you can confirm the scholarly nature of the author.</p> <p>If the site is owned by a company who is selling something, the information is likely to be biased in that company's favor. Confirm the information you find in another, credible source before using it.</p>
.gov	<p>This site is published by a source affiliated with the government. Most of these sites are considered scholarly because they typically publish information for the good of the public. Be wary of sites published by politicians running for office, however – they tend to be biased in favor of the politician's goals and the information should be verified with another, credible source before using it.</p>
.org	<p>This site is published by a non-profit organization. These sites are typically biased in favor of whatever agenda or goal the organization advocates. Verify that the organization pulled the information you wish to use from a credible, scholarly source before using it – better yet, track down the organization's scholarly source and use that source directly.</p> <p>Some organizations are developed and supported by scholars in a specific field who have high standards for the information published on the site. If you can confirm that the founding organization and author is a respected authority on the topic, the information can be considered scholarly.</p>
.net	<p>These sites are network sites for people and organizations joined by a common interest. Individual contributions to these sites might or <i>might not be</i> considered scholarly, depending upon the source and credibility of the contributing</p>

	individual. Generally, these sites are more trouble than they are worth, though they may include links to potentially scholarly sites which must be evaluated on their own merits.
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General Tips about Scholarly Sites

The following tips can help you determine whether or not a site is likely to be scholarly.

- If a site seems to be created for entertainment purposes, it is often not scholarly.
- If a site includes a multitude of pictures or graphics, pretty backgrounds, or a variety of fonts or font colors, it is unlikely to be scholarly (unless there is a legitimate reason for including many graphics, such as on the FBI's Most Wanted page).
- If a site includes errors in grammar, punctuation, or spelling, it is unlikely to be scholarly.
- Sites that use many emotional words to convince an audience of something are generally biased and not considered scholarly.
- Scholarly sites typically document their own sources to prove their credibility. Look for their own list of sources.
- Scholarly sites are often boring, having plain backgrounds and fonts and few graphics, though they may include diagrams and tables containing data.

Academic Databases

An excellent source for scholarly sources is an academic database. Databases produced by Gale, EBSCO, and ProQuest (to name a few) are designed for use by students and are generally made available to students through their campus library. The databases charge a fee for access to scholarly articles pulled from journals, magazines, and other publications around the world. The biggest concern about content found in academic databases is that, depending on the topic you are researching, the information might not be as current as is desirable. There is generally a bit of delay between when the articles are originally published in academic journals and when they are pulled into academic databases, so there might be more current information available on the Internet. The good thing for students is that, typically, articles found in academic databases have already been reviewed and found to be scholarly, so students can use them safely without further concern.

Sites NOT Appropriate for Scholarly Research

The following sites and types of sites should be avoided as they are generally regarded as non-scholarly:

Wikipedia and Other Wikis. Anyone in the world may modify the pages on Wikipedia, whether he/she is an authority on the subject he/she modifies or not. This is true for any other wiki-type site. Tip: Wikipedia typically includes links to sites that *might be* scholarly at the bottom of its articles. Check out these sites – they might be useful to you.

Blogs. Again, virtually anyone can post on these pages. Avoid them unless you can verify the credentials of the author who wrote the information you wish to use.

Encyclopedias. These general-knowledge sites, such as *World Book* or *Britannica*, while considered scholarly, contain general knowledge that is often helpful to the writer in acquiring a general understanding about subjects. While you may quote and cite them, they do NOT count as one of your required scholarly sources.

SparkNotes, CliffsNotes, and Other Student Sites. These are NOT scholarly sites. The authors of the articles may or may not be authorities on the subjects they are writing about – they are simply people who are paid to write the articles. Like encyclopedia site, they are often helpful to writers who need some background information about their subjects, but they should NOT be quoted or cited.

What your teacher expects to see:

When I grade **your sources**, I expect to see the following before you will receive an A:

- A variety of current, relevant, scholarly sources
- Sources which support your claim and your counterclaims
- Primary and secondary source information

Side-Step: MLA Format, The Works Cited Page

You will need to create bibliographic citations for your sources when you create a Working Bibliography, an Annotated Bibliography, or a Works Cited page. The following guidelines refer specifically to the Works Cited page, but ALL bibliographic citations should follow the same formatting guidelines and be in a hanging indent:

- **Page Numbering:** The Works Cited page is simply the next numbered page following the end of your paper. It is NOT page 1. It should NOT have a 4-line header.
- **Title:** The title *Works Cited* should be centered on the top line of your Works Cited page. It should NOT be bolded, italicized, or underlined.
- **Spacing:** The page should maintain the normal double-spacing of the rest of your paper. There should NOT be additional blank space between the title and the first entry or between individual entries.
- **Order:** Entries should be arranged in alphabetical order by the first words of each entry (usually, this will be the author's last name; in the event there is no name, this will be the title of the article). Do NOT alphabetize by articles (*a*, *an*, or *the*). Alphabetize by the word following the article. Entries beginning with numbers come before alphabetical entries.
- **Indent:** Entries should be in a hanging indent. (Paragraph Options → Indents and Spacing tab → Indentation section → Special → Hanging → By 0.5").

Step-by-step directions for typing the Works Cited page in MLA format:

1. Place your cursor after the period that follows the last word of your paper.
2. Hold down the CTRL key and press Enter (this will take you to the top of the next blank page).
3. From the "Paragraph" options on the "Home" tab, select the second symbol from the left on the bottom row to **Center** your text (or press Ctrl + E).
4. Type the words *Works Cited* (They should NOT be bolded, italicized, underlined, or in quotation marks. Please make sure they are spelled correctly.).
5. Press Enter to go to the next line.
6. From the bottom line of the "Paragraph" options, select the far-left button to **Align Text Left** (or you can select Ctrl + L).
7. From the "Paragraph" options, select the little arrow box in the bottom-right corner of the box to display the Paragraph dialog box.
8. From the "Indentation" section of the box, find the "Special" drop-down list and select "Hanging."
9. Select OK.
10. Begin typing the first entry on your Works Cited page. It will automatically form a hanging indent, double-spaced. When you are done with the first entry, press enter to go to the next line and begin typing the next entry. Continue with this process until you have type all the entries on your Works Cited page.

NOTE: If you type your Works Cited entries before putting them in a hanging indent, you will need to select all of your entries before following steps 6-9.

When you are finished, the Works Cited page should look like this:

McStudent 8

Works Cited

"7 Survival Skills You'll Need at the End of the World." *Popular Mechanics*, Hearst Communications, 6 Mar. 2015, www.popularmechanics.com/adventure/outdoors/a14440/7-survival-skills-youll-need-at-the-end-of-the-world/. Accessed 6 Jan. 2017.

Anthony, Sebastian. "North Korea Obtains EMP Weapons from Russia, Could Now Melt Most of the Electronics in Asia." *ExtremeTech*, Ziff Davis, 7 Nov. 2013, www.extremetech.com/extreme/170563-north-korea-emp. Accessed 10 Jan. 2017.

Anthony, Sebastian. "The Solar Storm of 2012 That Almost Sent Us Back to a Post-apocalyptic Stone Age." *ExtremeTech*, Ziff Davis, 24 July 2014, www.extremetech.com/extreme/186805-the-solar-storm-of-2012-that-almost-sent-usback-to-a-post-apocalyptic-stone-age. Accessed 10 Jan. 2017.

Borenstein, Seth. "Solar Storm Headed toward Earth May Disrupt Power." *NewsChannel 10*, Raycom Media, 2017, www.newschannel10.com/story/17103131/solar-storm-headed-toward-earth-may-disrupt-power/. Accessed 10 Jan. 2017.

Burke, Sharon. E., and Emily Schneider. "Who's Afraid of the Big Bad Pulse?" *Slate*. 2 July 2015, slate.com/technology/2015/07/emp-threats-could-an-electro-magnetic-pulse-weapon-wipe-out-the-power-grid.html. Accessed 10 Jan. 2017.

Carafano, James Jay et al. "Before the Lights Go Out: A Survey of EMP Preparedness Reveals Significant Shortfalls." *Backgrounder*, no. 2596, The Heritage Foundation, 15 Aug. 2011, 1-15, thf_media.s3.amazonaws.com/2011/pdf/bg2596.pdf. Accessed 10 Jan. 2017.

Commission to Assess the Threat to the United States from Electromagnetic Pulse (EMP) Attack. "Preface." *Report of the Commission to Assess the Threat to the United States*

Students get points deducted for improper MLA format over and over again for neglecting to format the following items correctly:

- The date (check out the information two pages ago!)
- The line spacing (Take OUT that extra 10 pt. space!!)
- The font of the Running Header (changing the font in the paper does NOT change the font in the Running Header – you must do that separately!)

Don't get points deducted for these very common mistakes!

You must include a bibliographic citation on your Works Cited page for every source you cite in your paper. You should **NOT** include bibliographic citations for sources that are not cited in your paper.

To create the bibliographic citation, you will evaluate what you have step by step, placing each element in correct MLA format before going on to the next element. Every piece of punctuation must be PERFECT. Every period or comma COUNTS!

MLA Format: Step-by-Step Bibliographic Citations

The following step-by-step guide will walk you through creating citations for all of your sources. Sample citations are included after the step-by-step guide.

The core elements of a bibliographic citation, in the order they should appear and accompanied by the punctuation that should follow each element, are as follows:

1	Author.
2	Title of Source.
3	Title of Container,
4	Contributor,
5	Version,
6	Number,
7	Publisher,
8	Publication Date,
9	Location.
10	Supplemental Elements.

NOTE: When a work is contained in another container (such as a text that is published on a website or in an anthology) document the original text (using steps 1-10), THEN document the anthology or website using steps 3 thru 10.

It is unlikely that any given source will include ALL of the possible elements of the bibliographic citation. All you can do is include what you actually have and skip the rest. For example, the tables below identify the elements that exist for two sources and then show how the final citation would appear on the Works Cited page. Note that in each case, several elements simply do not exist, so they are skipped.

1	Author.	Evie Briand
2	Title of Source.	"Thoughts on Love and Family"
3	Title of Container,	
4	Contributor,	
5	Version,	
6	Number,	
7	Publisher,	
8	Publication Date,	14 Mar. 2020
9	Location.	British Literature Class, Harrison High School, Kennesaw, Georgia.
10	Supplemental Elements.	Classroom reading (Medium of publication)

Resulting Citation:

Briand, Evie. "Thoughts on Love and Family." 14 Mar. 2020, British Literature Class, Harrison High School, Kennesaw, Georgia. Classroom reading.

1	Author.	Aldous Huxley
2	Title of Source.	" <i>Brave New World</i> : Allusions"
3	Title of Container,	British Literature Google drive
4	Contributor,	
5	Version,	
6	Number,	
7	Publisher,	Kimberly McCarter
8	Publication Date,	
9	Location.	https://docs.google.com/presentation/d/0B2dQpyfybEVwYTdrZUZWLWdLRkk/edit?usp=share_link&ouid=102214408171480633011&resourcekey=0--SFQadoIyr7_cQpo0DM4XA&rtpof=true&sd=true
10	Supplemental Elements.	PowerPoint presentation (Medium of publication)

Resulting Citation:

"*Brave New World*: Allusions." British Literature Google drive, Kimberly McCarter, docs.google.com/presentation/d/0B2dQpyfybEVwYTdrZUZWLWdLRkk/edit?usp=share_link&ouid=102214408171480633011&resourcekey=0--SFQadoIyr7_cQpo0DM4XA&rtpof=true&sd=true. Accessed 12 May 2022, PowerPoint presentation.

The following sections will detail the specific requirements and format for each of the elements that should appear in a bibliographic citation.

1	Author.
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Formatting

The author's name(s) will be followed by a period. The author's name is usually the first item in the bibliographic citation. Since these citations will be arranged on the Works Cited page in alphabetical order, and you want to alphabetize by the first word of each citation, you want the author's LAST name to be the first word of the citation. For this reason, you always invert (put the last name first) the name of the first author. The only reason you invert this name is so that the LAST name will be the first word of the entry. For this reason, you will NOT invert any other names since they are not the first item in the entry.

In general, if the author has a title (such as Dr., J.D., Ph.D., Judge, Sir, etc.) you will NOT include that title in your paper. Pretend that it doesn't exist.

If the author has a suffix that MUST be included (such as III or Jr.), include the suffix *after* the person's name (see examples).

NOTE: The author portion of the entry should be followed by a period; however, if the author portion of the entry ends naturally with a period (such as with the word *Jr.*, an initial, or *et al.*) you will NOT add an additional period. The period already present will be enough.

One Author: If there is **one author**, the author's name should be formatted with the last name followed by a comma, followed by the first name and the rest of the name, followed by a period.

Examples:

Smith, Maria Theresa. "Working Mom." *Parenting*, Timothy Jack, 12 July 2014, www.parenting.com/articles/12july14/working_mom.html. Accessed 30 Mar. 2017.

Parker, James S. "Writing a Hit Song." *Lyricmonster*, Spotlight Entertainment, 2007, www.lyricmonster.com/articles/234ijnag9j?.html. Accessed 23 Apr. 2016.

Two Authors: If there are **two authors**, they must be presented in the order they appear in the work. Format the first name as described, followed by a comma and the word *and*, followed by the second name *in normal order* (only the first name should be presented with the last name first).

Example:

Baxter, James, and William McKinney, III. *Business Leadership*. Pearson, 2008.

Three or More Authors: If there are **three or more authors**, format the first name as you normally would, followed by a comma and *et al.* (which means *and others*).

Example:

Knowles, Sarah, et al. *Journey Back to Oz*. Dulcet, 2012.

Pseudonym, Historical Name, Stage Name or Online User Name: If there is a **pseudonym, historical name, stage name, or online user name**, treat it like any other author name, followed by a period. Do not invert these names.

Example:

@RhoseRhed. "Why I'm Kind to Everyone - #kindnesscounts." *Twitter*, 24 Mar. 2016, 7:55 p.m., twitter.com/rhoserhed/status/6546846546. Accessed 25 Mar. 2016.

Cher. "If I Could Turn Back Time." *Heart of Stone*, Universal Music Group, 19 June 1989.

Elizabeth I. "The Golden Speech." *The National Archives*, GOV.UK, 30 Nov. 1601. www.nationalarchives.gov.uk/education/resources/elizabeth-monarchy/the-golden-speech/. Accessed 24 Mar. 2017.

Translated and Edited Works:

If there is an **editor but no author**, provide the editor (or editors) name, formatted as you would for the author, followed by a comma, followed by an identification of that person's role, followed by a period.

Example:

Markel, Santiago, editor. *Reflections on a Gift of Life*. Maximillian, 2005.

Jackson, Eric et al., editors. *Encyclopedia of Technical Colleges*. Spearset, 2013.

If there is a **translator but NO author**, format as above, without the addition of the author's name.

Example: Thomas, Seth, translator. *Mi Casa*. Broderbund, 2021.

If there is a **translator AND an editor but no author**, use the name of the translator at the beginning of the entry, and move the editor's name to after the title, just as you would the author's name.

Example: Thomas, Seth, translator. *Mi Casa*. Edited by Jane Jones, Amoxy, 2023.

If there is a **translator, an author, AND an editor, and the focus is on the work itself, NOT the specific translation**, use the name of the author at the beginning of the entry, moving the translator's and editor's names after the title (see Section 4 – Contributor).

If there is a **translator AND an author and the focus is a specific translation of the work, rather than on the work itself**, provide the name of the translator first, formatted as you would for the author, followed by an identification of that person's role, followed by a period. Move the name of the actual author of the work to after the title, preceded by the word *By*, and followed by a comma.

Example:

Rafferty, Burton and John Hopkins, translators. *L'étoile du Mer*. By Mirabel Samovar, Miracle Works, 2018.

If there is a **translator, an author, AND an editor, and the focus is a specific translation of the work, rather than on the work itself**, use the name of the translator at the beginning of the entry, moving the author's and editor's names after the title.

Example: Sampson, Delilah, translator. *Papa et Le Petit Chou*. By Etienne Nichol, edited by Sam Davis, Stork, 2022.

Works with a Corporation or Government Agency as Author

If the work was created by an institution, association, government agency, or other organization and the **creating organization is NOT also its publisher**, use the name of the organization as the first item in the entry. Place a period, instead of a comma, at the end of the organization's name.

If the name of the **creating organization is the same as the publisher**, skip the author element, begin with the title, and use the creating organization only in the publisher portion of the entry. If the author is a **division or a committee of an organization**, list the division or committee as the author and the organization as the publisher.

Examples:

Committee on Environment and Public Works. *Briefing on Improving the Endangered Species Act: Perspective from the Fish and Wildlife Service and State Governors: Hearing Before the Subcommittee on Fisheries, Water, and Wildlife of the Committee on Environment and Public Works, United States Senate, One Hundred Fourteenth Congress, First Session, 29 Sept. 2015*. U. S. Government Publishing Office, 2016.

Office of the Director of National Intelligence. "Annual Threat Assessment of the U. S. Intelligence Community." 6 Feb. 2023.
www.dni.gov/files/ODNI/documents/assessments/ATA-2023-Unclassified-Report.pdf.

If the author of a government author is vague or unspecified, identify the government organization from which the document comes, listing identifying characteristics from largest to smallest:

Example:

United States, Congress, Senate and House of Representatives. "The Jerusalem Embassy Act of 1995." *Congress.gov*, 8 Nov. 1995, www.congress.gov/104/plaws/publ45/PLAW-104publ45.pdf. 104th Congress, Public Law 104–45.

Court Cases

For a court case, you will use the name of the court as the author. While court cases follow the same guidelines as every other source, it is sometimes challenging to identify which element goes where. For that reason, a complete Court Case template is provided here, along with examples. Please take particular care with punctuation and italics.

Name of the Court. *Title of Case*. *Title of Reporter*, volume, Publisher, Year, Page(s). *Database Name or Title of Non-Publisher Website*, DOI or URL. Accessed Day Month Year.

Supreme Court of the United States. *Brown v. Board of Education*. *United States Reports*, vol. 347, 17 May 1954, pp. 483-97. *Library of Congress*, loc.heinonline.org/loc/Page?handle=hein.usreports/usrep347&id=557&collection=journals&index=usreportsloc#557. Accessed 19 Feb. 2017.

United States District Court, Western District of New York. *New York State Rifle and Pistol Association v. Cuomo*. *Federal Supplement, Second Series*, vol. 990, 2013, pp. 349+. *WestlawNext Campus Research*, 1-next-westlaw-com.ezproxy.rit.edu/Search/Home.html?rs=IWLN1.0&vr=3.0&sp=003054105-2100&forcecdn=false&bhskip=1. Accessed 12 Dec. 2017.

Supreme Court of the United States. *Town of Greece v. Galloway*. *Supreme Court Reporter*, vol. 134, Thomson West, 2014, pp. 1811+. *Google Scholar*, scholar.google.com/scholar_case?case=3753205298956949348. Accessed 12 Dec. 2017.

Film and Television

If your reference to a visual text focuses on the contribution of a specific actor or creator (such as the director, screenwriter, or choreographer), use that person's name as the first item in the entry, followed by that person's role.

Examples:

Reedus, Norman, actor. *The Walking Dead*. American Movie Classics (AMC), 2010-2017.

Darabont, Frank, creator. *The Walking Dead*. American Movie Classics (AMC), 2010-2017.

If your reference does NOT focus on the contribution of a specific person, begin with the title. You may include information about contributors after the title and before the name of the publisher.

Example:

The Walking Dead. Created by Frank Darabont, performance by Norman Reedus, American Movie Classics (AMC), 2010-2017.

Musical Recording

The songwriter should be provided as the author. You can add the information about the performer after the title of the album or CD.

Example:

Lindsey, Hillary. "Jesus, Take the Wheel." *Some Hearts*, performed by Carrie Underwood, Arista, 2005.

If you accessed the music or lyrics online, make sure you include the URL and access date.

NO Author:

If the source has no identifiable author, skip the author part of the entry and begin the entry with the title.

2	Title of Source.
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This is the title of the actual piece you need to cite. Often, these are small, named pieces contained within a larger item. For example, see the table below:

Description of Item	Source	Container
<i>A book (or other long work, such as an epic poem)</i>	Title of the Book	None
<i>Online article</i>	Title of Article	Web Site
<i>Print article</i>	Title of Article	Title of Magazine, Journal, or Newspaper
<i>Titled chapter/ article in a book</i>	Title of Chapter/ Article	Title of Book
<i>Selection in an Anthology</i>	Title of Selection	Title of Anthology
<i>Song</i>	Title of Song	Title of CD the song appears on
<i>Poem</i>	Title of Poem	Title of the book the poem was published in
<i>Short Story</i>	Title of Short Story	Title of the book or site the story was published in/on
<i>Encyclopedia article</i>	Title of Article	Title of Encyclopedia
<i>A specific tv show episode</i>	Title of the Episode	Title of the Television Show

Sometimes, the title of the source actually is a large item that is not made up of smaller pieces. In these cases the **Title of Source** is actually the title of the large item: a novel, a movie, a book that does not include individually titled chapters.

Formatting

If the Title of Source is a **smaller piece of a larger container**, the title is placed in quotation marks. The period at the end of the title is placed *within* the quotation marks.

If the Title of Source is a **long, standalone piece** (such as a book, dissertation, or film), the title is italicized and followed by a period.

Capitalization is standardized in title case (see MLA basic guidelines). Apply standardized title case even if the actual source does not. However, if the title of a poem is actually the first line of the poem because the poem is not named, you will capitalize the title as a line of poetry, NOT in title case.

Abbreviations (such as the ampersand: &) are not allowed. If an ampersand appears in a title, change it to *and*.

Example: *William & Mary's Children* would become *William and Mary's Children*.

NOTE: If the Title of Source **includes the name of a long, standalone piece (a book)**, the title of the standalone piece should be italicized within the Title of Source.

Example: Smith, John. "Symbolism in *The Great Gatsby*." *Literary America*, Harcourt, Brace, 2007.

If the title **contains a subtitle**, the subtitle should be provided following the title, separated by a colon:

Example: Lowery, John. "Symbolism: A Study of Color." *Literary America*, Harcourt, Brace, 2007.

If using the name of a **court case**, the name should be italicized:

Marbury v. Madison

Laws, acts, and political documents should be in title case but NOT italicized:

Law of the Sea Treaty, Civil Rights Act, Declaration of Independence, First Amendment

Titles Without Formatting

Several specific categories of works are typed with title case capitalization without being italicized or enclosed in quotation marks.

Scripture: Bible, Old Testament, Psalms, Talmud, Koran (However, specific individual editions are italicized like any other book: *The New American Standard Bible*).

Laws, acts, and other political documents: Magna Carta, Declaration of Independence, Bill of Rights, Civil Rights Act

Terms denoting portions of a work: act 3, scene 2, stanza 7, chapter 5

3	Title of Container,
----------	----------------------------

If the Title of Source is a small item that is contained within a larger container, the Title of Source must be followed by the name of the larger container.

Description of Item	Source	Container
<i>A book (or other long work, such as an epic poem)</i>	Title of the Book	None
<i>Online article</i>	Title of Article	Web Site
<i>Print article</i>	Title of Article	Title of Magazine, Journal, or Newspaper
<i>Titled chapter/ article in a book</i>	Title of Chapter/ Article	Title of Book
<i>Selection in an Anthology</i>	Title of Selection	Title of Anthology
<i>Song</i>	Title of Song	Title of CD the song appears on
<i>Poem</i>	Title of Poem	Title of the book the poem was published in
<i>Short Story</i>	Title of Short Story	Title of the book or site the story was published in/on
<i>Encyclopedia article</i>	Title of Article	Title of Encyclopedia
<i>A specific tv show episode</i>	Title of the Episode	Title of the Television Show

Formatting

The **Title of Container** is italicized and followed by a comma.

Capitalization is standardized in title case (the first word and all important words are capitalized; articles, conjunctions, and prepositions are not capitalized unless they appear as the first word). Apply standardized title case even if the actual source does not.

If the title contains a **subtitle**, the subtitle should be provided following the title, separated by a colon:

Example:

Chaucer, Geoffrey. "From *The Canterbury Tales: The Prologue*." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2011.

Gingrich, Newt. "Foreword." *One Second After*, by William R. Forstchen, e-book ed., Tom Dougherty Associates, 2009.

NOTE: If the **Title of Container** was used as the **Title of Source**, this item may be skipped. Do not repeat the same information.

If the container is actually the classroom, you will provide a brief description of the physical or virtual classroom where the text was accessed.

Example:

Briand, Evie. "Thoughts on Love and Family." 14 Mar. 2020, British Literature Class, Harrison High School, Kennesaw, Georgia. Classroom reading.

Huxley, Aldous. *Brave New World*, Kimberly McCarter, CTLS British Literature Classroom, Harrison High School, Kennesaw, Georgia. Accessed 12 Sept. 2021, PDF download.

"*Brave New World*: Allusions." British Literature Google drive, Kimberly McCarter, docs.google.com/presentation/d/0B2dQpyfybEVwYTdrZUZWLWdLRkk/edit?usp=share_link&oid=102214408171480633011&resourcekey=0--SfQadolyr7_cQpo0DM4XA&rtpof=true&sd=true. Accessed 24 Mar. 2020, PowerPoint presentation.

4	Contributor,
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Many people may be involved in the creation of any work. If a person's contribution is important to your research and/or identifies a specific version of the work, you should identify that person and his/her contribution in your citation. The following are common descriptions:

directed by (Directed by)
edited by (Edited by)
illustrated by (Illustrated by)
introduced by (Introduced by)
narrated by (Narrated by)
performed by (Performed by)
translated by (Translated by)

If the person's role is better defined by a label, provide the label, followed by a comma and the person's name:

general editor, Gavin McCloud, (General editor, Gavin McCloud)

If the work you are citing includes many contributors, include the contributors most relevant to your work. For example, if you are writing about heroes in contemporary media, you might write about a specific television episode and focus on a particular character within that episode. In this situation, it would be important to identify the series creator as well as the actor who performed the role of the character you discuss:

"Hounded." *The Walking Dead*, created by Frank Darabont, performed by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012.

If the source you are citing has been translated, but the work appears within a container and the translator only translated the source you are citing and not the entire container, place the name of the translator after the title of your source, NOT after the name of the container:

Chaucer, Geoffrey. "From *The Canterbury Tales: The Prologue*." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2011.

If the source you are citing is a foreword or preface in a larger text, the author of the text is included in this location.

Gingrich, Newt. "Foreword." *One Second After*, by William R. Forstchen, e-book ed., Tom Dougherty Associates, 2009.

Formatting

If the label follows a comma, it should NOT be capitalized. If the label follows a period, it SHOULD be capitalized. Other contributors should be followed by a comma.

"Hounded." *The Walking Dead*, created by Frank Darabont, performed by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012.

The Walking Dead. Created by Frank Darabont, American Movie Classics (AMC), 2010-2017.

5	Version,
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If the source is identified as a particular version or edition, note this in your citation.

Examples:

The Bible. Authorized King James Version, Oxford UP, 1998.

Miller, Casey, and Kate Swift. *Words and Women*. Updated ver., HarperCollins, 1991.

Newcomb, Horace, editor. *Television: The Critical View*. 7th ed., U of Pennsylvania P, 2007.

Scott, Ridley, director. *Blade Runner*. 1982. Performance by Harrison Ford, director's cut, Warner Bros., 1992.

Formatting

The version or edition is ALWAYS followed by a comma, even if the version information ends with a period. The words *version* or *edition* should be abbreviated *ver.* or *ed.* They should NOT be capitalized unless the words actually appear capitalized on the source.

Names like Authorized King James Version are considered a proper nouns and, as such, are capitalized and NOT abbreviated.

Ordinal numbers should NOT have superscript. If your computer converts the *st* or *th* following a number to superscript (7th, 2nd), immediately press Ctrl + Z to convert it back to plain text (7th, 2nd).

6	Number,
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If the source you are documenting is part of a numbered sequence, this should be noted in the citation. Use the abbreviations provided in the examples for the words *volume* and *number*.

Examples:

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, Oxford UP, 2002.

Wellek, Rene. *A History of Modern Criticism, 1750-1950*. Vol. 5, Yale UP, 1986.

Some journals use **both volume and number**.

Example:

Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

Others use **only numbers**.

Example:

Kafka, Ben. "The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror." *Representations*, no. 98, 2007, pp. 1-24.

Television series are typically numbered by season as well as episode, and should be identified with the appropriate labels:

"Hounded." *The Walking Dead*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012.

If your source uses another type of numbering system, include the number in your entry, identified by a label that indicates the type of division the number refers to.

Formatting

All numbers should be given as arabic numerals. If the number is given as a Roman numeral or written out as a word, you must convert it to an Arabic numeral.

If the Number identifier follows a period, it is capitalized (Vol., No., Season, etc.); if the Number identifier (vol., no., season, etc.) follows a comma, it is NOT capitalized. See the examples.

The Number is followed by a comma.

7	Publisher,
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The publisher is the person or organization who is responsible for placing the source in the location that allowed you to find it.

For a **book**, look at the title page. If the publisher does not appear on the title page, look at the copyright page (usually, the back of the title page). If you are given the names of both a parent company and a division of it, cite only the division.

For a **web site**, the publisher's name is generally provided in the copyright notice at the bottom of the home page or on a page that provides information about the site.

Publisher information **can be left out** for the following:

- A journal, magazine, or newspaper
- A web site whose publisher is the same as the name of the site (do not duplicate info)

City of Publication

If a work was published in two versions and the location of publication is likely to affect the text, such as a British version and an American version (which would use different spellings or word choices), provide the city in which the version you are cited was published.

If the publisher is very small and not well known, provide the city of publication to assist the reader in tracking down the publisher.

If included, the city name should be located directly before the name of the publisher, followed by a comma.

Rowling, J. K. *Harry Potter and the Philosopher's Stone*. London, Bloomsbury, 1997.

Formatting

The publisher should be followed by a comma.

Omit articles (a, an, the), and words identifying the type of legal corporate entity the business is (Co., Corp., Inc., Ltd).

When citing a university press, use U and P instead of the words *university* and *press*.

However, if only the word *Press* appears in the name (not *university*), type *Press* as it is given.

Abbreviations (such as the ampersand: &) are not allowed. If an ampersand appears in the publisher's name, change it to *and*.

Examples:

Dean, Susie. *Free from Tyranny*. Penny Press, 1976.

Natchez, Emilio P. "Life in the Time of Atomic Weapons." *Contemporary Thoughts*, U of Pennsylvania P, 2014.

Rain, Cassandra. *Sunshine and Rainbows*. Harold C. Stine Publishers, 2017. (The publisher of this text is actually Harold C. Stine Publishers, Ltd.)

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, Oxford UP, 2002.

Smith, Debra. *If Only You Were More Like Me*. HarperCollins, 1984.

NOTE: If you have already documented the publisher in the Source information, you do not need to duplicate the information.

8	Publication Date,
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Any source may have multiple dates associated with it. Provide the date that is most relevant to the source you are actually citing.

For a **book**, use the most current date.

For an **online source**, you may have several dates: the date the article was published in a print version, the date the article was published online, the copyright date of the web site. Since you are documenting the online article, you would use the date the article you are viewing was published online. If your article has both an original publication date and a date that the article was updated, use the date that the article was updated – you are looking at the updated article, not the original one.

If **no date** is given for the actual article, use the copyright date on the web page.

If there is **no copyright date** published on the web page, use the copyright date provided on the site's corporate page. If no date can be located, estimate the year the article was published and enclose it in brackets along with the word *circa*, which means “around” or “approximately.” The brackets indicate that you have added the information; it did not appear in the original source: [circa 2019].

Formatting

Provide all of the date that is given for your source, including the time, if provided, followed by a comma.

NOTE: If the publication date is the last piece of your citation (such as for a book), the date will be followed by a period instead of a comma (the citation should NOT end with a comma).

May, June, and July may be written out in their entirety. For all other months, use the appropriate abbreviation: Jan. Feb. Mar. Apr. Aug. Sept. Oct. Nov. Dec.

All dates should be provided in day, month, year format: 7 Oct. 1981,

If the time is included, it is provided after the date, separated by a comma: 25 Apr. 2013, 10:30 p.m.,

If the date includes a season, do not capitalize the season: fall 2021,

9	Location.
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The type of location information you provide depends on the type of source you are documenting.

For **print sources**, provide a page number (preceded by p.) or a range of page numbers (preceded by pp.) that specifies the location of the source within the container. If you are documenting a stand-alone text written by one author, you do not provide page numbers; however, if you are documenting an introduction or preface written by someone other than the author of the novel, you will include the page numbers of the section you are documenting.

Example:

Chaucer, Geoffrey. "From *The Canterbury Tales*: The Prologue." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2011, pp. 96-119.

Gingrich, Newt. "Foreword." *One Second After*, by William R. Forstchen, First Trade Paperback Ed., Tom Dougherty Associates, 2009, pp. 6-16.

For **classroom materials**, provide information on the physical location of the event or materials and the format of the information.

Example:

Briand, Evie. "Thoughts on Love and Family." 14 Mar. 2020, British Literature Class, Harrison High School, Kennesaw, Georgia. Classroom reading.

Huxley, Aldous. *Brave New World*, Kimberly McCarter, CTLS British Literature Classroom, Harrison High School, Kennesaw, Georgia. Accessed 12 May 2022, PDF download.

"*Brave New World*: Allusions." British Literature Google drive, Kimberly McCarter, docs.google.com/presentation/d/0B2dQpyfybEVwYTdrZUZWLWdLRkk/edit?usp=share_link&oid=102214408171480633011&resourcekey=0--SFQadolyr7_cQpo0DM4XA&rtpof=true&sd=true. Accessed 12 May 2022, Accessed 10 May 2022. PowerPoint presentation.

The location of an **online work** is commonly indicated by its URL or web address.

Example:

Jameston, Chris, "Working for Living." *American Economy*, Central News Group, 2014, www.cng.com/magazine/archive/1245687/. Accessed 5 May 2019.

URLs should be copied directly from the web browser, **omitting the http:// or https:// from the beginning of the address.**

If your computer converts the URL to a hypertext link (turns it blue), immediately press Ctrl + Z to convert it back to plain text. If you don't do this immediately after the computer converts it, you will need to right-click on the link and select Remove Hyperlink. You will then need to remove any remaining hyperlink indicators (wrong font, color, underline, etc.) manually.

A **print text published online in its original printed form** must provide both the page numbers and the name of the online text.

Example:

Chaucer, Geoffrey. "From *The Canterbury Tales: The Prologue*." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2010, pp. 96-119. **Pearson e-text.**

A **print text published in e-reader format** will include the name of the ereader on which the text was accessed.

Example:

Daley, Kathi, *The Great Gatsby*. Kathi Daley, 1 July 2016, **Kindle**.

A **television series on disc** will provide the disc number:

Example:

"Hounded." *The Walking Dead: Season 3*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012, **disc 2**.

A **television series streamed online** will include not only the name of the provider and the URL (if available) but also the date of access:

Example:

"Hounded." *The Walking Dead*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012, **Hulu**, www.hulu.com/watch/123456. Accessed 29 Mar. 2015.

An **article from an online database** will include the name of the database, in italics, followed by the URL. If the article has a URL that is marked as "Stable URL," use that URL instead of the URL in the address bar.

Example:

Johnson, Karen, et al., "Numbers in Literature." *Numerology*, no. 13, 2015, pp. 7-11. **JSTOR**, www.jstor.org/stable/713713713. Accessed 2 Feb. 2016.

If the article is identified with a DOI number, you should provide the DOI number and eliminate the URL. A DOI number is preferred over a URL since the DOI number will *always* identify the exact document you used. URLs change. You should still include the name of the database.

Example:

Jordan, Robert. "The Emotional Ajah." *Fictional Worlds*, vol. 7, no. 13, March 1997. *Project MUSE*, doi:10.1313/kmm.2007.0013.

If the URL is a direct link to the DOI identified article, copy it as it is, including the http:// or https://.

Example:

Musgraves, Tamatha. "The Color Wheel of the End." *Imaginary Worlds*, vol. 2, 2021, *Teotwaki Universe*, <https://doi.org/13.13713/mod.2021.0013>.

Formatting

URLs should be copied directly from the web browser, omitting the <http://> or <https://> from the beginning of the address (unless it is a direct URL to a DOI document).

Database names and the names of companies that provide streaming video should be italicized.

The location should be followed by a period.

If your computer converts the URL to a hypertext link (turns it blue), immediately press Ctrl + Z to convert it back to plain text. If you don't do this immediately after the computer converts it, you will need to right-click on the link and select Remove Hyperlink. You will then need to remove any remaining hyperlink indicators (wrong font, color, underline, etc.) manually.

10	Supplemental Elements.
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Check with your instructor about which of these elements should be included in your citations. If multiple Supplemental Elements are included at the end of an entry, they should be included *in this order*, separated by commas.

Date of Original Publication

If a source has been republished and the original date will provide the reader with insight into the work's creation or relation to other works, include the original date of publication. Place the original date directly after the title of the source, followed by a period.

Rogers, Mallory, "Technology on the Fast Track." 1988. *Living in the Technological Age*, edited by Burton Sims, Sylvester, 2012, pp. 72-81.

Date of Access

Because online sources often come and go, it is important to note the date that online sources were accessed. Type the word *Accessed* (NO ITALICS in the actual entry), followed by the date on which you accessed the source. Format the date in proper MLA date format. This information should be placed after the period at the very end of the finished entry. DO NOT italicize or use quotation marks. Place a period at the end of the information.

United States, Congress, Senate, Joint Committee on Printing. *Our Flag*. Government Printing Office, 1998. 105th Congress, 1st session, Senate Document 105-013, www.gpo.gov/fdsys/pkg/CDOC-105sdoc13/pdf/CDOC-105sdoc13.pdf. Accessed 4 Jan. 2017.

Medium of Publication

When more than one version of a source is available or if the source is in electronic format, identify the medium of the source you are referencing.

Briand, Evie. "Thoughts on Love and Family." 14 Mar. 2020, British Literature Class, Harrison High School, Kennesaw, Georgia. Classroom reading.

Huxley, Aldous. *Brave New World*, Kimberly McCarter, CTLS British Literature Classroom, Harrison High School, Kennesaw, Georgia. Accessed 15 May 2023. PDF download.

Name of Series

If the title page of a book indicates that it is part of a series, include the series name and the number of the volume you are using (if such a number exists). This information should be placed after the period at the very end of the finished entry. DO NOT italicize or use quotation marks. Use title case. Place a period at the end of the information.

Marlowe, Jane. "The Genius of Shakespeare." *Britain: Authors of the Renaissance*, edited by John Bloome, Oxford, 1976, pp. 259-363. Writers of the World 5.

Congressional Bill, Report, or Resolution

Provide information about the Congressional number and session from which the source emerged, as well as the document's type and number. This information should be placed after the period at the very end of the finished entry. DO NOT italicize or use quotation marks. Place a period at the end of the information.

United States, Congress, Senate, Joint Committee on Printing. *Our Flag*. Government Printing Office, 1998. 105th Congress, 1st session, Senate Document 105-013.

Step 3: Read and Annotate

For the literary analysis, this is a relatively easy task. All you need to do is go back through the text and locate details specific to the task you are supposed to complete. If you are writing about a specific character, you will collect details based on that character that prove the point you are making. You may collect *anything* associated with that character: what the character says or does as well as what other characters (or the narrator) say about that character.

If you are writing about literary techniques, you will collect examples of that specific literary technique. Hopefully, you have annotated notable elements as you read the text the first time. If not, you'll need to go back through the text and collect them. In a best case scenario, you have been given the task before you read the text. If so, as you read, take note of specific details that are associated with the task you have been given.

Annotation Tips

As you read, if you find a particularly important detail that you might want to include in your paper, underline (or highlight or copy) it and identify it by noting the topic (key word) of the information. These topics (key words) are a critical piece of writing this essay that will make organizing your paper VERY, VERY easy!

If you are writing directly in the text to note the relevant elements, you might want to **make a separate list of the page numbers where relevant information can be found** to keep you from having to search through the text again to locate the details you want to use. If you are working with an electronic copy of the text, you might want to copy and paste the details into a separate document to keep them easily accessible in one place (see the example that follows). If you copy and paste the details, make sure you also note the location of the detail in the text (page number, preferably, or chapter and paragraph if page numbers are not available) so you can document the detail appropriately when you are writing your essay.

In *Great Expectations*, the most vivid contrasts are between Pip as a young man, Pip as an adult, Pip and Estella, and Pip and Abel Magwitch. You could also collect details about how Pip treats Joe, which is contrasted greatly in different parts of Pip's life. Since I was working from an electronic text, I copied and pasted the details into a table as I went through the text (note that the details are in the order they occur in the text since I started at the beginning of the text and continued through until the end. The **Topic** will help me organize them later. Here are the first few lines of my table:

Topic	Detail	Page
Child Pip	"small bundle of shivers"	3
Joe	Pip calls Joe a "dear fellow"	7
Child Pip	"What's a convict?"	11
Joe	"comforted [Pip] when he could" by giving him lots of gravy	
Estella	Says Pip has "thick boots" and "coarse hands"	45
Child Pip	Describes himself as "ignorant and backward"	53

Now, go read and annotate!

Step 4: Write the Introduction

Introduction Basics

Your essay is expected to have three distinct parts that serve to present and support your opinion: an Introduction, a Body, and a Conclusion. Each part is expected to contain some very distinct elements. The introduction is your first opportunity to wow your reader. Do you want to wow your reader? Only if you want an A on your paper.

Here's the truth: if you include the things that are the elements of good writing, you won't need to entertain your reader – the interest will happen naturally. *That's* just good writing.

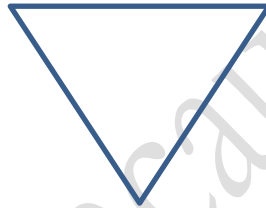
The introduction to a literary analysis must perform some very specific tasks. The good news is that if you have the text and the assignment, most of the introduction has already been determined for you – you just have to put it in the correct format.

You may have seen the introduction depicted graphically as an upside-down triangle:

Broad, general topic:

Narrowing details:

Thesis:



This upside-down triangle is a graphic representation of what the introduction of the essay does. It starts out with a broad, general statement about your subject (this is found in the assignment prompt). It narrows down the topic to your specific text (this is where you identify the specific text you are working with). Then, it gives the specific elements you will be explaining in your essay (your thesis statement, which you've already written).

Once again, everything hinges on the assignment prompt. Let's look at two specific examples.

Model A

Prompt: In the **story** you have read, analyze **the author's** use of literary devices and identify **the device** that is most effective in developing the **theme**.

Broad, general topic: The prompt tells you the subject you should be writing about: how authors use literary devices to develop a theme. All you must do is put this in a statement:

Many authors use **literary devices** to develop **theme**. (Easy, peasy, right????)

Narrowing details: This is where you identify the specific text you are working with:

In his novel **Great Expectations**, **Charles Dickens** uses a variety of techniques to develop his themes.

You may also include specific examples of the elements used in the text:

Some of the **elements** that Dickens uses are **symbolism**, **dialect**, and **contrast**.

Thesis: Finally, you state the point you will be developing:

The most effective **literary device** that **Dickens** uses to develop the idea that **social prejudice is difficult to overcome** is **contrast**.

Complete Introduction:

Many authors use literary devices to develop theme. In his novel *Great Expectations*, Charles Dickens uses a variety of techniques to develop his themes. Some of the elements that Dickens uses are symbolism, dialect, and contrast. The most effective literary device that Dickens uses to develop the idea that social prejudice is difficult to overcome is contrast.

Model B

Prompt: Viewing the novel through an archetypal lens, which **character departs the most from his/her archetype**? How does this affect the **overall message** of the text?

Broad, general topic: The prompt tells you the subject you should be writing about: how authors use a departure from traditional archetypes to develop a theme. All you must do is put this in a statement:

Many authors use **archetypal characters** to develop their themes. However, **not** all authors use the archetypes in **traditional ways**.

Narrowing details: This is where you identify the specific text you are working with:

Charles Dickens uses **several traditional archetypes** in his novel *Great Expectations*: **the poor boy, the rich girl, the all-knowing mentor, and the loving but dumb friend**. It is the **unique spin** he puts on these characters, however, that really bring home his **message**. *(This directly addresses the way the prompt wants you to address the archetypes.)*

Thesis: Finally, you state the point you will be developing:

While the **character of Pip** shares many similarities with **the archetype he represents**, the **differences** have a major impact on the **theme** of the novel.

Notice that the thesis does NOT have to state the archetype Pip represents nor the theme of the novel (Though it is often desirable to give the theme you will be discussing, it is not *required*. You can do that in the actual essay.)

Complete Introduction:

Many authors use archetypal characters to develop their themes. However, not all authors use the archetypes in traditional ways. Charles Dickens uses several traditional archetypes in his novel *Great Expectations*: the poor boy, the rich girl, the all-knowing mentor, and the loving but dumb friend. It is the unique spin he puts on these characters, however, that really bring home his message. While the character of Pip shares many similarities with the archetype he represents, the differences have a major impact on the theme of the novel.

Step 5: Outline and Organize Your Essay

The Body of Your Essay

The most important part of any essay is the body of the paper. It is in the body of the paper that you provide evidence to your reader that convinces him that your point (your thesis) is true. Let's begin by dispelling an ancient myth.

Myth: You should have three body paragraphs.

Fact: You should have as many body paragraphs as necessary to fully and completely make your point.

Wait! I hear you (or at least what you are thinking): “My 7th-grade (8th-grade/9th-grade/fill in as appropriate) teacher told me that I should have three body paragraphs in my **5-paragraph** paper). While this may be true, it has the same basic problem as the 3-prong thesis: it's a formula. (For more info against the 3-prong thesis, refer to the previous section, “The Thesis Statement”).

The truth of the matter is that most subjects are far too messy (and you are far too mature) for a 5-paragraph, formula paper.¹ Teachers teach the formula paper to help students understand the basic structure of the paper and how all the pieces work together. The formula is not a cast-in-stone recipe for an essay; it is simply a means to an end. It is not the *goal*; it is simply *the basic design plan*.

Basically, the 5-paragraph paper is like the training wheels on your first bicycle. When you learned to ride a bicycle, no one perched you, teetering, on the seat of a full-size 10-speed, taped your feet to the pedals, stepped back and said, “Go for it!” That would have been foolish (not to mention dangerous and expensive, considering the Emergency Room charges that would have ensued). No, they led you to a bicycle that was appropriate to your size at the time and attached to training wheels so you could work out the mechanics of making the bicycle move without having to learn how to balance at the same time. The experience

¹ The essay you will write for the SAT is still a good place to use your knowledge of the formula essay. Since the graders want to see that you can organize an essay, formulaic essays often result in higher scores.

helped you understand pedaling, braking, and steering, without risking damage to yourself. Once you mastered those concepts, the training wheels were removed and you started to learn how to balance on two wheels.

In a similar manner, the 5-paragraph formula essay allowed you to get acquainted with how the introduction, body, and conclusion work together. It helped you understand the thesis statement and how it led the paper. It helped you understand how to develop your thesis with ideas. Most importantly, it helped you learn this without risking unnecessary damage to your grade.

High school is where we take the training wheels off. You know the basic structure; now it's time for a 10-speed (metaphorically speaking, of course).

When you wrote the 5-paragraph formula papers, your teachers carefully selected topics that lent themselves neatly to three body paragraphs: favorite holidays, summer activities, etc. When you write about the real world and real literature, things are messier.

Some essay topics still lend themselves to three elements of discussion; most do not. On the subject of cats (used as examples in the previous section), it might be expedient to talk about two subjects: domestic cats and wild cats. This would necessitate either two body paragraphs or, if you decided to break each up into current laws and needed laws, four body paragraphs. Three simply wouldn't work.

Depending upon the complexity of the topic you choose, you might have anywhere from two to ten body paragraphs – you must use whatever works best for *your* subject.

What NOT To Do: The Plot Dump

One MAJOR mistake in the literary analysis essay that students violate ALL THE TIME (and earn a failing grade as a result) is in retelling the plot of the story. The truth of the matter is that when you are analyzing a text, plot usually doesn't matter (unless you are tasked specifically with analyzing the plot). So, let's start with the basics: DO NOT RETELL THE STORY!!!! I'm sorry if I've offended you by shouting, but the bottom line is that a literary analysis *should not* include a plot dump. What is a plot dump? A plot dump is where you simply tell what happened in the story. Most of the time, this information is totally irrelevant. Your reader (your teacher or your classmates) has read the story. There is absolutely NO REASON to tell the teacher what happened in the story. He/she knows what happened. What you need to focus on is the element of the story that answers the assignment prompt and develops your thesis.

Does this mean that you can't refer to what happened in the story? No. It means that you may only refer to the things that happened that are relevant to whatever element you are writing your paper about.

Do NOT write the following:

“One night, a poor young man named Pip snuck out of his house and ran into a convict in the cemetery. The next day, Pip snuck into the mansion owned by a rich, old woman. While he was there, he befriended a young girl. Over time, he became friends with the young girl and became infatuated with her. After he grew up, he inherited a bunch of money from an unknown benefactor. He thought the benefactor was the rich, old woman, who was the guardian of the young girl he liked. He got a first-class education and lived the life of a rich person rather than the poor boy he had been thanks to this anonymous benefactor. Years later, he found out that the person who had left him the money was actually the convict that he had met in the graveyard and not the rich, old lady.”

That is a plot dump. All it does is retell the story.

Instead, if you are tasked with writing about non-traditional archetypes (Prompt B), you could write about how what happens to Pip affects the archetype he represents:

“The main character, Pip, begins the story as the archetypal poor child. He has few prospects and the outlook for his future is grim. However, unlike the traditional archetype, this poor young man does not live a life of misery. He inherits a great deal of money that allows him to get a fine education, dress like the upper class, and interact with people at the highest level of society.”

Notice that this paragraph DOES refer to some of the things that happen in the plot of the story; however, it only pulls in the parts that are relevant to the topic of the archetype Pip represents. The details that you present should do the same thing: they should only introduce the elements that develop the point you are making.

Organizing Around Topic Rather Than Plot

Okay, we’ve already determined that you will NOT be organizing your paper around what happened in the story. So...what DO you use? You use orderly groups of the details you have located that are relevant to your topic.

Hopefully, you have LOTS of details to support your points. Let’s consider how you might divide up the details for the various thesis statements we’ve been working with.

Sentence Outline Model A

Thesis: The most effective literary device that Dickens uses to develop the idea that social prejudice is difficult to overcome is contrast.

Hopefully, you’ve collected lots of details about contrasting elements. You probably have details about characters, about relationships, about settings. In *Great Expectations*, the most vivid contrasts are between Pip as a young man, Pip as an adult, Pip and Estella, and Pip and

Abel Magwitch. You could also collect details about how Pip treats Joe, which is contrasted greatly in different parts of Pip's life (though this info could be included in the contrast between Pip as a child and Pip as a gentleman – you get to decide what makes the most sense to you).

Once you have your details, you need to group details on the same topics together and label them. If you have labelled your details with topics (key words) as you collected them, this step is really already done – your topics/key words become the topics of your body paragraphs. Each group of details will become a body paragraph. It's that easy! See – instead of fighting yourself and trying to artificially “construct” things to talk about, just look at the details you have collected – THEY will tell YOU what to write about. All you had to do was collect, label, and organize.

Based on the topics I have the most details about, my essay will focus primarily on Pip and the contrasts involving Pip. So far, I just have labels for several groups of details: Pip as a young man, Pip as an adult, Pip and Estella, Pip and Abel Magwitch, and Pip and Joe. What I need to do now is turn each of these labels/topics into a complete sentence that expresses my overall impression of what each group shows about contrast:

Group 1 (Child Pip): When Pip is a child, he is very innocent in the ways of the world and really cares about people.

Group 2 (Adult Pip): After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the social prejudice of rich people being snobbish.

These two paragraphs, together, revolve around contrast – the contrast between young Pip and old Pip – which meets the requirements of my thesis (to discuss the contrast in the story).

Group 3 (Estella): *As I started to state my point about Pip and Estella, I realized that the details I had collected about Pip and Estella did not really show any contrast: Pip is crazy about Estella throughout the entire book, and Estella is dismissive of Pip throughout the entire book – their relationship doesn't change. Because of that, I can't use these details in an essay that is supposed to discuss contrast. My only choice is to toss the details I have about Pip and Estella and not write about them in this particular essay.*

Group 4 (Magwitch): Pip's attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices against the rich.

When I looked at my details concerning Pip and Abel Magwitch, I realized that the contrast didn't come from Pip's interactions with Abel Magwitch himself – the contrast is in how Pip views himself at different times of his life because of Abel Magwitch's actions. Because I have to discuss contrast in this essay, I have to focus on that, not on Abel Magwitch himself.

Group 5 (Joe): Pip's self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip.

These sentences that express the main idea of each group of details become the topic sentences for the body paragraphs of my paper. Thus, my paper will have four body paragraphs that I will develop by providing and discussing the details in each group:

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Sentence Outline

Many authors use literary devices to develop theme. In his novel *Great Expectations*, Charles Dickens uses a variety of techniques to develop his themes. Some of the elements that Dickens uses are symbolism, dialect, and contrast. The most effective literary device that Dickens uses to develop the idea that social prejudice is difficult to overcome is contrast.

When Pip is a child, he is very innocent in the ways of the world and really cares about people.

After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the stereotypical social prejudice of rich people being snobbish.

Pip's attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices between the rich and the poor.

Pip's self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip.

A Note on Theme: While the assignment prompt requires the paper to address theme, it is not necessary to note the theme in EVERY paragraph. Notice that the idea of theme is not introduced until the SECOND body paragraph, since it doesn't develop until after Pip inherits money.

Topic Sentences

Notice that all of the sentences that form the sentence outline in the example make excellent topic sentences because they all connect to the idea of contrast AND they make it clear what element of contrast will be discussed in each paragraph.

The topic sentence of your paragraph has two very important jobs:

- *identify the subject of the paragraph*
- *connect to the overall point of your essay (the thesis/claim).*

Your reader should know, after reading the topic sentence of any given paragraph, what that particular paragraph has to do with the point you are trying to make in your paper.

Read on for examples of how to create the topic sentences for another sample topic.

Sentence Outline Model B

Thesis: While the character of Pip shares many similarities with the archetype he represents, the differences have a major impact on the theme of the novel.

For this topic, all you really should have gathered was details about Pip: what he said, what he did, what others said to him or about him, how others acted towards him. He is your chosen character archetype in this essay. Because this essay is based around the elements of characterization, just specific to one character, the sentence outline is fairly simple. Each paragraph, and each part of the outline, focuses on one element of characterization (bolded):

- Pip's words
- Pip's actions
- What other characters say about Pip
- Other characters' actions towards Pip

These topics will result in the following topic sentences:

- **Pip's words** suggest that he considers himself to be more than a poor orphan.
- **Pip's actions** indicate that he does not fully accept the archetype of the poor orphan he represents.
- What other **characters say about Pip** indicates they recognize his archetype better than he does himself.
- **The actions of those who have known Pip his whole life** indicate that, in their eyes, he will always be the poor orphan, no matter how much money he has.
- **It is the contrast between the archetype of the poor orphan and Pip's rejection of that label** that forms the overall theme that while people may rise above their expectations in their own minds, not everyone will accept them as they see themselves.

Note on Theme and Conclusion: While the assignment prompt requires the paper to address theme, you will notice that the theme isn't actually addressed in the paper in the first four topic sentences. In fact, the theme will not be addressed until the last paragraph of the paper. Ultimately, the theme would not be clear if addressed earlier because it is the final contrast between Pip's perceptions and others' perceptions that makes the theme clear. This last sentence of the sentence outline will actually become the first sentence of the conclusion in this paper because there aren't actually any new details to develop this point – all of the details have been addressed in the paragraphs before. The final paragraph sums up the conclusion that can be drawn when all the facts are considered together, which is what the conclusion *should* do – a conclusion draws a conclusion based upon the presented evidence.

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Sentence Outline

Many authors use archetypal characters to develop their themes. However, not all authors use the archetypes in traditional ways. Charles Dickens uses several traditional archetypes in his novel *Great Expectations*: the poor boy, the rich girl, the all-knowing mentor, and the loving but dumb friend. It is the unique spin he puts on these characters, however, that really bring home his message. While the character of Pip shares many similarities with the archetype he represents, the differences have a major impact on the theme of the novel.

While Pip does represent the poor orphan in many ways, his words suggest that he considers himself to be more than that.

Like his words, Pip's actions indicate that he does not fully accept the archetype of the poor orphan he represents.

In spite of the fact that Pip does not appear to consider himself an orphan, what other characters say about him indicates they recognize his archetype better than he does himself.

Like their words about Pip, the actions of those who have known Pip his whole life indicate that, in their eyes, he will always be the poor orphan, no matter how much money he has.

It is the contrast between the archetype of the poor orphan and Pip's rejection of that label that forms the overall theme that while people may rise above their expectations in their own minds, not everyone will accept them as they see themselves.

Topic Sentences and Transitions

Notice that each of these sentences addresses one topic (one aspect of characterization) AND they all link to the idea of a character not truly fitting an archetypal role. In addition, notice that these sentences now all link to the ideas in the previous paragraphs (bolded words, below), forming appropriate transitions from one idea to the next and forming the glue that holds the paragraphs together as a whole paper:

- **While Pip does represent the poor orphan in many ways**, his words suggest that he considers himself to be more than that.
- **Like his words**, Pip's actions indicate that he does not fully accept the archetype of the poor orphan he represents.
- **In spite of the fact that Pip does not appear to consider himself an orphan**, what other characters say about him indicates they recognize his archetype better than he does himself.
- **Like their words about Pip**, the actions of those who have known Pip his whole life indicate that, in their eyes, he will always be the poor orphan, no matter how much money he has.
- **It is the contrast between the archetype of the poor orphan and Pip's rejection of that label** that forms the overall theme that while people may rise above their expectations in their own minds, not everyone will accept them as they see themselves.

Step-by-Step Literary Analysis Sentence Outline

Follow these steps to create your sentence outline for your literary analysis essay:

1. Find the relevant details in your story.
2. Arrange the details into related groups.
3. Write a sentence for each group of details that states the overall point that the group shows.
4. Add transitions to indicate how each idea is related to the previous one.
5. Make sure your ideas are written in Literary Present tense.

Side-Step: Literary Present

If you are including details from a piece of literature, the details that take place in a piece of fiction must be discussed in present tense. The basic rule is this: You should use the past tense when discussing historical events, while you should use the literary present when discussing fictional events.

Literary works, paintings, films, and other artistic creations are assumed to exist in an eternal present because when you read or view them, the action is occurring in the present tense, as you read them. That never changes. Even if you read the book again, the action will *still* be occurring in the present tense. That never changes – the action in the book will never change tense. As a result, we write about written works as if the events in them are happening now, even though the authors may be long dead.

Consider this example: When Dickens wrote *Great Expectations* in the late 19th century, people were just as likely to jump to conclusions based on very few facts. For this reason, the lawyer Jaggers cautions Pip to “take everything on evidence” (125).

In this example, *wrote* and *were* are written in past tense because they are referring to historical events – the author’s actual life and the world he lived in. On the other hand, *cautions* is in the present tense because the action occurs in the present tense in the book – always.

When you are writing about writers or artists as they express themselves in their work, stay in present tense.

Here are some examples:

- Homer’s *Odyssey* is concerned with what happens to Odysseus after the Trojan War.
- In Michelangelo’s painting, Christ judges the world.
- Byron’s hero journeys around the globe, romancing women.
- Plato argues without much conviction.
- Paul writes about the hardships he has endured.

When you are writing about a certain historical event, on the other hand, (even the *creation of* a literary or artistic work), use the past tense. Some examples:

- Paul wrote in the first century.
- Michelangelo painted the ceiling of the Sistine Chapel.

Sometimes a sentence must employ both present and past tense. For example:

- Many of Dickinson’s poems, which she wrote during her solitary life, describe the effects of isolation from society.

Do This	NOT This
In <i>The Great Gatsby</i>, Gatsby asks Nick to set up a meeting with Daisy, his long lost love, and the meeting which follows is one of the most comical scenes in the book.	In <i>The Great Gatsby</i> , Gatsby asked Nick to set up a meeting with Daisy, his long lost love, and the meeting which followed was one of the most comical scenes in the book. <i>Go ahead – read the scene again. The meeting plays out <u>as you read</u>. It always will, no matter how many times you read the scene. You MUST talk about it in the tense it will always actually occur – present.</i>

Take a look back at the sentence outlines for the literary analysis essays about *Great Expectations* and notice that Literary Present is used everywhere elements of the story are discussed.

Step 6: Type a Rough Draft of the Body

The next step in writing your paper is to type a rough draft. This should be relatively easy since you already have the topic sentences of each body paragraph written (in the sentence outline). All you need to do is type in the topic sentence and then type two to three sentences that give an overview of the information you plan to include in the paragraph, the reasons and examples that you are going to use in order to explain your topic sentence.

At this point, you don't need to stress about adding quotes from the text to develop your point. Just summarize what happens in the text in your own words. You will add actual quotations later. Don't worry about citing anything. In fact, this will work better if you type your rough draft without any of your sources in front of you – just use what is in your head. Since you have read and annotated your sources, you know a lot about your subject. Go ahead and write what you know. The key point is that your topic sentences need to be supported by evidence and a complete explanation. You may summarize the evidence you plan to provide in each body paragraph.

Elements of the Body Paragraph

Each body paragraph has three primary parts: 1) the topic sentence, 2) the ideas, and 3) the concluding sentence. The following section will provide you with additional information about what you should include in each body paragraph.

The Topic Sentence

The topic sentence of your paragraph has two very important jobs:

- ***identify the subject of the paragraph***
- ***connect to the overall point of your essay (the thesis/claim).***

Your reader should know, after reading the topic sentence of any given paragraph, what that particular paragraph has to do with the point you are trying to make in your paper.

Example thesis: While the character of Pip shares many similarities with the archetype he represents, the differences have a major impact on the theme of the novel.

Good topic sentence: While Pip does represent the poor orphan in many ways, his words suggest that he considers himself to be more than that.

In this topic sentence, the thesis is clearly linked to this body paragraph through the identification of Pip's archetype, and it is clear that the paragraph will discuss how Pip's words don't really match the archetype.

BAD topic sentence: Pip is the main character of *Great Expectations*.

There are actually many problems with this sentence. Firstly, I will acknowledge that it is connected to the thesis, but only in the most basic way: both sentences are about Pip. There is no indication what this particular paragraph will discuss. Will it be about Pip's character traits? Will it talk about different archetypes? There really is no indication. Further, it isn't even really a point – it's a fact.

If you have followed the directions for creating your sentence outline in the previous section, you should already have your topic sentences written. Now, you need to add the supporting details that support each topic sentence.

Supporting Details

An effective topic sentence introduces the point you wish to make in the paragraph, but it is typically your opinion. In order to convince your reader that your opinion is correct, you must provide clear, logical, specific ideas to support the opinion. In a literary analysis essay, the supporting details will be the documented details from the text you are analyzing. In an argument essay, the supporting details can be a combination of general knowledge, documentable facts and statistics, expert opinions, and anecdotes. As you provide these ideas, there are certain key elements you must keep in mind.

Good Example: The color symbolism surrounding the all-knowing eyes of Doctor T. J. Eckleburg reflect the negative likelihood of corrupt individuals achieving their dreams. The sheer size of the glasses on the billboard demands attention from the corrupt, suggesting that they were constantly under surveillance. The glasses are yellow, suggesting a yellowing of the soul, a lack of the innocence that white would suggest, a sully of goodness. The ashes surrounding the area further comment on the corruption, suggesting that everything is in ashes and beyond help or resuscitation.

In this example, the underlined topic sentence is supported by details. The writer cites both the Georgia animal cruelty laws and an ASPCA research study to support the opinion of the topic sentence.

There are three very common errors you must avoid:

Error Example 1 (DON'T DO THIS!!!): Supporting details restate the opinion of the topic sentence.

The color symbolism surrounding the all-knowing eyes of Doctor T. J. Eckleburg reflect the negative likelihood of corrupt individuals achieving their dreams. The colors in the objects in and around the billboard suggest a lack of purity that will make it unable for characters to achieve what they want. The colors in the Valley of Ashes suggest that the dreams of the corrupt are dead.

In this bad example, the underlined topic sentence is not supported with details. Instead, the remaining sentences simply restate the opinion of the topic sentence in different words. ALL of the sentences are opinions; there are no facts in the paragraph at all.

Error Example 2 (DON'T DO THIS!!!): Supporting details are not related to the topic.

The color symbolism surrounding the all-knowing eyes of Doctor T. J. Eckleburg reflect the negative likelihood of corrupt individuals achieving their dreams. The green light at the end of the dock suggests a different likelihood, a more positive one. In contrast, the airiness of Daisy's white dress suggests an innocence that just is not there.

While the discussion of the different colors might be interesting, and somewhat related, it really isn't relevant because it doesn't discuss the topic stated in the topic sentence for THIS paragraph. All it really does is take the reader away from the topic under discussion and discuss an entirely different topic that should probably be the topic sentence of a different paragraph.

Error Example 3 (DON'T DO THIS!!!): Supporting details are general statements rather than specific ideas.

The color symbolism surrounding the all-knowing eyes of Doctor T. J. Eckleburg reflect the negative likelihood of corrupt individuals achieving their dreams. Many authors use colors to convey messages about characters. Black and white are colors commonly associated with good and evil.

These sentences hint at relevant ideas without actually giving them. They have nothing to do with the stated topic of the paragraph.

Developing Supporting Ideas

So how do you develop supporting ideas? How do you figure out what to put in your body paragraphs? There are two primary ways to develop supporting ideas: Questioning and Research.

Questioning: One way to develop supporting ideas is through questioning. This method requires you to think like your reader. Look again at your topic sentence. If you were to read that sentence, what questions would you ask the person who wrote the sentence? For example, if the topic sentence said, “The color symbolism surrounding the all-knowing eyes of Doctor T. J. Eckleburg reflect the negative likelihood of corrupt individuals achieving their dreams,” you might question, “What colors are used as symbolism around the eyes?” or “What do the colors typically suggest?” or even “How is that information related to the characters in this book?” Your task as the writer is to anticipate the questions and then strive to answer them. Provide evidence from the text to illustrate the point you are trying to make. You can also provide information from literary scholars that suggests or provides insight on the topic.

Research: It is very possible that you, the writer, might not have all the answers...yet. To find the answers, you might need to do some research and read a good deal about your topic. As you read, since you know the point you want to make, highlight, underline, or take note of information that supports the points you are trying to make. You might even find additional information from literary scholars that is related to your topic that you hadn't thought of. Take note of those, as well. You will want to use everything you can find to provide as much support for your argument as possible. The more evidence you can find, the more fully developed your final argument will be. Do NOT worry that you have *too much* information. There is *no such thing* as a paper that is developed *too well*. If you can add additional paragraphs to the body of your paper to further develop your argument, the only thing you risk is getting a higher grade, and that's not really a scary prospect at all, is it?

The Concluding Sentence

Each body paragraph should conclude with **a sentence that sums up the main point of the paragraph**. In addition to summing up the main point, this sentence should form a bridge or link to the next body paragraph. This transition from one body paragraph to another is essential in showing the relationships between the main points of the paper.

GOOD Example with Transition: Clearly, the color symbolism suggests a negative future for the characters, providing mere hints of the dysfunctional relationships between the characters.

In this example, the underlined portion of the sentence restates the main idea of the sentence, while the second half of the sentence transitions the reader to the next paragraph, which discusses the dysfunctional relationship between Gatsby and Daisy.

As we compare a paragraph to a table, we see that the concluding sentence is like the floor which provides a stable base on which the table can stand. A paragraph that lacks a concluding sentence may leave the reader uncertain and without a sense of closure. Read the example below to understand the importance of concluding sentences.

BAD Example: While *Alas, Babylon* highlights many aspects of survival, it really emphasizes the necessity of people having access to sustainable resources. While Randy's family is far more fortunate than many people due to access to fresh water, other scenes highlight what happens to people who are not as fortunate. The scene at the Riverside Inn when Dan goes to collect his belongings illustrates how quickly society can devolve into chaos with access to food, running water, and electricity.

This paragraph lacks an ending. The paragraph begins with an opinion about the need for sustainable resources, followed by supporting sentences that back up this point. However, the lack of a conclusion leaves the reader wondering whether the paragraph is finished. The addition of a concluding sentence like the following would make a big difference:

Concluding Sentence: Even with sustainable resources, life in a cataclysmic event is a challenge.

This one sentence ties the paragraph together by summarizing the main idea and supporting details as well as tying the ideas of this paragraph to the ideas of the next paragraph which discusses another aspect of life in a post-apocalyptic world. The writer has brought the paragraph to a close.

What your teacher expects to see:

When I grade a **body paragraph**, I expect to see the following before you will receive an A:

- A topic sentence that clearly tells what point the paragraph develops
- A clear idea of how the paragraph is related to the thesis/claim
- A link to adjoining paragraphs that indicates how they are related to one another
- Several concrete details/facts/statistics/anecdotes to support the point of the paragraph
- A clear concluding sentence

Rough Draft Model

The following is a rough draft of the body of the paper on how Dickens uses contrast to illustrate that social prejudice is difficult to overcome. Remember – the thesis of this paper is “survival information and skills should be specified and embedded in the required courses students take in school.”

The following outline was created for this thesis:

- **Body Paragraph 1:** When Pip is a child, he is very innocent in the ways of the world and really cares about people.
- **Body Paragraph 2:** After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the social prejudice of rich people being snobbish.
- **Body Paragraph 3:** Pip’s attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices against the rich.
- **Body Paragraph 4:** Pip’s self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip.

In the following example, notice how the topic sentence from each paragraph on the outline is the first sentence of each body paragraph. Also notice that the last sentence of each paragraph links to the topic sentence and sums up the point of the overall paragraph.

These body paragraphs were written based on what I remembered from the sources that I read and annotated. The most important part is to get the ideas down. The actual details from the text can be filled in later.

Body Paragraph 1: When Pip is a child, he is very innocent in the ways of the world and really cares about people. Even though his town is very near an area that houses convict ships, Pip is wholly ignorant of the fact. His naivete to the ways of the world, however, does not damper his inner compassion for others. Pip feels a gentleness towards those in his life, a characteristic that is clear in his words about them. Pip as a child is the very picture of childhood sweetness and innocence.

Body Paragraph 2: After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the social prejudice of rich people being snobbish. His innocence to his initial social status disappears when he first meets Estella, who makes fun of his poverty. He is ashamed of who he is and where he comes from. Once he inherits the money, he turns into another person entirely, even treating his dear friend Joe as lesser than himself, and is embarrassed at the prospect of being seen with Joe. Because of his new social status, he is uncomfortable socializing with those who are of a lesser social status than himself, even if the person is a dearly-loved childhood companion.

Body Paragraph 3: Pip’s attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices between the rich and the poor. Once he receives the inheritance, he no longer wishes to be associated with his past life. In fact, when his rowing instructor, giving him a compliment on his strength, compares him to a blacksmith, he is horrified to be associated with such a lowly profession, Joe’s profession. Indeed, when Magwitch visits Pip to reveal the truth, Pip treats him

rudely. This is the man who has given Pip everything, a man who young Pip pitied, but in Pip's upper-class eyes, this man is not worthy of polite behavior due to his low social status. This particular interaction between Magwitch and Pip reveals the huge contrast between the social classes and the gap between them that money can make. There is a glimpse of Pip's former humanity when he feels bad at the way he treats Magwitch, revealing that the true Pip still exists, though he is buried beneath the prejudices of social class. When Magwitch reveals himself to Pip as Pip's benefactor, Pip realizes that the life of the high-class society man he has been living has all been a lie, bankrolled by an individual in the lowest echelon of society. In fact, his horror of Magwitch is superseded only by his revolt at himself as the truth dawns on him. Only later does his fundamental self return, the one money had dulled, and he realizes Magwitch is a better man than he is himself. The contrast between his two selves helps him to see how horribly money can change a man.

Body Paragraph 4: Pip's self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip. At the beginning of the novel, Joe tried to comfort Pip by giving him lots of gravy, an action typical of most of Joe's interactions with Pip. He always seeks to take care of Pip any way he can. However, after Pip inherits the money, when he hears of Joe's impending visit, his response is less than gracious. He is embarrassed for Joe to be seen by his classmates, who are of a much higher class than Joe and will associate that lower class with Pip. Even Joe picks up on Pip's changed attitude and is unsure how to react to his friend, his reaction to Pip clearly confused. Only later, after the truth is revealed, does Pip realize that he has changed inside in the most horrible manner because of the money Magwitch gave him. He is ashamed at the way a change in social status has changed him as a person into a snob that looks down on those who have been most loyal to him. His shame is complete when Joe himself, who refuses to visit the upper-class Pip a second time due to his treatment, welcomes the humbled Pip back into the fold with open arms; Pip realizes that simple, low-social-class Joe has been a much better man than himself.

What your teacher expects to see:

When I grade **your organization**, I expect to see the following before you will receive an A:

- A clear, logical flow of ideas (both in the paper overall and within paragraphs)
- Transitions that indicate how ideas are related to one another
- A clear introduction, body, and conclusion

Side-Step: In-Text Citations

In-text citations are brief, unobtrusive references in the text of your paper to sources that you have documented on the Works Cited page. If a reader wants to find the source of the information, they should be able to take the name or brief title from the parentheses (whatever is FIRST in the Works Cited entry for that source) and find the complete source information in the alphabetical list of sources on your Works Cited page.

The whole point of the citation is to let the reader know which source on the Works Cited list the information came from and, if possible, the specific location within that source where the information is located. For this reason, the information included in the citation is generally whatever name or words appear at the beginning of the bibliographic citation on the Works Cited page (either the author's last name or the first word(s) of the title, in quotation marks).

Parenthetical Citations with Paraphrased Information

Citations should appear immediately before a comma, period, or semicolon; they should NOT appear at a random spot in the middle of a sentence. Citations are generally placed at the end of a sentence, unless only a portion of the sentence is information from a source. If only a portion of the sentence is information from a source, the citation should appear directly before the piece of punctuation that marks the end of the source information.

Note the **location of the citation** in each of the following examples.

Example 1:

While Australia has more poisonous snakes and spiders than any other continent (Jacobs), that does not mean a person is safe from poisonous creatures in South America.

Only the first part of this sentence is paraphrased.

Example 2:

Some experts believe that there will be several major volcanic eruptions in the next fifty years (Weaver); this reflects the overall belief of meteorologists that this century will see a large increase in various natural disasters: hurricanes, tsunamis, blizzards, and the like (Thomas 35).

Both parts of this sentence are paraphrased, but they are paraphrased from two different sources.

Example 3:

In the first week of 2017, the city of Chicago had a crime rate three times higher than the next closest city (Michaelson et al.).

This entire sentence is a paraphrase of the same source.

If you cite the source in the context of the sentence, all that will appear in the citation itself is the page number:

Example: Stewig stresses the need for logic in children's fantasy (399).

The author's last name, which would generally appear in the citation, is included in the sentence, so there is no need to include it in the citation. If there is no page number for the source, there would be no citation at all since the author is named in context.

Parenthetical Citations with Quoted Material

Citations go OUTSIDE the quotation marks. The source information is NOT quoted material. Example: "quote" (citation).

Just like citations for paraphrases, citations for quotations should appear immediately before a comma, period, or semicolon; NOT at a random spot in the middle of a sentence.

Example: By the end of chapter seven, Nick is over it and announces his disgust when he observes with some apparent surprise, "I'd had enough of all of them for one day" (Fitzgerald 145); he is no longer enchanted with the Gatsbys and the Buchanans of the world and all they represent.

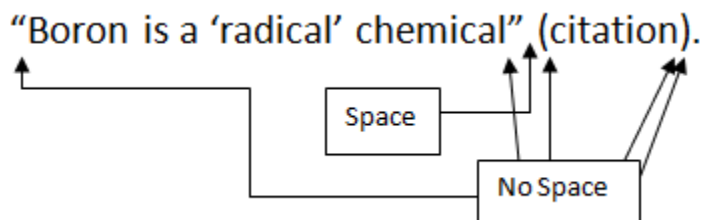
Do NOT put a period or a comma at the end of a quote, directly in front of the closing quotation mark.

BAD Example: He observes with some apparent surprise, "I'd had enough of all of them for one day." (Fitzgerald 145). *There should NOT be a period after the word day.*

CORRECT Example: He observes with some apparent surprise, "I'd had enough of all of them for one day" (Fitzgerald 145). *There is no punctuation between the last word and the quotation mark.*

You MAY include an exclamation point or a question mark with the quote if one exists in the original: "quote?" (citation) OR "quote!" (citation).

Pay attention to the spacing:



Common Citation Formats

Parenthetical citations generally contain the author's last name(s) and a numbered identification of where the information appears within the source. If there is no author, a portion of the title of the source is used to identify the source. You are only using enough of the bibliographic citation for a reader to be able to identify the work in your alphabetical Works Cited list. In general, follow these guidelines for determining what goes in the parenthetical citation:

- **Author(s) Name(s):** Use the author(s) last name(s) ONLY (no first names), following the general rules for citing authors that you used for the bibliographic citation.
- **Word(s) from Title:** If there is no author, provide the first word of the title, in quotation marks (If two or more sources begin with the *same* title, provide just enough words to identify which title you are documenting). If the title begins with an article (a, an, or the), omit the article in the citation. For example, if you were citing the article "The Foibles of Gatsby," you would drop *The* and create the citation like this: ("Foibles" 47).
- **Location in Text:** Provide the location of the information within the source you have identified, as it is identified *in the original source*, using the most specific units numbered. That is, line numbers identify a more specific source than a page number, so if the source provides both line numbers and page numbers, use the line numbers so your reader can go directly to the source without having to search a whole page. You may only provide numbers *as they are provided in the original source*. You may NOT count and add numbers, and you may NOT use the page numbers that your printer arbitrarily assigns when it prints the article – different printers assign different numbers. If the number identifies an element other than a page, you must use the appropriate abbreviation to identify the numbered element.

Please note that web pages usually do NOT have page numbers. The only time you will have page numbers associated with a web article is when the article is a PDF document and you can actually see the page numbers *on the screen BEFORE you print*.

Citing Elements That Are Numbered within a Text

There are many, many texts that number elements with numbers other than page numbers. For example, poetry (and dramas written in poetic verse) number individual lines of text and some articles and short stories (particularly those used in education) number individual paragraphs. Other texts, such as Dante's *Inferno* or fictional novels, break the text into divisions known as cantos or chapters. In general, when you are citing sources that number individual lines or paragraphs, those numbers should be used in your parenthetical citations *instead of* page numbers (even if you also have page numbers those sources). Canto or chapter numbers should only be used in the absence of page numbers or when page numbers might vary from source to source (such as in an electronic text).

Please note: If a number appears in a citation without any identifier, it is understood to be a page number. If you are using the number of something other than a page number, you MUST indicate what the numbered element is.

Paragraphs

Some short stories and articles have the individual paragraphs numbered. If the paragraphs are numbered, your citations should include the paragraph number *instead of* the page number. If you are using paragraph numbers, you must indicate this with the abbreviation for *paragraph* (par.) or *paragraphs* (pars.), whichever is appropriate, before the number.

Examples:

In "The Story of an Hour" by Kate Chopin, instead of grief, a woman who had been forced for all her married life to take a back seat to her husband feels as if she is "drinking in a very elixir of life through [the] open window" of her husband's death (par. 16).

In this example, the paragraphs of the story are numbered, so the citation will use the abbreviation for paragraph (par.) along with the paragraph number in which the quoted words are found. The author's name is not included in the citation because it is used in the context of the paper.

In "The Chaser," the old man exhibits a rather jaded opinion of human nature when he observes that if people have a lot of money, then "they would not need a love potion" (Collier, par. 14).

In this example, since the author's name is not used in the context of the paper, it must be provided in the citation along with the reference to the paragraph number. Note that when an author's name or a title are used along with an identifier, the two elements are separated by a comma to note that the two text-based items are separate items: ("Framed," par. 48).

Religious Texts

If you are quoting religious texts, you must use the divisions of the text to help your reader locate the quoted text within the work. For example, if you are citing the Bible, you would use the abbreviated name of the book, followed by a space, followed by the chapter, a period, and the verse(s). The first time you cite the text, identify the element that begins the entry in the Works Cited list. The rest of the citations may use the divisions and numbers alone.

First reference: "I am the Alpha and the Omega," says the Lord God, "the one who is, who was, and who is to come, the Almighty" (*King James Annotated Bible*, Rev. 1.8).

Subsequent references: "In My Father's house are many mansions; if *it were* not so, I would have told you. I go to prepare a place for you. And if I go and prepare a place for you, I will come again and receive you to Myself; that where I am, *there* you may be also.... I am the way, the truth, and the life. No one comes to the Father except through Me" (John 14.2-6).

Works Cited entry:

The King James Annotated Bible. Matthew Glenn, editor, Mountain Home, 2013.

Poetry

If you are quoting poetry, there are a couple of technical elements you must know. First of all, if your quote contains text from more than one line, you must use a slash (/) at the end of each line – even if it is in the middle of a thought:

“the music rang / Loud in that hall, the harp” (Raffel, lines 3-5).

Also, you will notice a slight difference in the parenthetical citation in the above example. When quoting poetry with numbered lines, it is customary to use line numbers instead of page numbers. The numbers will be preceded by the label for *line* or *lines*, whichever is appropriate. If the author’s name or a title appears in the citation with the line numbers, there must be a comma and a space separating the elements.

NOTE: Lines of poetry are *almost always* numbered, with emphasis on the word *almost*. If you are quoting a poem (or a drama) from a source that does NOT number the individual lines, you should NOT number the lines yourself. If the lines are not numbered, just use the page numbers that you normally would for any other text.

Dramatic Works

If you are quoting a dramatic work, particularly a drama that is also in poetic verse (such as works by Shakespeare), there are some additional things you need to know about how to cite your source. First of all, if the dialogue is in poetic verse, you must use the slash in your quotations, the same as you would for any other poem (see the previous section).

Secondly, in addition to noting line numbers, you must identify the act and scene from which the quotation is taken, though these items do not require a label if they are formatted correctly. Like any other citation, the citation should begin with the author’s name and a space. This is followed by the act number, then a period, then the scene number, then a period, then the line number(s):

(Shakespeare V.iii.74-78) OR (Shakespeare 5.3.74-78)

Please note that there is NO comma after the author’s name when documenting act, scene, and lines. The comma is used only with citations that include number identifiers (line, par., etc.).

In the examples, above, you will notice that the first example uses Roman numerals for both the act and scene and Arabic numerals for the line numbers. This is the traditional way to document lines of a drama. Please note that the numeral representing the act is capitalized and the scene number is lowercase. The second example is the more contemporary version, using Arabic numerals for all numbers. Check with your teacher to find out which method she prefers. Personally, I don’t care which version my students use as long as they are consistent – I don’t want half the citations done traditionally and half done the new way. Ick!

NOTE: If the dramatic work you are documenting is not in poetic verse and/or does not have line numbers, you will identify the act and scene and leave the line numbers out (you can't document something you don't have). If you have a page number in addition to act and scene numbers, you will put the page number first, followed by a semi-colon, followed by the act and scene: (56; 2.2). This citation references page 56, act 2, scene 2.

Citing Electronic Books and Online Texts

Because the page numbers on e-books will vary according to which reader you are using or which font you are using, page numbers are generally not cited for e-books. The same is true for online texts that are divided into different parts on different web pages. You will need to use a division that is consistent no matter what e-reader or format the book is referenced in, such as chapter, canto, part, book, or act. In your citation, you will use the appropriate label for the division:

(Homer, book 18)

(Dante, canto 6)

(Morgan, ch. 2)

Example:

Even though Daisy chooses her words carefully, no one, not even Tom, misses her meaning. While with her words Daisy tells Gatsby, "You always look so cool," even Tom realizes that "She had told him that she loved him" (Fitzgerald, ch. 7).

Citing Sources in Context

If you cite the source in the context of the sentence, you should NOT repeat the identification of the source in the citation, repeating the information unnecessarily. If the source is identified in the text, all that will appear in the citation itself is the number element that identifies the location of the information within the source:

Examples:

In this example, the source is cited in the lead-in:

Stewig stresses that logic "must pervade any fantasy from the beginning to the end" (399).

In this example, the source is NOT cited in the lead-in:

Recognizing this need, it may be declared that "logic must pervade any fantasy from beginning to the end" (Stewig 399).

In this example, even though the title is given in the lead-in, it still must have a citation because the author's name is the first word of the bibliographic citation, not the title:

In *The Art of Fantasy*, the importance of logic is stressed: "[logic] must pervade any fantasy from the beginning to the end for the reader to buy in to the story" (Stewig 399).

Citing Major Works from Different Editions

When you are citing works that are used in class and everyone in the class has the same version of the text, you will generally only need to use the page number of the source in your

citations. However, if you use one version of the text in class and you are citing from a different version of the text, it is very likely that the two texts will not have the same page numbers. In situations such as this, it is often helpful to include an additional indicator of location, such as chapter, within your citation. To include this information, type the page number, add a semi-colon and a space, then add the chapter information (using a lowercase abbreviation for the identifier).

Example:

Even though Daisy chooses her words carefully, no one, not even Tom, misses her meaning. While with her words Daisy tells Gatsby, “You always look so cool,” even Tom realizes that “She had told him that she loved him” (Fitzgerald 119; ch. 7).

Citing Multiple Sources Stating the Same Idea

Citing more than one source that states a single paraphrased idea strengthens the ethos of the idea – if several scholars say it, it has to be right, right? To cite multiple sources in the same citation, place a semi-colon between the source citations:

(Smith 24; “Preface” xi; Johnson and Gabler)

This citation cites three sources: bibliographic entries that begin with Smith, “Preface,” and Johnson and Gabler.

Parenthetical Citation Examples

Source	Model
Source in print (book or magazine/journal) <i>This source has ONE author and page numbers.</i>	(Frank 272)
Source on the web with ONE author <i>No page numbers visible on screen.</i>	(Smith)
Source in a PDF on the web <i>Page numbers display on computer screen.</i>	(Frank 159)
Source with no author <i>Use abbreviated title, in quotation marks. If two sources begin with the same word, use enough of the title to differentiate them.</i>	(“Marriage”) <i>Actual article title: “Marriage in American Families Today” – use only first word(s).</i> (“Cyber”) <i>Actual article title: “Cyber Intelligence and Spying in America”</i>
PDF of article, no author, on Internet WITH page numbers.	(“Coming up Roses” 15)
Two authors	(Smith and Jones)
Three or more authors	(Smith et al. 45) or (Jackson et al.)
Two authors with the same last name	(J. Smith 95) OR (K. Smith 24)
Two web works by the same author	(Smith, “Marriage”) OR (Smith, “Honesty”)

Two books by the same author	(Marvel, <i>Intel</i> 99) OR (Marvel, <i>Mystery</i> 151)
The author's name is used in the lead-in	(24)
You use a quote that your original source also quoted.	Marx noted how “effectively simplistic” the performance was (qtd. in Smith 56). <i>If the source is noted in context.</i> OR (Marx in Smith 56)
An idea is provided by more than one source. <i>Source info is separated with a semi-colon.</i>	(Pfeiffer; Galatos)
An organization or company <i>Shorten name.</i>	(National Alliance 8) <i>Actual name:</i> National Alliance for the Preservation of Big Cats

KEY POINT: The item in the citation should be the first word or words of the source's bibliographic citation (either the author's last name or the first word of the title, in quotation marks). If you give the name of the article in your text, you must **STILL** have a parenthetical citation if the article has an author because the author's name is the first word of the bibliographic citation, not the title of the article. You **MUST** identify the source of the information by whatever is first in the bibliographic citation so that it is easy for your reader to locate the source information.

When NOT to Cite

After all of the information on how important it is to cite your sources, you are probably surprised to see this heading, right? It's not a mistake. In fact, there are several instances in which it is not necessary to cite your source:

- When you refer to the same source and page for several sentences in a row (as indicated by your text), you do not have to quote *every* sentence if you tie the ideas together in context.

Example:

Midfield did not have information on the special operations taking place during the capture (45). In fact, he indicates that he was in a different country on an entirely different mission at the time. He goes on to say that no one in his unit had knowledge of what was happening halfway around the world.

In this situation, since you provide the source's name (Midfield) in the first sentence, you need only to put the page number in the citation (if it had been an online source with no page number, there would be no citation at all). In the next sentence, the pronoun he indicates that your source for the information is the same as in the previous sentence. In the last sentence, "He goes on to say" indicates that you are still pulling information from the same source. As a result of careful wording, you have managed to cite your source for the last two sentences without using a parenthetical citation.

- When you are using “Common Knowledge,” it is not necessary to cite your source. For example, if you look up how many cups are in a gallon, it is not necessary to cite your source. This is considered knowledge that most people know.
- When you refer to phrases that have become part of everyday speech, you do not need to cite a source. You do not need to remind your reader where the phrases “life, liberty, and the pursuit of happiness” or “all the world’s a stage” were originally written.

Step 7: Add Citations for Paraphrases

While it might be nice to believe that I’m just naturally brilliant and intuitively knew all the information I included in my paper on *Great Expectations*, that’s just really not true. A lot of what I wrote about in my paper came from reading the text. Even though the information is clearly in my head now, it wasn’t there before I began reading. This information is not my intellectual property. It is the intellectual property of the person who wrote the text I read it in. I am welcome to write generalizations or conclusions I have drawn from the text, but any time I refer to a specific detail from the text, I need to give the author credit.

Some of the information I included was paraphrased, which means that I used my own words and natural writing voice to weave the information into my paper. This is important, because the vast majority of my paper should be in my own writing voice; after all, it is MY paper. It should sound like me (other than the parts where I clearly quote others, which will be obvious since quotes from other people will be in quotation marks, but we’ll get to that later).

Most information you use in your paper should be paraphrased or summarized – put in your own words. The reason for this is simple: You want your paper to sound like it was written by you. If you quote source after source after source, inserting your own words only between quoted sources, you have invited all of these different voices into your paper. The end result is that the paper doesn’t sound like it was written by you – it sounds like a chorus of people wrote the paper (either that or that you are schizophrenic and have all these different voices rolling around in your head).

The bottom line: Quote only information that is important to your point as well as communicated in a way that is special or unique (quote purposefully). Consider paraphrasing or summarizing when you need the *idea* but not necessarily the *words*.

Paraphrasing and Summarizing Source Information

When you want to use an idea from a source to back up your point, you should generally paraphrase or summarize the information instead of quoting it. When you are writing a literary analysis, you might be supporting your opinions with information from two types of sources: the text you are analyzing and scholarly sources who have written their own analysis of the text you are analyzing.

When you are writing about the text you are analyzing, you are welcome to write generalizations or conclusions you have drawn from the text (they are YOUR opinions), but any time you refer to a specific detail from the text, you need to give the author credit and identify where in the text that detail occurs.

Some students are reluctant to put scholarly information in their own words because they feel it defeats the purpose of using scholarly information in the first place, which is to use the ideas from someone who is a scholar in the field to lend credence to your own ideas (make yourself sound smarter, since a scholar supports your opinions). However, as long as you put the source of the information in a citation following the information, it is still clear to the reader that the information came from a scholarly source and is not just something you made up (which is super important, since you are NOT a scholar on the subject and information you come up with is, essentially, worthless without proof you are right).

The primary difference between summarizing and paraphrasing is length. Paraphrasing is maintaining an idea that you found in a source while writing that idea in your own voice so that it sounds like you are just brilliant and came up with the idea on your own (though the citation will let your reader know that it is actually someone else's idea). Summarizing is used to condense a lengthy idea into a much shorter expression of the same idea. For example, if there are several paragraphs in the text that develop one point, you might just want to put the point of the paragraph in one sentence, written by you. You MUST still give credit to the original source for the idea. To do this, follow the citation directions for paraphrases – they are the same.

The benefit of putting the information into your own words rather than quoting it is that it allows you to maintain your own voice in the paper rather than inviting strangers in to speak for you and losing your voice in the process. When paraphrasing and summarizing, there are several important things to keep in mind:

- You are simply putting into your own words what another author has written. A paraphrase is NOT a mere translation of the original source's words. Using the thesaurus to swap a few of the words for other words you would not normally use is NOT a paraphrase – it is plagiarism. Simply swapping out the words of the original with different words that mean the same thing is really only a translation, just like when you translate something from Spanish to English – the words are the same, just in a different language.

- You should avoid keeping the same sentence structure of the original source's ideas. An easy way to avoid this is to use the “flip-it” technique – flip the second half of the idea to the first half of your sentence and vice versa. For example, instead of saying “when wind or water wears away rock over long periods of time and places it in another location in layers, this often results in the formation of sedimentary rock,” you could say, “sedimentary rock is a result of years of erosion and dumping” (you had to put it in your own words, too, to avoid plagiarism; however, if you notice, the ideas in the first and last half of the sentence are now flipped: *process* + *result* (rock) became *result* (rock) + *process*).
- Remember if you directly quote **THREE** or more consecutive words, you **MUST** put quotation marks around them. Three consecutive words that were the same in the original source is a quote, not a paraphrase.
- If you use a specific, original, or unusual term from an original source, you must use quotation marks around it. For example, if the original source created the word *automaticity* to describe the way people complete rote tasks without thinking about them and you want to use the word in your paper, you must give credit to the original source in a parenthetical citation.

A really good technique for creating a good paraphrase of an idea in your own words is to read the original idea, making sure you understand it thoroughly, then cover the original source so you can no longer see it and write the idea in your own words without looking at the original source (trying to remember to “flip” the halves of the original idea as you write).

An original quotation taken from page 289 of a textbook:

There are even those who say that somebody other than Shakespeare wrote the works that bear his name, although these deluded people cannot agree on who, among a dozen candidates, this other author actually was.

Do This	NOT This
<p>Although people generally fail to suggest who might have written the works attributed to Shakespeare if it was not he, many still insist that the man known as William Shakespeare did not actually write the works the world credits to him (Johns 289). <i>In this paraphrase, the words are virtually entirely different from those used in the original and the structure of the idea has been flipped, but the original idea is retained.</i></p>	<p>Many critics say that somebody other than Shakespeare wrote the plays that people currently believe he authored, although even those critics can only speculate about who the real author must be (Johns 289). <i>Because this has the same sentence pattern and more than three consecutive words taken from original, it is plagiarism, even if the source is cited because the words and structure of the original were “stolen.”</i></p>

Summary works the same way if you wish to condense the ideas of an entire scene from literature or several paragraphs of an informational text into one or two sentences – just make sure you cite the page range from the original text:

Example 1: Some of the most famous couples in literary history clearly believe in love at first sight. Romeo confesses his undying love for Juliet mere hours after meeting her for the first time (Shakespeare 2.2).

Example 2: Historian Marcus Channing reiterates several times that the most important thing that historians take from an archeological dig is not artifacts but knowledge (22-25).

Citations Added Model

This is exactly the same essay as the rough draft, but now the citations have been added for all of the information that was paraphrased when the rough draft was written.

Body Paragraph 1: When Pip is a child, he is very innocent in the ways of the world and really cares about people. Even though his town is very near an area that houses convict ships, Pip is wholly ignorant of the fact (Dickens 11). His naivete to the ways of the world, however, does not damper his inner compassion for others. Pip feels a gentleness towards those in his life, a characteristic that is clear in his words about them. Pip as a child is the very picture of childhood sweetness and innocence.

Body Paragraph 2: After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the social prejudice of rich people being snobbish. His innocence to his initial social status disappears when he first meets Estella, who makes fun of his poverty (45). He is ashamed of who he is and where he comes from. Once he inherits the money, he turns into another person entirely, even treating his dear friend Joe as lesser than himself, and is embarrassed at the prospect of being seen with Joe (156). Because of his new social status, he is uncomfortable socializing with those who are of a lesser social status than himself, even if the person is a dearly-loved childhood companion.

Body Paragraph 3: Pip's attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices between the rich and the poor. Once he receives the inheritance, he no longer wishes to be associated with his past life. In fact, when his rowing instructor, giving him a compliment on his strength, compares him to a blacksmith, he is horrified to be associated with such a lowly profession, Joe's profession (140). Indeed, when Magwitch visits Pip to reveal the truth, Pip treats him rudely (229). This is the man who has given Pip everything, a man who young Pip pitied, but in Pip's upper-class eyes, this man is not worthy of polite behavior due to his low social status. This particular interaction between Magwitch and Pip reveals the huge contrast between the social classes and the gap between them that money can make. There is a glimpse of Pip's former humanity when he feels bad at the way he treats Magwitch (230), revealing that the true Pip still exists, though he is buried beneath the prejudices of social class. When Magwitch reveals himself to Pip as Pip's benefactor, Pip realizes that the life of the high-class society man he has been living has all been a lie, bankrolled by an individual in the lowest echelon of society. In fact, his horror of Magwitch is superseded only by his revolt at himself as the truth dawns on him (232). Only later does his fundamental self return, the one money had dulled, and he realizes Magwitch is a better man than he is himself (324). The contrast between his two selves helps him to see how horribly money can change a man.

Body Paragraph 4: Pip's self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip. At the beginning of the

novel, Joe tried to comfort Pip by giving him lots of gravy, an action typical of most of Joe's interactions with Pip (19). He always seeks to take care of Pip any way he can. However, after Pip inherits the money, when he hears of Joe's impending visit, his response is less than gracious. He is embarrassed for Joe to be seen by his classmates, who are of a much higher class than Joe and will associate that lower class with Pip (157). Even Joe picks up on Pip's changed attitude and is unsure how to react to his friend, his reaction to Pip clearly confused (161). Only later, after the truth is revealed, does Pip realize that he has changed inside in the most horrible manner because of the money Magwitch gave him. He is ashamed at the way a change in social status has changed him as a person into a snob that looks down on those who have been most loyal to him (235). His shame is complete when Joe himself, who refuses to visit the upper-class Pip a second time due to his treatment, welcomes the humbled Pip back into the fold with open arms (338); Pip realizes that simple, low-social-class Joe has been a much better man than himself (305).

Step 8: Add Quoted Material (and Citations)

A key point about quoting is that you only want to quote when there is no better way you can express the information than the original source did or you want to quote from the literary text to help your reader understand why you drew the conclusion that you did. While you should quote your sources sparingly, there are several good reasons to quote:

- Your source is a recognized authority on the subject and expresses an important idea that will add ethos to your paper.
- Your source's author has made a point so clearly or concisely that it can't be expressed more clearly.
- A certain phrase or sentence is particularly vivid or striking.
- A claim you are making is such that the doubting reader will want to hear exactly what the source said.

Whenever you quote, never leave your reader in doubt as to when you are speaking and when you are quoting an outside source. If your source is particularly distinctive or authoritative, mention his/her name and title or profession in the text of your paper before the quote – use his/her reputation to provide ethos for your paper. If the source is not particularly distinctive, provide the source information in a parenthetical citation at the end of the clause or sentence.

When you quote, keep the following guidelines in mind:

- **Less is More.** Quote only what you need. Use ellipses to leave out unnecessary sections. You may start and stop the quotation anywhere you wish. Try to keep quotations to no more than a line and a half; keeping it to just a few well-chosen words is even better.

- **Point.** Make sure there is a point to your quoted material. Seems obvious, right? Maybe not. Too many people quote words just to have a quote. If you are going to use a quotation, make sure it says something important that backs up your paper's ideas. Do NOT quote things that do not back up the point you are making.
- **Blend.** Your quote must blend smoothly into your own ideas. If you are quoting only a few words, make sure your own words before and/or after the quotation blend smoothly with the quote to form a complete, grammatically-correct thought (blending will be addressed in the next step).

Quoting Dialogue



There is a special rule that pertains to quoting dialogue in an essay of under ten pages: **DO NOT QUOTE DIALOGUE.** Period.

If it is important to quote what two people say to one another, quote them each individually, using your own words between them to introduce the individual quotations.

The warning above does NOT mean that you may not quote something a character says. If one character says something, it is a MONologue, not a DIAlogue. By definition, a dialogue is a verbal exchange of ideas between two or more characters. What the rule means is that you may not quote two different characters within one set of quotation marks. You may quote only ONE voice at a time. (A narrator is a voice; you should NOT quote the narrator AND a character in the same quotation.)

The primary reason for this rule is that dialogue uses special formatting to indicate that characters are having a conversation – every time a new character speaks, a new paragraph is begun. If you are putting a quote within a body paragraph to develop a point, you can't start a new paragraph halfway through the paragraph because a new character is speaking. The only thing you could do within a single paragraph is mash the two characters' words (and any tags that are present) together into one continuous quote, which would be very confusing, as in the following example:

DON'T DO THIS:

Tom's lack of information becomes clear when he argues with Jordan: "If you're such a snob, why did you invite him to lunch?" demanded Jordan crossly. 'Daisy invited him; she knew him before we were married – God knows where!'" (Fitzgerald 122).

In this example, Jordan is talking to Tom, but it is really confusing because Tom's words are not in a separate paragraph from Jordan's words. It's hard to tell where one person stops talking and another person begins. A better option would be to paraphrase part of the

information, quoting only what is particularly important in displaying Tom's frustration with the situation, as follows:

DO THIS:

Tom's ignorance of Daisy's past becomes clear when Jordan wants to know why he even invited Gatsby to lunch and he can only reply, "Daisy invited him; she knew him before we were married – God knows where!" (Fitzgerald 122).

The bottom line is that you should only quote the actual words that illustrate the point you are trying to make, nothing extra. Choose your words carefully!

Modifying Quotations for Use

Sometimes quotations must be modified before they can be used. The bottom line is that it is important for quotations to blend seamlessly into your paper. There are several things you can (and often need to) do in order to make the quotation more appropriate for your use.

Quotations within Quotations

In general, you should avoid including more than one voice in your quotes from literature – the narrator IS considered a voice. However, sometimes, it is necessary to quote something that already has a quotation within it. If something within your quote is in quotation marks in the original, change the original quotation marks to SINGLE quotation marks (this is the apostrophe mark on your keyboard).

Please note that the following example is an EXCEPTION to the general rule about quoting dialogue (for more information about quoting dialogue, see the previous section for the rule).

Consider this excerpt from *Harry Potter and the Order of the Phoenix*:

"Hermione, you are honestly the most wonderful person I've ever met," said Ron weakly, "and if I'm ever rude to you again -" (Rowling 300).

Let's say in your paragraph you were writing about the relationship between characters and you want to use not only Ron's words but also what is written about *how* he said the words:

Correct: Clearly, some characters suffer physical responses that respond to their kind words to one another. In *Harry Potter and the Order of the Phoenix*, it is clear that Ron suffers remorse as he apologizes to Hermione: "'Hermione, you are honestly the most wonderful person I've ever met,' said Ron weakly" (Rowling 300). Ron is clearly weak from the emotion that it requires to apologize to Hermione because he feels bad about being rude to her.

In this case, it is important that you also quote the tag "said Ron weakly," because you need the adverb *weakly* to indicate the emotional state that goes along with the words. However,

part of what you are quoting from the book already has a quote in it. Since you must put quotation marks around the part of the book you are quoting, if you added your own quotation marks to those already in the text, it would look like this:

Wrong: Clearly, some characters suffer physical responses that respond to their kind words to one another. In *Harry Potter and the Order of the Phoenix*, it is clear that Ron suffers remorse as he apologizes to Hermione: “ “Hermione, you are honestly the most wonderful person I’ve ever met,” said Ron weakly” (Rowling 300). Ron is clearly weak from the emotion that it requires to apologize to Hermione because he feels bad about being rude to her.

The result is that you have two sets of double quotation marks, one inside the other, and it isn’t clear to the reader what is going on. To solve this problem, you simply change the *inside* quotation marks (the ones that appear in the original text) to single quotation marks, allowing the reader to see clearly that there is a character speaking in the words you are quoting.

Ellipses

Ellipses are used to leave out an unnecessary section of the quote. Since you may start and stop a quote wherever you wish, you will NOT use them at the beginning or end of quoted material. Be sure that the text that remains retains the meaning of the entire original text. You MAY NOT change the original meaning of the text to make it work for you.

Read the following passage concerning integrity from page 65 of the story “A Mother in Mannville” by Marjorie Rawlings. Then look at the information and examples that follow.

The word means something very special to me, and the quality for which I use it is a rare one. My father had it—there is another of whom I am almost sure—but almost no man of my acquaintance possesses it with clarity, the purity the simplicity of a mountain stream. The boy Jerry had it. It is bedded on courage, but it is more than brave. It is honest, but it is more than honesty. The ax handle broke one day. Jerry said the woodshop at the orphanage would repair it. I brought money to pay for the job and he refused it.

“I’ll pay for it,” he said. “I broke it. I brought the ax down careless.”

If you wanted to use only the part of this that defines the nature of integrity, you would have to leave out the information that has nothing to do with that definition.

Example:

The narrator explains that integrity is something special. She reflects that her “father had it... but almost no man of my acquaintance possesses it with clarity, the purity, the simplicity of a mountain stream” (Rawlings 65).

IMPORTANT: You may start and stop a quote wherever you wish. Do NOT use ellipses at the beginning or end of a quote.

Leaving Out More Than a Phrase

If the words you leave out cross over a period, you must put an extra dot for the period:

“The boy Jerry had it. It is bedded on courage....[I]t is more than honesty” (Rawlings 65).

Notice that in the previous example that the *i* in *it* needed to be capitalized in the quote since it became the beginning of a sentence; however, it was a lowercase *i* in the original quotation. By using interpolation (see the next section) it was possible to change the letter so that it would be mechanically correct as it was used.

Leaving Out More Than a Sentence

If the text you leave out leaves out MORE than one period (if you are leaving out the end of one sentence and an entire additional sentence, or even more) you must insert three additional dots enclosed in brackets to note that you have left out more than an entire sentence:

Example: There is something important about that quality of character: “The word means something very special[...] [I]t is more than honesty” (Rawlings 65).

Interpolation (Those Bracket Thingies)

Brackets are used to add or change a letter or word in a quotation in order to make the quotation blend with your own words more smoothly (such as changing a letter from upper to lower case, changing the tense of a verb, or clarifying who is referred to by a pronoun in the quotation).

Example: The boy says, “I’ll pay for it [the ax handle]” (Rawlings 65).

Clarification is needed to explain what the quoted word it refers to.

Sometimes, it is necessary to change the tense of a verb to make the quote grammatically correct or to make the quote blend with your own words more smoothly. This can be done with interpolation, just like the capitalization of the *i* was changed at the end of the example in the previous section:

Example: Words can shift in meaning over time. The narrator notes that “[t]he word [meant] something very special to me” (Rawlings 65).

In this example, the capital *T* of the original as well as the tense of the verb was altered to fit the situation with the use of interpolation.

SIC (When There’s an Error in the Quoted Material)

SIC: Even if there is an error in the quoted material, you are bound by honor to quote the material *exactly as it appears in the original source*. You may not fix a quote without indicating it was changed. To let your reader know that the error is NOT something you introduced into

the quoted material, place the word *sic* in parentheses at the end of the sentence or within brackets immediately after the error:

Shaw asserts his allegiance to the playwright when he emphasizes, “Nothing can extinguish my interest in Shakespear” (*sic*).

NOTE: Please note that the source (Shaw) was embedded in the lead-in to avoid the necessity for TWO sets of parentheses (one for the citation; one for *sic*).

A well-renowned playwright in his own right, Williams asserts that “Shakespear [*sic*] and Marlowe are the true masters of the genre” (qtd. in Morrison 413).

What your teacher expects to see:

When I grade **quotations and paraphrases**, I expect to see the following before you will receive an A:

- Brief quotes that express a succinct, relevant idea to support your own ideas
- More paraphrasing than quoting
- Quotations that have been typed *exactly* like they are in the original source (or modified using the appropriate methods)

Quotations: End Punctuation

Your quotation should NOT end with a comma or period inside the quotation marks. The period will occur *after* the parenthetical citation. In fact, the *only* punctuation that should occur after the quotation and inside the quotation marks is either a question mark or exclamation point, if it appeared in the original text at that location. In such cases, you must still add a period after the citation. Your sentence is not complete until you have put the period after the citation – it is the period that says to the reader “this citation goes with the preceding quotation; in fact, everything appearing between this period at the last period goes together.”

Do This	NOT This
<p>A commentator at the game recalls the unusual moment when he observes, “It’s not every day you see a baseball and a bird collide over the diamond” (Jones 3).</p> <p><i>The original quotation ended with a period, and a period after the citation would make it redundant.</i></p>	<p>A commentator at the game recalls the unusual moment when he observes, “It’s not every day you see a baseball and a bird collide over the diamond.” (Jones 3).</p> <p><i>The original quotation ended with a period, and the period after the citation makes it redundant.</i></p>

<p>A historian in charge of Mayan artifacts wonders, “Is it really necessary to know <i>why</i> the Mayans left the area?” (Turnbull).</p> <p><i>Clearly, the quotation is a question. Without the question mark, the question would be incorrectly punctuated.</i></p>	<p>A historian in charge of Mayan artifacts wonders, “Is it really necessary to know <i>why</i> the Mayans left the area” (Turnbull).</p> <p><i>This leaves the reader wondering what is going on. The quotation sounds like a question, but it is hard to tell.</i></p>
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Quotations: Ethics

Quotations must be quoted so that the quoted words retain the spirit and intent of the original message. It is unethical to manipulate a quotation so that it seems to say something different from what the original source intended. You *may* adjust the grammar of a quote to make it merge more comfortably with your own words; however, while it might be tempting to alter a quote to what you *need* it to say, you may NOT alter the overall *idea* of the quote. In the business world, altering a person’s ideas by manipulating his words is illegal and can result in legal action.

Type carefully when you quote a source. The original source’s *exact words* must be used *exactly as they appeared in the original source* unless you have used interpolation (brackets) to indicate to the reader that you have altered the quote.

TIP: As you transfer details from the annotation document to the research paper, change the font color of the details you have used/cited in the paper so it is easy to see what you haven’t used yet.

Quotations Added Model

Before I added quotations, I asked myself what elements of my paper would be strengthened by actual, quoted evidence from the text. This helped me select my quotations because I wanted to make my paper as convincing as possible. Quotations from my actual sources could help me convince people I was right. I chose my quotations with this goal in mind. In this example, I have just dropped the quotations and their accompanying citations into my paper at the location I think they will help the most. I will blend them in the next step.

Body Paragraph 1: When Pip is a child, he is very innocent in the ways of the world and really cares about people. Even though his town is very near an area that houses convict ships, Pip is wholly ignorant of the fact (Dickens 11). “What’s a convict” (11). His naivete to the ways of the world, however, does not damper his inner compassion for others. Convict: Pip “Pit[ies] his desolation” (14). Pip feels a gentleness towards those in his life, a characteristic that is clear in his words about them. Joe: “a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow” (7). Pip as a child is the very picture of childhood sweetness and innocence.

Body Paragraph 2: After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the stereotypical social prejudice of rich people being snobbish. His

innocence to his initial social status disappears when he first meets Estella, who makes fun of his poverty (45). “thick boots” and “coarse hands” (45). He is ashamed of who he is and where he comes from. Once he inherits the money, he turns into another person entirely, even treating his dear friend Joe as lesser than himself, and is embarrassed at the prospect of being seen with Joe (156). “If I could have kept him away by paying money, I certainly would have” (156). Because of his new social status, he is uncomfortable socializing with those who are of a lesser social status than himself, even if the person is a dearly-loved childhood companion.

Body Paragraph 3: Pip’s attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices between the rich and the poor. Beginning: “small bundle of shivers” (3) “ignorant and backward” (53). Once he receives the inheritance, he no longer wishes to be associated with his past life. In fact, when his rowing instructor, giving him a compliment on his strength, compares him to a blacksmith, he is horrified to be associated with such a lowly profession, Joe’s profession (140). “the arm of a blacksmith” (140). Indeed, when Magwitch visits Pip to reveal the truth, Pip treats him rudely (229). This is the man who has given Pip everything, a man who young Pip pitied, but in Pip’s upper-class eyes, this man is not worthy of polite behavior due to his low social status. “inhospitably” (229) This particular interaction between Magwitch and Pip reveals the huge contrast between the social classes and the gap between them that money can make. There is a glimpse of Pip’s former humanity when he feels bad at the way he treats Magwitch (230), “a touch of reproach” (230) revealing that the true Pip still exists, though he is buried beneath the prejudices of social class. When Magwitch reveals himself to Pip as Pip’s benefactor, Pip realizes that the life of the high-class society man he has been living has all been a lie, bankrolled by an individual in the lowest echelon of society. In fact, his horror “abhorrence” (232) of Magwitch is superseded only by his revolt at himself as the truth dawns on him (232). Only later does his fundamental self return, the one money had dulled, and he realizes Magwitch is a better man than he is himself (324). “my repugnance to him had all melted away, and....I only sawa much better man than I had been” (324) The contrast between his two selves helps him to see how horribly money can change a man.

Body Paragraph 4: Pip’s self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip. At the beginning of the novel, Joe tried to comfort Pip by giving him lots of gravy, an action typical of most of Joe’s interactions with Pip (19). “comforted [Pip] when he could” (19) “dear fellow” (7) He always seeks to take care of Pip any way he can. However, after Pip inherits the money, when he hears of Joe’s impending visit, his response is less than gracious. He is embarrassed for Joe to be seen by his classmates, who are of a much higher class than Joe and will associate that lower class with Pip (157). Even Joe picks up on Pip’s changed attitude and is unsure how to react to his friend, his reaction to Pip clearly confused (161). “whenever he subsided into affection, he called me Pip, and whenever he relapsed into politeness he called me sir” (161) Only later, after the truth is revealed, does Pip realize that he has changed inside in the most horrible manner because of the money Magwitch gave him. “it was for the convict...that I had deserted Joe” (235) He is ashamed at the way a change in social status has changed him as a person into a snob that looks down on those who have been most loyal to him (235). “worthless conduct” (235) His shame is complete when Joe himself, who refuses to visit the upper-class Pip a second time due to his treatment, welcomes the humbled Pip back into the fold with open arms (338); Pip realizes that simple, low-social-class Joe has been a much better man than himself (305). “nobler” (305)

Step 9: Blend Quoted Material

The focus of your paper should be on developing your claim, but the information should be presented in your own voice as much as possible. You will use information from your sources to develop your claim, and most of the information should be paraphrased to maintain your voice, but sometimes the information from your sources is conveyed in such a way that you want to quote your sources' actual words. Even when you use the actual words from your sources in quotations, your own words should wrap neatly around the quotations to merge them into your own voice.

EVERY quotation must have a **substantive lead-in** and be followed by **commentary** to integrate the words of your sources with your own. There are two major rules for quoted material:

- No sentence may begin with a quotation.
- No paragraph may end with a quotation.

Quotations: Before (Substantive Lead-ins)

A quotation **MUST** have a lead-in. Your own words and ideas must form the backbone of your paper. The quotations are just there to support what you are already saying. For that reason, your own words must blend smoothly into your quoted material. This is typically performed with the use of a lead-in.

Do This	NOT This
<p>The bald eagle's situation is improving, as ornithologist Jay Sheppard observes, "The bald eagle seems to have stabilized its population...almost everywhere" (96).</p> <p><i>Not only does this link the important idea of the quote to your own words, it also establishes the credibility of your sources, building ethos for your argument.</i></p>	<p>Although the bald eagle is still listed as an endangered species, its ever-increasing population is very encouraging. "The bald eagle seems to have stabilized its population, at the very least, almost everywhere" (Sheppard 96).</p> <p><i>This is a dropped quote – it's just dropped into the paper before and after two of your sentences, but it is not really connected to either. Telling who the source is – that it is someone who knows – helps add credibility to the quote. You should NOT have a period separating your point and your quotation.</i></p>

Do This	NOT This
<p>Hamlet wonders if it is “nobler in the mind to suffer / The slings and arrows of outrageous fortune” or to act purposefully and end them (3.1.58-61).*</p> <p><i>This lead-in makes it clear that the quote tells what Hamlet is wondering, or thinking, about.</i></p> <p>OR</p> <p>Hamlet thinks about killing himself: “Whether ‘tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles, / And, by opposing, end them?” (3.1.58-61).*</p> <p><i>The colon makes it clear that the quote that is coming is supposed to illustrate the point you state in the sentence before the quotation.</i></p>	<p>Hamlet thinks about killing himself. “Whether ‘tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles, / And, by opposing, end them?” (3.1.58-61).*</p> <p><i>This is another dropped quote – it’s just dropped into the paper after a sentence that states the point of the quote, but it’s not connected to the point to make it clear that the quotation is supposed to illustrate the point. You should NOT have a period separating your point and your quotation.</i></p>

*The slash marks indicate the end of the line of poetry.

Substance

Your lead-in **MUST** be *substantive*. What does that mean? It means that your reader should enter the quoted passage knowing the following:

- Quoted material is coming.
- What the quoted material concerns (Come on, give your readers a hint as to what they are supposed to get out of the quote. What’s the point of the quote?)
- When it is relevant, your readers should know the source of the quote before reading the quote (of course, if the source isn’t particularly important, you may just cite the source in the parenthetical citation that follows).

Lead-ins require MORE THAN SIMPLE ATTRIBUTION. Again, remember that lead-ins must be *substantive*.

Do This	NOT This
<p>A commentator at the game recalls the unusual moment when he observes, “It’s not every day you see a baseball and a bird collide over the diamond” (Jones 3).</p> <p><i>The lead-in lets the reader know they are going to hear about an unusual incident and that the person who is telling it was actually a first-hand observer.</i></p>	<p>A commentator observes, “It’s not every day you see a baseball and a bird collide over the diamond” (Jones 3).</p> <p><i>This lead-in leaves the reader in the dark about what is coming up in the quotation. This is the writer’s missed opportunity to mark the incident as unusual.</i></p>

Do This	NOT This
Miss Dashwood expresses her surprise when she cries, “Engaged to Mr. Edward Ferrars! I confess myself so totally surprised” (Austin 179). <i>The lead-in lets the reader know that her words reflect her surprise.</i>	Miss Dashwood says, “Engaged to Mr. Edward Ferrars! I confess myself so totally surprised” (Austin 179). <i>This lead-in gives the reader no idea what to expect from the upcoming quote.</i>

There are three kinds of lead-ins that you may choose from to lead from your own words into the quotation: **the Somebody Says Lead-in, the Sentence Lead-in, and the Blended Lead-in.**

“Somebody Says” Lead-in

When a teacher says “lead-in,” most students automatically think of the “somebody says” lead-in. This is a particularly useful lead-in if you want to make sure your reader knows your scholar’s credentials, but it also has other uses. Take a look at some examples:

Even though the narrator feels that it is not the boy’s responsibility to pay for the broken ax, the boy offers, “I’ll pay for it” (Rawlings 65).

Boxer gives an example of this naiveté by constantly repeating to himself, “Napoleon is always right,” along with his private motto of “I will work harder” (Orwell 70).

The young Frankenstein, who leads a contented life with his best friends Elizabeth and Henry Clerval, asserts, “No other human could have passed a happier childhood than myself” (Shelley xx).

The change with Emma is unmistakable as her neighbor observes, “I either depend more upon Emma’s good sense than you do, or am more anxious for her presents” (xx).

NEVER, NEVER, NEVER actually use the word *says* to lead into your quotation (yes, even though the name of the lead-in is the “Somebody Says” lead-in). *Says* indicates nothing more than uttering or writing words. Use a verb that indicates *how*, *why*, or *with what attitude* the words were uttered: asserts, demands, decrees, remarks, etc.

Do This	NOT This
One proponent of animal control admits, “Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts” (Smith 12).	One proponent of animal control says, “Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts” (Smith 12).

<i>The word admits indicates that the speaker is saying something with which he might otherwise disagree.</i>	<i>The says gives no indication of the fact that this is an admission of an idea the speaker might actually disagree with.</i>
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Punctuating the “Somebody Says” Lead-in

One final note about the “Somebody Says” lead-in has to do with punctuation. When you use the “Somebody Says” lead-in, you must follow the lead-in with **EITHER** a comma **OR** the word *that*, **NOT BOTH**. See the examples:

Do This	NOT This
<p>One proponent of animal control admits, “Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts” (Smith 12).</p> <p>OR</p> <p>One proponent of animal control admits that “Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts” (Smith 12).</p>	<p>One proponent of animal control admits that, “Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts” (Smith 12).</p> <p><i>Using both the comma and that is redundant. Pick ONE.</i></p>

“Blended” Lead-in

The blended lead-in takes a few distinctive words from the original source and blends them into your own sentence. Someone who was listening to your paper rather than seeing it would likely never realize that there was quoted material within the sentence.

The boy has integrity “bedded on courage, but it is more than brave. It is honest, but it is more than honesty” (Rawlings 65).

The author indicates that integrity is rare and “very special,” yet “the boy Jerry had it” (Rawlings 65).

Punctuating the Blended Lead-in

NOTE: Do not automatically insert a comma before and after a quotation. While a comma is often needed for the “Somebody Says” lead-in, it is often not necessary for the blended lead-in. With a blended lead-in, you will insert a comma only where it is actually needed in the overall structure of the quotation.

Do This	NOT This
<p>Even Tyson, who believes Shakespeare authored the works finds “oddities in the language used” and “inconsistent structures” (68).</p> <p><i>The lack of the commas allows the sentence to flow normally – someone listening to the sentence read would not be aware there were quotes in the sentence.</i></p>	<p>Even Tyson, who believes Shakespeare authored the works finds, “oddities in the language used” and, “inconsistent structures” (68).</p> <p><i>The commas, improperly placed within the structure of the sentence, make the sentence halting and choppy.</i></p>

“Sentence” Lead-in

Think of the Sentence Lead-in as your opportunity to tell your somewhat dimwitted reader the idea he or she *should* get out of your upcoming quotation. The sentence lead-in must contain an element that is reflected in the quotation.

The narrator tells of her definition of integrity: “It is bedded on courage, but it is more than brave. It is honest, but it is more than honesty” (Rawlings 65).

The quotation reflects the definition.

With the Congo gaining a mind of its own, it would start to pick out individuals to take: “afterwards he arose and went out – and the wilderness without a sound took him into its bosom again” (Conrad 73).

The quotation reflects the idea of an individual being taken.

Lucy Steele confides in Miss Dashwood that Lucy has been engaged for four years. Miss Dashwood reacts with the following statement: “Engaged to Mr. Edward Ferrars! I confess myself so totally surprised at what you tell me” (105).

The quotation reflects her reactionary statement.

Punctuating the Sentence Lead-in

The sentence lead-in is always a complete thought that ends with a colon. Following the colon is the quotation, which reflects an idea contained within the lead-in.

Combined Lead-ins

It is possible to combine the “Somebody Says” lead-in with other types of lead-ins. All that is required for a lead-in to be a “Somebody Says” lead-in is for the lead-in to indicate who is delivering the information. As a result, if your sentence lead-in indicates who the source of the quote is, it is also a “Somebody Says” lead-in:

An American graffiti artist, Tim from Chicago denies that his work is vandalism: “It’s art, you know, decoration. People drive from all over to see it and take pictures” (Myers).

This lead-in indicates who is sharing the information and his credentials (The Somebody Says part), and it makes a complete statement, followed by a colon, that the quotation will illustrate.

A blended lead-in can also become a “Somebody Says” lead-in if the source is blended in as well:

An article titled “Death in the Deep Freeze” indicates the amazing statistic that the average human, if not properly insulated, would last “only eighteen critical minutes before dropping into a non-recoverable coma” in temperatures colder than twenty degrees below zero.

Please notice that even though this is, technically, a “Somebody Says” lead-in, there is NOT a comma immediately before the quotation. This is because it is also a blended lead-in.

Blended lead-ins MUST use punctuation appropriate to the grammatical structure of the sentence. If the word directly preceding (before) the quotation had been a verb that was a synonym for “says,” then you WOULD need a comma before the quotation, because the verb would function just the same as any verb in a quotation tag, indicating that someone’s actual words were following:

Filled with frightening information about a human’s fate in the cold, an article titled “Death in the Deep Freeze” indicates, “only eighteen critical minutes” is the amount of time a man has “before dropping into a non-recoverable coma” if not properly insulated in temperatures colder than twenty degrees below zero.

The word indicates is a synonym for says and immediately precedes the quotation, so it is followed by a comma. Note that the quotation has been broken into two parts in order to blend smoothly into the sentence.

Block Quotes

A block quote is a long quotation that follows a sentence lead-in. Generally, in a paper of fewer than seven pages, you should NOT use any block quotes. If you feel you need a block quote in your paper, check with your teacher and get permission first. There are several guidelines for using block quotes:

1. Use block format when there are MORE THAN FOUR typed written lines of prose (novel), three lines of poetry, or three lines of drama.
2. Indent one inch from the left margin (tab twice).
3. Add NO QUOTATION MARKS that do not appear in the original text.
4. Place end punctuation **before** the parenthetical documentation.

Here is an example of a block quote from the body of a paper on *The Scarlet Letter*:

The gloomy scene in chapter one, “The Prison Door,” establishes the irony of the community.

Though the Puritans attempted to escape religious persecution in England, clearly death and sin remain inevitable:

A throng of bearded men, in sad-colored garments and gray, steeple-crowned hats intermixed with the women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes. The founders of the new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison.

(Hawthorne 35)

Quotations: After (Lead-outs /Commentary)

Once you have shared a quotation that supports your point with your reader, your job is not yet done. Remember the reason you are sharing the quotation in the first place? To make a point. Once you have shared the quotation, you must follow the quotation with your own words that explain *why* the idea of the quote is important to the point you are trying to make.

Do NOT merely translate the quote for your reader. If you are going to just explain what the quote means, paraphrase it instead of quoting it. Your reader can read – he or she doesn't need you to explain what the words mean. What the reader **DOES** need to be told is how the idea of the quote helps make the point you are developing in your paper.

Do This	NOT This
<p>A commentator at the game recalls the unusual moment when he observes, “It’s not every day you see a baseball and a bird collide over the diamond” (Jones 3). Clearly, requiring a roof over a stadium to protect wildlife from flying baseballs is not necessary – it is not a problem very often.</p> <p><i>The commentary tells the reader why the author included the quote. Clearly, he is developing the idea that extreme measures are not needed to protect wildlife and the quote indicates that a proposed protection is really not needed.</i></p>	<p>A commentator at the game recalls the unusual moment when he observes, “It’s not every day you see a baseball and a bird collide over the diamond” (Jones 3). Baseballs coming into contact with birds is rare.</p> <p><i>This commentary merely restates the idea of the quote, leaving the reader wondering what the point of the quote was in the first place.</i></p>

What your teacher expects to see:

When I grade **lead-ins**, I expect to see the following before you will receive an A:

- *Substantive* lead-ins
- Lead-ins that are perfectly punctuated
- **Blended lead-ins** that blend *perfectly* with your own words
- **Sentence lead-ins** that actually reflect the point of the quotation
- **Somebody Says lead-ins** that give the reader an idea of what the quote will discuss before they even get to the quote
- Commentary after **EVERY** quotation
- An explanation of how the quotation is relevant to the point of the paragraph

Blended Model

Before I added quotations, I asked myself what elements of my paper would be stronger if I used words from the text to illustrate why I had said what I had said. This helped me select my quotations because I wanted to make my paper as convincing as possible. Quotations from my text would help people understand my point of view. I chose my quotations with this goal in mind. Notice that I have added several quotes that simply illustrate the points I had already written in the rough draft so I didn't have to add entirely new lead-ins – the sentences I had already written *became* the lead-ins for the quoted material.

Introduction: Many authors use literary devices to develop theme. In his novel *Great Expectations*, Charles Dickens uses a variety of techniques to develop his themes. Some of the elements that Dickens uses are symbolism, dialect, and contrast. The most effective literary device that Dickens uses to develop the idea that social prejudice is difficult to overcome is contrast.

Body Paragraph 1: When Pip is a child, he is very innocent in the ways of the world and really cares about people. When Pip is told that a blast of guns indicate that a convict has escaped, he has to ask, "What's a convict?" (Dickens 11). Even though his town is very near an area that houses convict ships, Pip is wholly ignorant of the fact. His naivete to the ways of the world, however, does not damper his inner compassion for others. In fact, even though Pip is terrified of the convict who accosts him on the marshes, he "Pit[ies] his desolation" and is glad to help him (14). Pip feels a gentleness towards those in his life, a characteristic that is clear in his words about them. His description of Joe in the first chapter as "a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow" indicates the soft tenderness he has for the man who is his closest companion in the world (7). Pip as a child is the very picture of childhood sweetness and innocence.

Body Paragraph 2: After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the stereotypical social prejudice of rich people being snobbish. His innocence to his initial social status disappears when he first meets Estella, who makes fun of his poverty, his "thick boots" and his "coarse hands" (45). He tells Joe, "I am ignorant and backward" (53). He is ashamed of who he is and where he comes from. Once he inherits the money, he turns into another person entirely, even treating his dear friend Joe as lesser than himself, and is embarrassed at the prospect of being seen with Joe: "If I could have kept him away by paying money, I certainly would have" (156). Because of his new social status, he is uncomfortable socializing with those who are of a lesser social status than himself, even if the person is a dearly-loved childhood companion.

Body Paragraph 3: Pip's attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices between the rich and the poor. At the beginning of the novel, Pip refers to himself as a "small bundle of shivers" (3) and sees himself as "ignorant and backward" (53). Once he receives the inheritance, however, he no longer wishes to be associated with his past life. In fact, when his rowing instructor, giving him a compliment on his strength, observes in all innocence that Pip has "the arm of a blacksmith," he is horrified to be associated with such a lowly profession, Joe's profession (140). Indeed, when Magwitch visits Pip to reveal the truth, Pip treats him, in his own words, "inhospitably" (229). This is the man who has given Pip everything, a man who young Pip pitied, but in Pip's upper-class eyes, this man is not worthy of polite behavior due to his low social status. This particular interaction between Magwitch and Pip reveals the huge contrast between the social classes and the gap between them that money can make. There is a glimpse of Pip's former humanity when he feels "a touch of reproach" at the way he treats Magwitch, revealing that the true Pip still exists, though he is buried beneath the prejudices of social class (230). When Magwitch reveals himself to Pip as Pip's benefactor, Pip realizes that

the life of the high-class society man he has been living has all been a lie, bankrolled by an individual in the lowest echelon of society. In fact, his “abhorrence” of Magwitch is superseded only by his revolt at himself as the truth dawns on him (232). Only later does his fundamental self return, the one money had dulled, and of Magwitch he realizes, “my repugnance to him had all melted away, and....I only sawa much better man than I had been” (324). The contrast between his two selves helps him to see how horribly money can change a man.

Body Paragraph 4: Pip’s self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip. At the beginning of the novel, Joe “comforted [Pip] when he could” by giving him lots of gravy, an action typical of most of Joe’s interactions with Pip (19). He always seeks to take care of Pip any way he can. He is truly the “dear fellow” Pip labels him (7). However, after Pip inherits the money, when he hears of Joe’s impending visit, his response is less than gracious. He is embarrassed for Joe to be seen by his classmates, who are of a much higher class than Joe and will associate that lower class with Pip (157). Even Joe picks up on Pip’s changed attitude and is unsure how to react to his friend, his reaction to Pip clearly confused: “whenever he subsided into affection, he called me Pip, and whenever he relapsed into politeness he called me sir” (161). Only later, after the truth is revealed, does Pip realize that he has changed inside in the most horrible manner because of the money Magwitch gave him: “it was for the convict...that I had deserted Joe” (235). He is ashamed at the way a change in social status has changed him as a person into a snob that looks down on those who have been most loyal to him. He recognizes the “worthless conduct” of his upper-class self for exactly what it is (235). His shame is complete when Joe himself, who refuses to visit the upper-class Pip a second time due to his treatment, welcomes the humbled Pip back into the fold with open arms (338); Pip realizes that simple, low-social-class Joe has been far “nobler” than himself (3).

Step 10: Add Rhetorical Elements

Rhetoric: Making the Message More Effective

Rhetorical devices are used to make your message more effective in convincing your reader. To make your message more effective, you can appeal to your reader in three very specific ways:

- **Ethical appeal (Ethos)** is directed at the audience's sense of morality or values – the sense of right and wrong. This type of appeal is linked to the audience's perception of the trustworthiness and moral character of the speaker or writer.
- **Logical appeal (Logos)** builds a well-reasoned argument based on evidence such as facts, statistics, or expert testimony.
- **Emotional appeal (Pathos)** attempts to arouse the audience's feelings, often by using loaded words that convey strong emotions.

You may have added these elements naturally as you wrote your paper. Now is the time to check and, if you haven't, add them.

Ethical Appeals (Ethos)

Ethical appeals depend on the credibility or training of the author. Audiences tend to believe writers who seem honest, wise, and trustworthy. An author or speaker exerts ethical appeal when the language itself impresses the audience that the speaker is a person of intelligence, high moral character and good will. Thus a person wholly unknown to an audience can, by words alone, win that audience's trust and approval. Aristotle emphasized the importance of impressing upon the audience that the speaker is a person of good sense and high moral character.

As a student, you may also “borrow” ethos. You do this by using information from true scholars and scholarly sources to back up your ideas; thus, the credibility of your sources establishes your ethos. In order to establish your ethos, you must be absolutely sure that your sources are scholarly and you must document the ideas you pull from them.

To develop ethos in your paper, do the following:

- Use scholarly language.
- Write well and proofread carefully for errors.
- Research your subject thoroughly and provide scholarly evidence.
- Show multiple sides of the argument or topic.

Logical Appeals (Logos)

Loosely defined, logos refers to the use of logic, reasons, facts, statistics, data, and numbers. Logical appeals are aimed at the mind of the audience, the thinking side. Very often, logos seems tangible and touchable. When a speaker or writer uses logical appeals, he or she will avoid inflammatory language and carefully connect his reasons to supporting evidence.

To develop logos in your paper, provide the following:

- Logical reasons why your audience should believe you (keep in mind that not all reasons are equally persuasive for all audiences)
- Evidence that proves or explains your reasons
- Statistics—percentages, numbers, and charts to highlight significant data
- Expert opinions—statements by people who are recognized as authorities on the subject
- Examples- examples that support each reason
- Cause and effect, compare and contrast, and analogy

Emotional Appeals (Pathos)

Pathos is developed through arguments from the heart that are designed to appeal to an audience's emotions and feelings. Emotions can direct people in powerful ways to think more carefully about what they do. Although frequently abused, the emotional appeal is a legitimate aspect of argument, for speakers and authors want their audience to care about the issues they address.

There are a variety of things you can do to develop pathos in your paper:

- Use moving stories and anecdotes with vivid descriptions that prove your opinion.
- Use emotional language or “catchy words” to appeal to people’s values or guilty consciences.
- Omit using information that may conflict with or weaken your argument. This is called *slanting*, and it is a form of bias, but it makes sense NOT to develop your opponent’s argument in your paper. While it is true that it is effective to mention a counterargument for the purpose of disproving it, mentioning is NOT the same as developing. Give only what is necessary to identify the counterargument without developing it.
- Predict extreme or dire outcomes of events in order to create a sense of urgency. Be careful with this – your predictions must seem *reasonable*. If your predictions seem over the top, you will lose your credibility (ethos).
- Use specific examples that tug on the audience’s heartstrings.

You will use a variety of specific techniques to create these appeals for your reader. Please refer to the following chart for the specific techniques you could use.

Rhetorical Devices to Use in Your Paper

Device	What the Device Does	Example
A Rhetorical Question is a <i>purposeful</i> question that does not require an answer.	It helps the audience realize the writer's point.	Should we compromise the safety of our children? <i>This question encourages the reader to consider the consequences of the writer's position: We must allow police dogs in the school.</i>
Allusions are brief, usually indirect references to a person, place, or event--real or fictional	They enhance meaning by linking a point to some other larger situation.	Suffer not yourselves to be betrayed with a kiss. ² <i>This Biblical allusion suggests to the reader that whoever is acting nicely is actually a traitor, like Judas was when he kissed Jesus and then betrayed him.</i>
Imagery is the use of words that appeal to the senses.	They help the reader picture a situation, making it more real and personal an experience.	There are black clouds of God's wrath now hanging directly over your head. ³
Charged Words are words with strong connotations beyond their literal meaning.	They draw an emotional response from the reader, making him feel good about subjects that are associated with positive words and angry about subjects that are associated with negative words.	The history of the present king of Great Britain is a history of repeated injuries and usurpations , all having in direct object the establishment of an absolute tyranny over these states. ⁴ <i>These negative words are used to elicit anger in the reader directed towards the king of Great Britain.</i>
Synecdoche is a type of metaphor in which the part stands for the whole.	These encourage the reader to act in a non-threatening manner because they are indirect. They don't <i>appear</i> to ask a reader to DO anything, even though they do.	Kind hearts cannot help but ease the suffering of these poor animals. <i>The word hearts is just a part of the human body, but the writer wants the reader to see that if he/she has a kind heart, he/she will help.</i>
Metonymy is another form of metaphor in which the thing chosen for the metaphorical image is closely associated with (but not an actual part of) the subject with which it is to be compared.	These emphasize a larger characteristic of a situation, such as the power behind a person or situation in a subtle manner that is less likely to offend than a direct threat.	The scales of justice will decide the fate of those who abuse animals. <i>This points out that animal abuse is a legal matter that carries severe consequences, subtly.</i>
Restatement is a technique that repeats the same <i>idea</i> but uses different words – saying the same thing in different ways.	This makes sure the idea is understood by explaining it several different ways. It also emphasizes the point (NOT the words) through repetition. This MUST be used carefully to make an actual point; otherwise, it merely appears redundant.	“[I]t is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. ... Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not...?” ³ <i>This says we are ignoring the obvious three different ways.</i>

² Example from Patrick Henry's Speech to the Virginia Convention.

³ Example from Jonathan Edwards's sermon, Sinners in the Hands of an Angry God.

⁴ Example from The Declaration of Independence of the United States of America.

Repetition is the acting of repeating the exact same words.	This draws attention to the words and what they have in common. It adds emphasis to a repeated idea. This should be used sparingly and for very brief phrases; otherwise, it could just appear redundant. This must be used with a definite purpose in mind.	“Gentlemen may cry, “Peace, Peace” – but there is no peace.” ⁵ <i>This draws attention to what he is saying about peace.</i>
Parallelism presents ideas that are structured in the same manner.	Ironically, structuring items in the same way, draws attention to the elements that are different.	Our repeated petitions have been answered only by repeated injury. <i>This makes the reader notice the words petitions and injury – two words that should not have a cause an effect relationship.</i>
Anaphora is the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences, commonly in conjunction with parallelism.	Like parallelism, this draws attention to the elements that are different. It also puts emphasis on the element that is repeated. Ultimately, it forces the reader to slow down and pay attention to the important stuff.	“He has obstructed the administration of justice by refusing his assent to laws for establishing judiciary powers...[...]. He has abdicated government here, by declaring us out of his protection and waging war against us. He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.” ⁶ <i>The repetition of He has draws attention to the king of England (He) and the many horrific acts he has made against the United States’ colonists.</i>
Asyndeton is the act of omitting conjunctions between words, phrases, or clauses.	This tends to emphasize each, individual item as important.	“The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave.” “We came, we saw, we conquered.”
Polysyndeton is the use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton.	This slows the reader down and make him take note of each, individual element.	They read and studied and wrote and drilled. I laughed and played and talked and flunked.
Antithesis expresses two opposing ideas in order to enhance their differences. The ideas are usually used in a balanced, parallel construction for the most impact.	Like a foil character, antithesis forces notice by contrast. When good and bad are used together, the good makes the bad look even worse, and the bad makes the good look even better. (Good cop/bad cop; yin/yang; sunshine/rain)	“Ask NOT what your country can do for you ; ask what you can do for your country .” -JFK “He is at this time transporting large armies of foreign mercenaries to compleat the works of death, desolation, and tyranny , already begun with circumstances of cruelty and perfidy scarcely parallel in the most barbarous ages, and totally unworthy the head of a civilized nation .” ⁷ <i>By setting up the head of a civilized nation against tyranny and barbarous, this emphasizes how horribly the kind of England has acted.</i>

⁵ Example from Patrick Henry’s Speech to the Virginia Convention.

⁶ Example from The Declaration of Independence of the United States of America.

Step 11: Add a Conclusion

The body of the paper is NOT the end of the paper. Every paper should end with a conclusion that brings the paper to a close. A good conclusion does the following:

- ☉ Summarizes the main idea of the paper (repeats the **idea** – NOT the WORDS – of the thesis statement)
- ☉ Draws a conclusion to help the reader see the relevance of the paper's topic to his/her own life

For example, let's take a look at a paper about *To Kill a Mockingbird*. In this paper, we find the following thesis statement at the end of the introduction:

Thesis: In *To Kill a Mockingbird*, Harper Lee uses prejudice to emphasize that all people are essentially the same and should be treated with equal consideration.

A **GOOD conclusion** for this paper could look like this:

To Kill a Mockingbird looks at prejudice from a variety of angles to emphasize how unfair it is to treat people poorly based on a perceived difference. Readers should take this message and apply it to their own lives, examining whether or not their own prejudices are causing them to treat others unfairly. Once people become more aware of prejudice, they can take steps to eliminate it and create a more accepting community.

This concluding paragraph provides a nice summary and a conclusion based on the evidence in the paper, and it extends the message beyond the paper alone, making it applicable to the life of the reader.

What NOT To Do

The following examples illustrate **what NOT to do** (that students do all too regularly):

BAD Example 1: In *To Kill a Mockingbird*, Harper Lee uses prejudice to emphasize that all people are essentially the same and should be treated with equal consideration. We should all learn from that.

This example merely copies the thesis from the beginning, then provides an extension that uses "We" (1st and 2nd person pronouns combined, which is inappropriate for a formal paper).

BAD Example 2: Sometimes a novel provides a lesson that people need to hear. In *To Kill a Mockingbird*, Harper Lee uses prejudice to emphasize that all people are essentially the same and should be treated with equal consideration.

This bad example begins with a nice sentence to imply a connection between the novel and the reader, but never really states what the connection is, and then follows this with an exact copy of the thesis statement.

Conclusion Guidelines

So what should you do? Here are some suggestions:

- **Answer the question "So what?"** Show your readers why this paper is important. Show them that your paper is meaningful and useful. Refer the reader back to the focus you have outlined in your introduction and to the central theme. This gives your essay a sense of unity.
- **Synthesize, but do NOT summarize.** Don't simply repeat things that were in your paper. Your reader has already read it. Show the reader how the points you made and the support and examples you used were not random, but link together.
- **Redirect your readers.** Give your reader something to think about, perhaps a way to use your paper in the "real" world. If your introduction went from general to specific, make your conclusion go from specific to general. Think globally.
- **Create a new meaning.** You don't have to give new information to create a new meaning. By demonstrating how your ideas work together, you can create a new picture. Often the sum of the paper is worth more than its parts.
- **Address implications for the future.** How will the future change if people take your suggestion to heart and act on it? What are the dangers of not acting on your suggestion? Tell your reader!

Questions to ask after you have written the conclusion and are reviewing your work:

- How well does the conclusion relate to the rest of the essay?
- Am I careful not to introduce new topics or issues that I did not address in the essay?
- Does the conclusion help to underscore or illuminate important aspects of the body of the essay, or is it unnecessary, a reproduction of what I wrote earlier?
- Does the conclusion suggest an action people should take?

Conclusion Model

Dickens uses contrast in a variety of ways in *Great Expectations* in order to highlight the points he wants the reader to understand. Many of those contrasts focus on Pip and help the reader understand the dangers of social prejudice: anyone can fall victim to social prejudice, even someone who is otherwise a good person, and social prejudice is difficult to overcome. When Pip is poor, he hopes to have members of the upper class look at him as an equal even though he is unable to view others as equals when the situations are reversed. Perhaps the world would be a kinder place if people could see others as they are and not as the social strata they represent.

What your teacher expects to see:

When I grade **your conclusion**, I expect to see the following before you will receive an A:

- A clear connection to the point of the paper (your claim)
- A unique summation of your point (perhaps a projection for the future of your topic)
- A clear indication of what the audience should do if he/she agrees with your claim

Step 12: Finishing Touches

Finalize the Works Cited Page

Once the paper is done, it's important to go back through the paper and make sure the Works Cited page actually matches the paper. The Works Cited page should be a complete list of all the works that were actually cited in the paper and *ONLY* the works that were cited in the paper. I need to add any additional sources that I found which were not on my original working bibliography, and I need to delete any works which were on the original list that I didn't actually use.

Add a Title

If you haven't already done so, this is an excellent time to add an interesting title to your essay. Be clever! Be creative! Be punny! Make your teacher WANT to read your paper! Make your teacher smile when she reads your title! Don't make her groan because the title is so blah, so boring. I mean, really, would you rather have a smiling teacher or a groaning teacher grade your essay? Just sayin'. Please remember that your title should be in the same font as the rest of the paper and should be centered on the front page between the 4-line heading and the introduction.

Step 13: Edit and Proofread

Unfortunately, many students skip this last, critically important step. There are several tasks you must do in this step to put the finishing touches on your paper and make sure it will get the best grade possible:

- Go through the paper with a fine-toothed comb, examining every phrase, every sentence, to make sure it is grammatically and mechanically correct and says exactly what you mean for it to.
- Look at the rubric and compare your paper to the descriptors on the rubric. Pre-grade your paper. Is there anything you could add or adjust to improve your paper? Do it!
- Re-read the original assignment paper and make sure you have done everything the instructions say you were to do. If you haven't, fix the problem!

Style

When you are writing a formal paper, there are many things that must be perfect in order for you to receive full credit. Some of these are relatively easy to look for and fix; others require a bit more concentration. We'll start with the easy stuff and work our way on to the more complicated.

Your computer can help you fix some of the errors in your paper. Most of the things a computer can help with involve getting the formality of your paper correct. There are *many* things that your teacher can take off points for – you don't want to get points taken away for something that is relatively easy to find and fix.

For starters, use the **Find** feature of your word processor to find and remove the following (press **Ctrl + F** in Microsoft Word): I

You	Chapter
Me	Section
Us	Essay
Our	Quote
We	Means
Your	Says

Be careful! You can't just remove these words – you must replace them with something that makes sense! Also, if these words are within a quotation, they can stay. Your teacher will deduct points if YOU use informal or inappropriate words but not if your scholars do.

Find can also help you find contractions. Just search for an apostrophe and make sure any apostrophes in your paper are there as a result of possession, NOT contraction.

General Essay Guidelines

DO NOT talk about the elements of your essay (this quote means that....in this essay....)

Don't use superfluous EMOTICONS ☺ ;) =) or punctuation!!!! No one gets excited enough to use an exclamation point in a formal essay. Really. No one.

Don't provide gratuitous praise: "Hawthorne does an amazing job." etc.

Do NOT refer to an author by his/her **first name**. Use the last name. It's a sign of respect.

DO NOT use **contractions** or **abbreviations** (OR text-talk, u no wut i mean?)

Numbers are abbreviations. If you can write a number in two words or fewer, write it!

Avoid beginning sentences with **This, That, These, Those, There**.

Do NOT use the word **Now** in your paper.

Do NOT begin sentences with **And, But, or So**.

Language and Tone

The type of language and tone you use in writing greatly affects how your audience will interpret your ideas. This is especially important to consider in persuasive writing. When you are trying to persuade, you need to present information in a particular way in order to make readers agree with your position. You must emphasize points of interest to the reader and describe them in language that is attractive to your audience. For example, let's say you worked in a restaurant last year, and you are applying for a new job. When the manager asks what you did at your last job, you could answer with either of the sentences below.

Example 1: I mopped floors for a while, and then I took orders at the counter.

Example 2: After proving my abilities by maintaining the restaurant's cleanliness, I was promoted to sales associate.

Both sentences provide the same truthful information. However, the second makes you sound like a responsible and hardworking employee, while the first isn't very impressive. If you want to impress your future employer and convince the manager to hire you, the second sentence would be a better choice.

What your teacher expects to see:

When I grade **style**, I expect to see the following before you will receive an A:

- Language that is free of slang, colloquialisms, abbreviations, and contractions
- Language that is appropriately mature and scholarly
- A paper that conforms to the guidelines of Standard American English

Editing Sheets

Use the following editing sheet to edit your paper (edit with a friend! 😊).

Heading

- _____ Line 1 Student's Name
 - _____ Line 2 Teacher's Name
 - _____ Line 3 Course Name and Period (Abbr.)
 - _____ Line 4 Date: 28 Apr. 2010
-

Spacing / Running Header

- _____ **Running Header** contains last name and the CORRECT page number (Name 2 for 2nd page; Name 3 for 3rd page, etc)
 - _____ Running header is in correct font
 - _____ Essay is double spaced
 - _____ Extra 10 pt spacing after enter is GONE
-

Title

- _____ Title specifically refers to thesis
 - _____ Title is NOT in quotes / not underlined
 - _____ Title follows capitalization rules
 - _____ Title is centered on a line between the heading and the intro paragraph
 - _____ NO extra blank lines above/below title
 - _____ Title is NOT a book title
-

Introduction

- Y N Thesis is arguable. If not, give a suggestion for correction.
 - Y N Thesis takes a side (no fence sitting) or *REALLY* qualifies
 - Y N Thesis is last sentence in introduction.
 - Y N Introduction flows well from more general ideas to very specific thesis.
 - Y N Introduction provides background on topic
-

First Body Paragraph

- Y N Does the topic sentence clearly link the paragraph to the thesis?
- Y N Does EVERY quote have a SUBSTANTIVE lead-in?
- Y N Is every quote followed by clearly related discussion/analysis?
- Y N Do ALL quotes have correctly formatted citations?
- Y N Does the paragraph contain a concluding sentence?

How could the paragraph be improved?

Second Body Paragraph

Is there a transition? Provide it here.

Y N Does the topic sentence clearly link the paragraph to the thesis?

Y N Does EVERY quote have a SUBSTANTIVE lead-in?

Y N Is every quote followed by clearly related discussion/analysis?

Y N Do ALL quotes have correctly formatted citations?

Y N Does the paragraph contain a concluding sentence?

How could the paragraph be improved?

Third Body Paragraph (optional)

Does the student use a transition? List it here.

Y N Does the topic sentence clearly link the paragraph to the thesis?

Y N Does EVERY quote have a SUBSTANTIVE lead-in?

Y N Is every quote followed by clearly related discussion/analysis?

Y N Do ALL quotes have correctly formatted citations?

Y N Does the paragraph contain a concluding sentence?

How could the paragraph be improved?

Conclusion

Y N Does the final paragraph draw a relevant and interesting conclusion?

Y N Does the conclusion make the position clear but NOT restate the thesis verbatim?

Y N Does the final paragraph include a call for action?

Y N Does the final paragraph answer the “SO WHAT???”—Why do we care about this issue?

Y N Does it avoid saying “In conclusion,” “Therefore” or “To wrap it up” or any other inane, formulaic, transition?

Use of Quotation Marks / Documentation

_____ Every quotation has beginning and ending quotation marks.

_____ Every quotation is followed by a citation in parentheses.

_____ All paraphrased information is followed by a citation.

_____ All quotes are INCORPORATED INTO the student’s own writing. No sentences of quoted material stand alone. (No dropped quotes.)

_____ Correct format is followed for all citations: Student’s lead-in, “Borrowed words from the text” (name #).

****For all documentation issues, you should make adjustments on the paper you’re editing, if any are necessary.*

Formal Writing Style

- Circle any contractions you find (unless in a quotation)
- Circle any 1st or 2nd person pronouns (unless in a quotation)
- Circle any spelling errors
- Circle any incorrect verb tense (use PRESENT tense when discussing literature).
- Circle any passive voice verbs (am, is, are, was, were, be, being, been) unless in a quotation.
- Circle any DEAD WORDS (unless inside a quotation)

Correction Marks

The following marks may be used by your teacher to identify problems in your paper.

≠ – Not in parallel structure

– Number is not allowed

? – Confusing; what do you mean?

(?) – Where is your citation? Add one.

¶ – New paragraph should begin here

→ Indent is not one tab (1/2 inch)

1st – First person pronoun not allowed

2nd – Second person pronoun not allowed

abbr – Abbreviations not allowed

awk – Awkward sentence construction

Cap – Capitalization error

CM – Commentary missing

cont – Contractions not allowed

CS – Concluding sentence?

DBWQ-Don't Begin ¶ With Quote

DEWQ-Don't End ¶ With Quote

DS—Double-Spacing is incorrect

DQ – Dropped quote (needs lead-in)

DM – Dangling modifier

F – Fragment

fc – Faulty coordination

I – problem with italics

LI – Needs lead-in

LP- Literary present tense?

MM or mm – Misplace modifier

NBCS-Need Better Concluding Sentence

NBTS-Need Better Topic Sentence

NBLI-Need Better Lead In

NS – Non-substantive Lead-in

p – Punctuation error

p-a – Pronoun/antecedent agreement

pl – Problem with plural form

Plot – This is plot, not analysis

Poss – Problem with possessive

pn – Pronoun error

PV- passive voice

RO – Run-on sentence (comma-splice or enjambed sentence)

SI – Split Infinitive

source? – Needs citation

sp – Spelling error

Sum – This is summary, not analysis

s-v – Subject-verb agreement error

trans? – Needs transition

TS – Needs a topic sentence

t, vt or tense –verb tense error

vb – verb conjugation incorrect

WC or wc – Word Choice is a problem

What??? – This doesn't make sense

wlo – word or words left out

DW-Dead Word, which includes adverbs and be verbs (really, seems, a lot, says, very, This, etc.)

Trite – This is an overused phrase that is boring/offensive (in conclusion, in summary)

Clichés—"the plot thickens," "blowing

things out of proportion" –ick!!!

Check—Good Job!

☺ - Good Job!

If something is CIRCLED, it's a problem!

Completed Model Literary Analysis Essay

McStudent 1

Fakey McStudent

Dr. McTeacher

8th Pd., British Lit.

1 Apr. 2031

Contrast Highlights Social Prejudice

Many authors use literary devices to develop theme. In his novel *Great Expectations*, Charles Dickens uses a variety of techniques to develop his themes. Some of the elements that Dickens uses are symbolism, dialect, and contrast. The most effective literary device that Dickens uses to develop the idea that social prejudice is difficult to overcome is contrast.

When Pip is a child, he is very innocent in the ways of the world and really cares about people. When Pip is told that a blast of guns indicate that a convict has escaped, he has to ask, "What's a convict?" (Dickens 11). Even though his town is very near an area that houses convict ships, Pip is wholly ignorant of the fact. His naivete to the ways of the world, however, does not damper his inner compassion for others. In fact, even though Pip is terrified of the convict who accosts him on the marshes, he "Pit[ies] his desolation" and is glad to help him (14). Pip feels a gentleness towards those in his life, a characteristic that is clear in his words about them. His description of Joe in the first chapter as "a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow" indicates the soft tenderness he has for the man who is his closest companion in the world (7). Pip as a child is the very picture of childhood sweetness and innocence.

After Pip inherits money and becomes rich, he becomes more worldly and selfish, falling neatly into the stereotypical social prejudice of rich people being snobbish. His innocence to his initial social status disappears when he first meets Estella, who makes fun of his poverty, his

“thick boots” and his “coarse hands” (45). He tells Joe, “I am ignorant and backward” (53). He is ashamed of who he is and where he comes from. Once he inherits the money, he turns into another person entirely, even treating his dear friend Joe as lesser than himself, and is embarrassed at the prospect of being seen with Joe: “If I could have kept him away by paying money, I certainly would have” (156). Because of his new social status, he is uncomfortable socializing with those who are of a lesser social status than himself, even if the person is a dearly loved childhood companion.

Pip’s attitude about himself after he receives the inheritance from Abel Magwitch is in distinct contrast to his attitude about himself at the end of the novel when he discovers that Abel Magwitch is his benefactor, again reinforcing the common social prejudices between the rich and the poor. At the beginning of the novel, Pip refers to himself as a “small bundle of shivers” (3) and sees himself as “ignorant and backward” (53). Once he receives the inheritance, however, he no longer wishes to be associated with his past life. In fact, when his rowing instructor, giving him a compliment on his strength, observes in all innocence that Pip has “the arm of a blacksmith,” he is horrified to be associated with such a lowly profession, Joe’s profession (140). Indeed, when Magwitch visits Pip to reveal the truth, Pip treats him, in his own words, “inhospitably” (229). This is the man who has given Pip everything, a man who young Pip pitied, but in Pip’s upper-class eyes, this man is not worthy of polite behavior due to his low social status. This particular interaction between Magwitch and Pip reveals the huge contrast between the social classes and the gap between them that money can make. There is a glimpse of Pip’s former humanity when he feels “a touch of reproach” at the way he treats Magwitch, revealing that the true Pip still exists, though he is buried beneath the prejudices of social class (230). When Magwitch reveals himself to Pip as Pip’s benefactor, Pip realizes that the life of the

high-class society man he has been living has all been a lie, bankrolled by an individual in the lowest echelon of society. In fact, his “abhorrence” of Magwitch is superseded only by his revolt at himself as the truth dawns on him (232). Only later does his fundamental self return, the one money had dulled, and of Magwitch he realizes, “my repugnance to him had all melted away, and....I only sawa much better man than I had been” (324). The contrast between his two selves helps him to see how horribly money can change a man.

Pip’s self-recognition of the social prejudice he developed because of his inheritance brings home the true effect of the prejudice, particularly due to the contrast in the way Pip treats Joe, even though Joe never wavers in his loyalty to Pip. At the beginning of the novel, Joe “comforted [Pip] when he could” by giving him lots of gravy, an action typical of most of Joe’s interactions with Pip (19). He always seeks to take care of Pip any way he can. He is truly the “dear fellow” Pip labels him (7). However, after Pip inherits the money, when he hears of Joe’s impending visit, his response is less than gracious. He is embarrassed for Joe to be seen by his classmates, who are of a much higher class than Joe and will associate that lower class with Pip (157). Even Joe picks up on Pip’s changed attitude and is unsure how to react to his friend, his reaction to Pip clearly confused: “whenever he subsided into affection, he called me Pip, and whenever he relapsed into politeness he called me sir” (161). Only later, after the truth is revealed, does Pip realize that he has changed inside in the most horrible manner because of the money Magwitch gave him: “it was for the convict...that I had deserted Joe” (235). He is ashamed at the way a change in social status has changed him as a person into a snob that looks down on those who have been most loyal to him. He recognizes the “worthless conduct” of his upper-class self for exactly what it is (235). His shame is complete when Joe himself, who refuses to visit the upper-class Pip a second time due to his treatment, welcomes the humbled Pip

back into the fold with open arms (338); Pip realizes that simple, low-social-class Joe has been far “nobler” than himself (3).

Dickens uses contrast in a variety of ways in *Great Expectations* in order to highlight the points he wants the reader to understand. Many of those contrasts focus on Pip and help the reader understand the dangers of social prejudice: anyone can fall victim to social prejudice, even someone who is otherwise a good person, and social prejudice is difficult to overcome. When Pip is poor, he hopes to have members of the upper class look at him as an equal even though he is unable to view others as equals when the situations are reversed. Perhaps the world would be a kinder place if people could see others as they are and not as the social strata they represent.

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Another Model Essay, Step-by-Step

While each step of a sample essay on *Great Expectations* was provided throughout this text, this section provides an additional example of many steps in the process all in one place. This example follows the process of writing a paper on the American Dream.

Step 1: Create a Working Thesis

The first step this student took was to identify his own thoughts on the subject of the American Dream. His thoughts (opinion) became his initial claim statement:

McStudent 1

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Dr. McCarter
American Lit., 5th Pd.
19 Mar. 2012

The Dream is Dead

Original Position: The American Dream as it once existed is dead, replaced by a dream that is far more tangible: surviving the jungle of the land long enough to pass the torch to the next generation of dreamers.

Revise the Thesis If Necessary After Research

After the student identified his initial opinion on the subject, he conducted research and read a series of articles about the American Dream. When he was done reading, he discovered that his initial claim no longer represented how he felt after reading. He adjusted his claim to reflect his opinion after he learned more about his subject. (Adjusting the claim is a GOOD thing! It reflects growth and learning. Don't be afraid to grow and change based on the information you discover while you conduct your research!) Here is the revised claim that he will use in his research paper:

Original Position: The American Dream as it once existed is dead, replaced by a dream that is far more tangible: surviving the jungle of the land long enough to pass the torch to the next generation of dreamers.

Revised Position: The American Dream, in its traditional sense, is dead; and if people continue down the path to materialism, they will kill not only the dream but also America.

Step 4: Write the Introduction

Once he had a solid statement of his opinion (claim), the author provided background on the topic (the American Dream) and ended it with his revised claim.

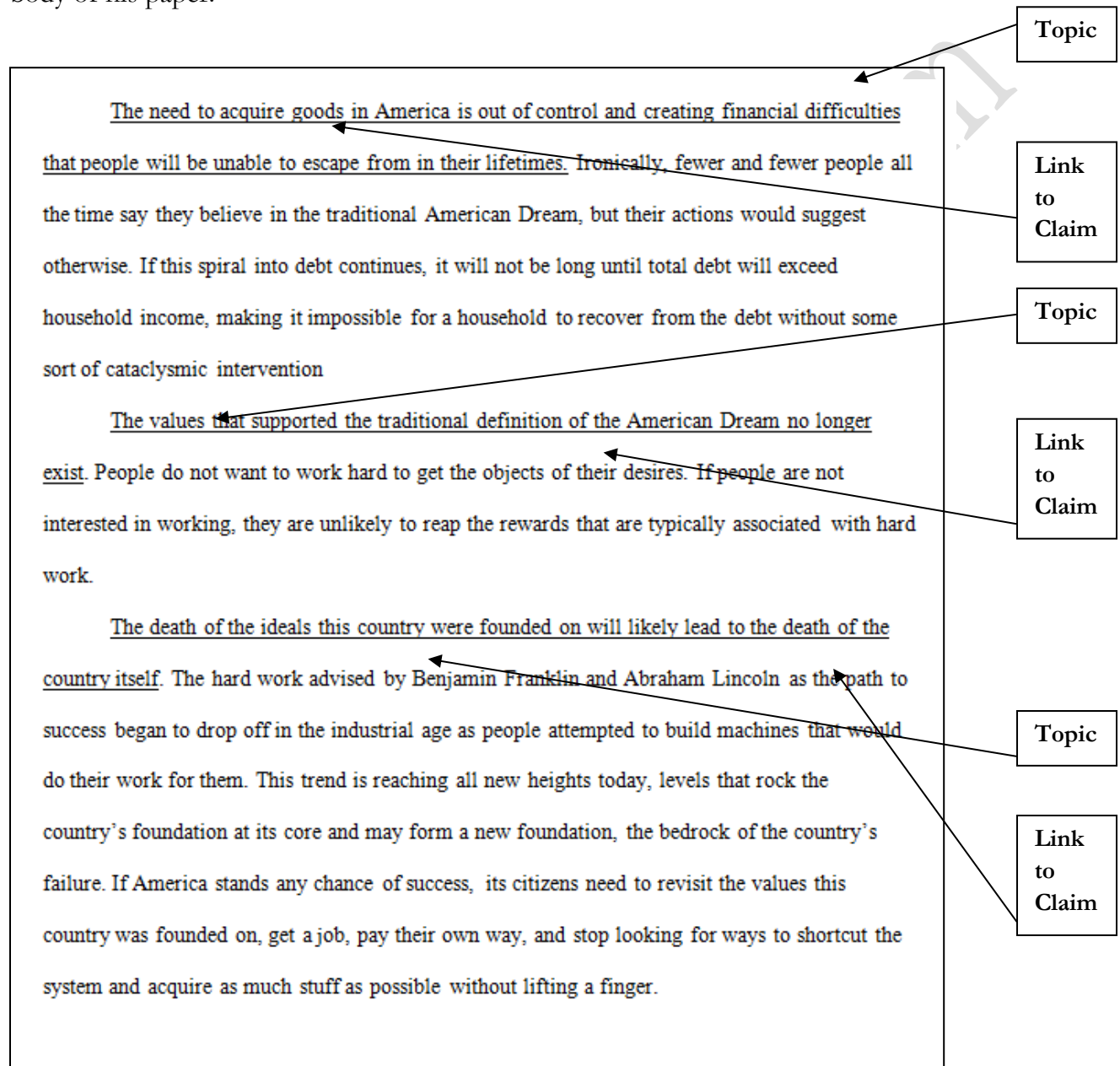
19 Mar. 2012

The Dream is Dead

Ever since the day the first pilgrim stepped onto the soil of North America, people from all over the world have flocked to America. While many seek to escape horrors and holocausts in their homelands, just as many seek opportunity in a land where, it was once rumored, the streets are paved with gold, earning the moniker the Land of Opportunity. Today, the challenges Americans face are quite a bit different from the challenges that met their forebears. No longer are the inhabitants of the land faced with unbridled opportunity; the realities of living in a land with a sinking economy put limits on what people are able to achieve. The American Dream, in its traditional sense, is dead; and if people continue down the path to materialism, they will kill not only the dream but also America.

Steps 5 and 6: Outline and Organize Your Argument and Type a Rough Draft

After determining the focus for his paper, the author decided on the points he wanted to make in his paper. The points were stated in sentences that identified the topic of each section of his paper and included a link to the claim. These sentences became the topic sentences for each body paragraph. After each topic sentence, he wrote up – in complete sentences – a rough discussion of each of his points. These became the first draft of the body of his paper.



Step 7: Add Citations for Paraphrases

Looking over his first draft, the author realized that in drafting his paragraphs he had included information he had read about in the sources he had found when doing his research. These ideas, in his own words, were paraphrases of the information he had found. All he needed to do was to give credit for the ideas to the sources in which he had read them. He did this by adding parenthetical citations that indicated the source of the ideas he had included.

The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream (Zogby), but their actions would suggest otherwise. If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some sort of cataclysmic intervention

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires (Warshauer). If people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

The death of the ideals this country were founded on will likely lead to the death of the country itself. The hard work advised by Benjamin Franklin and Abraham Lincoln as the path to success began to drop off in the industrial age as people attempted to build machines that would do their work for them (Warshauer). This trend is reaching all new heights today, levels that rock the country's foundation at its core and may form a new foundation, the bedrock of the country's

Step 8: Add Quoted Material (and Citations)

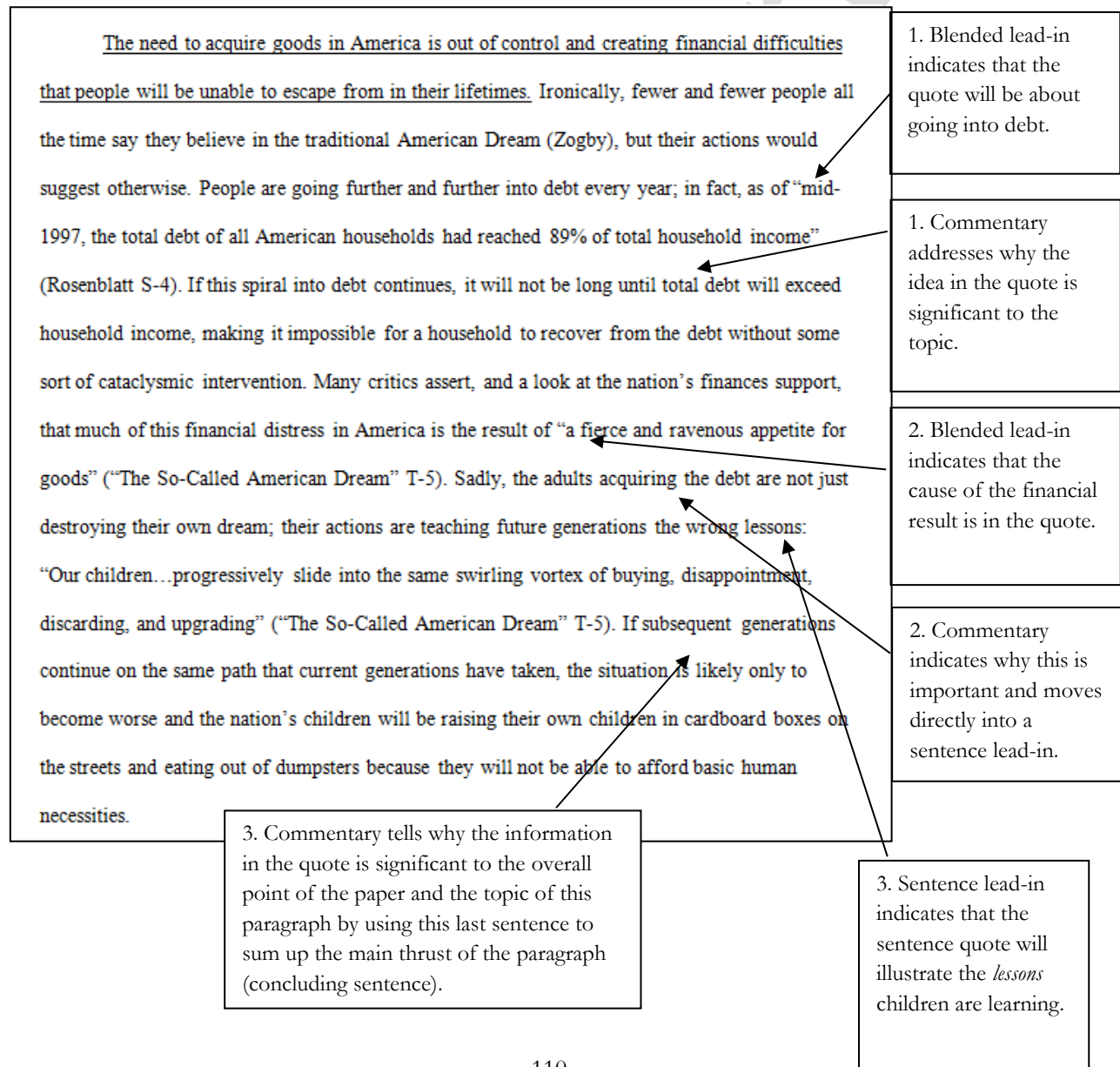
The author realized that there were several very specific quotes that he wanted to quote *exactly as they had appeared* in the original sources because the words used in the original sources were very powerful. There was really no way he could better or even equal the expression of the ideas by putting them in his own words, so he simply pulled the actual words from the original sources and put them in quotation marks to indicate that they were the actual words the original author had used to express the ideas. He followed each quotation with a parenthetical citation to indicate in which source he had found the words.

The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream (Zogby), but their actions would suggest otherwise. “mid-1997, the total debt of all American households had reached 89% of total household income” (Rosenblatt S-4). If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some sort of cataclysmic intervention. “a fierce and ravenous appetite for goods” (“The So-Called American Dream” T-5). “Our children...progressively slide into the same swirling vortex of buying, disappointment, discarding, and upgrading” (“The So-Called American Dream” T-5).

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires (Warshauer). “the Dream has become more of an entitlement than something to work towards” (Warshauer). “TV viewing hours have increased 50% since the mid-60s and currently constitute up to 40% of adults’ free time” (Rosenblatt S-4). “the financial success of the American Dream is more a matter of luck than hard work” (Warshauer). “level of income needed to ‘fulfill one’s dream’ doubl[ing] between 1986 and 1994” (Rosenblatt S-4), it seems that a major contributing factor is attitude: if people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

Step 9: Blend Quoted Material

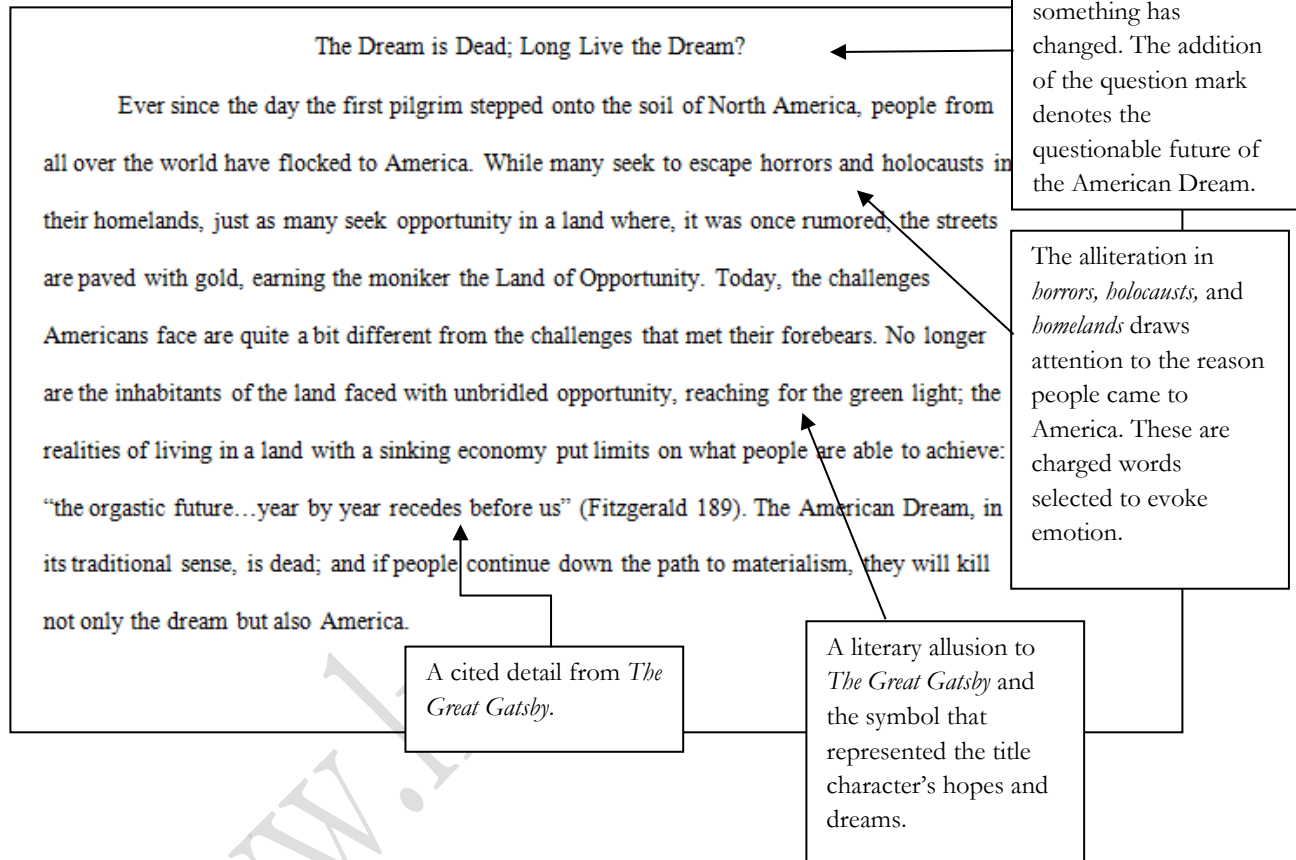
The author remembered the teacher telling him that it should be HIS voice that was dominant in the paper, not the voices of his sources. He also knew that if the reader were to read some of the quotes, the reader would not have a clear idea of what he wanted to emphasize about the information he had quoted. To help the reader understand why he had included each quotation, he added his own words before each quote to introduce the idea to the reader, and he provided an explanation after each quote, NOT to merely translate the quote and tell the reader what it said – he guessed that since the reader could read, he could understand the actual words – but to explain to the reader why the quoted material was important to the point he was trying to make. At the end of each paragraph, each discussion of a major point, he made sure there was a concluding sentence to emphasize his point in each paragraph.



Step 10: Add Rhetorical Elements (Literary Text and Rhetorical Devices)

The author realized that his paper now clearly stated his idea and provided evidence to support it; however, he also knew that he could take steps to make the information more attractive to the reader and more powerful in getting his reader to agree with him. He could add allusions and other device that would help get his reader's attention and add impact to his points.

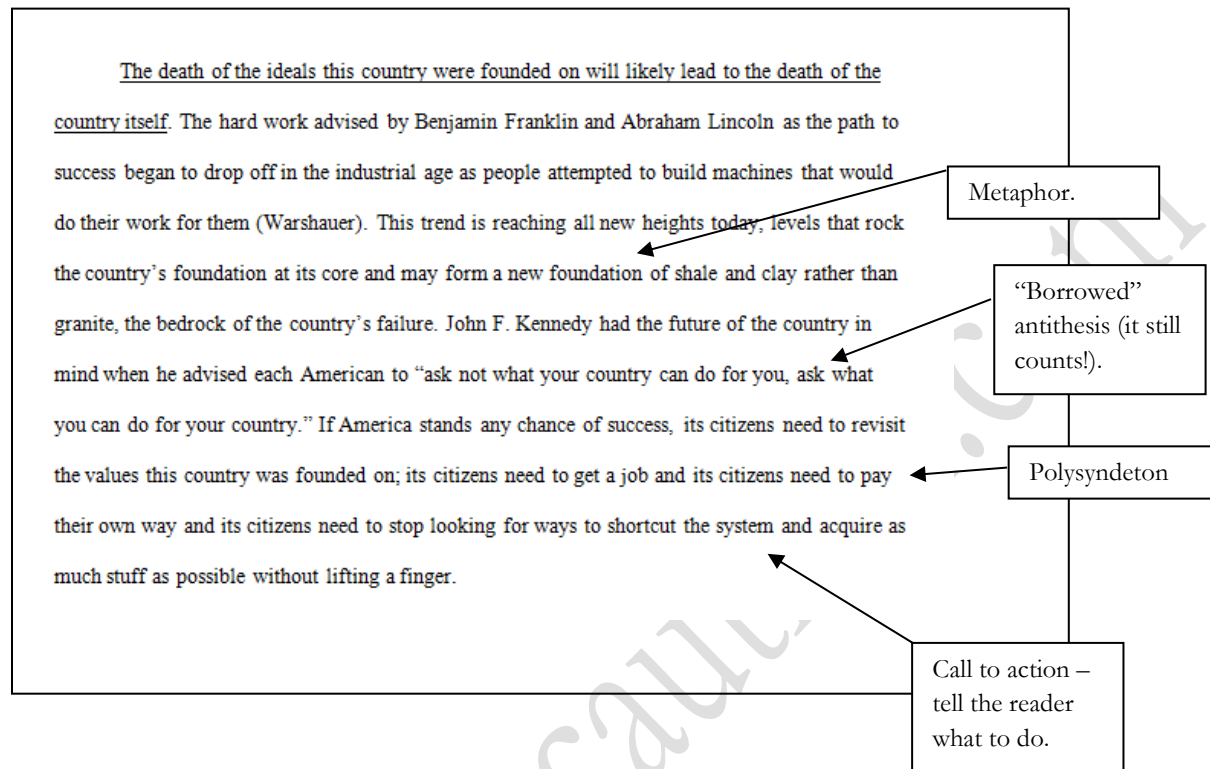
He made several additions to **the introduction** alone:



Additional rhetorical devices were added to the conclusion. See the conclusion on the next page. →

Step 11: Add a Conclusion

The writer continued through his paper, adding rhetorical devices as he went, paying particular attention to **the conclusion**, where he included several historical authority figures to add ethos to his paper, along with other rhetorical devices and a call to action.



The Final Paper

After adding the rhetorical devices, the writer did some final polishing and the paper was finished:

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Dr. McCarter

American Lit., 5th Pd.

19 Mar. 2012

The Dream is Dead; Long Live the Dream?

Ever since the day the first pilgrim stepped onto the soil of North America, people from all over the world have flocked to America. While many seek to escape horrors and holocausts in their homelands, just as many seek opportunity in a land where, it was once rumored, the streets are paved with gold, earning the moniker the Land of Opportunity. Today, the challenges Americans face are quite a bit different from the challenges that met their forebears. No longer are the inhabitants of the land faced with unbridled opportunity, reaching for the green light; the realities of living in a land with a sinking economy put limits on what people are able to achieve: “the orgastic future...year by year recedes before us” (Fitzgerald 189). The American Dream, in its traditional sense, is dead; and if people continue down the path to materialism, they will kill not only the dream but also America.

The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream (Zogby), but their actions would suggest otherwise. People are going further and further into debt every year; in fact, as of “mid-1997, the total debt of all American households had reached 89% of total household income” (Rosenblatt S-4). If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some

sort of cataclysmic intervention. Many critics assert, and a look at the nation's finances support, that much of this financial distress in America is the result of "a fierce and ravenous appetite for goods" ("The So-Called American Dream" T-5). Sadly, the adults acquiring the debt are not just destroying their own dream; their actions are teaching future generations the wrong lessons: "Our children...progressively slide into the same swirling vortex of buying, disappointment, discarding, and upgrading" ("The So-Called American Dream" T-5). If subsequent generations continue on the same path that current generations have taken, the situation is likely only to become worse and the nation's children will be raising their own children in cardboard boxes on the streets and eating out of dumpsters because they will not be able to afford basic human necessities.

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires (Warshauer). In fact, the problem is far worse than general laziness: for many people, "the Dream has become more of an entitlement than something to work towards" (Warshauer). It is this feeling that one should not have to work for the rewards he is given that has warped American behavior into lack of productivity: "TV viewing hours have increased 50% since the mid-60s and currently constitute up to 40% of adults' free time" (Rosenblatt S-4). In addition to this notion that Americans should be able to spend their days in leisure activities, Americans also want their desires granted immediately. In this warped view, "the financial success of the American Dream is more a matter of luck than hard work" (Warshauer). While it is true that the American Dream may be getting harder to obtain each year, with the "level of income needed to 'fulfill one's dream' doubl[ing] between 1986 and 1994" (Rosenblatt S-4), it seems that a major contributing factor is attitude: if people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

The death of the ideals this country were founded on will likely lead to the death of the country itself. The hard work advised by Benjamin Franklin and Abraham Lincoln as the path to success began to drop off in the industrial age as people attempted to build machines that would do their work for them (Warshauer). This trend is reaching all new heights today, levels that rock the country's foundation at its core and may form a new foundation of shale and clay rather than granite, the bedrock of the country's failure. John F. Kennedy had the future of the country in mind when he advised each American to "ask not what your country can do for you, ask what you can do for your country." If America stands any chance of success, its citizens need to revisit the values this country was founded on; its citizens need to get a job and its citizens need to pay our own way and its citizens need to stop looking for ways to shortcut the system and acquire as much stuff as possible without lifting a finger.

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Appendix A: Bibliographic Citation Organizer

1	Author.	
2	Title of Source.	
3	Title of Container,	
4	Contributor,	
5	Version,	
6	Number,	
7	Publisher,	
8	Publication Date,	
9	Location.	
10	Supplemental Elements.	

1	Author.	
2	Title of Source.	
3	Title of Container,	
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5	Version,	
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1	Author.	
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4	Contributor,	
5	Version,	
6	Number,	
7	Publisher,	
8	Publication Date,	
9	Location.	
10	Supplemental Elements.	

Appendix B: Annotation and Key Word Organizer

Source _____. Create the bibliographic citation for this source:	
Keyword	Quotation/detail and page/paragraph

Source _____. Create the bibliographic citation for this source:	
Keyword	Quotation/detail and page/paragraph

Source _____. Create the bibliographic citation for this source:	
Keyword	Quotation/detail and page/paragraph

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