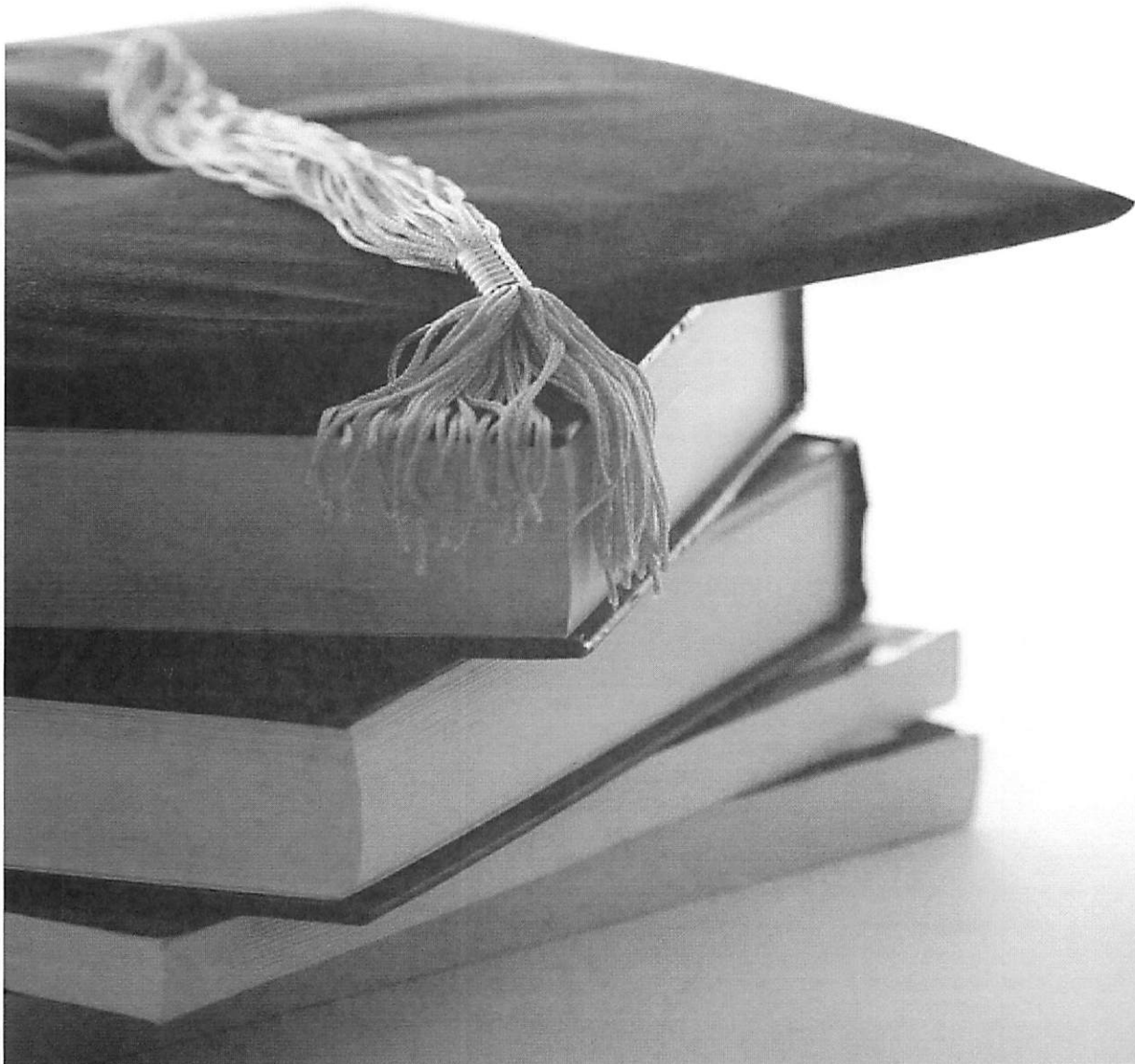


MHS & MJHS 2014



I.D.E.A.L. GUIDE TO RESEARCH  
& COMPOSITION

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## ALSO AVAILABLE FROM THE MHS & MJHS LIBRARY WEB SITES

### FOR NON-TECHNICAL SUBJECTS:

Preparing a Research Paper in Eight Steps  
 Example MLA Style Research Paper  
 How to Write a Thesis Statement  
 Approaches to Literary Criticism  
 Guide to the Literary Analysis Essay  
 How to Create an Impressive Essay  
 List of Tone Words  
 Common Core Rubrics & Standards

### FOR TECHNICAL SUBJECTS:

Example Science Reports – Biology,  
 Chemistry, and Physics  
 Common Core Rubrics & Standards

# I.D.E.A.L. Research Model

## **I**•dentify problem or topic:

- What am I solving?
- What do I already know?

## **D**•evelop plan of action:

- What do I need?
- Where can I find information?
- Which sources are best?

## **E**•xplore:

- Gather information
- Organize/Analyze/Synthesize

## **A**•ction:

- Draw conclusion
- Solve problem
- Create final product
- Communicate/Share/Publish

## **L**•ook back & reflect:

# Language Arts

## I. identify problem or topic:

- What am I solving?
- What do I already know?

## D. evelop plan of action:

- What do I need?
- Where can I find information?
- Which sources are best?

## E. xplore:

- Review existing criticism
- Evaluate credibility of sources
- Determine relevance of sources
- Analyze literary elements
- Paraphrase notes to avoid plagiarism

## A. ction:

- Draw conclusions/make connections
- Provide solutions
- Write essay/narrative/argument
- Communicate/share/publish

## L. ook back & reflect:

- Recognize/identify strengths and weaknesses

# Sciences

## I. identify problem or topic:

- What am I solving?
- What do I already know?

## D. evelop plan of action:

- What do I need?
- Where can I find information?
- Which sources are best?

## E. xplore:

- Verify data
- Organize data into table/graph
- Interpret data or analyze graph identifying patterns and/or relationships between variables
- Summarize existing research and avoid plagiarism
- Cite sources following standard format

## A. ction:

- Derive mathematical expression from analysis as appropriate
- Summarize by making connections
- Restate relationship between variables
- Provide coherent understanding of a process, phenomenon or concept
- Create a lab report
- Communicate/share/publish
- Peer review
- Defend conclusions

## L. ook back & reflect:

- Consider alternative conclusions
- Re-evaluate/repeat process

## WHAT IS A RESEARCH PAPER?

A research paper (sometimes called a library or term paper) is a formal, well-documented composition based on outside readings or a combination of original research supported by outside readings. It has four parts:

- Title page
- Outline
- Text of the paper
- List of works cited

Steps in preparing a research paper are:

1. Selecting and limiting a topic
2. Preparing a tentative outline
3. Formulating a tentative thesis
4. Identifying and evaluating useful information and taking notes
5. Finalizing a thesis and a detailed, revised outline
6. Writing a rough draft with in-text citations
7. Revising the content, structure, and mechanics of the paper
8. Preparing a list of works cited

Detailed guidelines for each of the above steps are available online from the MHS & MJHS library websites.

## USING SOURCES HONESTLY

**Plagiarism** means stealing words or ideas from another writer or speaker and presenting them as your own. There are several ways to commit plagiarism:

- Putting a direct quote in your paper without putting quotation marks around it.
- Copying portions of a source in your paper without giving credit to the source.
- Changing a few words of a quote and including it in your paper without quotation marks and without acknowledging the source.
- Putting someone else's ideas into your own works without giving credit to the source.
- Passing off as your own a paper that you did not write.

There are penalties for plagiarism, just as there are penalties for other kinds of theft. To avoid stealing someone else's work, follow these rules:

1. If you use another person's words, images, or ideas, always give that person credit.
2. In the research paper, credit your sources by inserting parenthetical documentation (Smith 58) after the information from each source. Then list your source in the works cited.
3. You may also credit your sources by writing phrases such as "Abraham Lincoln said that..." or "Betty Friedan writes that ..." Even so, you still must give the page numbers in parentheses at the end of such statements AND list the source in the works cited.
4. If you directly quote from a source, always enclose the quote in quotation marks. (For example: Lincoln once said, "As I would not be a slave, so I would not be a master.")
5. You do not have to give credit for facts that are common knowledge (the date the first astronauts landed on the moon, for example.)
6. When you take notes and write your report, put information into your own words (unless you are quoting). This is called paraphrasing. Even when paraphrasing, however, you still must credit your source by using parenthetical documentation in your paper and listing the source in the works cited.

## Formatting Guidelines for Papers

### General

Times New Roman

12-point font

One-inch margins on all sides

Double spacing without exception throughout the paper

### Title Page

Center title 3.5 inches from top of page (do NOT underline or put in quotations).

Center your name below the title after double spacing.

Center the course name 5.5 inches from top of page.

Center instructor's name below course name after double spacing.

Center due date below instructor's name after double spacing.

### Outline Page

- Insert header ½ inch from the top.
- Put last name followed by Roman numeral page numbers (i, ii, iii, iv) starting on 1<sup>st</sup> page of outline and align right.
- Center title of paper one inch from the top.
- Double space, type the word *Thesis* followed by a colon. After colon, put the main idea of your composition. The thesis statement is double spaced and even with the left-hand margin.
- After double spacing, type the word *Introduction* even with the left-hand margin
- After the word *Introduction*, type the Roman numerals and subtopics of your outline. Use double spacing and standard indentions.
- After the last minor point in the outline, double space and type the word *Conclusion* even with the left-hand margin.

### Body of Paper

- Continue with the header ½ inch from the top.
- Put your last name followed by the page numbers in Arabic numerals (1, 2, 3, 4). Start numbering on the first page of body and continue through the *Works Cited*.
- Do **NOT** repeat the title.
- Begin the body one inch from the top.
- Use standard indentation (one tab) at the beginning of each paragraph.
- Indent block quotes (4 or more lines in length) one inch on the left, but even with the margin on the right.

### Works Cited

- Continue with name and page number in header
- Center *Works Cited* once inch from top
- Double space entries, put in alphabetical order, no skipping spaces between entries
- Second line of every entry is indented one tab

## WHERE TO FIND CITATION INFORMATION

The diagram shows a book cover with several elements circled and labeled with arrows pointing to boxes on the right. The elements are: the series name 'Women of the 20<sup>th</sup> Century', the title 'The GIRLS of ATOMIC CITY', the subtitle 'THE UNTOLD STORY OF THE WOMEN WHO HELPED WIN WORLD WAR II', the author 'DENISE KIERNAN', the publisher 'Simon & Schuster', and the first city listed 'New York'. The publisher label points to the publisher name, and the city label points to the first city listed.

*Women of the 20<sup>th</sup> Century* → **Series name**

*The GIRLS of ATOMIC CITY* → **Title**

\*\*\*\*\*

THE UNTOLD STORY OF  
THE WOMEN WHO HELPED  
WIN WORLD WAR II → **Subtitle**  
(after colon)

\*\*\*\*\*

DENISE KIERNAN → **Author**  
(last, first)

A TOUCHSTONE BOOK  
*Published by Simon & Schuster* → **Publisher**  
(one word)

*New York* → **City where published**  
(first city listed)    *London*    *Toronto*    *Sydney*    *New Delhi*

Use the MOST CURRENT copyright date found on the back of the title page:

Copyright © 2012, 2005, 1999 by Simon & Schuster



## MLA CITATION GUIDE

IF YOU CANNOT FIND A MODEL ENTRY FOR THE BOOK YOU ARE CITING, ARRANGE THE INFORMATION IN THE FOLLOWING ORDER:

- 1) Name of author of part of book if signed (last name, first name, middle initial)
- 2) Title of part of the book if signed (in quotes)
- 3) Name of author or editor of entire book if chapters are not signed (last name, first name, middle initial)
- 4) Title of the book (in italics)
- 5) Name of book editor if it has an author
- 6) Number of the volume used if from a set
- 7) City of publication, name of publisher, and year of publication
- 8) Page numbers if a signed part of book
- 9) Medium of publication ("Print" or "Web")
- 10) Title of series

### SOME GENERAL RULES:

1. Abbreviate all months except for May, June, and July.
2. Each citation line, after the first, should be indented one tab.
3. Omit page numbers from your in-text documentation if your source lacks page numbers, such as web documents and database documents.

### RULES FOR SHORTENING PUBLISHER NAMES:

1. Omit articles, business abbreviations (Co., Inc., etc.), and descriptive words (Press, Publisher, etc.).
2. If the publisher's name includes the name of one person, cite the last name only.
3. If the publisher's name includes several last names in a row, cite only the first of those names.
4. If citing a university press, include the letters UP (Ohio State UP) with NO periods.
5. Use standard abbreviations whenever possible (Acad., Assn., etc.).

### BOOK WITH...

#### ONE AUTHOR --

Heinlein, Robert A. *Stranger in a Strange Land*. New York: Putnam's, 1961. Print.

#### TWO AUTHORS --

Harvey, George F., and Jack Hems. *Freshwater Tropical Aquarium Fish*. London: Batchworth, 1952. Print.

#### THREE AUTHORS --

Hoffman, Frederick, Ken Donelson, and Bill Boal. *Seeing and Communicating*. New York: Scribner's, 1962. Print.

#### MORE THAN THREE AUTHORS --

McConnell, Frances, et al. *Creative Intelligence and Modern Life*. Boulder: U of Colorado P, 1967. Print.

#### ONE EDITOR (NO AUTHOR) --

Bondi, Victor, ed. *American Decades: 1970-1979*. Detroit: Gale, 1995. Print.

#### TWO EDITORS (NO AUTHOR) --

Galbraith, John K., and Samuel E. Morrison, eds. *Oxford History of the American People*. New York: Oxford UP, 1965. Print.



# MLA CITATION GUIDE

## AUTHOR & EDITOR --

Prescott, William Hickling, Jr. *History of the Reign of Philip the Second*. Ed. John Foster Kirk. Philadelphia: Lippincott, 1948. Print.

## TRANSLATOR or EDITION AFTER THE FIRST --

Duverger, Maurice. *Political Parties*. Trans. Robert North. Ed. Frank Bloom. 2<sup>nd</sup> ed. New York: Wiley, 1954. Print.

## TITLE WITHIN A TITLE --

### SHORT STORY OR POEM TITLE INCLUDED IN BOOK TITLE:

Shelley, Louise. *Interpretations of Willa Cather's "Paul's Case."* New York: Barnes, 1985. Print.

### NOVEL OR PLAY TITLE INCLUDED IN BOOK TITLE:

James, Harvey. *A Study of Conrad Richter's Sea of Grass and Light in the Forest*. New York: Bantam, 1987. Print.

## BOOK IN A SERIES WITH...

CITE AS YOU WOULD ANY OTHER BOOK AND ADD SERIES INFORMATION AT THE END.

### SIGNED CHAPTERS --

Campbell, Harry Modean, and Ruel E. Foster. "Humor in Faulkner's Works." *Readings on William Faulkner*. Eds. Bruno Leone et al. San Diego: Greenhaven, 1998. 43-55. Print. The Greenhaven Press Literary Companion to American Authors.

### UNSIGNED CHAPTERS WITH AUTHOR AND EDITOR --

McDowell, Margaret B. *Carson McCullers*. Ed. Warren French. Boston: Twayne, 1980. Print. Twayne's United States Author Ser. 354.

## PART OF A BOOK...

### PLAY OR NOVEL IN AN ANTHOLOGY OR COLLECTED WORK --

Williams, Tennessee. *Cat on a Hot Tin Roof*. *Great American Plays*. Eds. Barrett H. Clark and Maxim Lieber. New York: World, 1925. 676-732. Print.

### POEM OR SHORT STORY IN AN ANTHOLOGY OR COLLECTED WORK --

Sandburg, Carl. "The Windy City." *Complete Poems of Carl Sandburg*. Ed. Harold Bloom. Rev. ed. New York: Harcourt, 1970. 271-72. Print.

### INTRODUCTION, PREFACE, FOREWORD, AFTERWORD --

Smith, Henry Nash. Introduction. *The Prairie: A Tale*. By James Fenimore Cooper. New York: Holt, 1950. iv-vii. Print.

### PRIMARY SOURCE OR CHAPTER BY ONE AUTHOR IN A WORK EDITED BY ANOTHER --

Piacentino, Edward. "Ku Klux Klan." *The Companion to Southern Literature*. Eds. Joseph M. Flora and Lucinda H. MacKethan. Baton Rouge: Louisiana State UP, 2002. 410-12. Print.

# MLA CITATION GUIDE

## BOOK FROM A MULTIVOLUME SET WITH...

UNSIGNED ARTICLES OR CHAPTERS (CLC, TCLC, *Novels for Students*, etc.) --

Bryfonski, Dedria, ed. *Contemporary Literary Criticism*. Vol. 11. Detroit: Gale, 1979. 197-207. Print.

PRIMARY SOURCES OR SIGNED CHAPTERS --

Kimball, Jeffrey. "War with Mexico." *Great Events from History: American Series*. Ed. Frank N. Magill. Vol. 2. Englewood Cliffs: Salem, 1975. 825-30. Print.

Austin, David C., Jr. "Alice Walker." *American Writers*. Eds. Lea Baechler and A. Walton Litz. Supp. 3, Pt. 2. New York: Scribners, 1991. 517-40. Print.

SEPARATELY TITLED VOLUMES WITH UNSIGNED CHAPTERS --

Daley, Thelma T., S. Norman Feingold, and Bill Katz, eds. *Transportation*. 9<sup>th</sup> ed. Detroit: Gale, 1996. 93-95. Print. Vol. 12 of *Career Information Center*.

SEPARATELY TITLED VOLUMES WITH SIGNED CHAPTERS --

Solomon, Eric. "Robert Benchley." *American Humorists, 1800-1950*. Ed. Stanley Trachtenberg et al. Detroit: Gale, 1982. 22-37. Print. Vol. 11, Pt. 1 of *Dictionary of Literary Biography*.

## MAGAZINE WITH...

SIGNED ARTICLE --

Menard, Henry W. "Will Credit Medicine Be Enough?" *Scientific American* Aug. 1963: 26-28. Print.

UNSIGNED ARTICLE --

"Crisis in the Falklands." *Newsweek* 28 Apr. 1982: 15-17. Print.

## SCHOLARLY JOURNAL WITH...

VOLUME AND ISSUE NUMBERS PROVIDED --

Hess, Stephen. "Big Bill Taft." *American Heritage* 27.6 (1966): 32-37. Print.  
(Note: 27.6 refers to volume 27 and issue 6.)

ONLY ISSUE NUMBER PROVIDED --

Hennessy, Rosemary. "Katherine Anne Porter's Model for Heroines." *Colorado Quarterly* 25 (1977): 301-15. Print.

## OTHER PRINT SOURCES...

NEWSPAPER ARTICLE --

Chang, Kenneth. "Beings Not Made for Space." *New York Times* 28 Jan. 2014: D13+. Print.

# MLA CITATION GUIDE

## PAMPHLET --

West, Paul. *Robert Penn Warren*. University of Minnesota Pamphlets on American Writers No. 44. Minneapolis: U of Minnesota P, 1964. Print.

## BULLETIN --

*Cynicism and Pessimism in Robert Frost's Poetry*. Encyclopaedia Britannica Library Research Service Bulletin. Chicago: EB, n.d. Print.

## CARTOON OR COMIC STRIP --

Trudeau, Garry. "Doonesbury." Comic strip. *Daily Times* [Maryville] 5 Feb. 2014: 10B. Print.

## NONPRINT SOURCES...

### DVD --

*It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. 1946. Republic, 1998. DVD.

### TELEVISION BROADCAST --

*The Cosby Show*. NBC. WBIR, Knoxville. 6 July 1989. Television.

### INTERVIEW --

Nader, Ralph. Interview with Ray Suarez. *Talk of the Nation*. Natl. Public Radio. WUOT, Knoxville. 16 Apr. 1998. Radio.

Clark, Ron. Personal interview. 25 Sept. 2014.

### SOUND RECORDING --

Marsalis, Branford. "Prelude, for Piano." By Maurice Ravel. *Romances for Saxophone*. English Chamber Orch. Cond. Andrew Litton. CBS, 1986. CD.

## eBOOKS or eBOOK ARTICLES...

You should cite these just as you would print sources. In addition, provide the title of the eBook source in *italics* (*Salem Literature*, *Gale Virtual Reference Library*, or *GVRL*), the medium of publication (Web), and the date of access (day Mon. year).

Reino, Joseph. *Stephen King: The First Decade, Carrie to Pet Sematary*. Boston: Twayne, 1988. Twayne's United States Authors Ser. 531. *Gale Virtual Reference Library*. Web. 3 Mar. 2014.

Magistrale, Tony. "King, Stephen 1947—." *American Writers: A Collection of Literary Biographies*, Supp. 5. Ed. Jay Parini. New York: Scribner's, 2000. 137-55. *Scribner Writers on GVRL*. Web. 3 Mar. 2014.

Sieber, Sharon Lynn. "Time, Transformation, and the Reading Process in Vonnegut." *Critical Insights: Kurt Vonnegut*. Ed. Robert T. Tally, Jr. Ipswich: Salem, 2013. *Salem Literature*. Web. 20 Jan. 2014.

# MLA CITATION GUIDE

## DATABASE ARTICLES...

You may copy the citation provided at the bottom of each article found through a database (Literature Resource Center, SIRS, Student Resources in Context, etc.). If a citation is not provided, you should cite articles from online databases just as you would print sources. In addition, provide the title of the database in *italics*, the medium of publication (Web), and the date of access (day Mon. year).

Author(s). "Title of Article." *Title of Source of Article* Volume number. Issue number (Date of publication): pages. *Database Name*. Web. Date of access (day Mon. year).

McAlister, Sean. "Revolution of Thought/Revulsion of Feeling: Edgar Allan Poe and the Interest Concept." *Criticism* 55.3 (2013): 471+. *Literature Resource Center*. Web. 10 Feb. 2014.

## DATABASE IMAGES --

"The Bird Flu in Gaza." *UPI Photo Collection*. 2009. *Science in Context*. Web. 10 Feb. 2014.

"Peru: Flag." *Background Notes: Peru*. Jan. 2012. *Sirs Government Reporter*. Web. 13 May 2014.

## WEB SITES...

Creator or author (if provided). "Title of page or image." *Name of Site*. Copyright date or date of posting/last update (if provided—day mon. year). Name of institution/organization affiliated with the site. Web. Date you accessed the site (day mon. year).

## ONE PAGE FROM A WEB SITE --

"Muhammad Ali." *Bio. True Story*. 2014. Web. 19 Feb. 2014.

## ENTIRE WEB SITE --

Jewell, Andrew, ed. *The Willa Cather Archive*. U of Nebraska-Lincoln, 2004-2013. Web. 19 Feb. 2014.

## SCHOLARLY ARTICLE --

Reynolds, Guy. "Modernist Space: Willa Cather's Environmental Imagination in Context." *Cather Studies* 5 (2003). *The Willa Cather Archive*. Ed. Andrew Jewell. U of Nebraska-Lincoln. Web. 22 May 2014.

## LITERARY WORK (Provide basic information about its original source.) --

London, Jack. *The Sea-Wolf*. London: Heinemann, 1917. *Project Gutenberg*. Web. 3 Sept. 2012.

## IMAGE --

Matthews, Kevin. "Notre Dame Cathedral." Photograph. *The Great Buildings Collection*. 1990-2006. Web. 6 May 2006.

Klee, Paul. *Twittering Machine*. 1922. Museum of Modern Art, New York. *The Artchive*. Web. 17 May 2006.

# Bibliography Card and Note Card Examples

Salinger, J.D. *The Catcher in the Rye*.  
New York: Little, 1979. Print.

F  
SAL

Book  
Call #

MLA Citation  
Begin on 2<sup>nd</sup> line  
Hanging indent

Literary  
Element

Characters: Holden's Wisdom Salinger

244 "Here's what he said: 'The mark of the  
immature man is that he wants to die  
nobly for a cause, while the mark of the  
mature man is that he wants to live  
humbly for one.'"

1<sup>st</sup> Significant  
word from  
citation

Note  
Begin on 3<sup>rd</sup> line  
Paragraph indent

Bryfonski, Dedria, ed. *Contemporary  
Literary Criticism*. Vol. 12. Detroit: Gale,  
1980. 496-521. Print.

R  
810  
CON

Page #

Topic of notecard

Point of View: Buddy as Salinger Bryfonski

503 "Zooey" is told in the first person by  
Buddy, the second oldest of the Glass  
children, and Salinger has chosen to identify  
himself completely with Buddy. An example  
would be that Buddy describes three stories  
he has written, and Salinger has written and  
signed three stories. When Buddy speaks for  
literary matters, he speaks for Salinger.

Irving, Joanne. "Holden Caulfield is Afraid of  
Growing up and Competing in an Adult  
World." *Depression in J.D. Salinger's The  
Catcher in the Rye*. Ed. Dedria Bryfonski.  
New York: Greenhaven, 2009. 112-23.  
Print. Social Issues in Literature.

813.54  
SAL

Setting: Holden's Plan of Running Away Irving

120 Holden makes two senseless plans to  
run away from having to live a  
cooperative life in society. His attitude  
toward the city he calls home is one of  
121 shamefulness and hurt. The setting of the  
world outside of NYC serves as an escape  
from Holden's everyday life that he has  
come to hate as he lives in the large city  
of New York.

Gopnik, Adam. "J. D. Salinger." *The New  
Yorker* 8 Feb. 2010: 20. *Literature Resource  
Center*. Web. 3 Feb. 2014.

Style: Inevitability of Destruction Gopnik

Eloise's sudden identification of herself  
with Ramona brings together the motifs of  
her overt humanity and her secret, innocent  
love. Salinger chooses to conceal the facial  
features of Eloise, which Gwynn  
characterizes as "unprepossessing."

## How to Write an Annotated Bibliography

A **bibliography** is a list of sources one has used for researching a topic. An **annotation** is a summary and/or evaluation. Therefore, an **annotated bibliography** includes a summary and/or evaluation of each source listed.

At minimum, an annotation must have:

- A summary of the article.
- Your response to the article.

A strong annotation may also include:

- Interesting or meaningful quote(s).
- Questions connecting the article and your knowledge and experience.

STEPS:

1. Write your citation.
2. Critically read the article/book answering these questions:
  - **Who** is the author? **What** are his or her credentials?
  - **What** is the article's main purpose, and **what** are its major points?
  - **How** are the points connected or substantiated?
  - **What** do I know about the topic?
  - **Why** was the article written, and **what** is its purpose?
  - **How** useful and **how** limited is the article?
3. Write a brief summary of the article's central idea and respond critically to the major points supporting the thesis.
4. Paraphrase or directly cite interesting or meaningful quote(s) from your reading that you wish to remember. Be sure to include page numbers with any quote(s).
5. Generate 1-2 questions about your reading. You are not expected to answer them – just raise them.
6. Limit the length of your annotation to 4-6 grammatically correct sentences.

**Christiansen, Donald E., Steven Markstrom, and Linda T. Hay. "Impacts of Climate Change on the Growing Season in the United States." *Earth Interactions* 15.33 (2011): 1–17.**

This study contains models projecting how the growing season length will be changed because of global warming and the effect on agriculture, forests, and the overall ecosystem of the U.S. "This paper focuses on the potential impacts that climate change can have on GSL [growing season length] and the hydrologic cycles of 14 selected basins across the United States" (vii). In the models used by the researchers, "GSL increased in all three climate change emission scenarios through the twenty-first century" (216). This article is written with accessible language and includes many tables broken down by region highlighting changes in the growing season linked to climate change predictions. *Earth Interactions* is published jointly by the American Meteorological Society, the American Geophysical Union, and the Association of American Geographers.



## LAB REPORT GUIDELINES

Be sure to label each section of your lab report with the correct heading.

1. Title:
  - a. Should be short but specific. Include both independent and dependent variables in your title.
2. Purpose:
  - a. Explain why are you are performing this experiment.
3. Introduction:
  - a. Provide basic background information from previous research.
  - b. What are your hypothesized results? Include an “if . . . then” prediction.
4. Materials and Methods (procedure):
  - a. List ALL of the materials that you used.
  - b. Describe your procedure—how you executed your experiment. This should be very specific and include EXACTLY how you performed your experiment. Someone should be able to read your method/procedure section and be able to exactly replicate what you did in the experiment.
  - c. When you are describing experiments that you have already performed, write in past tense.
5. Results and Discussion:
  - a. Provide a text description of all of the results of each experiment.
  - b. Include a data table so that the results are easy to see and read. Be sure to include a title in your data table. Also, if your data is quantitative, make a graph to show trends.
  - c. Label your graphs with a title and also be sure to label axis.
  - d. Include an explanation of how you interpreted your results.
  - e. Compare your results with your hypothesis – Do they agree or disagree? Why? Which one is correct? Is there any research to support your conclusion?
  - f. Did your controls work? Why were they important?
  - g. If your results did not turn out as expected, what are the possible sources of error?
  - h. Include comments on problems you encountered and/or improvements for the next time.
6. References



The Dangers of Addictions in *The Strange Case of Dr. Jekyll and Mr. Hyde*

John Smith

English I Honors (2)

Mrs. Reiss

5 November 2014

## HOW TO CREATE AN OUTLINE

There are two outline options:

Topic outline (use short phrases)

OR

Sentence outline (use complete sentences)

The two options cannot be combined.

1. Begin with a one-sentence thesis statement, which should include author, title, and argument.
2. Every paper should include at least 3 Roman numerals for main topics to be discussed. These 3 Roman numerals must be parallel (using the same pattern or form of words in each numeral or letter).

**Ex. of topic outline:**

I. Choose class track

II. Decide specific classes

III. Register for classes

**Ex. of sentence outline:**

I. Texting while driving is increasing among teenagers.

II. Texting while driving is quickly becoming the most common cause of traffic accidents.

III. Passing laws about texting is imperative to stop the rise of accidents.

3. Each Roman numeral must have at least 2 sections: A and B. These must be parallel.
4. Each A and B section must have at least 2 subsections: 1 and 2.
5. Topics should be specific and not vague.
6. Do not use character names, quotes, or titles for topics. If a character is important for that section of the paper, describe relevant aspects of the character.

Ex. Instead of

I. Jack Merridew

Try

II. Jack Merridew as a symbol of savage instincts.

The Dangers of Addictions in *The Strange Case of Dr. Jekyll and Mr. Hyde*

Thesis: Stevenson's application of three different points of view supports his theme that most human beings have an evil or addictive flaw, and when indulged, nothing but despair will result.

Introduction

I. Mr. Utterson's third person narrative regarding loss of relationships

A. Limited knowledge

1. Hears about Hyde's vicious crimes
  - a. Tramples girl to the ground
  - b. Beats man to death
2. Shocked that Jekyll likes Hyde
  - a. Wills estate to Hyde
  - b. Declines comment on Hyde's actions

B. Shared feelings

1. Able to feel Utterson's worry and bewilderment
2. Able to realize that relationships can fail without any warning

II. Dr. Lanyon's first person view regarding damage to innocent people

A. Insight into feelings

1. Able to experience Lanyon's feelings of terror
2. Able to proclaim his horror to readers

B. Empathy with Lanyon

1. Harsh reactions to Jekyll's addiction
2. Innocent victims of an addiction

III. Dr. Jekyll's first person perspective regarding the abuser

A. Inner turmoil

1. Can fully understand Jekyll's pain
2. Can sympathize with Jekyll

B. Clear struggles

1. Succumbs to his addiction
2. Resorts to killing himself

Conclusion

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## MLA System of In-Text Citations

In-text source information must correspond to the works cited page. The **FIRST WORD** on the left margin of your works cited citation (omitting *A*, *An*, or *The*) must match with your in-text citation.

If your works cited looks like this,

**Wordsworth, William. *Lyrical Ballads*. London: Oxford UP, 1967. Print.**

your in-text citation looks like this:

**(Wordsworth 263)**

3 possibilities for in-text citations:

1. Source is stated in a signal phrase leading into the quotation -- only put the page number.
2. Source is not stated in sentence -- put source and page number.
3. Source is referred to in summarized sentence — only put the page number.

1. Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).

2. Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).

3. Wordsworth extensively explored the role of emotion in the creative process (263).

### Author Named in a Single Phrase

Critic Carlos Baker contends that Hemingway's heroes are idealists (41).

### Single Author

(Brown 25)

### Two Authors

(Jones and Smith 117)

### Three Authors

(Williams, Harris, and Burns 438)

# MLA System of In-Text Citations

## More Than 3 Authors

(Simon et al. 502)

Author Unknown -- Use the first significant word from the title. Titles of articles are in quotations, titles of books are italicized.

("Crisis" 98)

(*Language* 42)

No Page Number or Page Number Unknown (Databases or Web Pages)

(Jones)

Two or More Works by Same Author -- List the short title with the author's name.

(Nash, *Bloodletters* 76)

(Nash, *Crime Chronology* 102)

Authors with Same Last Name

(D. Smith 7)

(H. Smith 21)

Indirect Source (Source Quoted in Another Source)

(qtd. In Matthews 78)

Multivolume Work

If you are using multiple volumes of the same work in your paper:

(Trent 2: 118-20)

If you are only using one volume of the set in your paper:

(Trent 118-20)

Two Works in the Same Sentence

(Cahill 42; Leduc 114)

Poetry, Drama, and the Bible

Poetry — line numbers (17-20)

Drama — act, scene, and line numbers (4.2.30-32)

Bible — version, book, chapter, and verse (*New Jerusalem Bible*, Matt. 5:3-10)

## I. Plot

- A. Plot and subject are not the same. The subject is what the story is about.
  - 1. Content is how the author arranges the events in the story; in other words, how he deals with the subject.
  - 2. A reader should not judge the work of literature on the basis of the subject, but on the basis of style and ideas.
  - 3. The story deals with the events that occur in temporal sequence in the novel. Most novels have some departure from the strict temporal sequence.
- B. What is plot?
  - 1. The author creates a plot by arranging events in a story in order to achieve a certain effect.
  - 2. A pattern of cause-effect relationships may be created.
  - 3. Plot imposes form on experience, which is formless.
  - 4. Plot is important in expressing the meaning of a work.
- C. Structure of a plot
  - 1. Beginning: How the novel starts.
    - a. Exposition: the writer imparts information that is necessary to understand the story.
    - b. Introduces an element of instability; there is an openness in the story that is capable of being developed.
  - 2. Middle
    - a. Elements of instability group themselves into what we recognize as a pattern of conflict, or complication.
    - b. Complication turns into climax when it reaches its level of highest intensity.
  - 3. Denouement, or outcome: how the novel ends.
- D. Laws of plot
  - 1. Plausibility: the story should be convincing on its own terms; but not necessarily realistic.
  - 2. Element of surprise should be present.
  - 3. Suspense: we should not know how the story turns out.
  - 4. Foreshadowing: hints at the direction the story will take.
  - 5. Logical: events should be believable in their relationship to one another.
- E. Unity is found when the novel has a beginning, a middle, and an end and includes plausibility, surprise, and suspense.
- F. Subplots may be present and should have a connection with the main plot.

## II. Characters

- A. Lifelikeness
  - 1. Fictional characters do not have to be just like human beings. There is a difference. However, they should be believable.
  - 2. Characters are not free to act as they please; the author creates an illusion of freedom.
  - 3. "Lifelikeness" must sometimes be sacrificed for the plot, theme, or unity of the work as a whole.
- B. Relevance
  - 1. Is the character someone you can understand and relate to on some level?
  - 2. Characters can represent some universal quality (archetypal), or be eccentric individuals.



3. Characters can resemble ourselves and people we know or may represent a universal quality that exists in all of us.
  - C. Judging characters
    1. How is the character relevant to the reader?
    2. How does he/she contribute to the story as a whole?
  - D. Simple characters
    1. May be stereotypes or embodiments of a single characteristic; usually play major roles only in bad fiction.
    2. May be one-sided characters who do not represent universal types; predictable characters.
    3. Simple characters are often used to fulfill minor roles in the novel.
  - E. Complex characters
    1. These are more difficult to achieve.
    2. More lifelike than simple characters.
    3. Capable of surprising us.
    4. Graduations of complexity may exist.
    5. Character should be unified; i.e. should not act "out of character": consistency and believability are important.
  - F. Methods of character portrayal
    1. Discursive method: narrator tells their qualities.
      - a. Disadvantage: discourages reader's use of imagination.
      - b. Advantage: saves time.
    2. Dramatic method: author allows characters to reveal themselves by how they act and speak.
      - a. Advantage: characters are more lifelike; involves reader's participation.
      - b. Disadvantage: takes more time and allows for possibility of misjudging characters.
  - G. Characters talk about other characters; information is not necessarily reliable.
  - H. Mixing methods: most common and effective.
  - I. Development of character: does the person grow in the novel?
  - J. Motivation: point where plot and characters come together; plot is what characters do; motivation is why they do it.
  - K. Author may stress either plot or character; it is how the two blend that matters.
- III. Setting
- A. Types of setting
    1. Neutral setting; the setting is not important, just a place where the action takes place.
    2. Spiritual setting: the values embodied in the physical setting; there is no easy relationship between physical setting and moral values.
    3. Dynamic setting: the setting may take on the role of a character.
  - B. Elements of a setting
    1. Geography (topography, scenery, interiors, etc.)
    2. Occupation and lifestyle of characters
    3. Time
    4. Religious, intellectual, and moral environment

- C. Functions of a setting
    - 1. Setting as a metaphor: the setting projects the internal state of the characters or a pervasive spiritual atmosphere.
    - 2. Atmosphere: a mood or emotional aura suggested by the setting and helping to establish the reader's expectations.
  - D. Setting as the dominant element
    - 1. Time, especially in historical novels
    - 2. Place: regionalist or local color novels (spiritual as well as geographical)
  - E. Setting should lend unity to the novel: What does it contribute?
- IV. Tone: the author's attitude toward the subject.
- A. In literature, the author's style and treatment of the subject reflect his/her attitude about the subject as well as an attitude toward the audience.
  - B. Components of tone
    - 1. Understatement: casual or light treatment of a subject; it has two effects:
      - a. Shows that the author does not take a subject seriously.
      - b. Calls upon the moral indignation of the reader because the subject does not seem to be taken seriously.
    - 2. Irony: a discrepancy between what is stated and what is suggested; saying one thing and meaning another.
    - 3. Hyperbole: the opposite of understatement; exaggeration used for rhetorical effect; may be dramatic heightening.
    - 4. The middle style: style used by most authors, lying between understatement and hyperbole; presents an accurate picture of things as they are.
  - C. Failures in tone
    - 1. Sentimentality: author attempts to impose upon the material a greater emotional burden than it can comfortably bear.
    - 2. Inhibition: author's failure to give due emotional weight to his material.
- V. Style: the author's use of language
- A. Style and literary standards
    - 1. All writers have a style, but not all styles are good.
    - 2. Whether a style is good or bad largely depends on whether it is appropriate to the work.
      - a. What does the style lend to the work as a whole?
      - b. Style should work with other elements to produce a final unity.
  - B. Style is the author's personal expression.
    - 1. It reveals his way of perceiving experience and organizing his perceptions.
    - 2. Style includes the author's choice of words as well as arrangement of words into phrases, sentences, and paragraphs.
  - C. Elements of style: diction, imagery, and syntax
    - 1. Diction: the author's choice of words and their effect on the total work
      - a. Denotative meaning: the literal meaning of a word
      - b. Connotative meaning: suggestions and associations resulting from a word or group of words.
      - c. Several words may have the same denotation, while differing significantly in their connotation.
      - d. Is a writer's style basically denotative or connotative?

- D. Imagery: the evocation of a sensory experience through words.
  - 1. Literal images: Suggest no change or extension in the meaning of a word; supply specific, concrete details
  - 2. Figurative images, or figures of speech; similes and metaphors
  - 3. Recurrent images: Repetitions of the same or similar images throughout a work can reinforce an effect that the author is trying to create.
  - 4. Symbols: The author's attempts to represent areas of human experience that ordinary language cannot express; the symbol evokes a concrete, objective reality while suggesting a level of meaning beyond that reality.
  - 5. Archetypal image: concept of Carl Jung. There are images and symbols that are universal, existing from one culture to another, that always have the same meaning.

### VI. Point of View

- A. Point of view means that the story is told through the eyes and mouth of a certain person; the story can change considerably, depending on who is telling it.
- B. First person narrator
  - 1. Story is told from the inside; narrator is a participant in the action.
  - 2. Narrator is often the protagonist or a minor character; we see only what he sees, in the way he sees it.
  - 3. Advantage: first person narrator has immediacy and a sense of life.
  - 4. Disadvantage: the author may be frustrated in that he can only include things that the narrator would be expected to know; also, we are locked within the mind of the narrator.
- C. Third person narrator
  - 1. Usually a nameless narrator who can be identified with the author.
  - 2. Omniscient narrator: godlike narrator; he can enter characters' minds and know everything that is going on, past, present, and future.
    - a. Advantage: very natural technique; author is, after all, omniscient regarding his work.
    - b. Disadvantage: unlikable; narrator knows and tells all; is truly a convention of literature.
  - 3. Viewpoint character: third person narration that is limited to the point of view of one character in the novel; may be a protagonist or a minor character.
  - 4. Objective viewpoint: limited narrative, like a drama; narrator can only describe words and actions that can be seen objectively and cannot get into characters' thoughts.
  - 5. Multiple viewpoints: shift in point of view from one character to another.
- D. Combination of narrative techniques is possible in a novel.
- E. Tense of narration is important; action narrated in the present can be more dramatic than past tense narration.

### VII. Narrative Technique

- A. Scenic technique
  - 1. Resembles a movie or play in its manner of presentation.
    - a. We are close to the actions in both a spatial and temporal sense.
    - b. The author presents actions that take a few seconds to perform in a passage that takes a few seconds to read.
  - 2. Scenic technique used at the beginning of a novel is more likely to capture a reader's attention at once because it is concrete and vivid.

- B. Panoramic technique
  - 1. Physical setting is highly generalized; narrative summary of events of a long period of time compressed into a single paragraph.
  - 2. Panoramic technique at the beginning of a novel often has the advantage of clarity; the reader knows where he is in time and space and has a definite point of departure for action that will follow.
  - 3. Panoramic technique is economical; author can get necessary exposition out of the way and concentrate on the story's dramatic content.
- C. Both scenic and panoramic techniques are combined in most novels.
  - 1. Shifting techniques can prevent monotony in the structure of the story.
  - 2. Author must emphasize certain things (scenic technique) and de-emphasize other things (panoramic technique).
  - 3. Panorama can serve a transitional function between more important scenes.

## VIII. Structure

- A. How is the novel organized?
  - 1. Chronological organization: exposition at the beginning, progression toward climax and denouement.
  - 2. In media res: action is going on at the beginning of the novel; we are given flashbacks to what happened in the past.
  - 3. Unchronological: novel is presented to us in pieces like parts in a puzzle, and the reader has to put it together to get a sense of chronology.
- B. Chapters and units, if any
  - 1. To what do chapters and units correspond (historical periods, division between characters, different settings, etc.)?
  - 2. Does length of divisions (i.e. chapters or units) have any particular significance?

## IX. Theme: the meaning of the story; central or dominating idea

- A. What theme is not
  - 1. It is not the "moral" of the story.
    - a. A moral is a piece of practical advice that can be gained from the novel to apply to our own lives.
    - b. A theme is more complex than a moral and may have no direct advice or philosophical value that the reader can apply.
  - 2. It is not the subject of the story.
  - 3. It is not a "hidden meaning" that needs to be pulled out of the story.
- B. What theme is
  - 1. Theme is the meaning released by the work when we take all aspects of the work in its entirety into account.
  - 2. It is an aspect of human experience that the author wishes to express.
- C. Discovering theme: Theme can be discovered only by becoming aware of the relations among the parts of a story and of the relations of the parts to a whole.
  - 1. Characters: What kind of people does the story deal with?
  - 2. Plot: What do the characters do? Are they in control of their lives, or are they controlled by fate?
  - 3. Motivation: Why do the characters behave as they do, and what motives dominate them?
  - 4. Style: How does the author perceive reality?

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5. Tone: What is the author's attitude toward his subject?
  6. Values: What are the values of the characters in the story? What values does the author seem to promote?
- D. The importance of theme in literature can be overestimated; the work of fiction is more than just the theme. However, the theme allows the author to control or give order to his perceptions about life.