The Open Handbook

2020

Acknowledgments & Dedication

Thanks to my friends and colleagues at Dartmouth College—especially Mark Koch, Doug Moody, Colleen Lannon, Sarah B. Smith, Jed Dobson, and Nick Van Kley.

The title page image by Jonathan Miller on flickr.

This book is dedicated to Abel and Hayden.

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Donations

    Students who would like to make a small gift in honor of this project are encouraged to make electronic donations to the New Hampshire Food Bank, a nonprofit organization that feeds other Granite Staters in need. Every \$1 you donate provides two meals.

Preface

College students are commonly required to purchase handbooks for use in their writing courses. These reference texts introduce students to the conventions of academic writing and often include chapters on academic research, critical thinking, grammar, and formal citation.

The knowledge contained in these texts is indispensable. However, most handbooks on the market today are bloated in both content and price (I think the former is often the justification for the latter). For example, the institution where I formerly worked required students to purchase a handbook that was over 900 pages long and cost around $60. I think that is too long and too much.

My goal for this project is to create a brief handbook with everything students need to successfully navigate their college writing assignments, then give it away for free.

You're welcome.

Alan C. Taylor

Alan C. Taylor, Ph.D.

For corrections or to contact me, please visit my website.

Chapter 1

Annotation & Critical Reading

There is something predatory, cruel even, about a pen suspended over a text. Like a hawk over a field, it is on the lookout for something vulnerable. Then it is a pleasure to swoop and skewer the victim with the nib's sharp point. The mere fact of holding the hand poised for action changes our attitude to the text. We are no longer passive consumers of a monologue but active participants in a dialogue.

—Tim Parks, "A Weapon for Readers"

In college you will encounter demanding texts of great complexity. You will be asked to engage these texts critically and to challenge the thinking and conclusions of others. You will also have to retain an extraordinary amount of information and recall it later. To thrive in this environment you will need to develop some new habits and strategies. The most basic, and most important, of these are a formal procedure for the **annotation of texts** and the creation of **critical summary notes**.

1.1 Annotating texts

Analysis requires breaking an argument down into smaller parts so that you can understand how those parts work together to make the whole. The best way to begin this process is to annotate texts as you read them by using a system of symbols and marginal notes made on the document itself. There is no right or wrong way to mark up a text, but you should develop a system that you are comfortable with and try to stick with it. Writing while you read will help you stay focused and read critically. In fact, I would argue that if you are not writing while you read—by putting it into your own words through annotation, summary, paraphrase, and quotation—then you are not reading critically at all.

Your objective in annotation is to flag the key elements of a piece of writing—such as the thesis, argumentative points, and

key pieces of evidence. This kind of work serves two purposes. First, it helps you maintain a critical focus as you read. Second, it helps you later if the text must be used for study or your own writing.

During my annotations I always flag a number of things. I underline the thesis once I find it and I place large dots next to pieces of evidence or statements being used to support the thesis. I always place keywords or a short statement next to each paragraph, aiming to create a "micro summary" of the content. I use check marks or exclamation points next to statements that I find important or noteworthy. Sometimes I draw arrows to connect parts of the essay that seem related to me in some way.

In addition to flagging and summarizing a text's key ideas and arguments, I also ask questions in the margins or note places where I become confused. This is helpful later, on my second reading, since I can pay more careful attention to the passages that gave me trouble. I also write my thoughts as they occur to me and state objections to things that seem problematic or wrongheaded. Sometimes I try to connect an idea in one text with the idea(s) in another text I have read. Making these sorts of connections is a central feature of the kind of thinking and writing you will do in college.

As you can see from the example here to the right, the process of annotation keeps me engaged, active, and alert—key components in critical thinking.

Iraq's Unruly Century

Ever since Britain carved the nation out of the Ottoman Empire after World War I, the land long known as Mesopotamia has been wracked by instability

By Jonathan Kandell

As summer temperatures headed toward 105 degrees on the morning of August 23, 1921, some 1,500 dignitaries assembled in the courtyard of a government building on the banks of the TigrisRiver for a coronation. British Army officers and colonial administrators mingled with Shiite Arabs from Basra near the Persian Gulf, Kurds from Mosul near Turkey, and Sunni Arabs from Baghdad to witness the installation of a foreign prince, Faisal, as the first king of the newly created nation. "It was an amazing thing to see all Iraq, from North to South, gathered together," wrote Gertrude Bell, a British colonial official who had recommended Faisal to her government and would be his staunchest supporter. "It is the first time it has happened in history."

Faisal's subjects had no anthem, so a band struck up "God Save the King." The selection aptly symbolized Britain's role not only in inventing the Iraqi government—complete with a figurehead king and soon a new parliament and constitution—but also in orchestrating it for years to come.

On a July morning in Baghdad in 1958, Iraq's constitutional monarchy came to a brutal end when an army faction led by Iraqi Gen. Abdul Karim Qassem stormed the royal palace. In the courtyard, rebel troops killed King Faisal II, the 23-year-old grandson of the first monarch, and a score of men, women and children. Faisal's body was removed to a secret burial place. But no such respect was accorded his uncle and former regent, Abdul Ilah, whom the plotters blamed for the monarchy's pro-British slant; his corpse was thrown to a mob outside the palace gates, dragged around the city and displayed for two days in a public square.

The 1958 coup d'état was not the first upheaval in Iraq's modern political history, which has been marked by nationalist fervor, ethnic uprisings, tribal conflicts, palace treacheries, warfare and deadly oppression. In the monarchy's 37 years, the government cabinet was shuffled more than 50 times. Scholars have offered a catalog of reasons why antiquity's "cradle of civilization" has been so unstable. Some blame geography, pointing out that Iraq, which covers some 168,000 square miles, has a mere 12 miles of shoreline, on the Persian Gulf, making it the most landlocked—and culturally isolated—nation in the Middle East. Others tie Iraq's "bloody history," as many have described it, to the preponderance of groups vying for power. The rivalry goes deeper than Arab versus British, however, or Sunni versus Shiite versus Kurd.As the Kurdish analyst Siyamend Othman said this past November, the "history of Iraq has been conditioned, if not determined, by the conflict between an emerging educated class around major urban areas and the old semiliterate rural sheikhdoms."

Britain's experiment in nation-building failed partly because it did not unify the disparate factions, says Charles Tripp, a British citizen and author of the 2000 book, *A History of Iraq*, Instead, Britain seeded unrest by relying on the Sunni minority to run the military and civil service and also by subordinating the northern, Kurdish territory. In addition, he says, Britain's decision to allow tribal sheikhs to maintain order in rural areas heightened tensions by "treating Iraqi society as a collection of groups rather than individuals." But Adeed Dawisha, an Iraq-born historian and author of *Arab Nationalism in the Twentieth Century*, suggests that Britain failed mainly because it granted Iraq too little autonomy. "From the establishment of the constitutional monarchy in 1921 all the way to its fall in 1958," Dawisha says, "it was very clear that none of the Iraqi governments could carry out any policy against British opposition. And I would put oil [policies] at the top of the list. Oil sales served the interests of Britain, not Iraq."

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1.1.1 The false allure of the highlighter

Students often associate critical thinking and a general studiousness with the use of a highlighter. However, I'd like to question this practice a bit. Compare the following selection from a student's course reading to the annotation practices outlined above:

Biosystems 31 (1993)   238

At the heart of the environmentalist worldview is the conviction that <mark>human physical and spiritual health depends on sustaining the planet in a relatively unaltered state</mark>. <mark>Earth is our home in the full, genetic sense,</mark> where humanity and its ancestors existed for all the millions of years of their evolution. <mark>Natural ecosystems—forests, coral reefs, marine blue waters—maintain the world exactly as we would wish it to be maintained.</mark> Our body and our mind evolved precisely to live in this particular planetary environment and no other. <mark>When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace</mark>, in the foreseeable future. . . . We run the risk, conclude the environmentalists, of beaching ourselves upon alien shores like a great confused pod of pilot whales.

There are a number of problems worth noting here about the practice of highlighting while reading:

- First, your objective when you read something should be *to avoid having to read it again* (unless, of course, you would enjoy doing so). Highlighting important portions of a text, as this student has done, only signals that the highlighted bits were important to the reader at the time of the reading. But to discover *why* they are important or *what* the highlighted portions mean, the student will be forced to read the text again. Busy students studying for multiple midterms do not have time to re-read entire books or articles.

- Secondly, highlighting works against critical thinking by casting the reader in the passive role of information consumer. As Keith Hjortshoj argues, highlighting merely "emphasizes the authority of the text: what its author says, believes, or knows. The practice therefore leads you toward memorization and repetition, not toward interpretation, inquiry, or criticism" (41). While recalling information at a later time is important, this is not the sole purpose of reading. Critical reading also involves a process of evaluating, questioning, and interpreting the text—activities that highlighting severely limit.

- Thirdly, highlighting doesn't help you place the information into your long-term memory. Recent research suggests that taking notes by hand results in a significant boost to

information retention.

- Finally, highlighting doesn't help you understand the structure of an argument—the main goal of any critical analysis. Arguments all have a certain structure: there is a main idea supported by a series of claims, reasons, and pieces of supporting evidence. The highlighter *fails to reveal this structure*. Flagging key structural features of arguments (as described above in the process of annotation) will dramatically reduce the time it takes to study and will be of significant help in your writing as you make use of the texts in question.

1.1.2   Annotation strategies

Since you have likely never engaged a text in such a manner, here are some strategies that you might consider as you develop a process for annotation and critical reading:

- **Use a symbol system**. Develop a system of symbols to flag important aspects of a reading. Mark significant elements within the text such as the thesis, argumentative claims, and evidence. Also note when a text references other texts, authors, or events. Note places where you become confused or uncertain; later, in a second reading, you can give extra attention to these portions of the text.

- **Interrogate the text**. Be ruthless. Be rigorous. Ask questions back to the author in the margins of the text. Chal-

lenge the conclusions and arguments that he or she presents by making ones of your own.

- **Summarize**. Write keywords or make "microsummaries" in the margins next to each paragraph. Later, you will not have to re-read the entire document to find your place. These can be especially useful if you later use this text in your own writing.

- **Connect**. Find connections between the reading and others within the course or your broader reading experience. Develop the capacity to bring other texts into dialogue with each other, imagining writing and reading as a form of social interaction.

Chapter 2

Critical Notes

"We believe the best way to work on a difficult text is by rereading . . . but you can also work on the difficult text by writing, by taking possession of the work through sentences and paragraphs of your own, through summary, paraphrase, and quotation, by making another writer's work part of your work" (12).

—Bartholomae and Petrosky, "Introduction." *Ways of Reading: An Anthology for Writers*

2.1   Taking Critical Notes

One objective of the annotations described in the previous chapter is to help you create a **critical outline** during a subsequent reading. The objective in the critical outline is to boil the entire argument down to its essence, without losing any significant detail. The name of the game here is **reduction**: take something complex and unwieldy and turn it into something small and use-ful for study or your own writing. There is a real art to this, and you will become better and faster at this as you practice. Over time, you will train your mind to operate in such a way that you will perform these tasks almost unconsciously as you read. These critical notes will be indispensable study aids. They will also dramatically improve your writing.

These critical summaries are comprised of nothing more than summary, paraphrase, quotation, and your own observations and questions. Quote only the most important, memorable language. Summarize or paraphrase the rest in as objective a manner as possible. Take great care when summarizing or paraphrasing; if your work is too similar to the original text and is used later in your own writing, *you may inadvertently commit plagiarism*, a serious academic offense. Therefore, carefully place the writing of others into your own words and cite the page numbers you reference in your notes.

As you write this critical outline you will not only try to reduce the main points of the argument, you will also ask questions and make observations of the text. You should note the argumentative points that you find yourself strongly agreeing or disagreeing with and your reasons for doing so. You might see a logical inconsistency or want the author to provide more evidence for his or her claims. You might make a note to perform some research at the library or on the Internet on an unfamiliar concept or event mentioned in the argument. Ultimately, however, you will want to determine if the argument you have read is persuasive and provide the reasons why.

At the end of this process, you should have a simplified—but objective and accurate—version of the essay that has been ruthlessly cut down to its bare essentials as well as a number of critical observations, questions, and ideas that have emerged in your process of reading. By the time you reach this stage and read over your notes, you will have taken great strides toward mastering the information or argument. Of course, if the text is difficult, you may have to repeat the process until you have a breakthrough. I cannot emphasize enough how helpful and important this process is. It will help you come to a greater understanding of the text's claims and weaknesses while also activating your long-term memory.

Finally, to be a successful student and scholar, you will need to create a system for organizing and retaining these annotations and notes for later use. You might use a series of organized fold-ers on your computer or some kind of filing system in manila folders. Whatever works best for you. Retaining all of this hard work will be of great importance to you later, particularly as you engage in large research projects. As I describe in the next chapter, being a scholar—or just a great student—involves reusing and re-purposing prior work and information.

> ✔ Note
>
> New research suggests that taking notes by hand, rather than using a computer, aids memory and improves student performance.

2.1.1 Critical notes strategies

Developing a process for making critical notes is perhaps the most important new habit you will need to be successful in college. Here are some strategies or principles that may guide your efforts:

- **Reduce**. Use summary, paraphrase, and quotation to reduce an argument to its bare bones.

- **Engage**. Grapple with the ideas and arguments in the text. Ask questions and make observations. You should note the argumentative points that you find yourself strongly agreeing or disagreeing with and your reasons for doing so. You

might see a logical inconsistency or want the author to provide more evidence for his or her claims. You might make a note to perform some research on an unfamiliar word, concept, or event mentioned in the argument.

- **Protect yourself**. Be scrupulous when you summarize and paraphrase source materials in your notes by ensuring that you use your own language and sentence structure. A lazy mistake at this stage may cost you dearly later if you inadvertently plagiarize material. Don't forget to meticulously cite the page numbers of all the information you include in your notes.

- **Save your work.** You will need to create a system for organizing and retaining these annotations and notes for later use. You might use a series of organized folders on your computer or some kind of filing system in manila folders. Whatever works best for you.

Chapter 3

The Joy of Reuse (Save Your Work)

3.1   Save all your work

Most students complete their school work, turn it in to their professor, then never think of it again. These efforts then cross the event horizon into the black hole of a computer hard drive, never to emerge again. If this sounds like your standard practice, consider a change now that you've arrived at college. When you write something (essays, notes, reports, projects, code), or when you use something (course readings, research, data), keep a copy of it in some organized folder system so you may return to it in the future.

Taking the time to meticulously save all this work may sound counterintuitive—the class is over, right? But that essay you wrote freshman year, the notes you took on a scholarly article, the readings you dutifully annotated in your history class, may be very useful to you in some future project that you can't anticipate now.

Summarily tossing all of your work into the black hole forces you to start over again and again.

While it is important to save your finished work, it is also critical that *you save the research, notes, or data that contributed to that project as well*. Try, as best you can, to capture *all* of the inputs that led to your finished work and save them in some organized way. Successful scholars and students return to prior work and research all the time—reshaping, repurposing, and extending prior efforts. They understand that knowledge is cumulative: it accretes and deepens over time, often by building on what came before. *This is the joy of reuse.*

3.2   Staying organized

To retain your work and stay organized, you might use a simple paper system made up of manila folders. Or you might use a

hierarchical folder system on your computer organized by class, project, or term. Alternatively, you might embrace a powerful bibliographic manager like Zotero. Whatever you choose, create a system for staying organized and stick with it.

3.2.1 A poor file-saving strategy

I assume that most students today will embrace an electronic system to manage their workflows, take notes, and compose texts. Let's imagine two archive systems to store this typical scholarly work. Here is the first:

```
📂 /
 └── 📂 My Documents
      ├── Notes.docx
      ├── Notes2.docx
      ├── Nosetalgia.mp3
      ├── Essay.docx
      ├── Revision.docx
      ├── syllabus.pdf
      ├── hack-dartmouth.py
      ├── MyDogRex.jpg
      └── ideas.docx
 └── 📂 Stuff
```
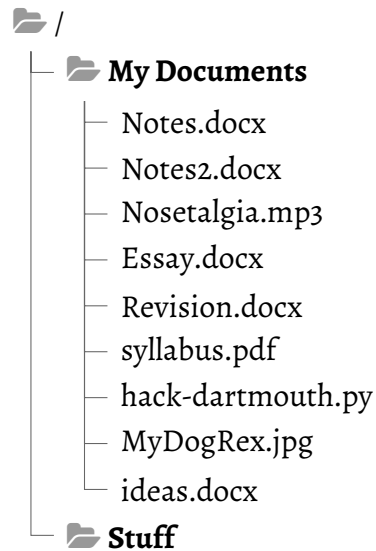
{ A poor file-saving strategy }

The strategy represented here breaks down very quickly for two reasons. First, after a few weeks of accumulating notes, readings, research, and other important documents, a system with no hierarchically organized folders becomes a confusing and unhelpful jumble. Secondly, the choices for naming the files actively resist discovery and recognition. What, for example, is the subject of Notes.docx? What class was it from? What lecture? What project were these notes taken for? Of the many essays you wrote last term, which one is Essay.docx? And Revision.docx is a revision of what, precisely? A year from now you won't remember, but you may very well care at that time. Unfortunately, the folder into which you've dumped these files will have swelled to a debilitating size that will disrupt any attempt to make use of your hard work.

3.2.2 A better file-saving strategy

Instead of this haphazard and unhelpful approach, each time you place an artifact in your archive, think about your future self who will want to find something quickly, with minimal effort. An important first step in this process is to adopt some kind of logical foldering structure that quickly reduces the effort of finding a particular item. You should make considered and thoughtful decisions about your archive's structure. Perhaps you will choose to organize your work by year, or term, or class, or project. There are pluses and minuses to any organizational schema, but changing things up later is difficult, so choose wisely.

Perhaps the most critical step in the construction of your schol-

arly archive is to adopt a **strict naming convention** for your folders and files. Keep in mind sociologist Kieran Healy's helpful advice that a "file or folder should always be able to tell you what it is" (7) without actually having to open it. Taking this sound advice to heart, we might revise the previous filing strategy like this:

```
📂 /
├── 📂 My Documents
│   └── 📂 Courses
│       ├── 📂 Writing 2-3-F19
│       │   ├── notes-Percy-10-28-19.docx
│       │   ├── notes-Freire-11-5-19.docx
│       │   ├── Essay1-draft1-9-07-19.docx
│       │   ├── Essay1-draft2-9-15-19.docx
│       │   └── WR2-3-syllabus.pdf
│       └── 📂 CS1-F19
│           └── hack-dartmouth.py
├── 📂 Music
│   └── Pusha-T-Nosetalgia.mp3
└── 📂 Photos
    └── MyDogRex.jpg
```
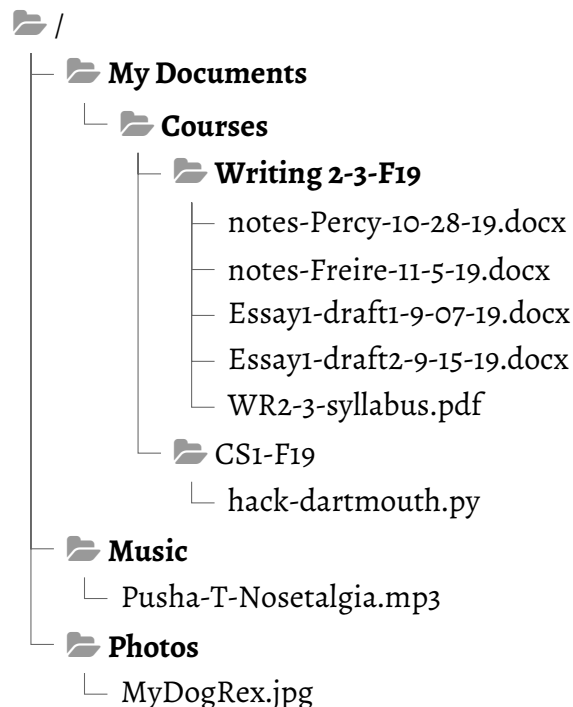
{ A better file-saving strategy }

Your system will obviously become far more complex than the simplified example presented above. (You might, for example,

want to create subfolders within a class to further organize your files). However, the key features of a good filing system are detectable here: 1) there is a logical structure to the organization, using course names and file types to determine the names of the folders and 2) the naming convention for the folders and files tell you exactly what they are without having to open them. There is no right or wrong way to make a filing system, and one size will not fit all. You will have to determine for yourself what system makes sense.

3.3 Very large filing systems

Most students would be fine if they use the simple filing system described above, where folders are determined by course or term. But if you have an expectation of a very large file system, or if you plan to share a file system with other researchers, you should consider a slightly different approach. Large collections of files are quite difficult to manage; this is especially true when additional researchers are involved with saving and editing files in the shared directory. Special care in the naming of files and folders is critical here to avoid confusion and lost data.

- While each project is different and will require its own approach, there are two best practices that should be followed in any shared research repository: 1) a plaintext **README** file in each project directory and 2) **a shared naming convention** for files and folders, described below.

3.3.1 An example README file

A README file is simply a plaintext file that contains general information about a project. It functions like a roadmap that helps other researchers orient themselves to a new project and coordinate their efforts more easily. Information in a README might include some of the following:

- A short overview of the project.

- The names and contact information of the researchers.

- An inventory list of all the data or documents within a directory (with a short description of what they are).

- If the project involves software: a description of installation, dependencies, how to report bugs, licensing, etc.

- Descriptions of file versions, if they are revised in some way.

- If there are multiple subfolders (as in the example at right), those folder paths should be clearly indicated to show their location and contents.

- A dated list of updates to the project as they occur.

- Suggested naming conventions for files and subfolders.

- Descriptions of how other interested researchers can join you and your work.

- Descriptions of possible avenues for future work with the data or project.

README.md

RESEARCH PROJECT ALPHA

[Include an explanation of project]

 # Researchers
- Jeff Goldbug: jeff.g.goldbug19@dartmouth.edu
- Alain Frenchy: alain.frenchy@stanford.edu
- Chloe Vinyl-Siding: chloe.vinyl-siding@gmail.com

 # Data Inventory

/ProjectAlpha/Data/
- **201907-EditData.xlsx** (data on edits)
- **201907-EditData.RData** (R dataset file)
- **201907-GrantLetter.docx** (Letter to rich foundation)
- **201907-Visualization.py** (Data visualization program)
- **201910-VisualizationV01.py** (Update; bugfix #14)
- **201911-VisualizationV02.py** (Update; bugfix #15)

. . .

 # Documents
/ProjectAlpha/Docs/
- **201910-Bibliography.docx** (Project bibliography)
- **201910-Presentation.pptx** (Class presentation)

 # Updates
- 20191012: Updated bibliography entries
- 20191028: Update to visualization program
- 20191103: Update to visualization program

3.3.2   File-naming advice

Avoid using spaces or underscores in the naming of folders, as some computer systems or programs will have difficulty with them. Instead, use CamelCase and dashes to make the folder and file names more human-readable.

3.3.3   Naming top-level project folders

- **/** ProjectAlpha

    - Project name in CamelCase.

- **/** 201908-ProjectAlpha

    - Date in YYYYMM format will help with chronological sorting in file managers.

- **/** ProjectAlpha-AT

    - Author initials may be included, if needed.

3.3.4   Naming files

- FileName.docx

    - A prototypical example.

- FileNameV01.docx

    - File revision/version; *use two digits with leading zero for proper sorting in file managers*

- 201910-FileNameDraft.docx

    - A draft version with date

- 201911-FileNameFinal.docx

    - A final version with date

- 201912-FileNameDraftAT.docx

    - Include initials at the end of the file, if needed.

3.3.5   A very large file system example

```
📂 /
├── 📂 ProjectAlpha
│   ├── README.md
│   ├── 📂 Data
│   │   ├── 201907-WebScraper.py
│   │   ├── 201910-DataDump01.xls
│   │   ├── 201910-DataDump02.xls
│   │   ├── 201910-DataDump01Analysis.docx
│   │   ├── 201911-Visualization.rdata
│   │   ├── 201911-VisualizationV01.rdata
│   │   └── . . .
│   └── 📂 Docs
│       ├── 201908-ProcedureManual.docx
│       ├── 201911-PublicTalkPresentation.pptx
│       └── . . .
└── 📂 ProjectBeta
```
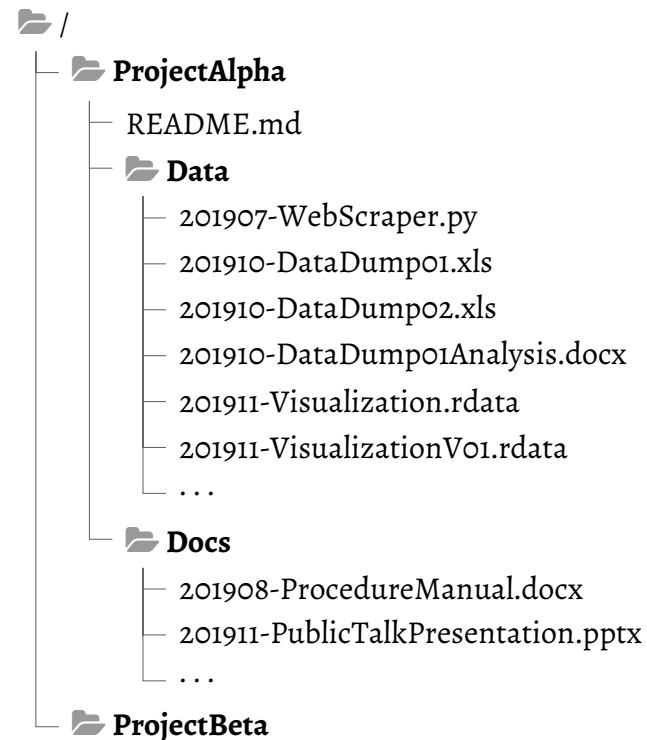
3.4   Back up all your data

All of this hard work of organizing will be for nothing, however, if you don't take pains to back up your data. *Please, I beg of you, back up all your data regularly and keep a copy separate from your main working computer.* There are heartbreaking stories of people losing years of work in a hard drive failure, theft, or house fire/flood. Very few people are disciplined enough to back up their work regularly on their own initiative; instead, you should embrace some kind of regular, automated system to ensure your work will survive any tragedy.

- At some point in the future you will boot up your laptop and it will begin smoking, or be infected by ransomware, or display the BSoD. You will have no backups. As you cry salty tears you will remember reading these words and not doing anything about it. **– I told you so**.

Chapter 4

What is Good Writing?

Academic writing takes many forms. However, all *good* academic writing shares several basic characteristics:

- Good academic writing always contains a **strong thesis statement**: an idea, stated as an assertion, that is the work's central focus.

- Good academic writing is **organized**: each paragraph builds upon the one before it, creating a strong sense of purpose. The paragraphs themselves are unified, generally pursuing a single idea that helps support the **thesis**. Each paragraph should use a strong topic sentence that clearly indicates the subject of the paragraph.

- Good academic writing has **elegant and logical transitions** between paragraphs and ideas.

- Good academic writing shows an awareness of the needs of its particular audience by contextualizing the ideas, texts, authors, debates, or histories that are discussed within it.

- Good academic writing is **relevant, useful, and interesting** to its imagined audience.

- Good academic writing **skillfully uses evidence** to support claims and it properly credits outside sources with citations.

- Good academic writing is **precise, clear, and concise**.

Chapter 5

Types of College Writing

Most students are trained in high school to write what is known as a five-paragraph essay—a form of writing containing an introduction, three paragraphs of support, and a summary conclusion. In that it encourages students to think about introductions, structure, organization, paragraphing, evidence, and reasoning, the five-paragraph essay is good training for novice writers. However, this particular rhetorical form is *extremely* limiting: only certain, rather paltry, thoughts and ideas may be placed within a five paragraph structure.

Your college coursework will require that you reach for rhetorical forms of an entirely different nature. Little of the thinking you will be challenged to do in college will fit within the constraints of the five-paragraph essay. Big ideas, complex reasoning, and deep inquiry will require more sophisticated structures. Rather than force all of your reasoning and inquiry into a pre-formulated and supposedly universal structure, *you will be asked to embrace the idea that the formal properties of a piece of writing are determined by the particular needs of the argument.* Thus, the shape of your reasoning will determine the essay's form. Furthermore, every discipline has its own particular way(s) of writing; as you progress through your coursework you will become more familiar with how your chosen field of study presents its own kind of academic discourse.

While academic writing takes on many forms, the following are the most common modes of writing you will encounter. However, it is perhaps misleading to present these various modes of academic writing as discrete things. Please understand that there are no definite lines between these various kinds of academic writing, and it is uncommon to write in one mode exclusively. The rhetorical tasks you face in college will often require you to *combine these modes in various ways within a single piece of writing.* For example, an argument paper will often involve syn-

thesis and analysis, a research essay may use one or more theories, and a theory paper might use close reading and analysis.

5.1 Argument

An argument paper requires you to make a claim about a debatable issue and then defend that claim using evidence and reasoning. Virtually all academic writing is argumentative in nature. Argumentative essays generally begin with an introduction that explains the context for the argument and the specific issue, problem, or question that the paper will address. Typically, the author of an argument will use the end of the introduction to present a **thesis**—the main idea or claim of the essay. However, this is not always the case. For example, one argumentative form known as the "exploratory essay" replaces the thesis with a question that is used to initiate an inquiry into an issue or problem. Typically, the thesis appears near the end of this kind of essay, as the culmination of a process of reasoning and inquiry.

5.2 Response

A response paper gives you free license to respond to a text without guidance. Rather than a prompt or prescribed approach given to you by a professor, a response paper allows you to engage a text on your own terms and write from your own perspective.

While a response paper allows you to write about something you choose, your effort should not be an impressionistic one where you only talk about your personal feelings—what you like or dislike about the text. Rather, you should seek to *evaluate* and *engage* the claims and ideas you find in the text. Thus, a response is always argumentative in nature in that you will make claims and use reasoning and evidence as support.

Your response may seek to take issue with some of the thinking or reasoning put forth in the reading. However, a good response doesn't just say "I agree with X" or "I disagree with Y." Instead, *explicit reasons are stated and explanations are made that challenge or support the writer's ideas*. A good response essay might alternatively attempt to forge a connection between two or more texts by demonstrating a relationship between the ideas or arguments involved—contrasting, comparing, and evaluating the claims or ideas in the texts. For example, how might Author A respond to Author B? How do their views compare? Can their views be reconciled? Is one view superior?

5.3 Exposition

An expository essay is one in which you report on, define, summarize, clarify and/or explain a concept, process, idea, or text. Expository essays involve several key patterns such as compare and contrast, cause and effect, problem and solution, or definition. The purpose of this kind of writing is to provide infor-

mation to an audience unfamiliar with the subject or to demonstrate for a professor that you have understood course material.

5.4 Synthesis

As the name suggests, synthesis essays emphasize *combining* and *connecting*. Your focus in a synthesis essay is to explain to your audience the ways in which two or more arguments or ideas relate to one another.

Rather than try to summarize the essays separately, a synthesis will attempt to discover the various things that the authors discuss—the questions, ideas, and arguments they have in common—then present those things in an organized and meaningful way. Thus, your objective in a synthesis is to bring two or more distinct sources into a relationship by explaining to your reader the various ways in which the sources are in *dialogue*.

Students attempting synthesis for the first time often make the mistake of organizing their essays by source. For example, this student might introduce two authors in her introduction, summarize Author A, summarize Author B, then conclude by noting the broad similarities and differences in the two authors' thinking. This is *not* synthesis. In a synthesis essay it is generally best to organize your essay by *topic* or *questions at issue* rather than by sources.

To begin a synthesis, ask yourself the following questions about the readings you plan to synthesize:

What are the positions, arguments, and ideas that the source materials have in common? Are the authors all concerned about the same problem(s)? Are their arguments similar or do they differ in some respects? What reasoning supports their arguments? Do they offer similar conclusions or are there differences?

After answering these questions *exhaustively*, write an essay that examines the relationship between the various authors' arguments, comparing and contrasting their views.

Synthesis is very textual in nature: *you must show explicit textual evidence for each of the claims you attribute to the other authors.* Using summary, paraphrase, and quotation, compare and contrast the authors' positions. Make sure to cite each of these appropriately. Use clear signal phrases to transition between your presentations of the various author's ideas or works.

5.5 Analysis/Close Reading

Analytical writing involves paying close attention to particular elements of a thing and how those discrete elements work together to produce a whole. While analysis always involves breaking things down and meticulously examining the particulars, the ultimate goal of any analysis is to explain what something means or how it works. In the case of literary criticism, for example, you might perform an analysis of a poem and then attempt to explain its meaning to your audience. Rather than quote an outside au-

thority, you will instead provide your interpretation of the text *using only the words of the poem itself as evidence*. This process is often referred to as "close reading." While this process may be performed on a poem or a scene in a novel, a close reading may also be made of a film sequence, a piece of artwork, a photograph, a built structure, a tribal practice, or even a new fashion trend.

In more scientific disciplines you might examine a collection of data, then describe in detail how this information leads to a broader explanation, theory, or conclusion. In all cases, the analysis you perform should be used to support a strong **thesis**—an idea or that you want your audience to accept as true.

5.6   Theoretical Writing

The theoretical essay is one of the most common forms of academic writing. Using a theory is like using a tool: you take it with you to your job of reading and interpreting a text and use it to uncover ideas and shape thoughts. Sometimes people refer to theoretical arguments as "lens" essays since you view the text(s) you are analyzing through the theory you have chosen. Like a lens, the theory will color the text, bring certain things into focus, and make others fade out of view.

We might, for example, use a feminist theory to examine a novel. In this case, the theory would sensitize us to certain aspects of the text such as the power relationships between the female and male characters or how social authorities or institutions treat men and women differently. Alternatively, we might perform a Marxist analysis which would cause us to study how social class and disparities in wealth shape the narrative and the various characters' outcomes in the fictional world they inhabit. But theory is not just for the analysis of fiction. We might, for example, appropriate some economic, sociological, or anthropological theory to analyze how people behave at the mall or use some psychological model to explain the decision to join a fraternity.

There is an extraordinary variety of extant theoretical models that may be used for the interpretation of texts, cultural forms, and various kinds of data. In fact, every field of study uses theory in some way—from literary criticism to the hard sciences. As you begin to specialize within a chosen discipline of study, you will encounter the theoretical models that are important for that discipline.

5.7   Research

A research paper requires you to draw on outside sources in addition to your own thinking. Research writing often includes many of the kinds of writing described above. Indeed, research writing involves a coordination of all of the previously mentioned skills and rhetorical modes. For example, your research paper may involve one or more theories, perform various kinds of analysis, synthesize the thinking of many other writers or thinkers,

and make one or more arguments.

When you make an academic argument, you are often entering a conversation that existed long before you appeared. When you write, you must remain mindful of the conversations that came before and nestle your views within those that already exist. In short, you must demonstrate that your ideas have a *context*. This is where research comes into play. Before you can responsibly offer your views, you must know what the critical conversation is, what arguments are being made, and what questions are important (or irrelevant) to the debate.

Properly done, research ensures that what you write is a true contribution to the ongoing discussion, and not a pointless exercise in repetition. The whole point, after all, is to move the scholarly conversation further down the road.

Chapter 6

Audience

[A] work of rhetoric is pragmatic; it comes into existence for the sake of something beyond itself; it functions ultimately to produce action or change in the world; it performs some task. In short, rhetoric is a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action. The rhetor alters reality by bringing into existence a discourse of such a character that the audience, in thought and action, is so engaged that it becomes mediator of change (3-4).

—Lloyd F. Bitzer, "The Rhetorical Situation."

6.1   Constructing the Audience

Everything we write has an audience—the person or people we address with our words. Even a private journal is addressed to a future version of the writer's current self. To a large degree these audiences will determine what we say and how we say it.

It is easy to jump too quickly to the immediate purpose of our writing—the idea we want to articulate or the viewpoint we hope to convince others to adopt. In doing so we forget that *how* we say something is as important as *what* we say, particularly when we address people who don't share our values, culture, or life experiences. The presentation of our arguments—the kinds of evidence we use to support it, the words we choose to articulate it—must be tailored for our audience if we hope to be successful.

The nature of audiences is often elusive and complex. We may never completely understand the character and motives of our audience members; this imperfect knowledge presents a great challenge for writing arguments. Your audience members may hold views or beliefs that, while quite opaque, greatly determine receptiveness to your message. And in some cases your audience

may be completely unknown to you—for example, if you write for the web. Thus, imagining the audience for your message is often not an easy task; it is something that you will have to make a judgment about using whatever evidence you happen to possess at the time.

Before you write anything, carefully analyze those people whom you desire to persuade. To the best of your knowledge, take an inventory of what you know about the audience (or audiences) you plan to address in your writing. This analysis should give you insight into how best to present your thinking, reasoning, and evidence. You might begin such an audience analysis by asking questions such as these:

- Who is your audience or audiences?

- What are their values?

- What educational background(s) do they have?

- What political views do they hold?

- What ideas or commonalities do you share with them?

- What does your audience already know about the topic you plan to present?

- What form will your audience expect that your writing will take? (For example, if the writing occurs within a specific academic discipline, your writing will need to adopt to the preferred style for that discipline: MLA, Chicago, APA, etc.)

Questions like these can help us imagine the audience we address in our writing and gain a sense of the rhetorical situation we face. This kind of intelligence will help us make good decisions about many aspects of the writing process such as organization, diction, style, and evidence.

6.2   Persuading the Audience

While there are many types of writing, the kind you will do in college is largely concerned with *argumentation* and *persuasion*; it is a form of reasoned discourse designed to change the audience's mind or cause them to adopt some new idea or plan of action. As you analyze your audience with these and other similar questions, imagine how these particular people will respond to the argument(s) you plan to present to them. For example:

- What sorts of constraints do you envision in getting your audience to accept your argument?

- If your intended audience already has known positions you oppose, how can you work carefully to convince them that their views should change?

- What sorts of things should you avoid presenting in your message?

- What common values or beliefs can be used to make your views more appealing and consistent with your audience's outlook?

- How can you establish rapport with your audience, based on what you know?

- How can you demonstrate that you are an authority on the issue or problem at hand?

Done properly, an audience analysis will help you craft your argument more effectively, adopt a proper tone, use appropriate vocabulary, and avoid any rhetorical missteps that may alienate your readers.

6.3   Addressing a broad audience

In college your audience will most often be your professor and fellow class members. However, when you write you should learn to address a broader, general audience. This means that you will not take certain things for granted as you write and ensure that you provide good contextual information designed to help your readers gain clear understanding.

For example, while your professor knows the authors and readings he or she assigned in the class very well, when you reference them in your writing you should take care to introduce them, thus addressing a more expansive audience who may not be familiar with the texts or authors in question. To illustrate, consider the following two sentences:

1. As we talked about in class, Freire argues that banking can be undemocratic and oppressive.

- This sentence assumes that the audience knows certain things, namely Paulo Freire, his essay, and class discussions. However, writing the sentence in this way excludes everyone who is not taking part in this particular class. Imagine the confusion you would experience after reading this sentence if you had not taken part in the discussion of this piece of writing. You might wonder: What is "banking"? You mean my credit card company is oppressing me? Who is this Freire guy? Is he some authority I should trust? Where did he make this argument?

2. In an essay entitled "The 'Banking Concept' of Education," author and educator Paulo Freire argues that a widely practiced form of schooling that he terms "banking education" is oppressive and undemocratic.

- The second sentence, however, attempts to include a much larger audience by carefully introducing important contextual information. By providing the author's full name, his profession, the essay title, and the definition of key terms, the audience will feel that they are being addressed by your writing, rather than excluded. Further, they will gain important contextual information that is needed for understanding.

Chapter 7

Paragraphs & Topic Sentences

I can remember picking up my father's books before I could read. The words themselves were mostly foreign, but I still remember the exact moment when I first understood, with a sudden clarity, the purpose of a paragraph. I didn't have the vocabulary to say "paragraph," but I realized that a paragraph was a fence that held words. The words inside a paragraph worked together for a common purpose. They had some specific reason for being inside the same fence.

—Sherman Alexie, "Superman and Me."

A paragraph is a unit of text devoted to developing an idea. The idea is usually stated in a **topic sentence**. The topic sentence most commonly appears as the paragraph's first sentence; however, in what is known as a periodic paragraph, the topic sentence will appear at the end.

Paragraphs should be unified. Every sentence in the paragraph should focus on the main idea expressed in the topic sentence. Further, the paragraph's individual sentences should be presented in a logical order and flow naturally from one to the other. It may be helpful to think of the paragraphs as miniature essays, each with their own thesis, development, and proof.

7.1 How can I make my paragraphs unified?

- Identify the main idea of the paragraph then remove or revise any sentence that does not develop that main idea or repeats ideas offered in another sentence.

- Consider the order of your sentences. Is there a reason why they are in the order they are, or do they need to be rearranged to make sense to a reader?

- Think about employing some **transitions** at the beginning of some of the sentences. These will help you pinpoint the

relationships between your ideas/sentences and thus clarify these relationships for your reader. To help guide your readers in understanding the relationships between the sentences of your paragraphs, you might use words like *For example, However, Additionally, Specifically, On the other hand, Obviously, As a result, In distinction to, In other words, Significantly*, etc.

- Repeat key words to remind your audience of the paragraph's focus.

7.2   Strong topic sentences

Topic sentences function like a miniature thesis that communicates the purpose or main idea of a paragraph. It is important that your topic sentences are clear and accurately reflect the nature of the paragraph that follows it.

Most commonly, topic sentences are strong, declarative statements that make a claim. The sentences that follow the topic sentence in the paragraph are used to support that claim. However, a topic sentence may also be a question. In this case, the sentences that follow the topic sentence are used to move toward a conclusion or further development or deepening of the question.

7.3   Example paragraphs

This paragraph is part of a larger student essay performing a theoretical analysis of Wes Anderson's 1998 film *Rushmore*. The essay uses theoretical ideas borrowed from Brazilian educational theorist Paulo Freire. According the the author, the film's central character, Max Fischer, fails to live up to the standards for education that Freire articulates.

An incoherent paragraph:

> An incoherent paragraph:
>
> Liberation education culminates in an effort to change the world. However, according to Freire, this change must embrace a communitarian philosophy. This is what Max Fischer fails to understand. Max is keen to change the world, shaping it to his needs and wants, but he fails to understand Freire's imperatives on community, dialogue and consensus. The views, ideas, and values held by a community are used to change the world, not one individual's desire. Rather than shape the world *with* others, Max insists on altering the world for himself alone.

- Analysis: The **topic sentence** of the paragraph does not represent the true nature of the paragraph. The paragraph is

about Max's failure to embrace a core idea expressed by Freire; however, the topic sentence suggests the paragraph will only discuss something called "liberation education." Further, the paragraph's sentences are not presented in a helpful or logical order.

Revised paragraph:

Although Freire argues that liberation education culminates in an effort to change the world, Max Fischer's efforts in this regard fail to embrace the philosophy of community that Freire demands. While Freire beckons us to become "transformers of [the] world" (73), he insists that it must only happen after a process of "dialogue": an open exchange of ideas between equal partners (78-9). For Freire, these moments of co-inquiry are used to transform the world into a more democratic and free society (86). While Max is keen to change the world, he selfishly shapes it to *his own needs and wants*, failing to understand Freire's insistence on community, dialogue, and consensus. Rather than shape the world *with* others, as Freire recommends, Max insists on altering the world for himself alone.

■ Analysis: This revised paragraph uses the **topic sentence** to announce that the passage will focus on how Max Fischer fails to live up to a standard expressed by Freire. This new topic sentence reflects the nature of the paragraph much more faithfully. Furthermore, the author arranges the sentences so as to educate the audience about the Freire's theory before using it to criticize the actions of the film's main character, Max Fischer. The result is a more logical and intelligible paragraph.

Chapter 8

Working with Sources

[A] quotation is a handy thing to have about, saving one the trouble of thinking for oneself, always a laborious business.

—A.A. Milne

The ugly fact is books are made out of books.

—Cormac McCarthy

Academic writing always involves integrating the thinking of others into your own writing. There are only three ways that the words and ideas of others may appear in your writing: summary, paraphrase, and quotation. Writing an academic paper requires a mastery of all three skills. It is critical to always give credit to the other authors whose ideas or words you borrow. Failing to do so may result in the accusation of plagiarism. The way scholars avoid plagiarism is by using **signal phrases** and citations.

8.1 Using signal phrases

8.1.1 What are they?

Signal phrases are words that tell your readers that you are borrowing words or ideas from a source. The borrowed material could be quoted, summarized, or paraphrased. The signal phrase, as the name suggests, tells your reader that you are about to begin borrowing; after you have presented the borrowed material, conclude with a citation to tell your reader that the borrowing has concluded. Using signal phrases and citations to bookend your borrowings from other texts helps you avoid plagiarism, organize your writing, and help your readers understand how your views relate to the views of the other writers you present.

8.1.2 Why use them?

- They make it clear when you are transitioning from your own ideas and writing to the ideas and writing of others and back again.

- They make it clear when you have begun to paraphrase or summarize. Unlike quotations, paraphrases and summaries are not formatted with quotation marks; therefore, it is difficult for readers to know when or where you have begun to paraphrase or summarize unless you include signal phrases and citations.

- They make the tone of your paper more academic and authoritative.

- They compel you to articulate how your ideas relate to those you have borrowed from others. This will direct your attention to the precise ways in which authors agree or disagree with you or each other, and allow you to make these intersections clear to your reader.

- Using these signal phrases will help you to avoid plagiarism.

8.1.3 How do you construct a signal phrase?

- **Use the author's name**. The first time you mention an author, include the author's full name, the title of his or her work, and perhaps a brief statement indicating the author's credentials. Once you have introduced an author in your paper, only use his or her last name if you mention him or her again.

- **Use a strong verb to characterize what the author has done.** See the list below for suggestions. Be sure to pick the verb which most precisely articulates the author's action:

  asserts, argues, believes, claims, emphasizes, insists, observes, reports, suggests, acknowledges, admires, agrees, corroborates, endorses, extols, praises, verifies, illustrates, expands on, rejects, complicates, contends, contradicts, denies, disagrees, refutes, questions, warns, proposes, implores, exhorts, demands, calls for, recommends, urges, advocates, wonders, asks, rejects, encourages.

8.1.4 Example of a signal phrase use

Here is an example of a student properly using signal phrases and citations to indicate borrowings from other sources:

A number of views exist that attempt to explain the nature and origins of Taoist religious practices. In his book *The Tao Practice*, scholar Richard Dean Anderson argues that "Taoism emerged during a period of unprecedented struggle, deprivation, and suffering in the fourth century BCE" (89). This historical condition, he

explains, resulted in religious and cultural practices and beliefs that valued asceticism and practiced detachment from desire (12). However, other historians disagree. **In his *Up and Down of the Tao*, Li Chang argues** that Taoism as we know it was largely a creation of the 17th-century, a time of relative prosperity, radical socio-political change, and modernization in China (5). **For Chang,** Taoist asceticism was actually a *rejection* of this tumultuous cultural transformation—an expression of nostalgia for a simpler time in the ancient Chinese past (22). But which is the correct answer? Did Taoism emerge in a time of poverty or a time of plenty? In my view, both views are problematic . . .

Notice here how the author of this paragraph is careful to distinguish his voice from the two source texts he is using. The student announces that he is borrowing words or ideas (in the form of quotations, summary, or paraphrase) with a signal phrase and the author's name, then ends the borrowing with a citation. The paragraph concludes with the student transitioning from the source texts to his own thoughts, posing a series of questions that he will try to answer. Academic writing is full of such moments where the views of other authors must be distinguished from one's own.

8.2 Quotation

8.2.1 When should I quote something?

Quotation is the inclusion of another author's exact wording in your own writing. While quotation is a critical element of all academic writing, you must be judicious in its use. Only quote when the rhetorical situation requires it. The overuse of quotation can make you appear lazy or lacking in confidence. That said, there are moments when quotations are entirely justified. For example:

- When you are interpreting literature such as a poem or novel, the specific language used in the text is the subject of your essay. That is to say, your argument is about the meaning of the exact words chosen by the author for his or her literary work. It is critical in these instances to use quotations from the literary text and then explain what those words mean to your audience—a process known as "close reading" in literary studies.

- When you are making an argument it is often helpful to use the words of known authorities to help make your case. While you may not be a doctor, a physicist, or professional journalist, you may use their words and arguments to help give credibility to your ideas. While using the exact words of these important authorities can be rhetorically effective, make sure to use them prudently. If your essay becomes a

mere tissue of quotation, your authority as an author is undermined. The strongest voice in your essay should be your own. Allow these other voices to be briefly heard; don't allow them to drown out your own voice.

- When the source text contains language that is memorable, beautiful, or particularly apt, quotation is justified. If you feel that summarizing or paraphrasing would do violence to the original language, using a quotation is often the best choice.

- A quotation is often necessary when you describe legal discourse (such as a law or court ruling) where words cannot be paraphrased or summarized without altering the meaning and effect of the legal language.

For most other circumstances, summary or paraphrase of the original language is best.

8.2.2   How do I integrate quoted material?

- Use a signal phrase to introduce the quoted passage.

- Use quotation marks.

- Provide a citation in your chosen format, such as MLA or Chicago.

- If necessary, use ellipsis or brackets to alter the source, satisfy grammar, or provide clarifying information.

8.2.3   What should I avoid?

- **Avoid excessive use of quotation**. If you quote too often it can make it appear that you have not fully read or understood the source material. It may also make your writing appear lazy and thoughtless.

- **Avoid excessive use of block quotation**. Block quotations should be rare; reserve them for special language that you believe cannot be summarized or paraphrased. Try instead to use a mixture of quotation, paraphrase, and selective quotation to integrate the source material into your writing.

- **Avoid inserting a quote within your writing without providing your commentary or explanation**. Explain to your audience what your quotes mean and connect them to your broader argument so that the reader will understand how to interpret them.

- **Avoid inserting quotations without signal phrases**. Quotations should be introduced and woven into your own writing. They should rarely stand alone.

8.2.4   What if the original quotation has an error?

Occasionally you will want to quote a text that contains an error of some sort. Perhaps the author used the wrong word or there is a misspelling or grammatical error. In these cases, you may want to indicate to your readers that the error exists in the

original text and is not a sloppy accident of your own making. To communicate this to your readers, use the Latin term *sic,* or "thus," next to the offending word or error. For example:

- According to the report, "The children were told to make there [sic] beds" (98).

8.2.5   Example of a quotation

> **Source Text**
>
> At the heart of the environmentalist worldview is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state. Earth is our home in the full, genetic sense, where humanity and its ancestors existed for all the millions of years of their evolution. Natural ecosystems—forests, coral reefs, marine blue waters—maintain the world exactly as we would wish it to be maintained. Our body and our mind evolved precisely to live in this particular planetary environment and no other. When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace, in the foreseeable future (238).
>
> —E.O. Wilson, "Is Humanity Suicidal?"

Sample quotations from the source text:

- In a recent essay, scientist E.O. Wilson considers a dark truth about humanity: "we are dismantling a support system that is too complex to understand, let alone replace, in the fore-

seeable future" (238).

- "At the heart of the environmentalist worldview," claims scientist E.O. Wilson, "is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state" (238).

- One important biologist insists that if we "debase" the planet we risk "dismantling a support system" that is too complicated to understand or replace (Wilson 238).

8.3 Summarizing

In a summary you present the ideas of another writer in a condensed form. The length of a summary is dictated by your rhetorical needs, but *they are always shorter than the original text*. For example, the summary of a large book could be 20 pages, one paragraph, or one sentence. Although a summary sacrifices specificity and detail in the interest of brevity, it must always remain a faithful representation of the original text.

8.3.1 Why are summaries important?

Summary is one of the central skills needed for academic writing. Summary often appears in an academic essay's introductory section(s) to provide readers with background information or historical context. It is also used to explain complex scholarly conversations that the writer plans to engage with his or her essay. An excellent summary of this broader scholarly conversation goes far to establish you as a knowledgeable authority with your readers—someone whose views should be trusted and considered. Summary is particularly useful when we make use of secondary sources in our writing. If we want to use or introduce another source in our own writing, we use summary to inform our audience about the arguments and ideas contained within it in an abbreviated form. We also make significant use of summary in the complex work of synthesis, where we explain how two or more texts relate to one another.

8.3.2 How do I incorporate summaries?

- Since summaries do not use quotation marks, you must take care to indicate to your readers that you are borrowing from the work of others. This is primarily accomplished through the use of a signal phrase and a citation. Think of the signal phrase and the citation as a way to bookend a borrowing from a source. The signal phrase alerts readers that you are about to borrow from another text; the citation is used to show that the borrowing has concluded. An appropriate citation always notes the page(s) summarized.

8.3.3 What should I avoid?

- **Avoid plagiarizing**. Remember, summarized material is still borrowed material, even though you have greatly condensed

it and put it entirely in your own words. Make sure that any summarized material is introduced with a signal phrase and concluded with a citation.

8.3.4   Example of a summary

> **Source Text**
>
> When academic territories were parceled out in the early twentieth century, anthropology got the tellers of tales and history got the keepers of written records. As anthropology and history diverged, human differences that hinged on literacy assumed an undeserved significance. Working with oral, preindustrial, prestate societies, anthropologists acknowledged the power of culture and of a received worldview; they knew that the folk conception of the world was not narrowly tied to proof and evidence. But with the disciplinary boundary overdrawn, it was easy for historians to assume that literacy, the modern state, and the commercial world had produced a different sort of creature entirely—humans less inclined to put myth over reality, more inclined to measure their beliefs by the standard of accuracy and practicality. (35)
>
> —Patricia Nelson Limerick, *The Legacy of Conquest*.

Sample summary from the source text:

> As Patricia Nelson Limerick argues in *The Legacy of Conquest*, historians have falsely assumed that literate societies with vibrant economies and systems of governance were never beholden to myth or superstition (35).

8.4   Paraphrasing

Think of paraphrase as a translation from English into English. It involves taking language from a source, putting it into your own words, and arranging it within your own original sentence structure(s). Unlike summary, which aims to reduce or distill an idea, a paraphrase should be similar in length to the original passage.

8.4.1   Why are paraphrases important?

Accurate paraphrase demonstrates mastery of your source materials and indicates an author who is in control of his or her own writing and thinking. Whereas excessive quotation may reveal an uncertain or tentative author, paraphrase demonstrates control and confidence. However, ensure that your paraphrases do justice to the original, or risk compromising your authority with your readers.

8.4.2 How do I incorporate paraphrases?

- Like summaries, paraphrases do not use quotation marks. As a result, you must take care to indicate to your readers that you are borrowing from the work of others with a signal phrase and citation. As you move from your own writing to the paraphrase of others, use a signal phrase to indicate this transition.

- End the paraphrase with an appropriate citation.

8.4.3 What should I avoid?

- **Avoid plagiarizing.** Remember, paraphrased material is still borrowed material, even though you have put it in your own words. Make sure that any paraphrased material is introduced with a signal phrase and concluded with a citation.

- **Avoid patchwriting.** Patchwriting is a process of merely changing a word or a phrase here or there from the original text and presenting the result as your own writing. Instead, ensure that you use your own words and sentence structure in your paraphrase.

8.4.4 Example of a paraphrase

> **Source Text**
>
> When academic territories were parceled out in the early twentieth century, anthropology got the tellers of tales and history got the keepers of written records. As anthropology and history diverged, human differences that hinged on literacy assumed an undeserved significance. Working with oral, preindustrial, prestate societies, anthropologists acknowledged the power of culture and of a received worldview; they knew that the folk conception of the world was not narrowly tied to proof and evidence. But with the disciplinary boundary overdrawn, it was easy for historians to assume that literacy, the modern state, and the commercial world had produced a different sort of creature entirely—humans less inclined to put myth over reality, more inclined to measure their beliefs by the standard of accuracy and practicality. (35)
>
> —Patricia Nelson Limerick, *The Legacy of Conquest.*

Sample paraphrase from the source text:

In *The Legacy of Conquest,* Patricia Nelson Limerick argues that during the early part of the last century the

disciplines of anthropology and history went their separate ways. While anthropology focused on unlettered and illiterate communities, history became the study of societies who produced texts and records. Within the field of anthropology, a firm belief developed that oral cultures were characterized by mythological worldviews and superstitious beliefs; on the other hand, historians improperly assumed that literate cultures were filled with individuals who only used reason and evidence to guide their thinking (35).

Chapter 9

Altering Sources

In your life as a writer you will frequently encounter situations where you must alter a source in some way. Generally, these alterations are used to satisfy grammar and/or make your writing easier to follow by removing or adding words or phrases. The *alteration or addition* of individual words in a source text is made using **brackets**: []. We use **ellipses**—a series of periods—to show when we have *removed* words or sentences from a source.

These alterations should be used *sparingly*. In fact, you should only alter a source if there is no other practical way to include the material in a quotation. Overuse of brackets or ellipsis will make your writing appear artless and lazy. However, when altering a source proves an indispensable path to crafting readable prose, brackets and ellipsis are helpful tools.

Be careful that the quote you present to the reader is an accurate reflection of the original text; it is improper to alter a text so that it says something the author did not really intend.

9.1   Ellipsis [. . .]

We use ellipses to show when we have altered a source text by *omitting* words, sentences, or paragraphs. However, be careful that the quote you present to the reader is an accurate reflection of the original text.

9.1.1 How do I use ellipsis?

>
> At the heart of the environmentalist worldview is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state. Earth is our home in the full, genetic sense, where humanity and its ancestors existed for all the millions of years of their evolution. Natural ecosystems—forests, coral reefs, marine blue waters—maintain the world exactly as we would wish it to be maintained. Our body and our mind evolved precisely to live in this particular planetary environment and no other. When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace, in the foreseeable future (238).
>
> —E.O. Wilson, "Is Humanity Suicidal?"

- **Omission in the middle of a sentence**:

    Wilson argues that "Natural ecosystems . . . maintain the world exactly as we would wish it to be maintained" (50).

- **Omission of the ending of one sentence and the beginning of another:**

    As Wilson states, "At the heart of the environmentalist worldview is the conviction that human physical and spiritual health depends on sustaining the planet . . . . where humanity and its ancestors existed for all the millions of years of their evolution" (50).

- **Omission of one or more sentences:**

    Wilson says that "At the heart of the environmentalist worldview is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state. . . . When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace, in the foreseeable future" (50).

Special considerations with ellipsis

- **Omission at the beginning of a sentence:**

    It is often unnecessary to use ellipsis when you have omitted the beginning of a sentence. Since the portion of the quote you present will begin with a lower case letter, it will be obvious to the reader that it does not begin the sentence

in the original text. Thus, for the most part, ellipsis will only occur in the middle or the end of a sentence. Consider the following examples; only example **c** requires the use of ellipsis to begin a quote:

a) With bracket:

> "[H]uman physical and spiritual health," Wilson writes, "depends on sustaining the planet in a relatively unaltered state" (50).

b) Lowercase letter:

> According to Wilson, "human physical and spiritual health depends on sustaining the planet in a relatively unaltered state" (50).

c) Proper noun in the original:

> As Terrance Smith relates, ". . . Wilson argues that we must protect the planet if we want to protect ourselves" (99).

Since "Wilson" is a proper noun, it is capitalized. This may lead the reader to falsely assume that it is the beginning of a sentence in the original text. Therefore, ellipsis is used to clarify that the original sentence begins earlier.

■ **Using a short phrase or word:**

When quoting a short phrase or single word there is no need to use ellipsis since it will be clear to your readers that this has been taken from a longer sentence:

> Wilson describes Earth as "our home" (50).

9.2 [Brackets]

9.2.1 How do I use brackets?

Square brackets are used to indicate an alteration or addition to a source text. Generally, you will use brackets in three circumstances: 1) to add clarifying information, 2) to alter a word in the interest of grammar, or 3) to alter capitalization. A few examples:

1. James McMinnis maintains that "the city [Los Angeles] is one of the most horrific places on the face of the earth" (88).

2. Dillard concludes her essay by saying that she "think[s] it would be well, and proper, and obedient, and pure, to grasp your one necessity and not let it go" (34).

3. "[H]uman physical and spiritual health," Wilson writes, "depends on sustaining the planet in a relatively unaltered state" (50).

Chapter 10

Plagiarism

Perish those who said our good things before we did.

—Aelius Donatus

10.1 Definition of plagiarism

In the Academic Honor Principle, Dartmouth College defines plagiarism as

> the submission or presentation of work, in any form, that is not a student's own, without acknowledgment of the source. With specific regard to papers, a simple rule dictates when it is necessary to acknowledge sources. If a student obtains information or ideas from an outside source, that source must be acknowledged. Another rule to follow is that any direct quotation must be placed in quotation marks, and the source immedi-

ately cited. Students are responsible for the information concerning plagiarism found in *Sources and Citations at Dartmouth College*.

Consult the Academic Honor Principle for more information on academic dishonesty and a description of its severe consequences.

10.2 Examples of plagiarism

While plagiarism appears in many forms and degrees, we may broadly classify them in three categories: 1) the wholesale copying of another's essay or project, 2) the adoption of certain phrases or words from another text without proper attribution (also known as "patchwriting,") and 3) the paraphrase of another's writing without proper attribution or citation.

Below you will find examples of these three categories of plagiarism. Each example plagiarizes a passage taken from Patricia

Nelson Limerick's book, *The Legacy of Conquest*:

> *The Legacy of Conquest*   35
>
> When academic territories were parceled out in the early twentieth century, anthropology got the tellers of tales and history got the keepers of written records. As anthropology and history diverged, human differences that hinged on literacy assumed an undeserved significance. Working with oral, preindustrial, prestate societies, anthropologists acknowledged the power of culture and of a received worldview; they knew that the folk conception of the world was not narrowly tied to proof and evidence. But with the disciplinary boundary overdrawn, it was easy for historians to assume that literacy, the modern state, and the commercial world had produced a different sort of creature entirely—humans less inclined to put myth over reality, more inclined to measure their beliefs by the standard of accuracy and practicality. (35)
>
> —Patricia Nelson Limerick, *The Legacy of Conquest*.

10.2.1 Word-for-word copying

Word-for-word copying, such as the following example, is completely unacceptable whether it occurs by mistake or design. Care must be taken when taking notes and typing quotations to avoid representing the words of other authors as your own:

> As we all know, ==when academic territories were parceled out in the early twentieth century, anthropology got the tellers of tales and history got the keepers of written records.== This made historians ==assume that literacy, the modern state, and the commercial world had produced a different sort of creature entirely—humans less inclined to put myth over reality, more inclined to measure their beliefs by the standard of accuracy and practicality.==

10.2.2 Patchwriting

This form of plagiarism is often the result of sloppiness in the note-taking or drafting process. Using patches of a source text is perfectly reasonable; however, make sure that quotation marks are used and citations are given:

> When the ==academic territories were parceled out in the early 1900s==, the disciplines ==diverged==. This made the differences that human beings had with regard to literacy ==assume an undeserved significance==. By ==over-

drawing this disciplinary boundary, historians began to believe that the subjects they studied were less inclined to put myth over reality and more likely to measure their beliefs through the excellent standards of accuracy and practicality (Limerick 35).

10.2.3 Paraphrase without attribution

The following paraphrase would be perfectly acceptable were it to have a signal phrase and a citation indicating that the ideas were taken from another author's work. Even though no language was taken directly from the source text, the ideas must be attributed to the author from whom they were borrowed. As it stands now, the author is declaring that she came up with these ideas and arguments herself:

> During the early part of the last century the disciplines of anthropology and history separated. While anthropology focused on unlettered and illiterate communities, history became the study of societies who produced texts and records. Within the field of anthropology, a firm belief developed that oral cultures were characterized by mythological worldviews and superstitious beliefs; on the other hand, historians assumed that literate cultures were filled with individuals who only used reason and evidence to guide their thinking.

Chapter 11

Documentation of Sources

Accurately documenting sources is a vital aspect of any process of inquiry. If you fail to properly document your sources, your readers will be unable to follow your research, validate your claims, or judge the quality of your argument. Furthermore, failing to properly cite a source (whether summarized, paraphrased, or quoted) opens you to the charge of plagiarism, a serious academic offense.

Scholars avoid plagiarism and give credit to the thinking and writing of others using a variety of citation formats, or "styles." As you work to complete your degree in college you will encounter a number of these citation formats. In fact, each discipline has a preferred style. The humanities use MLA, psychology uses APA, history and other social sciences use Chicago. There are many others. As you begin to specialize in a particular field of study, you will be required to master the citation style used by your discipline. This brief handbook, however, will only introduce you to two of the most common styles: MLA and Chicago.

Although citation formats differ significantly, they all have two primary components: **in-text citations** and a **final bibliography**. As the name suggests, in-text citations are used to reference the work of others within the text itself; the bibliography contains an ordered list of all the in-text citations contained within a piece of writing.

Chapter 12

MLA Style

12.1   Formatting the MLA essay

When setting up your word processor for an MLA-formatted document, use the following settings:

- Set one-inch margins on all sides of the document.

- Double-space the entire document, including block quotes.

- In the top left portion of the first page, type your name, instructor's name, course title, and date on separate, double-spaced lines.

- Include your last name and a page number on each page in the top right corner of the header.

- Include a centered title on the first page.

- Indent the first line of each paragraph with a tab set to 1/2 inch.

When a quotation runs more than four typed lines, use a **block quote**. A block quote is a freestanding block of quoted words, set apart from the rest of the text. When formatting block quotes in MLA, use the following rules:

- Begin the block quote on a new line.

- Indent every line of the quote 1 inch from the left margin (this should be two tabs).

- Do not use quotation marks around the quoted material.

- Place the parenthetical citation *after* the final punctuation of the quoted passage.

12.2   MLA page example

Rufus Tate

Prof. Moon

Writ. 2

9/25/16

Emily Dickenson's Poem #365

Emily Dickinson's poem #365 opens with an unequivocal, affirmative declaration pertaining to the existence of God. Yet, as the poem progresses, the religious conviction displayed in the opening categorical statement "I Know that He Exists" gradually abates until finally transforming into a frantic consideration of the possibility that the life of faith is but a cruel hoax. The poem's transition from an unswerving certainty, modeled in the opening line's declarative sentence, to the disconcerting and telling ambiguity of the final stanzas therefore compactly summarizes a loss or crisis of religious faith in the speaker.

The opening line of the poem, "I know that He exists," reads like a statement of scientific fact. Rather than proffer a statement of faith (a belief in things unseen), the speaker first envisions the problem of God's existence as something resolvable by the operation of reason. The speaker's resolute claim that she "know[s]" God exists reveals that the issue has been definitively concluded by way of a previous–though unidentified–process of reasoning. The unbroken line and full stop, along with the statement's uncompromising, declarative nature, conspire to give the poem's opening line and its assertion about the existence of God the status of unassailable truth.

In the following lines of the first stanza, however, the speaker's lack of any real or tangible evidence for her claim becomes apparent, invalidating the former, putatively empirical, understanding of God's existence.

12.3   MLA block quote example

frequently result in absurdities; an illustration of which may be found in Janie Hinds' 2004 essay on the novel, where she argues the following:

> The historical Walking Purchase Treaty of 1737, the "encroachment" event alluded to in Edgar Huntly as taking place 30 years before the events of the novel, stipulated that English settlers would own as much territory as they could walk in a day; when the English hired professional runners to cover at least three times as much ground as a person could legitimately cover in walking, the Delaware became understandably hostile, not only about the loss of territory but about the colonists' trick. (335)

Hinds here refers to an important moment in the novel when Edgar Huntly explains that the Delaware who formerly lived in the region left due to the "perpetual encroachments of the English colonists" (198). Although Huntly does remark that the departure of the Delaware tribe took place "about thirty years ago," the event should in no way be confused with the Walking Purchase. Since the novel's setting is almost universally accepted to be in the year 1787, the "encroachments" mentioned by Edgar Huntly must have occurred in, or around, the year 1757—two decades *after* the Walking Purchase. In her attempt to preserve this historical gloss, therefore, Hinds effectively relocates the novel's setting two decades into the past—a claim that contravenes virtually all historical scholarship on the novel and potentially muddles our understanding of the root causes of the native violence in Huntly's narrative. Although the memory of this dishonorable theft of land is undeniably a powerful explanation of the Delaware's revanchist violence within the novel (an argument made by many scholars), we do ourselves a disservice to ignore Brown's plain attempts to have us view his narrative as a statement on "recent incidents."

12.4   In-text citations

The MLA style uses parenthetical citations to indicate the author and page number of sources. These parenthetical citations take two forms. One form is used when the source you are citing *is named or understood* by your audience. The other form is used when the author being cited is *unknown or unclear*.

1. Author is named or understood.

   In the following sentence the author of the source in question is obvious. Since the author is known to the reader, the parenthetical citation uses *only the page number* of the source:

   > According to scholar James Frey, "Each American consumes five pounds of ice cream annually" (78).

2. Author is not named or understood.

   In the following versions of the sentence, however, the author is not stated:

   > According to one scholar, "Each American consumes five pounds of ice cream annually" (Frey 78).

   Or:

   > Studies have shown that the American people consume an average of five pounds of ice cream every year (Frey 78).

In the first sentence, the author is referred to only as a generic "scholar." To give the reader information on which scholar is being cited, Frey's name is included in the parenthetical citation. In the second sentence the author describes the report, not its author; as a result, the student has included Frey's name to indicate whose report is being referenced.

✔ In-text citations for media like film or music.

For media that has a runtime—like film, television, or music—MLA now requires that you cite a timestamp within your in-text citations. Use colons to separate hours, minutes, and seconds. For example:

- According to Rushmore Academy's headmaster, Max is "probably the worst student" at the school (00:04:04-07).

- In "Don't Hurt Yourself," Beyoncé proclaims "I am the dragon breathing fire" (01:13-15).

12.5   List of Works Cited

MLA requires a bibliography at the conclusion of the essay that includes the full citation of the sources cited within the essay. In MLA, the bibliography is known as the **Works Cited** page. When

setting up a Works Cited page, use the following rules and characteristics:

- Center the words "Works Cited" at the top of the page.

- Use your last name and the page number on the right side of the page's header.

- Double space the entries.

- Alphabetize the entries by the author's last name.

- If an entry runs more than one typed line, indent the second (and any subsequent) line with a 1/2-inch tab.

- If two or more works by the same author are used, list the entries alphabetically by title. After the first entry, replace the author's name with three dashes followed by a period.

12.6   Works Cited example

Works Cited

Abrams, Robert E. *Landscape and Ideology in American Renaissance Literature: Topographies of Skepticism*. Cambridge UP, 2004.

Alemán, Jesse. "Historical Amnesia and the Vanishing Mestiza: The Problem of Race in *The Squatter and the Don* and *Ramona*." *Aztlán*, vol. 27, no. 1, 2002, pp. 59-93.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1991.

Baas, Robert. "Anti-Geography." *Early Modern Literary Studies*, vol. 4, no. 3, 1998, pp. 1-17.

Bjorn, Joyce. *Capitalism and a New Social Order: The Republican Vision of the 1790s*. NYU UP, 1984.

Carver, Annie. *Grave Dangers: Spirits and Hauntings in the American Renaissance*. U of Michigan P, 2006.

Graves, Stuart. *How the Indians Lost their Land: Law and Power on the Frontier*. Harvard UP, 2007.

Hill, William. *History of the Blue Ridge*. Dobbs Publishing, 1987.

- - -. *The Highest Lost Cause: Signal Mountain and the Civil War*. Peach Publishing, 1988.

Kleiner, Randy. *Escaping the Redneck Riviera*. Peach Publishing, 1988.

Linter, Fred. *The Theory of Landscape*. Boston UP, 1999.

Zanner, Jeff E. *Language on the Frontier*. Edited by Robert Snooks, Indiana UP, 2012.

12.7   The MLA bibliography

The eighth edition of the *MLA Handbook*, published in 2016, issued sweeping changes to the formatting of the MLA bibliography. The previous seven editions of the handbook attempted to provide a model citation for every type of source. However, the explosion of internet-based sources and new forms of communication and media made the project of providing guidance on every type of source challenging.

The new handbook replaces the creation of an ever-growing list of source types with a set of universal guidelines that may be used to formulate a citation for any type of source. These guidelines are referred to as the "core elements."

12.8   The MLA core elements

These core elements are presented in the order they should appear within your bibliography. The proper punctuation that follows each of the core elements is also provided. Thus, you will begin the entry with the author's name, followed by a period. Then the title of the work will be provided, followed by a period. And so on. If one of these core elements does not apply to your source, skip it and move to the next one until you have been through the entire list of elements. The promise of this new approach is that it provides a method for citing any type of source, even those that do not exist yet.

✔ The MLA "core elements"

- Author.
- Title.
- Title of container (self contained if book),
- Other contributors (translators or editors),
- Version (edition),
- Number (vol. and/or no.),
- Publisher,
- Publication Date,
- Location (pages, paragraphs URL or DOI).

- 2nd container's title,
- Other contributors,
- Version,
- Number,
- Publisher,
- Publication date,
- Location,
- Date of Access (if needed).

12.9 Using the MLA "core elements"

12.9.1 1. Author.

The first element of a citation is the author's name. Since the MLA bibliography is organized alphabetically by the author's last name, begin your citations with the author's last name, followed by a comma, then the author's first name. If a middle name or initial are supplied, include those after the first name in the entry. Conclude the author element with a period. Often, sources will have multiple authors. In that case, only the first listed author will use the Last Name, First Name structure. For example:

Taylor, Alan C. *A Tour of New Hampshire's Wolf Trees*. Little and Sons, 1998.

Zane, John, Philip Glass and Jane Hinds. *Recovering the City of Boston*. U of Massachusetts P, 2000.

12.9.2 2. Title of source.

The title of a source is italicized if it is considered "self-contained" and "independent." Sources that are part of a larger whole, however, are placed in quotation marks. For example, a book is a self-contained and independent source; however, a *chapter in a book* is part of a larger whole. Thus, the title of the book will be italicized while the title of the chapter will appear in quotation marks. Similarly, a television series is an independent whole, so its title will be italicized. However, an episode within the television series is part of the larger program, so its title appears in quotations. For example:

San, Rathanak. *Escaping Vietnam*. Peach Publishing, 1988.

Taylor, James. "The Indian Matter of Charles Brockden Brown's Writings." *American Literature*, vol. 45, no. 6, 1998, pp. 432-45.

"Say My Name." *Breaking Bad*, created by Vince Gilligan, performance by Brian Cranston, season 5, episode 7, AMC, 2012.

> ✔ Capitalization of titles in MLA
>
> MLA has a standardized approach to the capitalization of titles. Regardless of how the title appears on a title page, scholarly journal, or database, use the following information to properly capitalize the title of your source on your Works Cited page:
>
> - Capitalize nouns, pronouns, verbs, adjectives, adverbs, and subordinating conjunctions.
>
> - Unless they begin the title, do not capitalize articles, prepositions, coordinating conjunctions, or the "to" in infinitive verbs.

12.9.3   3. Title of container,

Many kinds of sources are smaller parts of larger wholes. MLA refers to these larger wholes as "containers." For example, a chapter is a smaller part of a book. In this sense, the book is the container for the chapter. Similarly, a scholarly article is a smaller part of the scholarly journal that contains it. Newspaper articles, essays in a collection, and television episodes are all contained by a larger context. These containers are italicized in your bibliography. For example, here are the citations for an article in a scholarly journal and a work in a collection of essays:

Taylor, James. "The Indian Matter of Charles Brockden Brown's Writings." *American Literature*, vol. 45, no. 6, 1998, pp. 432-45.

Cranston, William. "My Famous Donkey." *Writings from East Tennessee,* edited by Jax Ridley, East Tennessee State P, 2011, pp. 77-90.

Some sources have multiple containers. This is often true for electronic sources. For example, a scholarly article may be contained by both the journal that published it and the academic research database that hosts it online. Consider an article published in the academic database called JSTOR:

Taylor, James. "The Indian Matter of Charles Brockden Brown's Writings." *American Literature*, vol. 45, no. 6, 1998, pp. 432-45. *JSTOR,* www.jstor.org/stable/8759038475.

When citing a source make sure that you represent *every* container so as to truly represent where that source was discovered.

12.9.4   4. Other contributors,

Your sources will often have a number of other individuals who contributed to the work besides the author(s). You may find sources with one or more of these additional roles:

- director
- editor
- illustrator
- introducer
- narrator
- performer
- translator

Taylor, Alan C. *A Tour of New Hampshire's Wolf Trees*. Edited by Arthur S. Cohen, Little and Sons, 1998.

Jens, Ryn G. "Morning Glory." *A Runner's Bible,* translated by Arthur S. Cohen, Greenwater Press, 1974, pp. 45-58.

12.9.5   5. Version,

Many sources are published in more than one version. The most common version you will encounter in academic research is a new version of a book. Each new version of a book is described as an **edition**. These versions are numbered in sequential order: 1st edition, 2nd edition, 3rd edition, and so on. There are other kinds of versions, some of which are described below.

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

Smith, John. *Raising Arizona*. ==3rd ed.==, Primer Publishing, 1993.

David, Gray. *Blister in the Sun*. ==Revised ed.==, Primer Publishing, 1993.

Anderson, Wes. *Rushmore*. 1998. Performance by Bill Murray and Jason Schwartzman, ==director's cut==, Buena Vista International, 2017.

Always ensure that you cite the exact version that you use in your writing. Pagination often differs between editions; versions of a film or other media may vary significantly or have additional content. Failing to cite the specific version of a text will lead to confusion and may make your readers feel that you are sloppy or uncaring.

12.9.6   6. Number,

Many sources are part of a numbered sequence. For the most part you will encounter this in **journal articles** and **books that are part of a numbered series**.

- Journal articles are often collected together in volumes and numbered issues:

Taylor, James. "The Indian Matter of Charles Brockden Brown's Writings." *American Literature*, ==vol. 45, no. 6==, 1998, pp. 432-45.

- Some journals do not collect issues into numbered volume numbers; instead, they only publish numbered issues:

Yeti, Smitty. "Genocide in South America." *Journal of Violence*, ==no. 7==, 1990, pp. 221-75.

- When books are too large to be published as a single text, they are organized in volumes:

Smith, Jeb. *A History of American Serial Killers*. ==Vol. 6==, Samford UP, 2012.

12.9.7   7. Publisher,

A publisher is the business or organization responsible for bringing a book, article, website, or other type of source to the public.

Books will commonly indicate the publisher on the title or copyright pages, which will be the first few pages of the text:

Lund, Frank. *The Gravest of Errors*. <mark>Indiana UP</mark>, 2012.

Websites or **blogs** may not have clear indications for the publisher. However, this information is often included in the footer at the bottom of a homepage or on "About" or "Contact" pages:

Teeter, Graham. "My Time Alone in Vietnam, a Travel Tale." *Narratives from the Edge,* <mark>Society of World Geographers,</mark> www.edgenarratives.com/teeter.

Television series and films are often created by a large array of producers and companies. However, cite only the organization that had the primary responsibility for production:

Anderson, Wes. *Rushmore*. Performance by Bill Murray and Jason Schwartzman, <mark>Buena Vista International</mark>, 1998.

✔ When *not* to include the publisher

The MLA stylebook explains several situations where a publisher's name is *not* required in the citation:

- A periodical (academic journal, newspaper, magazine, etc.)

- A work published by its author.

- A website whose title is essentially the name of the publisher.

- A website that does not help produce the source, only host it (academic database, YouTube, etc.)

Be careful, however, to include things like the electronic database name or platforms like YouTube as **containers**, described above.

12.9.8   8. Publication date,

Most sources appropriate for academic research will clearly disclose the date, or dates, of publication. This information will often appear in the front matter of books or journals, or in the masthead of newspapers.

Online sources, however, present a problem. Sometimes it is unclear when an online source was published. Other times the online source may be a digital version of a print source which may have been published at a different time.

When a source has more than one publication date, cite only the version that you are using in your own writing. For example, if you are citing a newspaper article you read online, you should cite the date disclosed on the online version, not the corresponding print version. Failing to do this may cause problems if the online version was edited after the newspaper went to print.

12.9.9   9. Location,

The location of a source largely refers to a source's **page number, or numbers**. However, many types of sources do not have page numbers. A web page's location, for example, is a **URL**. And a painting or statue's location would be the **physical location** of the museum where you viewed it in person.

- A chapter in a book:

Tate, Justin. "Ordering Wine in Paris." *An American's Guide to French Cuisine*, U of Tennessee P, 1989, pp. 45-61.

If the source is only on a single page, use p. rather than pp. to indicate the page number.

- A website:

Grisham, Wyatt. "A Soccer Mom's Lament." *Sports and Parenting*, 28 Oct. 2017, www.sandp.org/soccermomslament.

URLs can be challenging to present because of their length or mutable nature. If possible, use what is known as a permalink—

a permanent URL associated with online content. These permalinks will not change over time. You may also find online content with a DOI, a digital object identifier. You may cite this DOI in place of a URL. If a URL is too long to include in your bibliography, you may use a shortened version of the URL by citing the domain name of the source. For example: www.nytimes.com.

> ✔ Note
>
> Previous versions of the MLA handbook required that the city of publication be included for the citation of books. This is no longer required.

- A material object or work of art:

Wayins, Brill. *Lone Pine Tree*. 2001, Hood Museum of Art, Hanover.

12.10   The MLA bibliography

While the new edition of the MLA Handbook largely dispenses with specific templates for making citations, I have retained the following examples for this edition of the *Open Handbook*. Although the objective of the MLA "core elements" is to dispense totally with standardized templates, I find that these examples are still a helpful guide, especially for students who lack experience with this style of citation.

The following section provides examples for citing sources that are commonly found in academic writing. The various forms

have been organized into sections on **books**, **periodicals**, **electronic sources**, and **other types of sources** that are less common.

12.11   Book forms

12.11.1   A book by one author

Taylor, Herman. *A Tale of One City*. Little and Sons, 1998.

12.11.2   Two or more works by the same author(s)

San, Rathanak. *Escaping Vietnam*. Peach Publishing, 1988.

- - -. *The Golden Triangle*. Gray and Long, 1999.

- If you cite two works by the same author, use the author's first and last name in the first instance. Use three dashes followed by a period in place of the author's name for any additional works. Place the works in alphabetical order using the first important word in the title.

12.11.3   Two or three authors

Roberts, John, Philip Glass and Jane Hinds. *Recovering the City of Boston*. U of Massachusetts P, 2000.

- Cite the first author using the typical Last Name, First Name format. For each subsequent author, use First Name Last Name.

12.11.4   Four or more authors

Bankston, Jonathan, et al. *On Barns*. Woodcraft Publishing, 2013.

- If a work has four or more authors, you may give the first author's name and replace the other authors with the Latin term "et al," which means "and others."

12.11.5   A book with an editor

James, Henry. *Portrait of a Lady*. Edited by Leon Edel, Houghton, 1963.

- If a work has multiple editors, use "Editors" followed by the editors' names in the order they are listed in the source.

12.11.6   An edition (other than the first)

Thompson, Fred. *Why I Fight*. 3rd ed., Vanity Publications, 2000.

12.11.7   A republished book

James, Esther. *My Life*. 1946. Random House, 2001.

- A republished book is one that was previously published in a different form, perhaps even from a different publisher. For books of this kind, indicate the original year of publication after the title.

12.11.8 Corporate author (written by organization or government)

John Bigam Society. *The Religions of Kenya*. Nairobi Publishing, 2000.

United States, Department of Transportation. *State Highway Signage Regulations*. Government Publishing Office, 2002.

■ If the author of a work is a government or institution, use the name of that organization in place of the author. If the text is the publication of a government, include the name of the department or agency.

12.11.9 An anthology

Foner, Eric, editor. *An American Voice: A Collection of America's Finest Essays*. McKinley and Smith, 2011.

12.11.10 Work in an anthology or collection of essays

Graves, Thomas. "The History of our National Anthem." *An American Voice: A Collection of America's Finest Essays*, edited by Eric Foner, McKinley and Smith, 2011, pp. 20-41.

12.11.11 No author or editor

A Guide to Boston. Beantown Publishing, 2000.

12.11.12 Forward, introduction, preface, or afterward

Knox, John. Introduction. *The Life of James*, by Elders Johnson, Random House, 2009, pp. 1-8.

12.11.13 A book with a translator

McDougle, Astrid. *The Basics of Gaelic*. Translated by Paddy Maloney, Vintage, 1990.

12.11.14 Multivolume work

Graves, Johanna. *Ronald Reagan and the Iran-Contra Affair*. Vol. 7, Greenstalk Publishers, 1988.

12.11.15 Book in a series

Smith, Rod. *American Economic Expansion in the Nineteenth Century*. Edited by Andrew Stills, Alfred A. Knopf, 1988. History of American Economic Development.

■ Occasionally, a press will publish a series of books about a single topic. If your source is a book in a published series, indicate the name of the series at the conclusion of the citation.

12.11.16 Dictionary or encyclopedia entry

"Suzerian." *Merriam-Webster's Collegiate Dictionary*. 10th ed., 2008.

- If you are citing an entry from a reference text like a dictionary or encyclopedia that is organized alphabetically, you do not need to indicate the page number.

12.11.17   Sacred text

The Bible. <mark>Authorized King James Version</mark>, Oxford UP, 1998.

- If you are citing a particular edition of a sacred text, such as the Bible, Koran, or Torah, include that information.

12.11.18   Book with title within the title

Hixson, Fred. *On Cormac McCarthy's* Blood Meridian. Plainspeak P, 2000.

- If a book title contains the title of another book or article, remove the italics to indicate the title of the other work.

12.12   Periodical forms

12.12.1   Article in a scholarly journal with volume and issue numbers

Taylor, James. "The Indian Matter of Charles Brockden Brown's *Edgar Huntly*." *American Literature*, vol. 45, no. 6, 1998, pp. 432-45.

12.12.2   Article in a scholarly journal that only numbers issues

Johnston, Johanna. "A Reading of *Moby Dick*." *North Dakota Quarterly*, no. 45, 1978, pp. 45-56.

12.12.3   Article with a title in the title

Glastonbery, Wes. "On Teaching *Blood Meridian*." *The Journal of College Writing*, vol. 4, no. 5, 2011.

- If an article's title contains the title of another text, add italics to internal title.

12.12.4   Article in a newspaper

McKinley, Robert. "Cat Saved from Dog." *The New York Times*, 7 Oct. 2011, p. B2.

- When an article appears on nonconsecutive pages, indicate the page where article begins then use a "+" sign.

12.12.5   Letter to the editor of a newspaper

Johnson, Smitty. "Reduce our Property Taxes." Letter, *Henniker Telegraph*, 14 Oct. 2013, p. A2

12.12.6   A review

Smith, James. Review of *The Orchard Revival*, by Cormac Freedman. *Oregon Magazine*, 23 Oct. 2011, pp. 34-36.

- If the review has a title, include it in quotations after the author's name.

12.12.7   An unsigned article in a newspaper

"A Walk Down Nostalgia Lane." *Chicago Sun*, 28 Oct. 2013, p. B6.

12.12.8   Article in a magazine

Smith, Jim. "Remembering Tony." *The New Yorker*, Jan. 2010, pp. 12-18.

12.13   Online sources

> ✔ URLs & DOIs
>
> Include the address of any content that you find online.
>
> - When possible, use a "stable url" or "permalink" for this purpose. This address will never change and will allow others to find the content easily.
>
> - Some online sources have what is known as a Digital Object Identifier, or DOI. If the source has a DOI, use it in place of a URL.
>
> - When using a URL, remove the "http://" or "https://" that precedes the address. Instead, begin your url with "www."
>
> - If a URL is too long to include in your bibliography, you may use a shortened version of the url by citing the domain name of the source. For example: www.nytimes.com.

12.13.1   Article in an online database

Taylor, Abel. "*Moby Dick* and the Cold War." *American Literature*, vol. 45, no. 6, 2010, pp. 45-57. *JSTOR*, www.jstor.org/stable/785463258.

- Cite the source as you would a print article then include the

database name, stable url, or DOI (Digital Object Identifier).

12.13.2 A website as a whole

Zimmerman, Constantine. *The Moose Report*. New Hampshire Hiking Club, www.moosereport.org.

12.13.3 A work from a website

Reagan, John. "The Judo Champion Parent." *Parenthood Online*. 11 Oct. 2011, www.parenthoodonline.org/judo.

12.13.4 Article in an online scholarly journal

Nelson, Grady. "Electronic Literature Comes of Age." *e-Lit Quarterly*, no. 2, 2012, pp. 45-60. www.elit.org/2/2012/grady.pdf.

12.13.5 Article in an online newspaper

Taylor, Robert C. "Harvesting Undersea Sponges." *New York Times*, 23 Nov. 2000, www.nytimes.com/2000/11/23/us/sponges.

12.13.6 Article in an online magazine

James, Brian Taylor. "The New War on Terror." *Foreign Affairs Monthly*, Errata Publishing, 2 Oct. 2009, www.famonthly.org /2009/10/james-terror.

12.13.7 Email

Cooledge, John. "My Election Thoughts." Received by Mel Smith, 12 Nov. 2012.

- For an email message, use the subject line of the email as the title. Indicate the person, or persons, who received the email after the title and the date it was sent.

12.13.8 Article from an online reference work, such as Wikipedia

"Al-Qaeda." *Wikipedia*. Wikimedia Foundation, 25 Aug. 2017, https://en.wikipedia.org/wiki/Al-Qaeda.

12.13.9 Podcast:

Zeender, Nathan, James Spenser, and Michael Tonsmeire. "Dark Lagers." *Basic Brewing Radio*, 31 Jan. 2013, http://traffic. libsyn.com/basicbrewing/bbr01-31-13darklagers.mp3.

12.14 Other types of sources

12.14.1 A dissertation

Redburn, Marcus. "A Study of Melville's Aesthetics." Dissertation, Boston University, 1978.

12.14.2 Artwork

Freeman, Dianna. *Still Life 7*. 2009, Hunter Museum of Art, Chattanooga.

- For a work of art with no title, include a description of the medium after the author's name. For example: photograph, oil on canvas, watercolor, mixed media.

12.14.3 Film or video clip

Anderson, Wes, director. *Rushmore*. Buena Vista International, 1998.

Anderson, Wes, director. *Rushmore*. Performance by Bill Murray, Buena Vista International, 1998.

- If the focus of your writing is on a particular performer rather than the film as a whole, include the lead performers in the film after the director.

12.14.4 YouTube or similar video

Gibson, Liesl. "How to Sew a Button with Liesl Gibson." *YouTube*, uploaded by Creativebug Studios, 28 July, 2014. https://www.youtube.com/watch?v=7mX1qyzYMJw

— weight: 15 bookHidden: true title: "Chicago Documentation Style" —

Chapter 13

Chicago style

13.1 Formatting the Chicago essay

When setting up your word processor for a Chicago-formatted document, use the following settings and rules:

- Use one-inch margins on all sides of the document.

- Place the page number on the right side of each page in the document's header. If instructed to do so by a professor, include your last name before the page number on each page.

- Double space the document.

- Block quotes are formed when a quote runs more than 100 words. Indent the entire block of text with a 1/2-inch tab from the left margin.

- Endnotes and bibliographic entries are single-spaced with a blank line separating them.

- Indent the first line of a note entry with a 1/2-inch tab.

- Indent the second, and any subsequent, line of a bibliographic entry with a 1/2-inch tab.

- The Chicago form requires a title page. The title of the essay is centered about 1/3 down the top of the page. Place your name, course information, and date on three separate, centered lines at the center of the document.

> ✔ Note!
>
> The title page is *counted but not numbered*. Therefore, begin your essay with page 2.

13.2 A model of the Chicago essay

Emily Dickenson's Poem #365: "I know that He exists"

Rufus Tate

Writing 002
Dr. Clem Spanning
October 28, 2020

Emily Dickinson's poem #365 opens with an unequivocal, affirmative declaration pertaining to the existence of God. Yet, as the poem progresses, the religious conviction displayed in the opening categorical statement "I Know that He Exists" gradually abates until finally transforming into a frantic consideration of the possibility that the life of faith is but a cruel hoax. The poem's transition from an unswerving certainty, modeled in the opening line's declarative sentence, to the disconcerting and telling ambiguity of the final stanzas therefore compactly summarizes a loss or crisis of religious faith in the speaker.[1]

The opening line of the poem, "I know that He exists," reads like a statement of scientific fact. Rather than proffer a statement of faith (a belief in things unseen), the speaker first envisions the problem of God's existence as something resolvable by the operation of reason. The speaker's resolute claim that she "know[s]" God exists reveals that the issue has been definitively concluded by way of a previous–though unidentified–process of reasoning. The unbroken line and full stop, along with the statement's uncompromising, declarative nature, conspire to give the poem's opening line and its assertion about the existence of God the status of unassailable truth.

In the following lines of the first stanza, however, the speaker's lack of any real or tangible evidence for her claim becomes apparent, invalidating the former, putatively empirical, understanding of God's existence. The lines "Somewhere - in silence - / He has hid his rare life / From our gross eyes" read like a confident statement of religious faith, rather than a demonstrable or verifiable knowledge.[2] Significantly, the statement intimates that God is not a perceptible entity: we can neither see nor hear God, "He" is both hidden "Somewhere - in Silence" and away "From our gross eyes."

13.3 In-text citations

In the Chicago form, an in-text citation is indicated by a super-script number resembling the following:

> Recent scholarship on the concept of sovereignty has displayed a remarkable lack of interest in the role of private property.[7]

This in-text reference will correspond to a citation on the Notes page at the conclusion of the document, such as this one:

> 7. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford: Stanford University Press, 1998), 96.

13.4 The Notes page

In the Chicago style, the endnotes appear on what is known as the **Notes** page—a separate page that directly follows the conclusion of the essay. The Notes page is organized as a numbered list that presents each citation in the order that it appears within the essay. Thus, your first citation will be note 1, your second will be note 2, and so on.

13.5 Setting up the Notes page

When setting up the Notes page, use the following rules:

- Center the word "Notes" at the top of the page.

- Single-space the endnotes with a line separating entries.

- Indent the first line of an endnote entry with a 1/2-inch tab.

13.6   Example Chicago Notes page

Notes

1. Lance Carter, *On Building Copper Stills* (New York: Random House, 1988), 10.

2. Ibid., 20.

3. George Crary, *The Silence of Pigs* (1879; reprint, New York: Faber Books, 2010), 100.

4. Ibid.

5. Ibid.

6. Ibid., 2.

7. Ibid., 22.

8. Ibid., 7.

9. Jonas Whale, "The Southern Mystique," in *Faulkner's Mississippi Drinkers*, ed. Gray Davis (Chattanooga: University of Tennessee Press, 2000), 99.

10. Ibid., 8.

11. Crary, *Silence*, 45.

12. Jedediah Cross, *Woods, Bear, and Corn* (Danville: White Lightning Books, 1988), 12.

13. Crary, *Silence*, 45.

14. Ibid.

15. Rufus Tate, *Lipstick on a Pig* (New York: Goose Pimple Press, 1988), 70.

16. Ibid., 31.

17. William T. Bibble, "Farming Your Way to Millions," *Alabama Agriculture* 4, no. 8 (1979): 20.

13.7   Rules for making the notes

The Chicago form uses an economical practice that reduces the work involved in presenting the essay's footnotes or endnotes. While this design ultimately means less typing, a number of strict rules must be followed:

- Present the citations in the numerical order as they appear within the text.

- The first time a source is cited, use the *full* Chicago notes form.

- If the same source is used more than once, the *shorthand* version of the Chicago notes form is used the second (and each subsequent) time. The shorthand version contains **a)** the author's last name, **b)** a shortened version of the title, and **c)** the page number(s) of the citation.

- If a single source is used twice or more in a row, the Latin abbreviation "Ibid." is used along with the page number, rather than the shorthand version of the form. (Ibid. means "in the same place.")

- If the same source is used *twice in a row* and the citation *is from the same page as the previous citation*, "Ibid." is used by itself without the page number.

13.8 The Bibliography page

The Chicago style also requires that you include a bibliography page at the conclusion of your essay. As you will see in the next section, the bibliography form differs slightly from the notes form, so take care to use the correct one. To format the bibliography page, use the following rules:

- Place the bibliography page after the notes page.

- Center the word "Bibliography" at the top of the page.

- Single-space entries with a line separating entries.

- Alphabetize by the author's last name.

- Indent the second (and any subsequent) line of an entry with a 1/2-inch tab.

13.9 Example Chicago Bibliography page

Bibliography

Allen, Tate. *White Lightning*. Edited by Leon Edel. Boston: Houghton, 1963.

Fulton, Fendal. *Bootleggers and the Birth of NASCAR*. Legrange: Automotive Books, 1974.

Graves, Thomas. "Building a Copper Worm." In *An American Art: Illegal Moonshine and the Foxfire Tradition*, edited by Eric Foner, 77-88. Atlanta: McKinley and Smith, 2011.

Knox, John. Introduction to *The Life of Popcorn Sutton*, by Elders Johnson, 2-9. New York: Random House, 2009.

Linter, Jerry S. Review of *The Orchard Revival*, by Cormac Freedman. *Tennessee Literary Review* 120, no. 4 (1998): 20-23.

Mellon, Batson. *A History of the Tennessee Valley: 1780-1980*. Baltimore: Brown Bag Press, 1998.

Robers, John, Philip Glass and Jane Hinds. *Mason Jars and Corn Whiskey*. Boston: University of Tennessee Press, 2000.

Talmage, Lance. *Copper Stills in Appalachia*. New York: Random House, 1988.

Zeb, Fred and Linda Tanner, eds. *Anarchy on the River's Edge*. Chattanooga: Lookout Publishing, 1974.

Zoltan, Hayden. "Southern Tradition as Politics." *American Folkways* 45, no. 6 (2010): 45-61. doi: 12.2398/ahl.483.1.112.

13.10 The Chicago Bibliography

The following section provides examples for citing sources that are commonly found in academic writing. The various forms have been organized into sections on **books**, **periodicals**, **electronic sources**, and **other types of sources** that are less common.

- In each form, the first citation is the **bibliography** form and the second citation is the **notes** form.

13.11 Book forms

13.11.1 A book by one author

Bibliography

Taylor, Herman. *A Tale of One City*. New York: Little and Sons, 1998.

Notes

1. Herman Taylor, *A Tale of One City* (New York: Little and Sons, 1998), 77.

13.11.2 Multiple authors

Bibliography

Roberts, John, Philip Glass and Jane Hinds. *Recovering the City of Boston*. Boston: University of Massachusetts Press, 2000.

Notes

1. John Roberts, Philip Glass and Jane Hinds, *Recovering the City of Boston* (Boston: University of Massachusetts Press, 2000), 77.

- Include up to three authors in the **notes** form.

- If there are four or more, give the first author's name and then use "et. al." ("and others") to replace the other authors.

- In the **bibliography** form, include up to ten authors. If there are more than ten authors, give the first seven and then use "et. al."

13.11.3 A book with an editor

Bibliography

James, Henry. *Portrait of a Lady*. Edited by Leon Edel. Boston: Houghton, 1963.

Notes

12. Henry James, *Portrait of a Lady*, ed. Leon Edel (Boston: Houghton, 1963), 77.

13.11.4 Book with editor only

Bibliography

Smith, Edward, ed. *Stuck in Goshen*. Nashville: Greenwood Press, 1963.

Zebe, Fred and Linda Tanner, eds. *Anarchy on the River's Edge*. Chattanooga: Lookout Publishing, 1974.

Notes

17. Edward Smith, ed., *Stuck in Goshen* (Nashville: Greenwood Press, 1963), 77.

18. Fred Zebe and Linda Tanner, eds., *Anarchy on the River's Edge*. (Chattanooga: Lookout Publishing, 1974), 77.

- If there are multiple editors, use "eds."

13.11.5   An edition (other than the first)

Bibliography

Thompson, Fred. *Why I Fight*. 3rd ed. New York: Vanity Publications, 2000.

Notes

12. Fred Thompson, *Why I Fight*, 3rd. ed. (New York: Vanity Publications, 2000), 77.

13.11.6   Corporate author (written by organization or government)

Bibliography

John Bigan Society. *The Religions of Kenya*. New York: John Bigan Publishing, 2000.

Notes

10. John Bigan Society, *The Religions of Kenya* (New York: John Bigan Publishing, 2000), 77.

13.11.7   An anthology

Bibliography

Foner, Eric, ed. *An American Voice: A Collection of America's Finest Essays*. Boston: McKinley and Smith, 2011.

Notes

15. Eric Foner, ed., *An American Voice: A Collection of America's Finest Essays* (Boston: McKinley and Smith, 2011), 77.

13.11.8   Work in an anthology

Bibliography

Graves, Thomas. "The History of our National Anthem." In *An American Voice: A Collection of America's Finest Essays*, edited by Eric Foner, 77-88. Boston: McKinley and Smith, 2011.

Notes

13. Thomas Graves, "The History of our National Anthem," in *An American Voice: A Collection of America's Finest Essays*, ed. Eric Foner (Boston: McKinley and Smith, 2011), 77-88.

13.11.9   No author or editor

Bibliography

A Wicked Guide to Boston. Boston: Beantown Publishing, 2000.

Notes

25. *A Wicked Guide to Boston* (Boston: Beantown Publishing, 2000), 22.

13.11.10   Introduction, preface, forward or afterward

Bibliography

Knox, John. Introduction to *The Life of James*, by Elders Johnson, 2-9. New York: Random House, 2009.

Notes

33. John Knox, introduction to *The Life of James*, by Elders Johnson (New York: Random House, 2009), 7.

■ Substitute the word introduction with preface, afterward, or foreward as needed.

13.11.11   Book with a translator

Bibliography

McDougle, Astrid. *The Basics of Gaelic*. Translated by Paddy Maloney. New York: Vintage, 1990.

Notes

45. Astrid McDougle, *The Basics of Gaelic*, trans. Paddy Maloney (New York: Vintage, 1990), 22.

13.11.12   Multivolume work

Bibliography

Graves, Johanna. *Ronald Reagan and the Iran-Contra Affair*. Vol. 7. New York: Greenstalk, 1988.

Notes

23. Johanna Graves, *Ronald Reagan and the Iran-Contra Affair*, vol. 7 (New York: Greenstalk, 1988), 77.

■ If the volume has a separate title, place a comma after the volume number and enter its name in italics.

13.11.13   Book in a series

Bibliography

Smith, Rod. *American Economic Expansion in the Gilded Age*. American Economic History Series. New York: Grim and Drang, 1988.

Notes

44. Rod Smith, *American Economic Expansion in the Gilded Age*, American Economic History Series (New York: Grim and Drang, 1988), 78.

13.11.14   Republished Book

Bibliography

Cranston, Brian. *Outlooks on Faith and Reason*. 1979. Reprint, New York: Stroke and Crowder, 2000.

Notes

44. Brian Cranston, *Outlooks on Faith and Reason* (1979; reprint, New York: Stroke and Crowder, 2000), 9.

13.11.15   Article in a reference work, such as a dictionary or encyclopedia

Notes

7. *Merriam-Webster's Collegiate Dictionary*, 10th ed., s.v. "Suzerian."

■ Well-known reference sources, such as encyclopedias or dictionaries, that are arranged alphabetically by word or term do not require page numbers or need to be included in your bibliography. Abbreviate the Latin term *sub verbo*, or "under the word," in your note to indicate this.

13.11.16   Sacred texts

Notes

22. Genesis 2: 2-5 (New International Version).

■ For sacred texts such as the Bible, Koran, or Torah, cite the work in your notes, but not the bibliography. In the note, provide information about the chapter and verse, but not the page number. If there is a version, put that information in parenthesis after the chapter and verse information.

13.11.17   Book with title within the title

Bibliography

Hixson, Fred. *On Cormac McCarthy's* Blood Meridian. New York: Plainspeak Press, 2000.

Notes

45. Fred Hixon, *On Cormac McCarthy's* Blood Meridian (New York: Plainspeak Press, 2000), 56.

■ If a book title contains the title of another book, remove the italics to indicate the title of the other work.

13.12   Periodical forms

13.12.1   Article in a scholarly journal

Bibliography

Taylor, James. "The Indian Matter of Charles Brockden Brown's *Edgar Huntly*." *American Literature* 45, no. 6 (1998): 432-45.

Notes

19. James Taylor, "The Indian Matter of Charles Brockden Brown's *Edgar Huntly*," *American Literature* 45, no. 6 (1998): 434.

13.12.2   Article in a newspaper

Bibliography

McKinley, Robert. "Cat Saved from Dog." *New York Times*, October 28, 2000, early edition, sec. B.

Notes

21. Robert McKinley, "Cat Saved from Dog," *New York Times*, October 28, 2000, early edition, sec. B.

- If there is no section or edition information, end with the year of publication.

13.12.3   A review

Bibliography

Smith, Jerry S. Review of *The Orchard Revival*, by Cormac Freedman. *Oregon Literary Review* 120, no. 4 (1998): 20-23.

Notes

43. Jerry S. Smith, review of *The Orchard Revival*, by Cormac Freedman, *Oregon Literary Review* 120, no. 4 (1998): 22.

13.12.4   An unsigned article

Bibliography

"A Walk Down Nostalgia Lane." *Bloomington Sun* October 20, 2013, sec. B6.

Notes

21. *Bloomington Sun*. "A Walk Down Nostalgia Lane." October 20, 2013, sec. B6.

- In an unsigned article, state the article title first in the note. In the bibliography, begin with the name of the publication.

13.12.5   Article in a magazine

Bibliography

Smith, Jim. "Remembering Tony." *New Yorker*, January 12, 2001, 12-18.

Notes

9. Jim Smith, "Remembering Tony," *New Yorker*, January 12, 2001, 15.

13.13   Online sources

The Chicago form prefers that citations of online sources use a DOI (Digital Object Identifier). A DOI is a long string of numbers and letters that provide a unique identifier for an online object,

such as an article or book. However, many online objects do not have a DOI. In that case, the Chicago form asks you to use a stable URL. If no stable URL is available, and the URL for your source is very long, you may shorten it to include only the domain name. For example: http://www.nytimes.com.

13.13.1   Article in an online database

Bibliography

Taylor, Hayden. *“Moby Dick and the Cold War.” American Literature* 45, no. 6 (2010): 45-57. doi: 12.2398/ahl.483.1.112.

Notes

22. Hayden Taylor, *“Moby Dick and the Cold War,” American Literature* 45, no. 6 (2010): 45-57. doi: 12.2398/ahl.483.1.112.

- Cite the source as you would a print article then include the DOI or stable URL. If neither exists, end the citation with the database name.

13.13.2   A work from a website

Bibliography

Reagan, John. “The Judo Champion Parent.” *Parenthood Online.* The Parent Institute of Boston. Accessed October 5, 2011. http://www.pibonline.org/10-5-reg.

Notes

17. Reagan, John, “The Judo Champion Parent,” *Parenthood Online,* The Parent Institute of Boston, accessed October 5, 2011. http://www.pibonline.org/10-5-reg.

- If there is no author listed, use the name of the sponsor as the author and do not not repeat the sponsor after the name of the website.

13.13.3   Article in an online reference work, such as Wikipedia

Notes

8. Wikipedia, s.v. “Iraq,” last modified May 1, 2013, http://en.wikipedia.org/wiki/Iraq.

- Well-known reference sources, such as encyclopedias or dictionaries, that are arranged alphabetically by word or arranged by term do not require page numbers. Abbreviate the Latin term *sub verbo*, or “under the word,” in your note to indicate this. Additionally, sources like these do not need to be included in your bibliography; including the source in your Notes page is sufficient.

13.13.4   E-book

Bibliography

Melville, Scott. *The Taste of Plum in Afghanistan.* New York: RP Johnson, 2012. doi: 12.44589/9904384/88223287Z.

Taylor, Fred. *Forgiving Esther*. New York: Brace and Smith, 2012. Kindle edition, chapter 2.

Notes

44. Scott Melville, *The Taste of Plum in Afghanistan*, (New York: RP Johnson, 2012), doi: 12.44589/9904384/88223287Z.

45. Fred Taylor, *Forgiving Esther*, (New York: Brace and Smith, 2012), Kindle edition, chapter 2.

■ For electronic books *consulted online*, include a DOI or url. For a *downloaded* ebook, indicate the online vendor such as Kindle or Google Books. Since pagination is often affected by text size or form factors in electronic publications, you may use chapter numbers or section titles in place of page numbers (see the *Forgiving Esther* example above).

13.13.5 Article in an online scholarly journal

Bibliography

Nelson, Grady. "Electronic Literature Comes of Age." *e-Lit Quarterly* 8, no. 2 (2012): 2-12. Accessed October 28, 2013. http://www.e-litquarterlyonline/445778.

Notes

17. Grady Nelson, "Electronic Literature Comes of Age," *e-Lit Quarterly* 8, no. 2 (2012): 7, accessed October 28, 2013, http://www.e-litquarterlyonline/445778.

13.13.6 Article in an online newspaper

Bibliography

Taylor, Robert C. "Harvesting Undersea Sponges." *New York Times*, January 5, 2012. Accessed December 12, 2013. http://www.nytimes.com/.

Notes

7. Robert C. Taylor, "Harvesting Undersea Sponges," *New York Times*, January 5, 2012, accessed December 12, 2013, http://www.nytimes.com/.

■ Extremely long URLs may be shortened to include the address to the domain name, as in the examples above.

13.13.7 Article in an online magazine

Bibliography

James, Brian. "The New War on Terror." *Slate*, June 20, 2012. Accessed November 10, 2013. http://www.slate.com/6-10-2013/jamesb4387290.

Notes

29. Brian James, "The New War on Terror," *Slate*, June 20, 2012, accessed November 10, 2013, http://www.slate.com/6-10-2013/jamesb4387290.

13.13.8 Blog entry

Bibliography

Tate, Larry. "Spontaneous Order." *I Hate What You Just Said* (blog). February 11, 2011. Accessed May 12, 2013. http://www.ihatewhatyoujustsaid.com/2011/02/11/spontaneous-order/.

Notes

12. Larry Tate, "Spontaneous Order," *I Hate What You Just Said* blog, February 11, 2011, accessed May 12, 2013, http://www.ihatewhatyoujustsaid.com/2011/02/11/spontaneous-order/.

13.13.9   Email

Notes

41. John Coolidge, email message to author, December 21, 2012.

- Email sources should be placed in the notes, not the bibliography.

13.13.10   Podcast

Bibliography

James Spenser. "Dark Lagers." *Basic Brewing Radio*. Podcast audio. January 31, 2013, http://basicbrewing/bbr01-31-13 darklagers.mp3.

Notes

21. James Spenser, "Dark Lagers," *Basic Brewing Radio*, podcast audio, January 31, 2013, http://basicbrewing/bbr01-31-13 darklagers.mp3.

- For a podcast, include the performer's name followed by the episode title, the host's name, show title, sponsor (if any), the medium (podcast audio or podcast video), date of publication and URL.

13.14   Other types of sources

13.14.1   A dissertation

Bibliography

Redburn, Marcus. *A Study of Melville's Aesthetics*. PhD diss., Boston University, 2012.

Notes

22. Marcus Redburn, *A Study of Melville's Aesthetics* (PhD diss., Boston University, 2012), 214-15.

13.14.2   An advertisement

Notes

7. Dove Body Wash. Advertisement. *Fortune Monthly*, October 2012, 23.

- Advertisements should be placed in the notes, not the bibliography.

13.14.3   Artwork

Notes

31. Dianna Freeman, *Still Life 7*, 2009, Watercolor, Hunter Museum of Art, Chattanooga.

■ Works of art should be placed in the notes, not the bibliography.

13.14.4   Film or video clip

Bibliography

Anderson, Wes and Owen Wilson. *Rushmore*. Directed by Wes Anderson. 1998. Burbank: Buena Vista International, 2000. DVD.

Notes

7. Wes Anderson and Owen Wilson, *Rushmore*, directed by Wes Anderson (1998, Burbank: Buena Vista International, 2000), DVD.

■ Include the writer(s), the date the film was originally released, the studio's location and name, and the year your recording was released. At the end of your citation, include the medium of the film: DVD, videocassette, etc.)

Chapter 14

Academic Research

You are right to be wary. There is much bullshit. Be wary of me too, because I may be wrong. Make up your own mind after you evaluate all the evidence and logic.

—Mark Rippetoe

Research writing involves a number of important skills: library research, critical thinking, the evaluation of sources, and the ability to synthesize information through summary, paraphrase, and quotation. Although synthesizing the thinking of others is an important part of the research essay, in its true form the research essay strives for much more than a mere restatement of what others have said on a particular topic or question. As Jack Baker and Allen Brizee state:

A research paper is not simply an informed summary of a topic by means of primary and secondary sources. It is neither a book report nor an opinion piece nor an expository essay consisting solely of one's interpretation of a text nor an overview of a particular topic. Instead, it is a genre that requires one to spend time investigating and evaluating sources with the intent to offer interpretations of the texts, and not unconscious regurgitations of those sources. The goal of a research paper is not to inform the reader what others have to say about a topic, but to draw on what others have to say about a topic and engage the sources in order to thoughtfully offer a unique perspective on the issue at hand.

In high school you were perhaps asked to write research papers on predetermined topics. These essays were probably not what Baker and Brizee have in mind. Your projects were likely just retellings of what other scholars or writers have said on a topic. A true research essay involves blazing a new path of inquiry where you produce original ideas, questions, and arguments. A research

paper is a contribution to an ongoing conversation, a moment when you engage in dialogue with other important voices about a topic that you value.

14.1 The Academic Conversation

It is best to imagine a research essay as taking part in an ongoing conversation. Unlike the dialogue that we have with most people in our lives, these scholarly conversations occur in print—within published, peer-reviewed books and journal articles. Some conversations are vibrant, with hundreds or even thousands of participants. Other conversations are small, involving but a few specialists. Many conversations have been going on for hundreds or even thousands of years, while other conversations have only just started. Virtually everything you might write or think about is already part of one or more of these conversations. So, even if you don't know it at the time, when you write about anything you are entering a conversation that already exists.

Like any good conversationalist, the author of a research paper wants to contribute his or her thoughts and opinions for the consideration of others in the conversation. But if you want to be taken seriously in the conversation, you have to know what the debates are about, who is involved in the dialogue, and what has been said previously. In short, you must remain mindful that your ideas have a *context*. This is why research is important: it is how you come to understand what has already been said and by whom.

The moves you make in these conversations will take many forms. We might, for example, take the idea of one scholar and build on it in some way—perhaps by extending it to a new context. Or, we might offer a new interpretation of the meaning of a particular film, historical event, or scientific experiment. During this process of articulating our own views, we often find ourselves in conflict with the thinking of others. As a result, we will often contribute to the conversation by expressing why we disagree in part or in whole with one or more of the other individuals in the conversation. In any case, we must remain mindful that the conversation existed before we entered it, and that whatever we might say or argue has a context that must be considered and represented as we make our case. Thus, every academic paper you write will not only argue an original point or idea, it will also show how that idea emerges from a preexisting conversation.

14.2 The Research Question

Discovering your own research topic can be an overwhelming experience. With so many things to choose from, finding a narrow focus is often difficult. However, before you can truly begin your library research you need to find a way to narrow your field of inquiry to a small set of research questions or problems.

At the outset your research questions will be rather general

and mundane. But that is perfectly normal: we all have to start somewhere. Once you have a general topic of interest, however, you can move into a more rigorous research phase.

As you begin your research, try to keep an open mind and allow yourself to be pulled in new directions. It is important to think of the research process as something more than a mere attempt to find information on a predetermined topic or an effort to find evidence that supports an idea or belief that one already holds, an error commonly referred to as confirmation bias. Instead, research should be process of discovery where you encounter ideas and contemplate questions that you would have otherwise never imagined. Research, done properly, has the power to change us—altering our views, values, and sense of things. But you must first allow yourself to become vulnerable to new ideas. During any particular research project you should be prepared to change your mind and your focus many, many times. You will frequently encounter dead ends; but you will also experience the thrill of serendipitous discovery that will take you down a path you would have never considered.

14.3   Finding A Topic

14.3.1   Exploring Topics with Subject Searches

If you are having difficulty finding a narrow topic of interest, one way to get started is to examine an organized list of *every*

subtopic that is related to your broader subject. Since the Library of Congress assigns a series of **subject headings** to every published book, you can easily browse a meticulously categorized list of books that relate to your broader research subject. For example, if you want to write an essay on the nation of Iraq, you can perform a subject search with the search term "Iraq." The result will be an alphabetized list of *every* subject that scholars have written on about Iraq—from agriculture to zoology. So, if you haven't yet found a narrow focus for your project, you can use the subject headings to "shop" for a subject that interests you.

14.3.2 Finding Additional Sources through Subject Searches

Subject searches are also a helpful means of finding additional sources on your topic once you have acquired one or more. For example, if you discover that historian Alan Taylor's book *The Civil War of 1812* is an important source for your research project, you can use the book's subject headings to find *all* of the other books written on those topics. As you may see from this example on the right, the Library of Congress assigned the book the following three subject headings:

■ United States–History–War of 1812–Social aspects

■ Ontario–History–War of 1812–Social aspects

■ Northern boundary of the United States–History–19th century

In most library catalogs these subject headings are hyperlinked; clicking on any of them leads you to a list of *every* other book in the library that shares that particular subject heading. Thus, if your research interest is the social aspects of the War of 1812, you can quickly find every other book the library owns on that subject with a subject search.

Though Dartmouth's library holdings are not nearly as large as the Library of Congress, you can perform subject searches by selecting the advanced search feature of the library catalog.

14.3.3 Example of a Copyright Page

FIRST VINTAGE BOOKS EDITION, OCTOBER 2011

Copyright ©2010 by Alan Taylor

All rights reserved. Published in the United States by Vintage Books, a division of Random House, Inc., New York, and in Canada by Random House of Canada Limited, Toronto. Originally published in hardcover in the United States by Alfred A. Knopf, a division of Random House, Inc., New York, in 2010.

Vintage and colophon are registered trademarks of Random House, Inc.

The Library of Congress has cataloged the Knopf edition as follows:
Taylor, Alan.
The civil war of 1812: American citizens, British subjects, Irish rebels, and Indian allies / Alan Taylor. —1st. ed.
p. cm.
Includes bibliographical references and index.
1. United States—History—War of 1812—Social aspects.
2. Ontario—History—War of 1812—Social aspects.
3. Northern boundary of the United States—History—19th century.
E354.T39 2010
973.5'2—dc22 2010012783
Vintage ISBN: 978-0-679-77673-4
Author photograph ©Lynn Friedman
Book design by Robert C Olsson
www.vintagebooks.com
Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

14.4 Finding Background Information

A research project should always begin with the reading of general background information about the topic. Before you can ask an intelligent question about your topic or contribute to an ongoing scholarly conversation, you need to develop a working knowledge of basic facts to serve as a foundation for your project. The best way to develop this basic understanding is to examine peer-reviewed reference works such as encyclopedias, dictionaries, and other forms of **reference material**.

Baker-Berry library has a number of helpful reference resources in this regard. If you visit the Library Reference Resources link in the Library's Research Guides, you will find an impressive array of organized reference materials like bibliographies, encyclopedias, and dictionaries. Most of them are fully digitized and do not even require a trip to the library. Always start your research project with reference works and gain a basic grounding of your topic before developing your research question or thesis. For example, before you begin an essay on Iraqi feminism in the 1960s, you should read the wikipedia article on the modern history of Iraq to get a broad sense of the context you are entering with your writing. Other helpful background information aids of note:

- Wikipedia, CIA World Factbook, Oxford Reference Online, Britannica Online.

A word of warning about Wikipedia (and internet sources in general): it has not been through a process of peer review. For that reason, it is unwise to rely on Wikipedia as a source for a research project. Use Wikipedia to gain background information on your topic and lead you to other authoritative sources, but when it comes time to write your essay, use a peer-reviewed source.

14.5 Research Guides

Perhaps the single best aid for research at Dartmouth is the Research Guide. Various subject librarians maintain research guides for every discipline. These guides contain links to subject-specific reference materials (such as encyclopedias and dictionaries), appropriate peer-reviewed journals, electronic databases, biographies, e-texts, book reviews, and a variety of other helpful resources and tips. These guides should be your first stop on a research project and will be an indispensable resource for discovering sources on your chosen topic. These guides are rather uneven. Some are quite excellent; others are rather skimpy.

14.6 Searching for Books

When you want to search for books that Dartmouth library owns or can access electronically, use the Library Catalog. Dartmouth also offers a more robust search tool known as Primo. Primo provides you with an experience similar to Google; search terms are

applied not only to physical holdings, like books and media, but to electronic databases and journals as well.

Primo is used as the backend for the search field on the library's front page. After you submit your search term in the field, you will be presented with a list of books, articles, databases, audio & video, associated digital content, or research aids. These items are organized by relevance, as determined by an algorithm. After entering your search you will notice ways to further refine your search by clicking on several options on the left pane of the window. You might, for example, select for peer-reviewed content, limit your search to books/articles, or ensure that you only see content accessible through our library.

> ✔ Note
>
> **One word of caution about** Primo: while it searches the library catalog it its entirety, it *does not search all of the electronic databases to which Dartmouth has a subscription*. This means that if you exclusively use Primo for your searches, you will miss out on potentially vast amounts of possible sources that could be discovered through searching the various databases individually.

14.7 Searching for Periodicals/Articles

Periodicals are publications that are published at regular intervals, such as scholarly journals, magazines, and newspapers. Examining periodicals—especially academic journals—is an important aspect of research. Since books often take a year or more to go through the process of peer review, editing, typesetting, and printing before they become available for purchase, they often do not contain the most current information. Articles, on the other hand, appear in a far shorter period of time and generally contain the most up-to-date research. For that reason, you should perform a review of journal articles on your research topic to ensure that you are aware of recent discoveries, arguments, and debates within the academic community who share your research focus.

However, a common problem for undergraduate researchers is not knowing which databases or journals to search for information on a particular topic. Unless you are a professional scholar, it is difficult to know what the leading journals are in a particular field of study. This is also a problem for faculty performing research outside of their area of expertise. For example, an English professor would know that the academic journal *PMLA* or the database JSTOR are excellent places to look for articles on Herman Melville's novel *Moby Dick*, but the novice researcher wouldn't know where to begin.

To resolve this problem, our library has organized periodical databases by discipline in the Database Finder. This is designed to help you locate the specific journals, periodical databases, and reference materials that are appropriate for each discipline or research subject. These are an indispensable resource for discov-

ering peer-reviewed sources on your chosen topic.

You may also browse alphabetically if you know the name of the database you are looking for.

14.8   Searching with Precision

A common research problem is that your searches produce too many results. Rather than page through hundreds or thousands of search results, you should become familiar with powerful **Boolean searches** to make your search terms more precise. Boolean searches use what are known as **logical operators** to form search terms. The three most common logical operators are **AND**, **OR**, and **NOT**.

14.8.1   AND

Although it may seem counterintuitive, **AND** is used to *narrow* the number of sources you retrieve from a database. You can visualize the search of a large academic database or library catalog using the following diagram:

{ linguistics **AND** cognitive **AND** childhood }
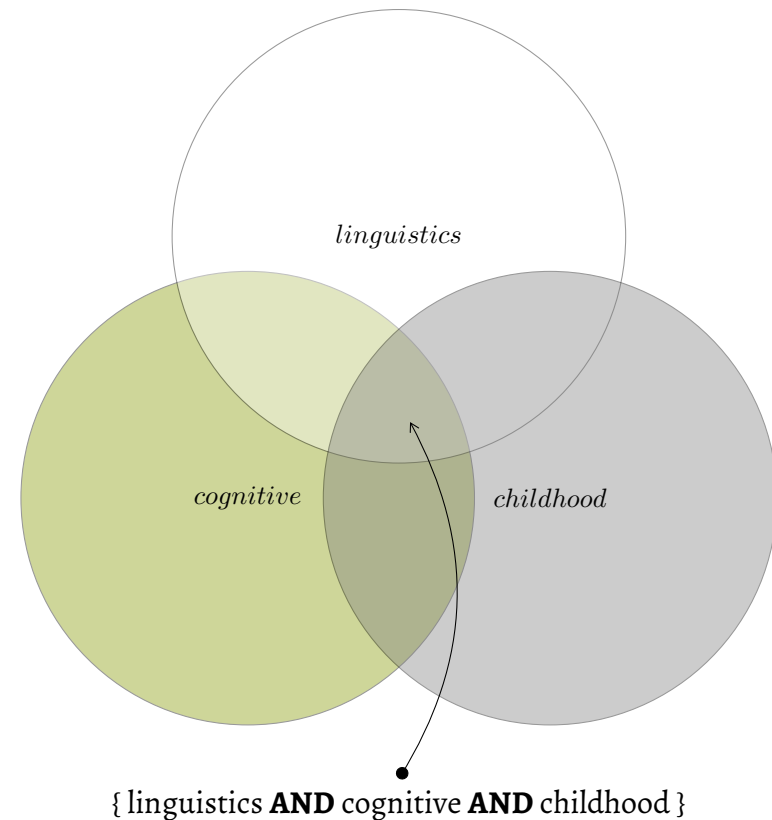
In the search depicted above, a student has requested articles that contain the subjects **cognitive**, **linguistics**, and **childhood**. This particular search will only retrieve articles that contain *all three terms*. This small subset of the larger subject sets is referenced by the arrow. All the information represented by the other portions of the three circles will be excluded. Thus, even if an article contains two of the three search terms, it will be excluded from the results.

14.8.2   OR

Unlike the **AND** operator, **OR** seeks to *broaden* a search, as in this example:
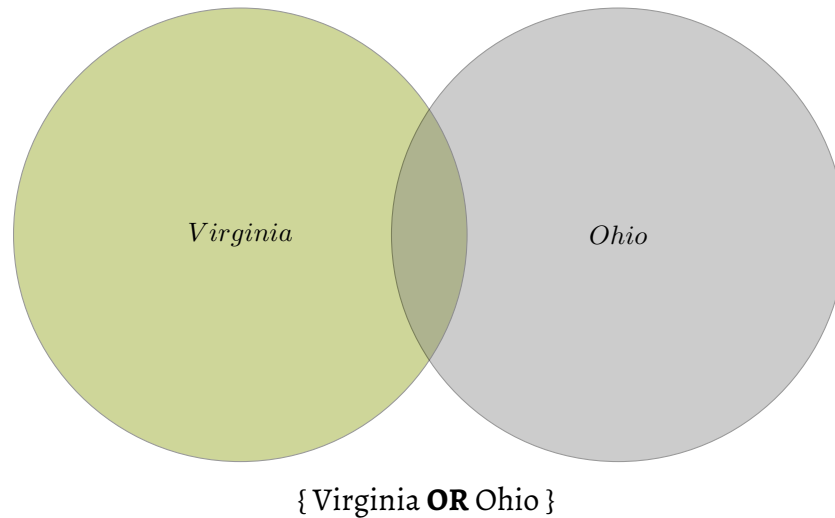
{ Virginia **OR** Ohio }

In the search depicted above, a student has searched for the subjects Virginia **OR** Ohio. This search will return *every* article having the subject of Virginia as well as *every* article with the subject of Ohio. Unlike the **AND** search, where only articles containing *both* terms are returned in the search results, the **OR** search yields every source on both subjects regardless of whether those subjects appear together in the same source. As a consequence, the **OR** search will produce far more results.

- Since the **OR** operator lacks precision, it is most often used in parenthetical searches, described below.

14.8.3   NOT

The Boolean operator **NOT** is used to *subtract* or *screen out* topics or keywords that are unwanted within the search results.

{ alternative energy **NOT** solar }
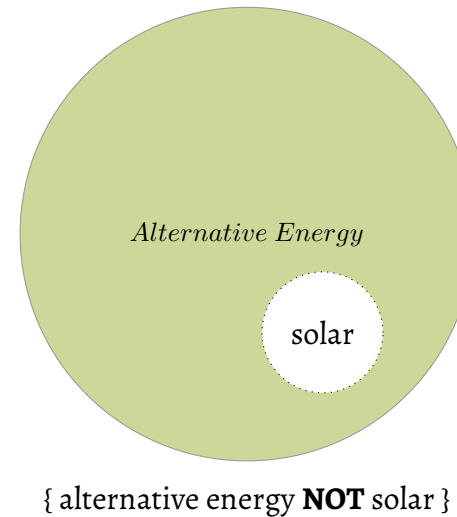
In the search depicted above, a student is researching alternative energy and wants to exclude any information dealing with solar energy. To remove all references to solar energy, the student has searched for **alternative energy**, but has removed any articles from the search results that contain the subject **solar** using the operator **NOT**.

The **NOT** operator is helpful when you find your search results are "polluted" with unwanted items. This is often a problem when two distinct things share the same name. For example, if you were researching the Norse explorers known as the Vikings, you might discover that your search results include unwanted in-

formation about the Minnesota Vikings football team. You can subtract these unwanted results by searching for **Vikings NOT Minnesota** or **Vikings NOT football**, for example.

14.8.4 Parenthetical Searches

You can also use the various Boolean search terms in tandem using parenthetical constructions:

- (Ohio OR Virginia) AND unemployment

- (cognitive AND linguistics) NOT childhood

Such parenthetical searches follow the order of operations, like in math equations. In the first example, the search will first combine all the articles that are on the subjects of **Ohio** or **Virginia**, creating a large collection of search results. Afterward, the search term **unemployment** will be applied to that collection, yielding the final search results. Similarly, the second example creates a large collection of results that share the subjects **cognitive** and **linguistics**, then all the items having the term **childhood** are removed from the results.

14.8.5 Exact Phrase Searches

Most Internet search engines and library catalogs default to the **AND** operator when multiple terms are entered, even if it has not been typed by the user. For example, if you search for **artificial intelligence**, the search algorithm will actually use the search phrase **artificial *and* intelligence** to produce your results. In some circumstances this may produce undesirable or imprecise results. For example, we might imagine a scholarly article about the "intelligence" of using certain "artificial" sweeteners. This is not an article that is relevant for your research.

To avoid this problem, you can instruct your search engine to perform what is known as an **exact phrase search**. This is performed by placing quotation marks around the exact words you are searching for. By searching for "artificial intelligence" your search results will only contain items that have that exact phrase within the document or title.

14.8.6 Truncation and Wild Cards

- manufact* [truncation]

- wom*n [wild card]

If you search for the terms **steel AND manufacturing**, your search results may not include results with the terms **manufacturer**, **manufacture**, **manufactured**, or **manufactures**. As a result, you may not discover articles or books that are important to your research. By truncating the word with an asterisk, you will gather all the relevant search results.

Similarly, if you only search for wom<mark>en</mark>, you will potentially miss out on the all the texts that mention wom<mark>an</mark>. However, using the wild card asterisk you will search both terms simultaneously, gathering all the results.

14.9   Finding a Book in the Library

14.9.1   The Library of Congress System

Most research libraries use the Library of Congress (LC) classification system to organize their holdings. The Library of Congress assigns each book a unique **call number** consisting of a series of numbers and letters that help you locate them on the library's shelves. A typical call number will resemble the following:

$$\text{F 24 .T39 1990}$$

On a book's binding it will be written like this:

$$\begin{array}{c} \text{F} \\ \text{24} \\ \text{.T39} \\ \text{1990} \end{array}$$

Let's break down the call number into its component parts:

F	Letter, or subject, line
24	Whole number line
.T39	Cutter line
1990	Edition, or Date, line

- **The Letter line** describes the subject matter, or discipline, of the book. It also indicates the section of the library where the book is shelved (consult the library's floorplan maps). The letter line will be between one and three letters long.

- **The Whole number line** tells you which *row* the book is on in the stacks.

- **The Cutter line** identifies the *individual book*. The first letter of the Cutter line is usually the first letter of the author's last name.

- **The Edition, or Date, line** tells you the book's year of publication. This line is used to distinguish between editions.

You can examine the full list of subject classes used by LC system online at the Library of Congress.

14.9.2   How to Find a Book

To find a book in the library, read the call number from left to right, using alphabetical and numerical orders. First, using the **Letter line**, determine the floor of the library where the book is shelved. Use the library's floorplan maps to locate the proper section. Using our example call number above, we can determine that the **F** section is in Stack Annex A.

Once on the appropriate floor, use the **Whole number line** to find the row where the book is shelved in the stacks. Using

the example call number, we will look through the stacks for the number 24. The floormaps are often helpful in locating the book's general location on the library floor. As you walk through the stacks, look on the ends of each row of books for signs describing the range of books held within the rows. There you will see signs like the one pictured below.
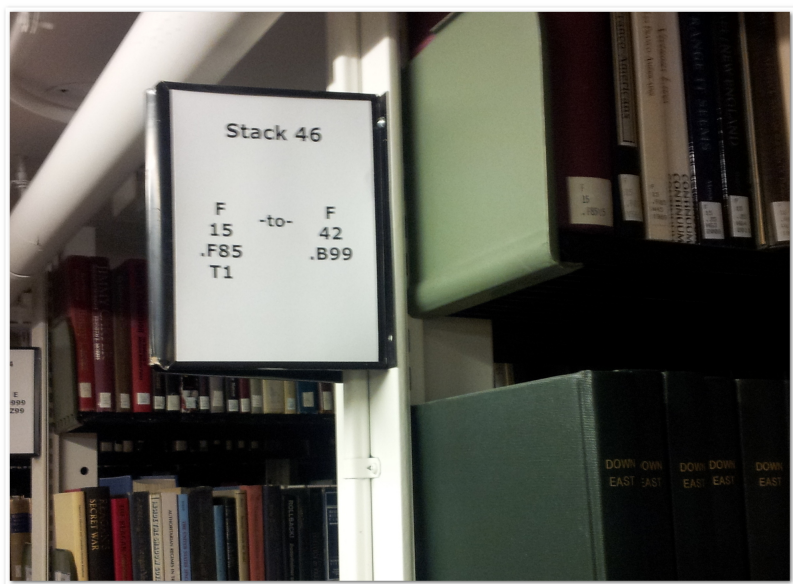
{ *Use these signs to determine if a book is in the row.* }

Since **F 24** is within this range, our example book is in that row. Once in the proper row of shelves, proceed numerically until you find the 24s. Finally, using the **Cutter line**, proceed alphabetically until you find the Ts. Then proceed numerically until you find **.T39**, the address of our book.

As you can see, the call number should be read from left to right using alphabetical and numerical orders. Thus, a book with a Subject line **F** would be shelved *before* a book with a Subject line **FA**. Similarly, a Cutter line that reads **.T39** is shelved *after* **.T21**.

Maps of the library's floorplans are affixed to the walls on each floor. Free paper maps of the library are available at the circulation desk of the library. You may also consult the maps and floorplans online with your computer or smartphone.

> ✔ Note
>
> A new update to Dartmouth's catalog as of 2014 allows you to simply click the [📍 Map it] button next to the item's listing. This will summon a map that shows you the exact location of the book in the library stacks.

14.10 Getting sources our library doesn't own

A common problem in academic research is discovering that a book or article you require for a project is checked out, missing, or not owned by the library. There are a number of free services available to you when you encounter this problem.

14.10.1 Borrow Direct consortium

A number of the best libraries in the world have formed a consortium designed to share resources and expand research opportunities for the entire academic community. As students of

Dartmouth college, you may obtain borrowing privileges at any of the other participating libraries including Brown, Columbia, Cornell, Harvard, Massachusetts Institute of Technology, University of Chicago, University of Pennsylvania, Princeton, Yale and the Center for Research Libraries. The combined resources total a staggering 50 million volumes.

To see if a book is available at another library, use a service called Borrow Direct. With this service you may search every library in the consortium simultaneously to see if the book you require is available at another institution. If the book is owned by another school and is not checked out at the time, you may request that the item be sent to our library. These requests usually arrive in 4 working days or less.

14.10.2 DartDoc

If there is a book or article you would like to read that is not available through Borrow Direct, you may request it from Dartmouth's interlibrary loan program, known as DartDoc. To request an item, visit the DartDoc webpage, select the appropriate form (article, book, book chapter, etc.), and send your request electronically to the office. Staff will request your item from another library, who will ship the book to our library through the mail. If you are requesting a book chapter or article, the donor library will send you a .pdf free of charge to your DartDoc account.

> ✔ Note
>
> If you are ordering a book, DartDoc is the *slowest* of all the available options for requesting research materials. Requests may take up to two weeks to be fulfilled.

14.11   Research guides

If you are performing research on a topic and do not know where to begin, Dartmouth's librarians have created an impressive collection of Research Guides that can help you find background information, periodical databases, and academic journals appropriate for your topic or discipline.

14.12   Peer review

Peer review is a form of quality control in academic publishing. Before books or articles are published, they experience a rigorous process of evaluation by a number of experts who have advanced training in the field of study in question. This scholarly review helps eliminate factual errors and other problems before the works are published. Thus, peer-reviewed works are much more trustworthy than other sources of information.

14.12.1 Determining if a source is peer reviewed

For novice researchers, distinguishing between peer-reviewed and other kinds of sources can be challenging. However, there are a number of things you can do to ensure that you are using peer-reviewed information. Many periodical databases, such as JSTOR, only contain peer-reviewed academic articles. Many other databases, such as Academic Search Complete, have search limiters that can be selected to ensure that the search results only contain peer-reviewed sources. However, other databases lack clear indications about the nature of their sources. If you are confused about a source or database, ask your professor or one of the research librarians for assistance.

If those are not practicable, use these test criteria:

- Scholarly, peer-reviewed articles almost always publish the university affiliation of the professor/author/scientist.

- Scholarly articles *always* have a bibliography page.

- Scholarly articles always contain citations and commonly have footnotes or endnotes.

- Generally speaking, if you can find the publication at the dentist's office or on an airport magazine rack, then it isn't scholarly or peer-reviewed. *Time, Newsweek*—even the *New York Times*—are not considered peer-reviewed sources.

- If the article contains advertisements, it is likely not scholarly.

14.13 The Oxford English Dictionary

The OED is, without question, the greatest and most complete dictionary ever created. As an historical dictionary, the OED systematically traces the etymology of words in the English language. Etymology is "the study of the history of words, their origins, and how their form and meaning have changed over time." Thus, with the OED you can see when a word entered or exited the English language and how its meaning evolved over time.

The OED is quite helpful when you are reading a novel, poem, or document that was written in a time period distant from our own. Since words fall out of use and the meanings of words change over time, it can often be difficult to interpret the meaning of the texts we read from the past. The OED exists to help us with this problem. You can think of it as a dictionary with a built-in time machine.

14.14 Helpful research suggestions

14.14.1 Not all sources are equal

How do you know if you can trust your source? Here are some suggestions for critically examining your sources:

- **Examine the credentials of the author**. What is the author's educational background? Do they have an advanced degree in the subject that they are writing about? Are they affil-

iated with any major institutions—such as a university or government department? Does the author have a respected publication record that is frequently cited by other experts in the field?

- **Examine the date of publication**. When was the book or article you are reading published? Since new discoveries and ideas are produced every day, it is important to consult the most recent sources on your research subject. Generally, the most current source should be preferred over older sources.

- **Determine if the source has been peer-reviewed**. Peer review is a form of quality control in academic publishing. It ensures that the information that is published has been properly evaluated and vetted by a number of other professionals in the field. A peer-reviewed source should be preferred over any other kind of information.

- **Be wary of Internet sources**. If your source comes from the Internet, you should take care to verify its trustworthiness. Most sites on the Internet are not peer-reviewed sources of information. Misleading, politically motivated, and even propagandistic content often masquerades as objective information on blogs, websites, and discussion boards.

14.14.2   Taking notes

Now that you have some research materials in front of you, either at the library or at home, it's time to make them useful to you. Before placing source materials in your essay, take good notes by using summary, paraphrase, and judicious quotation to take ownership of the source materials. Ensure that you cite appropriately and that your summaries and paraphrases use your own original language. This intermediary step before writing the essay saves you time and helps you avoid plagiarism.

- If you'd like to keep organized notes on your computer, try the free and open-source program called Keepnote.

14.14.3   Raid the bibliography

Occasionally, students find one or two sources on a topic and then despair of finding any more. However, with just one excellent article or book, you can easily generate additional research leads. When you find a book or article that relates to your project, scour the bibliography to see what books and articles the author used to produce his or her work. Make lists of the most promising sources by writing down all the bibliographic information in a research journal. Locate these sources in the library and then repeat the process. By using this technique of routinely following up on sources cited in bibliographies, you can generate a surprisingly large number of books and articles on your topic in a relatively short time.

14.14.4   Research journal & bibliographic software

Keeping a research journal is an important habit to develop. Every student or professor has had the unsettling realization that they have used a quotation in their writing but have no recollection of where the quote came from. Many hours can be consumed retracing steps. Frequently, source materials are never located again. To avoid this problem, keep a research journal where you record the bibliographic information of each source you read or browse. This way you can quickly locate the information again.

Although a paper notebook works well as a research journal, there are some very promising electronic alternatives. This bibliographic software can maintain a record of your sources, help you take notes, and even produce perfectly formatted bibliography pages for your essays.

- For Mac users, there is Bookends.

- PC users should consider Biblioscape.

- However, the free and open-source option known as Zotero is perhaps the best option of all.

Chapter 15

Common Sentence Errors

A statistical study of student writing performed in 1988 by scholars Andrea Lunsford and Robert Connors demonstrated that virtually all student writing mistakes are limited to 20 formal errors. Eliminating these errors in your writing therefore offers the quickest path to error-free prose.

1. Missing comma after an introductory element

- Similarly Freire argues that memorization as a form of education is dehumanizing. ✗

- Similarly, Freire argues that memorization as a form of education is dehumanizing. ✓

- If the team wants to win they will have to practice more. ✗

- If the team wants to win, they will have to practice more. ✓

Introductory words or clauses are usually set off with a comma.

2. Wrong word

- The workmen assembled at the cite. ✗

- The workmen assembled at the site. ✓

- I have a bad case of ammonia. ✗

- I have a bad case of pneumonia. ✓

3. Incomplete or missing documentation

- The response to the threat of terrorism should not be a curtailing of freedoms. ✗

- The response to the threat of terrorism should not be a curtailing of freedoms (Taylor 29). ✓

Missing documentation for a quotation, summary, or paraphrase of another text may result in charges of plagiarism, a serious academic offense.

4. Vague pronoun reference

- The teacher gave her notes to her. ✗

- The teacher gave her notes to Jane. ✓

5. Spelling error

- I definately will be there. ✗

- I definitely will be there. ✓

6. Faulty Parallelism

- He was good at swearing, fighting, and liked to drink. ✗

- He was good at swearing, fighting, and drinking. ✓

- They were informed that they should not eat before swimming, that they should not eat sugar, and to do some exercises before bed. ✗

- They were informed that they should not eat before swimming, that they should not eat sugar, and that they should not skip exercise before bed. ✓

Parallel structure involves using the same form of words or structural pattern when crafting a sentence. In the example above, the author uses gerunds for the first two verbs but then changes to the infinitive form for the last verb. Generally, parallel structure sounds much better to the ear than otherwise.

7. Unnecessary comma

- The legal language applies to carnivals, and to amusement parks. ✗

- The legal language applies to carnivals and to amusement parks. ✓

- The cemetery on the hill, is haunted. ✗

- The cemetery on the hill is haunted. ✓

- The man, who held the American flag, waved to us from the tour bus. ✗

- The man who held the American flag waved to us from the tour bus. ✓

The phrase "who held the American flag" is a *restrictive* element: a part of a sentence that is essential its meaning. This information identifies the particular man who waved from all the others on the bus. Restrictive elements are *never* set off with commas.

8. Missing comma with a nonrestrictive element

- Jeff who owned the corporation was a big gambler and a cheat. ✗

- Jeff, who owned the corporation, was a big gambler and a cheat. ✓

A **nonrestrictive element** is a part of a sentence that is not essential to its meaning. Commas are used to set off these nonessential portions of the sentence.

9. Missing comma in compound sentence

- I've given him all that I own and I can't see myself giving more. ✗

- I've given him all that I own, and I can't see myself giving more. ✓

A compound sentence contains two or more clauses that can stand alone as complete sentences (otherwise known as "independent clauses"). However, to connect them you must either use a semi-colon or use a comma and coordinating conjunction such as *and, but,* or *yet.* Failing to punctuate the compound sentence results in a **fused**, or **run-on**, sentence.

10. Faulty sentence structure

- With so much going on in the world today is why it is so hard to keep up with everything. ✗

- With so much going on in the world, it can be hard to keep up. ✓

When a sentence begins with a certain structure, then abruptly shifts to a different one, it becomes disorderly and difficult to follow.

11. Unnecessary shift in verb tense

- She ran to the store and picks up some milk. ✗

- She ran to the store and picked up some milk. ✓

12. Lack of agreement between pronoun and antecedent

- Each of the prisoners found happiness in their work. ✗

- Each of the prisoners found happiness in his work. ✓

- Either Jeff or Robert will be required to give up their car. ✗

- Either Jeff or Robert will be required to give up his car. ✓

- The campaign constantly changed its positions in the weeks before the election. ✓

- The campaign constantly changed their positions in the weeks before the election. ✓

Pronouns and their antecedents must always agree in number. Three rules govern the choice between singular or plural pronouns. 1) Sentences that begin with an indefinite pronoun (such as everyone and each) are *always* treated as singular. 2) If antecedents are joined by *or* or *nor*, the pronoun must agree with the *closer* antecedent. 3) Collective nouns can be either singular or plural depending on whether the people are seen as a single unit or a group of individuals.

13. Missing or misplaced possessive apostrophe

- The Baker Hill farm stand is proud to offer <mark>it's</mark> vegetables for sale now. ✗

- The Baker Hill farm stand is proud to offer its vegetables for sale now. ✓

- The Indian's best player is Ubaldo Jimenez. ✗

- The Indians' best player is Ubaldo Jimenez. ✓

14. It's / Its error

- Its unfair to make him pay for all the damages. ✗

- It's unfair to make him pay for all the damages. ✓

It's is a contraction and means "it is" or "it has." **Its** is the possessive form of it.

15. Fused (run-on) sentence

- Jeff was Wisconsin's greatest dog trainer he could make a canine do virtually anything. ✗

- Jeff was Wisconsin's greatest dog trainer; he could make a canine do virtually anything ✓

A fused sentence is also known as a "run-on" sentence. It occurs when two clauses that could stand alone as complete sentences are placed together without punctuation.

16. Comma splice

- Indians once ruled the valley, they are all gone now. ✗

- Indians once ruled the valley, but they are all gone now. ✓

- Indians once ruled the valley; they are all gone now. ✓

A comma splice occurs when two independent clauses are joined by a comma. To revise, use a comma with a coordinating conjunction or a semicolon.

17. Misplaced modifier

- He wore his new coat to church, which was covered in cat hair. ✗

- He wore his new coat, which was covered in cat hair, to church. ✓

The first example suggests that the church, rather than the coat, was covered in cat hair.

18. Poorly integrated quotation

- Scholar Rod Andrews argues "I argue that there can be no reasonable discussions of Shakespeare's biography" (99). ✗

- Scholar Rod Andrews argues that "there can be no reasonable discussions of Shakespeare's biography" (99). ✓

When you integrate borrowed material into your own writing, the "hybrid" sentence you create must satisfy grammar. Further, the quoted material should blend seamlessly into your sentence structure.

19. Unnecessary or missing hyphen

- He bought a nineteenth century painting. ✗

- He bought a nineteenth-century painting. ✓

- Boston has a lot of one way streets. ✗

- Boston has a lot of one-way streets. ✓

20. Sentence fragment

- This school offers many classes. Such as Accounting and English. ✗

- This school offers many classes, such as Accounting and English. ✓

A fragment is an incomplete thought. It is a dependent clause treated as an independent clause.