MHS & MJHS 2018

GUIDE TO RESEARCH & COMPOSITION

TABLE OF CONTENTS

ALSO AVAILABLE FROM THE MHS & MJHS LIBRARY CANVAS SITES

FOR NON-TECHNICAL SUBJECTS:

Preparing a Research Paper in Eight Steps

Exemplar Paper

Argument Exemplar Essay

How to Craft a Thesis Statement

Approaches to Literary Criticism

Guide to the Literary Analysis Essay

Creating an Impressive Essay

Tone Words List

FOR TECHNICAL SUBJECTS:

How to Keep Your Lab Notebook

Mini Lab Report Instructions

APES Lab Report Example

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.dentify problem or

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

D.evelop plan of

- 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.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:

- 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

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

L.ook back & reflect:

- Consider alternative conclusions
- Re-evaluate/repeat process

WHAT IS A RESEARCH PAPER?

A research 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

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 words without giving credit to the source.
- Passing off a paper that you did not write as your own.

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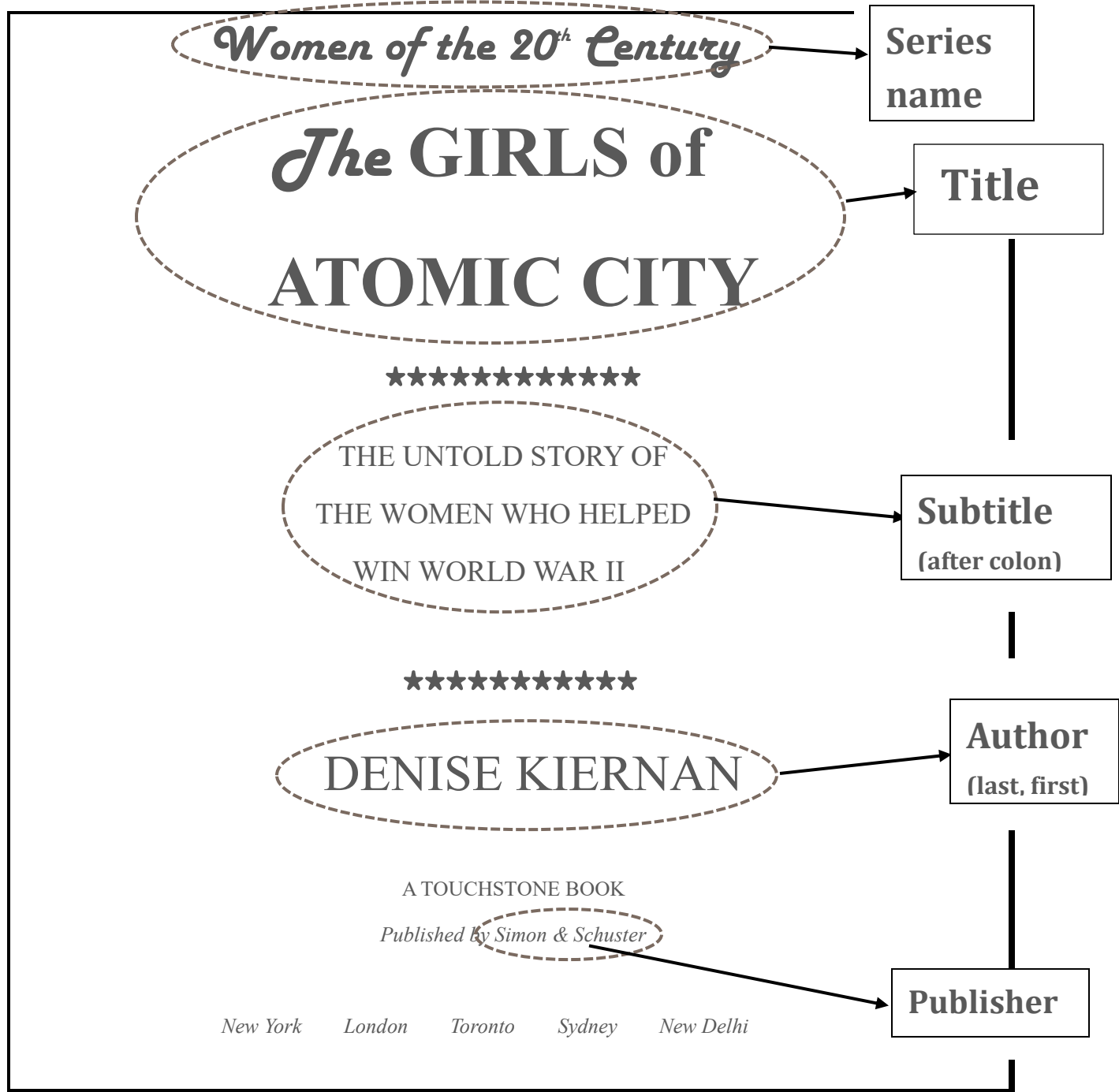Center due date below instructor's name after double spacing

Outline Page
- Insert header
- Put last name followed by Roman numeral page numbers (i, ii, iii, iv) starting on 1st 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
- 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) ten spaces on the left, but even with the margin on the right.

Women of the 20ᵗʰ 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**

New York   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

IF YOU CANNOT FIND A MODEL ENTRY FOR THE ITEM YOU ARE CITING, ARRANGE THE INFORMATION IN THE FOLLOWING ORDER (use indicated punctuation after each):

1. Author.	**Who created the source**: Author, editor, artist, producer, performer
2. Title of source.	**The title of the specific source:** **Use italics** if citing entire book or website; or stand-alone painting or film/movie **Use quotes** if citing just one part of a larger container such as magazine article, poem, essay, song, TV episode, comic strip, photograph/image, blog posting, video clip
3. Title of container,	**The title of a larger source containing the source you are citing (always use italics):** Book, album, painting, magazine/journal, newspaper, TV series, website
4. Other contributors,	**Noteworthy contributors to the work:** Editor(s), translators, directors, performers
5. Version,	**Description of a source that appears in more than one version:** Edition, revised edition
6. Number,	**Number indicating the source's place in a sequence:** Volume, issue, season, episode
7. Publisher,	**Organization that produces or sponsors the source:** Publisher, university, record company, museum, broadcasting company (ABC/CNN)
8. Publication date,	**When the source was made available to the public:** Year, month, date (day mon. year), time
9. Location.	**Where to find a specific source:** Page numbers (p. or pp.), URL, location of performance
10. Additional Info.	**Book series, Accessed date (day Mon. year)**

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. **If citing a university press, include the letters UP (Ohio State UP) with NO periods.**

BOOK WITH...

ONE AUTHOR --

Heinlein, Robert A. *Stranger in a Strange Land*. G. P. Putnam's Sons, 1961.

TWO AUTHORS --

Harvey, George F., and Jack Hems. *Freshwater Tropical Aquarium Fish.* Batchworth Press, 1952.

THREE OR MORE AUTHORS --

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

ONE EDITOR (NO AUTHOR) --

Bondi, Victor, editor. *American Decades: 1970-1979*. Gale Research, 1995.

TWO EDITORS (NO AUTHOR) --

Galbraith, John K., and Samuel E. Morrison, editors. *Oxford History of the American People*.   Oxford UP, 1965.

AUTHOR & EDITOR --

Prescott, William Hickling, Jr. *History of the Reign of Philip the Second*. Edited by John Foster Kirk,   J. P. Lippincott, 1948.

TRANSLATOR or EDITION AFTER THE FIRST --

Duverger, Maurice. *Political Parties*. Translated by Robert North, edited by Frank Bloom, 2ⁿᵈ ed.,
    John Wiley & Sons, 1954.

TITLE WITHIN A TITLE –

SHORT STORY OR POEM TITLE INCLUDED IN BOOK TITLE:
Shelley, Loise. *Interpretations of Willa Cather's "Paul's Case."* Barnes Publishing, 1985.

NOVEL OR PLAY TITLE INCLUDED IN BOOK TITLE:
James, Henry. *A Study of Conrad Richter's* Sea of Grass *and* Light in the Forest. Bantam Books, 1987.

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*, edited by Bruno Leone, et al., Greenhaven Press, 1998, pp. 43-55. The Greenhaven
    Press Literary Companion to American Authors.

UNSIGNED CHAPTERS WITH AUTHOR AND EDITOR --

McDowell, Margaret B. *Carson McCullers*. Edited by Warren French, Twayne Publishers, 1980.
    Twayne's United States Author Series 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,* edited by Barrett H. Clark and
    Maxim Lieber, Albert and Charles Boni, 1925, pp. 676-732.

POEM OR SHORT STORY IN AN ANTHOLOGY OR COLLECTED WORK –

Sandburg, Carl. "The Windy City." *Complete Poems of Carl Sanburg,* edited by Harold Bloom, rev. ed.,
    Harcourt, 1970, p. 271.

INTRODUCTION, PREFACE, FOREWORD, AFTERWORD –

Smith, Henry Nash. Introduction. *The Prairie: A Tale,* by James Fenimore Cooper, Holt, Rinehart, and
    Winston, 1950, pp. iv-vii.

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

Piacentino, Edward. "Ku Klux Klan." *The Companion to Southern Literature,* edited by Joseph M. Flora
    and Lucinda H MacKethan, Louisiana State UP, 2002, pp. 676-732.

BOOK FROM A MULTIVOLUME SET WITH…

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

Bryfonski, Dedria, editor. *Contemporary Literary Criticism*. Vol. 11, Gale Research, 1979, pp. 197-207.

Daley, Thelma T., et al., editors. *Career Information Center: Transportation*. 9ᵗʰ ed., vol. 12, Gale
    Research, 1996, pp. 93-95.

SIGNED CHAPTERS OR PRIMARY SOURCES--

Kimball, Jeffrey. "War with Mexico." *Great Events from History: American Series*, edited by Frank N.
Magill, vol. 2, Salem Press, 1975, pp. 825-30.

Austin, David C., Jr. "Alice Walker." *American Writers*, edited by Lea Baechler and A. Walton Litz,
supp. 3, pt. 2, Charles Scribner's Sons, 1991, pp. 517-40.

MAGAZINE WITH…
SIGNED ARTICLE --

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

SCHOLARLY JOURNAL WITH…

VOLUME AND ISSUE NUMBERS PROVIDED --

Hess, Stephen. "Big Bill Taft." *American Heritage,* vol. 27, no. 6, 1966, pp. 32-37.

OTHER PRINT SOURCES…
NEWSPAPER ARTICLE –

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

PAMPHLET --

West, Paul. *Robert Penn Warren*. University of Minnesota Pamphlets on American Writers, no. 44,
U of Minnesota P, 1964.

BULLETIN –

Cynicism and Pessimism in Robert Frost's Poetry. Encyclopaedia Britannica Library Research Service
Bulletin. Encyclopaedia Britannica.

CARTOON OR COMIC STRIP –

Trudeau, Garry. "Doonesbury." Comic strip, *Daily Times*, 5 Feb. 2014, p. 10B.

NONPRINT SOURCES…
INTERVIEW --

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

Gaitskill, Mary. Interview with Charles Bock. *Mississippi Review*, vol. 27, no. 3, 1999, pp. 129-50.

MUSIC --

Morris, Rae. "Skin." *Cold,* Atlantic Records, 2014, *Spotify,* open.spotify.com/track
/0OPES3Tw5r86O6fudK8gxi.

ART WORK--

Vermeer, Johannes. *The Astronomer.* 1668. Louvre Museum, Paris.

Goya, Francisco. *The Family of Charles IV.* 1800, Museo del Prado, Madrid. *Gardener's Art Through the
Ages,* 10th ed., by Richard G. Tansey and Fred S. Kleiner, Harcourt Brace, p. 939.

eBOOKS or eBOOK ARTICLES…

Click on "Citation Tools" at the top right corner. Copy & paste into your works cited, making sure to fix the formatting.

If there is no citation listed, 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 web address or DOI, and the date of access (day Mon. year).

> **Reino, Joseph. *Stephen King*: *The First Decade, Carrie to Pet Sematary*. Twayne, 1988. Twayne's United States Authors Series 531. *Gale Virtual Reference Library*, go.galegroup.com/ps /i.do?p=GVRL&sw=w&u=tel_k_mryvillehs&v=2.1&it=aboutBook&id=GALE|3FHW. Accessed 26 July 2017.**

DATABASE ARTICLES…

You may copy the citation provided at the bottom of each article found through a database (*Gale Literary Sources, SIRS, Student Resources in Context*, etc.). If a citation is not provided, you should cite articles from online databases using the following sequence:

> **Author(s). "Title of Article." *Title of container*, other contributors (translators or editors), version (edition), number (vol. and/or no.), publisher, publication date, location (pages, paragraphs and/or URL). *Database name*, other contributors, version, number, publisher, publication date, location, date of access (day Mon. year).**

> **Walker, Pierre A. "Racial Protest, Identity, Words, and Form in Maya Angelou's *I Know Why the Caged Bird Sings*." *EXPLORING Novels*, Gale, 2003. *Student Resources in Context*, link.galegroup.com/apps/doc/EJ2111200050/SUIC?u=tel_k_mryvillehs&x d=6d1a4d57. Accessed 31 July 2017.**

DATABASE IMAGES --

> **"Facebook Zuckerman Named Person Of The Year By Time." *UPI Photo Collection*, 2010. *Student Resources in Context*, link.galegroup.com/apps/doc/CT4099932974 /SUIC?u=tel_k_mryvillehs&xid=0a9db28. Accessed 24 June 2017.**

ONLINE SOURCES…

> **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 address. Date you accessed the site (day mon. year).**

ONE PAGE FROM A WEB SITE --

> **"Amelia Earhart." *Biography*, 14 July 2017, www.biography.com/people/amelia-earhart-9283280. Accessed 24 July 2017**

ENTIRE WEB SITE --

Jewell, Andrew, ed. *The Willa Cather Archive*. U of Nebraska-Lincoln, 2004-2017, cather.unl.edu/.
    Accessed 19 Feb. 2017.

SCHOLARLY ARTICLE --

Reynolds, Guy. "Modernist Space: Willa Cather's Environmental Imagination in Context." *Cather
    Studies,* vol. 5, 2003, *The Willa Cather Archive*, edited by Andrew Jewell, U of
    Nebraska-Lincoln, cather.unl.edu/cs005_reynolds.html. Accessed 9 Oct. 2015.

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

London, Jack. *The Sea-Wolf*. William Heinemann, 1917. *Project Gutenberg*, 3 Sept. 2016.
    www.gutenberg.org/ebooks/1074. Accessed 4 Jan. 2016.

Austen, Jane. *Pride and Prejudice*. 1813. Kindle ed., W.W. Norton, 2000.

IMAGE --

Adams, Clifton R. "People Relax Beside a Swimming Pool at a Country Estate Near Phoenix, Arizona,
    1928." *Found,* National Geographic Creative, 2 June 2016, natgeofound.tumblr.com/. Accessed
    22 Feb. 2017.

Dalí, Salvador. *Chester Dale.* 1958. National Gallery of Art, www.nga.gov/content/ngaweb/
    Collection/art-object-page.46486.html#bibliography. Accessed 26 July 2017.

Klee, Paul. *Twittering Machine*. 1922. Museum of Modern Art, New York. *The Artchive*,
    www.artchive.com/artchive/K/klee/twittering_machine.jpg.html. Accessed 10 May 2006.

TV SHOW OR DOCUMENTARY --

"Under the Gun." *Pretty Little Liars,* season 4, episode 6, ABC Family, 16 July 2013. *Hulu*,
    www.hulu.co/watch/511318. Accessed 23 July 2017.

"*Buffy the Vampire Slayer*: Unaired Pilot 1996." *YouTube*, uploaded by Brian Stowe, 28 Jan. 2012,
    www.youtube.com/watch?v=WR3J-v7QXXw. Accessed 15 Oct. 2017.

BLOG POST --

Jeane. Comment on "The Reading Brain: Differences between Digital and Print." *So Many Books,* 25
    Apr. 2013, 10:30 p.m., somanybooksblog.com/2013/04/25/
    the-reading-brain-differences-between-digital-and-print/#comment-83030. Accessed 4 Aug.
    2016.

TWEET --

@persiankiwi. "We Have Report of Large Street Battles in East & West of Tehran Now- #Iranelection."
    Twitter, 23 June 2009, 11:15 a.m., twitter.com/persiankiwi/status/2298106072. Accessed 10
    Mar. 2018.

TED Talk --

Sandberg, Sheryl. "Why We Have Too Few Women Leaders." *TED*, 21 Dec. 2010,
    www.ted.com/talks/sheryl_sandberg_why_we_have_too_few_women_leaders.html.
    Accessed 22 June 2017.

BIBLIOGRAPHY CARD AND NOTE CARD EXAMPLES

BOOK

Salinger, J. D. *The Catcher in the Rye*. Little, Brown, 1951.

LIT
F
SAL

Book Call #

MLA 8 citation
Begin on 2ⁿᵈ line
Hanging indent

1ˢᵗ significant word from citation

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.'"

Note
Begin on 3ʳᵈ line
Paragraph indent

BOOK FROM MULTIVOL. SET w/ SIGNED ARTICLE

Bruni, Domenic. "J. D. Salinger." *Critical Survey of Long Fiction*, edited by Carl Rollyson, vol. 12, Salem Press, 2010, pp. 3968-75.

R
810
CRI

Topic of notecard

Page #

Point of View: Buddy as Salinger   Bruni

3972   "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.

BOOK IN SERIES WITH SIGNED ARTICLE

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, Edited by Dedria Bryfonski, Greenhaven Press, 2009, pp. 112-23. 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.

YOUTUBE VIDEO

"*Catcher in the Rye*, Part 1." YouTube, uploaded by Vlogbrothers, 2 Aug. 2008, www.youtube.com/watch?v=kqfThmVlIAc.

Symbolism: Red Hunting Hat   Catcher

Holden spends the entire first day in New York City trying to connect with a variety of people he encounters, but no one will talk with him. It is clear that he is painfully lonely. The red hunting hat he removes and keeps putting back on acts as a kind of shield from the painful world around him.

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., et al. "Impacts of Climate Change on the Growing Season in the United States." *Earth Interactions*, vol. 15, no. 33, 2011, pp. 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 of 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

14

Religious Rebirth: Spiritual Influence in Dumas's *The Count of Monte Cristo*
John Smith

English I Honors (2)

Mrs. Reiss

5 November 2014

HOW TO CREATE AN OUTLINE

There are 2 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
   > I. Jack Merridew as a symbol of savage instincts.

Religious Rebirth: Spiritual Influence in Dumas's *The Count of Monte Cristo*

Thesis: In *The Count of Monte Cristo,* although free will drives many characters to their own demise*, Alexandre Dumas's* depiction of Dante's metaphorical rise from death to prominence reveals that true divine justice is the ultimate leveler of humanity.

Introduction

I. Dumas's characterization of religious driven characters

   A. Influencing Dante with redemptive qualities of Providence

      1. Abbe Faria as catalyst to Dante's "rebirth"

         a. Inspires Dante to be led by God

         b. Provides the means for carrying out vengeance

      2. Mercedes as reason for stymieing unyielding vengeance

         a. Encourages sparing of Albert

         b. Shows her own self-sacrifice

   B. Dante's role as providence

      1. Creation of alter egos for positive impact

      2. Playing god through delivering justice

II. Dumas's setting impacting religion

   A. Role of religion in 19th Century France

      1. Strive of Napoleon for imperial political-religious system

      2. Connections of religion in novel

   B. Importance of the village priest in settings such as Marseilles

      1. Carrying of power through fear

      2. Judicial system as extension of punishing sin

III. Dumas' use of irony to reveal divine justice

    A. Justice performed by powers outside of Dante

        1. Intermingling of characters' lives establishing platform for justice

        2. Fates determined by multiple transgressions

    B. Dante's fulfillment fostered by love instead of vengeance

        1. Hurting of innocent victims

        2. Haydee as former slave of enemy brings closure

Conclusion

Works Cited

Gaar, Gillian G. "50 Years of Fab: Celebrate the Silver Anniversary of the Beatles' American

      Breakthrough." *Goldmine,* Feb. 2014, pp. 36+. *General OneFile,* go.galegroup.com/

      ps/i.do?p=ITOF&sw=w&u=tel_k_mryvillehs&v=2.1&it=r&id=GALE%7CA356450632

      &asid=c9345ed9519eaa25248b6589bd5683e2. Accessed 22 Aug. 2017.

---. "John Lennon and Paul McCartney: Why They're Rock's Greatest Songwriting

      Team." *Goldmine*, Jan. 2011, p. 10+. *General OneFile*, go.galegroup.com/ps/i.do?

      p=ITOF&sw=w&u=tel_k_mryvillehs&v=2.1&it=r&id=GALE%7CA340423915

      &asid=b32b3816eecdd813b19a94640086005e. Accessed 22 Aug. 2017.

Hodgson, Godney. "Rock Music and Revolution." *The 1960s,* edited by Bonnie Szumski,

      Greenhaven Press, 2000, pp. 207-17. America's Decades.

"John Lennon: Biography." *Rock and Roll Hall of Fame & Museum*,

      www.rockhall.com/inductees/john-lennon. Accessed 30 Oct. 2017.

Myers, Alice. "John Lennon." *Popular Musicians*, edited by Steve Hochman, vol. 2, Salem

      Press, 1999, pp. 633-36.

Roberts, Russell. "Assassination of John Lennon." *Great Events from History: The Twentieth*

      Century, 1971-2000, edited by F. Gorman Robert, Salem Press, 2008, *Salem Online.*

      online.salempress.com/articleDetails.do?bookId=262&articleName=GE20c_1432&searc

      hText=Assassination%20of%20John%20Lennon&searchOperators=any&category=Histo

      ry. Accessed 10 Mar. 2017.

Scherman, Rowland. "John & Yoko in Hyde Park." *Getty Images*, 1 Jan. 1975. *Biography*,

      www.biography.com/news/john-lennons-tragic-death-33-years-later-a-timeline-of-events.

      Accessed 22 Aug. 2017.

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*. Oxford UP, 1967.

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)

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-- first mention: (lines 17-20) then: (25-27)
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 <u>subject</u> is what the story is about.
        1. <u>Content</u> 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 <u>story</u> 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 from 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 <u>conflict</u>, or <u>complication</u>.
            b. <u>Complication </u>turns into climax when it reaches its level of highest intensity.
        3. <u>Denouement</u>, 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. <u>Unity</u> is found when the novel has a beginning, a middle, and an end and includes plausibility, surprise, and suspense.
    F. <u>Subplots</u> may be present and should have a connection with the main plot.

II. <u>Characters</u>
    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. <u>Understatement</u>: 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. <u>Irony</u>: a discrepancy between what is stated and what is suggested; saying one thing and meaning another.
3. <u>Hyperbole</u>: the opposite of understatement; exaggeration used for rhetorical effect; may be dramatic heightening.
4. <u>The middle style</u>: 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: unlifelike; 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?

      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.