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WRITING A RESEARCH PAPER

Research is formalized curiosity. It is poking and prying with a purpose.

—Zora Neale Hurston

When we have arrived at the question, the answer is already near.

—Ralph Waldo Emerson

Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it.

—Samuel Johnson

I have yet to see any problem, however complicated, which, when you looked at it in the right way, did not become still more complicated.

—Poul Anderson

WHAT RESEARCH IS NOT, AND WHAT RESEARCH IS

Because a research paper requires its writer to collect and interpret evidence—usually including the opinions of earlier investigators—one sometimes hears that a research paper, unlike a critical essay, is not the expression of personal opinion. But such a view is unjust both to criticism and to research. A critical essay is not a mere expression of personal opinions; if it is any good, it offers evidence that supports the opinions and thus persuades the reader of their objective rightness. And a research paper is in the final analysis largely personal, because the author continuously uses his or her own judgment to evaluate the evidence, deciding what is relevant and convincing. A research paper is not the mere presentation of what a dozen scholars have already said about a topic; it is a thoughtful evaluation of the available evidence, and so it is, finally, an expression of what the author thinks the evidence adds up to.

PRIMARY AND SECONDARY MATERIALS

The materials of literary research can be conveniently divided into two sorts, primary and secondary. The *primary materials*, or sources, are the real subject of study; the *secondary materials* are critical and historical accounts already written about these primary materials. For example, Langston Hughes wrote poems, stories, plays, and essays: These are the primary materials. We include several of his poems in this book (see Chapter 13). If you want to study his ways of representing African-American speech or his representations of whites, or his collaboration with Zora Neale Hurston, you will read the primary material—his own writings (and Hurston's, in the case of the collaborative work). But in an effort to reach a thoughtful understanding of some aspect of his work, you will also want to look at later biographical and critical studies of his books and perhaps also at scholarly writing on such topics as Black English. You may even find yourself looking at essays on Black English that do not specifically mention Hughes, but that nevertheless may prove helpful.

A second example: If you are concerned with Charlotte Perkins Gilman's representation of medical treatment for women in her story "The Yellow Wallpaper," Gilman's story and her autobiographical writings are primary material, and you might also consider primary material the medical discussions of the period, especially the writings of S. Weir Mitchell, a physician who treated Gilman. Articles and books about Gilman and about medicine in the late nineteenth century, however, are secondary sources.

Locating Material: First Steps

The easiest way to locate articles and books on literature written in a modern language—that is, on a topic other than literature of the ancient world—is to consult the

MLA International Bibliography of Books and Articles in the Modern Languages and Literatures (1922–),

which, until 1969, was published as part of *PMLA* (*Publications of the Modern Language Association*) and since 1969 has been published separately. It is also available on CD-ROM through WILSONDISC; in fact, the disc is preferable because it is updated quarterly, whereas the print version is more than a year behind the times. Many college and university libraries also now offer the *MLA International Bibliography* as part of their package of online resources for research, and it is even more up-to-date.

The *MLA International Bibliography* lists scholarly studies—books as well as articles in academic journals—published in a given year. Because of the great number of items listed, the print version of the bibliography runs to more than one volume, but material on writing in English (including, for instance, South African authors who write in English) is in one volume. To see what has been published on Langston Hughes in a given year, then, you turn to the section on American literature (as opposed to English, Canadian, or Irish), and then to the subsection labeled 1900–2002, to see if anything that seems relevant is listed.

Because your time is limited, you probably cannot read everything published on your topic. At least for the moment, therefore, you will use only the last five or ten years of this bibliography. Presumably, any important earlier material will have been incorporated into some of the recent studies listed, and if, when you read these recent studies, you find references to an article from, say, 1975 that sounds essential, you can read that article too.

Although the *MLA International Bibliography* includes works on American literature, if you are doing research on an aspect of American literature you may want to begin with

American Literary Scholarship (1963–),

an annual publication noted for its broad coverage of articles and books on major and minor American writers, and especially valuable for its frank comments on the material that it lists.

On some recent topics—for instance, the arguments for and against dropping *Huckleberry Finn* from high school curricula—there may be few or no books, and there may not even be material in the scholarly journals indexed in the *MLA International Bibliography*. Popular magazines, however, such as *Atlantic*, *Ebony*, and *Newsweek*—unlisted in the

MLA—may include some useful material. These magazines, and about 200 others, are indexed in the

Readers' Guide to Periodical Literature (1900–).

If you want to write a research paper on the controversy over *Huckleberry Finn*, or on the popular reception given to Kenneth Branagh's films of Shakespeare's *Henry V*, *Much Ado about Nothing*, and *Hamlet*, you can locate material (for instance, reviews of Branagh's films) through the *Readers' Guide*. For that matter, you can also locate reviews of older films, let's say Olivier's films of Shakespeare's plays, by consulting the volumes for the years in which the films were released.

On many campuses and in many public libraries, the *Readers' Guide* has been supplanted by

InfoTrac (1985–),

which is on CD-ROM. The disc is preinstalled in a microcomputer that can be accessed from a computer terminal. This index to authors and subjects in popular and scholarly magazines and in newspapers provides access to several database indexes, including the following:

- The *General Periodicals Index*, available in the Academic Library Edition (about 1,100 general and scholarly periodicals) and in the Public Library Edition (about 1,100 popular magazines).
- The *Academic Index* (400 general-interest publications, all of which are also available in the Academic Library Edition of the *General Periodicals Index*).
- The *Magazine Index Plus* (the four most recent years of the *New York Times*, the two most recent months of the *Wall Street Journal*, and 400 popular magazines, all of which are included in the Public Library Edition of the *General Periodicals Index*).
- The *National Newspaper Index* (the four most recent years of the *New York Times*, the *Christian Science Monitor*, the *Washington Post*, and the *Los Angeles Times*).

But, once again, we should note that many libraries are making online versions of these and similar resources available for research. Some students (and faculty) prefer to use the books on the shelf, but the electronic editions have significant advantages: Often, it is easier to perform "searches" using them; and in many cases they are updated well before the next print editions are published.

Other Bibliographic Aids

There are hundreds of guides to publications and to reference works. *The Oxford Companion to African American Literature* (1997), edited by William L. Andrews, Frances Smith Foster, and Trudier Harris, provides detailed entries on authors; literary works; and many literary, historical, and cultural topics and terms, as well as suggestions for further reading. The *Reader's Guide to Literature in English* (1996), edited by Mark Hawkins-Dady, is a massive work (nearly 1,000 pages) that gives thorough summaries of recent critical and scholarly writing on English and American authors.

How do you find such books? Two invaluable guides to reference works (that is, to bibliographies and to such helpful compilations as handbooks of mythology, place names, and critical terms) are

1. James L. Harner, *Literary Research Guide: A Guide to Reference Sources for the Study of Literatures in English and Related Topics*, 4th ed. (2002)
2. Michael J. Marcuse, *A Reference Guide for English Studies* (1990).

And there are guides to these guides: reference librarians. If you don't know where to turn to find something, turn to the librarian.

TAKING NOTES

Let's assume now that you have checked some bibliographies and that you have a fair number of references you must read to have a substantial knowledge of the evidence and the common interpretations of the evidence. Most researchers find it convenient, when examining bibliographies and the library catalog, to write down each reference on an index card—one title per card. On the card put the author's full name (last name first), the exact title of the book or of the article, and the name of the journal (with dates and pages). Titles of books and periodicals (publications issued periodically—for example, monthly or four times a year) are underlined; titles of articles and essays in books are put within quotation marks. It's also a good idea to put the library catalog number on the card to save time if you need to get the item for a second look.

Next, start reading or scanning the materials whose titles you have collected. Some of these items will prove irrelevant or silly; others will prove valuable in themselves and also in the leads they give you to further references, which you should duly record on index cards. Notes—aside from these bibliographic notes—are best taken on larger index cards. Smaller cards do not provide enough space for summaries of useful material and for your thoughtful comments on these summaries. Be selective in taking notes.

Two Mechanical Aids: The Photocopier and the Word Processor

Use the **photocopier** to make copies of material from the library (including material that does not circulate) that you know that you need, or that you later might want to refer to. But remember that sometimes it is even more efficient

- to read the material in the library,
- to select carefully what pertains to the purpose of your research, and
- to take your notes on it.

The **word processor** or **computer** is useful not only in the final stage, to produce a neat copy, but also in the early stages of research, when you are getting ideas and taking notes. With the help of the computer, you can brainstorm ideas, make connections, organize and reorganize material, and develop (and change) outlines. This file can be a kind of creative "work space" for your research paper.

A Guide to Note Taking

Some students use note cards for taking notes during the process of research. Others write on separate sheets of a notebook, or on the sheets of a yellow legal pad. Still others take their notes using a computer or word processor, and then organize and rearrange this body of material by copying and pasting, moving the notes into a coherent order. (We advise you not to delete material that, when you reread your notes, strikes you as irrelevant. It *probably* is irrelevant, but, on the other hand, it may turn out to be valuable after all. Just put unwanted material into a file called "rejects," or some such thing, until you have completed the paper.)

Whichever method you prefer, keep in mind the following:

- **For everything you consult or read in detail, always specify the source,** so that you know exactly from where you have taken a key point or a quotation.

- **Write summaries (abridgments), not paraphrases (restatements).**
- Quote **sparingly.** Remember that this is *your* paper; it will present your thesis, not the thesis and arguments and analyses of someone else. Quote directly only those passages that are particularly effective, or crucial, or memorable. In your finished paper these quotations will provide authority and emphasis.
- **Quote accurately.** After copying a quotation, check your transcription against the original, correct any misquotation, and then put a check mark after your quotation to indicate that it is accurate. Verify the page number also, and then put a check mark on your note after the page number. If a quotation runs from the bottom of, say, page 306 to the top of 307, on your note put a distinguishing mark (for instance, two parallel vertical lines after the last word of the first page), so that if you later use only part of the quotation, you will know the page on which it appeared.

  Use ellipses (three spaced periods) to indicate the omission of any words within a sentence. If the omitted words are at the end of the quoted sentence, put a period where you end the sentence, and then add three spaced periods to indicate the omission:

  > If the . . . words were at the end of the quoted sentence, put a period where you end. . . .

  Use square brackets to indicate your additions to the quotation. Here is an example:

  > Here is an [uninteresting] example.

- **Never copy a passage by changing an occasional word,** under the impression that you are thereby putting it into your own words. Notes of this sort may find their way into your paper, your reader will sense a style other than yours, and suspicions of plagiarism may follow. (For a detailed discussion of plagiarism, see pages 307–309.)
- **Comment on your notes** as you do your work, and as you reflect later on what you have jotted down from the sources. Use a special mark—we recommend that you use double parentheses ((. . .)) or a different color pen to write, for example, "Jones seriously misreads the passage," or "Smith makes a good point but fails to see its implications." As you work, consider it your obligation to *think* about the material, evaluating it and using it as a stimulus to further thought.
- **In the upper corner of each note card write a brief key**—for example, "Swordplay in *Hamlet*"—so that later you can tell at a glance what is on the card.

DRAFTING YOUR PAPER

The difficult job of writing up your findings remains, but if you have taken good notes and have put useful headings on each note, you are well on your way.

- Read through the cards and sort them into packets of related material. Put aside all notes that you now see are irrelevant to your paper. (Do not destroy them, however; you may want them later.) Go through the notes again and again, sorting and resorting, putting together what belongs together.
- Probably you will find that you have to do a little additional research—somehow you aren't quite clear about this or that—but after you have done this additional research, you should be able to arrange the packets into a reasonable and consistent sequence. You now have a kind of first draft, or at least a tentative organization for your paper.
- Beware of the compulsion to include every note card in your essay: that is, beware of telling the reader, "*A* says . . . ; *B* says . . . ; *C* says. . . ."
- You must have a point, a thesis. Make sure that you state it early, and that you keep it evident to your readers.
- Make sure also that the organization is evident to the reader. When you were doing your research, and even perhaps when you were arranging your notes, you were not entirely sure where you were going, but by now, with your notes arranged into what seems to you to be the right sequence, you think you know what everything adds up to. Doubtless in the process of drafting, you will make important changes in your focus, but do not abandon a draft until you think it not only says what you want to say, but says it in what seems to you to be a reasonable order. The final version of the paper should be a finished piece of work, without the

inconsistencies, detours, and occasional dead ends of an early draft. Your readers should feel that they are moving toward a conclusion (by means of your thoughtful evaluation of the evidence) rather than merely reading an anthology of commentary on the topic. And so we should get some such structure as "There are three common views on. . . . The first two are represented by A and B; the third, and by far the most reasonable, is C's view that. . . . A argues . . . but. . . . The second view, B's, is based on . . . but . . . . Although the third view, C's, is not conclusive, still. . . . Moreover, C's point can be strengthened when we consider a piece of evidence that she does not make use of. . . ."

- Preface all or almost all quotations with a lead-in, such as "X concisely states the common view" or "Z, without offering any proof, asserts that. . . ." Let the reader know where you are going, or, to put it a little differently, let the reader know how the quotation fits into your argument.

Quotations and summaries, in short, are accompanied by judicious analyses of your own so that by the end of the paper your readers not only have read a neatly typed paper (see pages 291–293) and have gained an idea of what previous writers have said, but also are persuaded that under your guidance they have seen the evidence, heard the arguments justly summarized, and reached a sound conclusion.

A bibliography or list of works consulted (see pages 315–322) is usually appended to a research paper so that readers may easily look further into the primary and secondary material if they wish; but if you have done your job well, readers will be content to leave the subject where you left it, grateful that you have set matters straight.

FOCUS ON PRIMARY SOURCES

Remember that your paper should highlight *primary* sources. It should be, above all, *your* paper, a paper in which you present a thesis that you have developed about the literary work or works that you have chosen to examine. By using secondary sources, you can enrich your analysis, as you place yourself in the midst of the scholarly community interested in this author or these authors. But keep a proper proportion between primary sources, which should receive the greater emphasis, and secondary sources, which should be used selectively.

To help make this come about, when you review your draft, mark with a red pen the quotations from and references to primary sources, and then with a blue pen do the same marking for secondary sources. If, when you scan the pages of your paper in progress, you see a lot more blue than red, you should change the emphasis, the proportion, to what it should be. Guard against the tendency to rely more than is proper on the secondary sources you have compiled. The point of view that really counts is your own.

✍ A RULE FOR WRITERS:

Your job is not to report what everyone says but to establish the truth or at least the probability of a thesis.

DOCUMENTATION

What to Document: Avoiding Plagiarism

Honesty requires that you acknowledge your indebtedness for material, not only when you quote directly from a work, but also when you appropriate an idea that is not common knowledge. Not to acknowledge such borrowing is plagiarism. If in doubt whether to give credit, give credit.

You ought, however, to develop a sense of what is considered **common knowledge.** Definitions in a dictionary can be considered common knowledge, so there is no need to say, "According to Webster, a novel is. . . ." (This is weak in three ways: It's unnecessary, it's uninteresting, and it's unclear; "Webster" appears in the titles of several dictionaries, some good and some bad.) Similarly, the date of first publication of *The Scarlet Letter* (1850) can be considered common knowledge. Few can give it when asked, but it can be found out from innumerable sources, and no one need get the credit for providing you with the date. The idea that Hamlet delays is also a matter of common knowledge. But if you are impressed by so-and-so's argument that Claudius has been much maligned, you should give credit to so-and-so.

Suppose that in the course of your research for a paper on Langston Hughes you happen to come across Arnold Rampersad's statement, in an essay in *Voices and Visions* (ed. Helen Vendler), that

> Books alone could not save Hughes from loneliness, let alone give him the strength to be a writer. At least one other factor was essential in

> priming him for creative obsession. In the place in his heart, or psychology, vacated by his parents entered the black masses. (355)

This is an interesting idea, and in the last sentence the shift from heart to psychology is perhaps especially interesting. You certainly cannot say—with the implication that the idea and the words are your own—something like

> Hughes let enter into his heart, or his psychology—a place vacated by his parents—the black masses.

The writer is simply lifting Rampersad's ideas and making only tiny changes in the wording. But even a larger change in the wording is unacceptable unless Rampersad is given credit. Here is a restatement that is an example of plagiarism, even though the words differ from Rampersad's:

> Hughes took into himself ordinary black people, thus filling the gap created by his mother and father.

In this version, the writer presents Rampersad's idea as if it were the writer's own—and presents it less effectively than Rampersad. What to do? Give Rampersad credit, perhaps along these lines:

> As Arnold Rampersad has said, "in the place in his heart, or his psychology" where his parents had once been, Hughes now substituted ordinary black people. (355)

You can use another writer's ideas, and even some of the very words, but you must give credit, and you must use quotation marks when you quote.

✍ A RULE FOR WRITERS:

Acknowledge your sources

1. if you quote directly and put the quoted words within quotation marks
2. if you summarize or paraphrase someone's material, even though you do not retain one word of your source
3. if you borrow a distinctive idea, even though the words and the concrete applications are your own.

✔ A Checklist for Avoiding Plagiarism

- ❑ In taking notes, did you make certain to indicate when you were quoting directly, when you were paraphrasing, and when you were summarizing, and did you clearly give the source of any online material that you cut and pasted into your notes? (If not, you will have to retrieve your sources and check your notes against them.)
- ❑ Are all quotations enclosed within quotation marks and acknowledged?
- ❑ Are all changes within quotations indicated by square brackets [for additions] and ellipses marks (. . .) for omissions?
- ❑ If a passage in a source is paraphrased rather than quoted directly or summarized in the paper, is the paraphrase explicitly identified as a paraphrase, and is a reason given for offering a paraphrase rather than quoting directly (for instance, the original uses highly technical language, or the original is confusingly written).
- ❑ Are the sources for all borrowed ideas—not just borrowed words—acknowledged, and are these ideas set forth in your own words and with your own sentence structure?
- ❑ Does the list of sources include all the sources (online as well as print) that you have made use of?

Reminder: Material that is regarded as common knowledge, such as the date of Alice Walker's death, is not cited because all sources give the same information—but if you are in doubt about whether something is or is not regarded as common knowledge, cite your source.

How to Document: Footnotes, Internal Parenthetical Citations, and a List of Works Cited (MLA Format)

Documentation tells your reader exactly what your sources are. Until recently, the standard form was the footnote, which, for example, told the reader that the source of such and such a quotation was a book by so-and-so. But in 1984 the Modern Language Association, which had established the footnote form used in hundreds of journals, university presses, and classrooms, substituted a new form. It is this second form—parenthetical citation *within* the text (rather than at the foot of the page or the end of the essay)—that we will discuss at length. Keep in mind, though, that footnotes still have their uses.

Footnotes If you are using only one source, your instructor may advise you to give the source in a footnote. (Check with your instructors to find out their preferred form[s] of documentation.)

Let's say that your only source is this textbook. Let's say, too, that all of your quotations will be from a single story—Kate Chopin's "The Story of an Hour," which is printed in this book on pages 24–26. If you use a word processor, the software program can probably format the note for you. If, however, you are using a typewriter, type the digit 1 (elevated, and *without* a period after it) after your first reference to (or quotation from) the story, and then put a footnote at the bottom of the page, explaining where the story can be found. After your last line of text on the page, triple-space, indent five spaces from the left-hand margin, and write the arabic number 1. Do *not* put a period after it. Then type a statement (double-spaced) to the effect that all references are to this book.

Notice that although the footnote begins by being indented five spaces, if the note runs to more than one line the subsequent lines are given flush left.

> [1]Chopin's story appears in Sylvan Barnet et al., ed. Literature for Composition, 6th ed. (New York: Longman, 2002), 12–13.

(If a book has more than three authors or editors, give the name of only the first author or editor, and follow it with a comma and *et al.*, the Latin abbreviation for "and others.")

Even if you are writing a comparison of, say, two stories in this book, you can use a note of this sort. It might run thus:

> [1]All page references given parenthetically within the essay refer to stories in Sylvan Barnet et al., ed. Literature for Composition, 6th ed. (New York: Longman, 2002).

If you use such a note, you do not need to use a footnote after each quotation that follows. You can give the citations right in the body of the paper, by putting the page references in parentheses after the quotations.

Internal Parenthetical Citations. On pages 295–296 we distinguish between embedded quotations (which are short, are run right into your own sentence, and are enclosed within quotation marks) and quotations that are set off on the page and are not enclosed within quotation marks (for example, three or more lines of poetry, five or more lines of typed prose).

For an embedded quotation, put the page reference in parentheses immediately after the closing quotation mark, *without* any intervening punctuation. Then, after the parenthesis that follows the number, put the necessary punctuation (for instance, a comma or a period):

> Woolf says that in the struggling moth there was "something marvelous as well as pathetic" (180). She goes on to explain . . .

The period comes *after* the parenthetical citation. In the next example *no* punctuation comes after the first citation—because none is needed—and a comma comes *after* (not before or within) the second citation, because a comma is needed in the sentence:

> This is ironic because almost at the start of the story, in the second paragraph, Richards with the best of motives "hastened" (12) to bring his sad message; if he had at the start been "too late" (13), Mallard would have arrived at home first.

For a quotation that is not embedded within the text but is set off (by being indented ten spaces), put the parenthetical citation on the last line of the quotation, one space *after* the period that ends the quoted sentence.

Four additional points:

- The abbreviations *p.*, *pg.*, and *pp.* are *not* used in citing pages.
- If a story is very short—perhaps running for only a page or two—your instructor may tell you there is no need to keep citing the page reference for each quotation. Simply mention in the footnote that the story appears on, say, pages 35–36.
- If you are referring to a poem, your instructor may tell you to use parenthetical citations of line numbers rather than of page numbers. But, again, your footnote will tell the reader that the poem can be found in this book, and on what page.
- If you are referring to a play with numbered lines, your instructor may prefer that in your parenthetical citations you give act, scene, and line, rather than page numbers. Use arabic (not roman) numerals, separating the act from the scene, and the scene from the line, by periods. A reference to Act 3, Scene 2, line 118 would be given as (3.2.118).

Parenthetical Citations and List of Works Cited Footnotes have fallen into disfavor. Parenthetical citations are now usually clarified not by means of a footnote but by means of a list, headed "Works Cited," given at the end of the essay. In this list you give alphabetically (last name first) the authors and titles that you have quoted or referred to in the essay.

Briefly, the idea is that the reader encounters an author's name and a parenthetical citation of pages. By checking the author's name in "Works Cited," the reader can find the passage in the book. Suppose you are writing about Kate Chopin's "The Story of an Hour." Let's assume that you have already mentioned the author and the title of the story—that is, you have let the reader know the subject of the essay—and now you introduce a quotation from the story in a sentence such as this. (Notice the parenthetical citation of page numbers immediately after the quotation.)

> True, Mrs. Mallard at first expresses grief when she hears the news, but soon (unknown to her friends) she finds joy in it. So, Richards's "sad message" (12), though sad in Richards's eyes, is in fact a happy message.

Turning to "Works Cited," the reader, knowing the quoted words are by Chopin, looks for Chopin and finds the following:

> Chopin, Kate. "The Story of an Hour." Literature for Composition, 6th ed. Ed. Sylvan Barnet et al. New York: Longman, 2002. 12–13.

Thus the essayist is informing the reader that the quoted words ("sad message") are to be found on page 12 of this anthology.

If you have not mentioned Chopin's name in some sort of lead-in, you will have to give her name within the parentheses so that the reader will know the author of the quoted words:

> What are we to make out of a story that ends by telling us that the leading character has died "of joy that kills" (Chopin 13)?

The closing quotation marks come immediately after the last word of the quotation; the citation and the final punctuation—in this case, the essayist's question mark—come *after* the closing quotation marks.

If you are comparing Chopin's story with Gilman's "The Yellow Wallpaper," in "Works Cited" you will give a similar entry for Gilman—her name, the title of the story, the book in which it is printed, and the page numbers that the story occupies.

If you are referring to several works reprinted within one volume, instead of listing each item fully, it is acceptable in "Works Cited" to list each item simply by giving the author's name, the title of the work, then a period, a space, and the name of the anthologist, followed by the page numbers that the selection spans. Thus, a reference to Chopin's "The Story of an Hour" would be followed only by: Barnet 12–13. This form requires that the anthology itself be cited under the name of the first-listed editor, thus:

> Barnet, Sylvan, et al., eds. Literature for Composition, 6th ed. New York: Longman, 2002.

If you are writing a research paper, you will use many sources. Within the essay itself you will mention an author's name, quote or summarize from this author, and follow the quotation or summary with a parenthetical citation of the pages. In "Works Cited," you will give the full title, place of publication, and other bibliographic material.

Here are a few examples, all referring to an article by Joan Templeton, "The *Doll House* Backlash: Criticism, Feminism, and Ibsen." The article appeared in *PMLA* 104 (1989): 28–40, but this information is given only in "Works Cited," not within the text of the student's essay. If in the text of your essay you mention the author's name, the citation following a

quotation (or a summary of a passage) is merely a page number in parentheses, followed by a period, thus:

> In 1989 Joan Templeton argued that many critics, unhappy with recognizing Ibsen as a feminist, sought "to render Nora inconsequential" (29).

Or

> In 1989 Joan Templeton noted that many critics, unhappy with recognizing Ibsen as a feminist, have sought to make Nora trivial (29).

If you don't mention the name of the author in a lead-in, you will have to give the name within the parenthetical citation:

> Many critics, attempting to argue that Ibsen was not a feminist, have tried to make Nora trivial (Templeton 29).

Notice in all of these examples that the final period comes after the parenthetical citation. *Exception:* If the quotation is longer than four lines and, therefore, is set off by being indented ten spaces from the left margin, end the quotation with the appropriate punctuation (period, question mark, or exclamation mark), hit the space bar once, and type (in parentheses) the page number. In this case, do not put a period after the citation.

Another point: If your list of works cited includes more than one work by an author, in your essay when you quote or refer to one or the other you'll have to identify *which* work you are drawing from. You can provide the title in a lead-in, thus:

> In "The Doll House Backlash: Criticism, Feminism, and Ibsen," Templeton says, "Nora's detractors have often been, from the first, her husband's defenders" (30).

Or you can provide the information in the parenthetic citation, giving a shortened version of the title—usually the first word, unless it is *A*, *An*, or *The*, in which case the second word usually will do, though certain titles may require still another word or two, as in this example:

> According to Templeton, "Nora's detractors have often been, from the first, her husband's defenders" ("Doll House Backlash" 30).

Forms of Citation in "Works Cited" In looking over the following samples of entries in "Works Cited," remember:

- The list of works cited appears at the end of the paper. It begins on a new page, and the page continues the numbering of the text.
- The list of works cited is arranged alphabetically by author (last name first).
- If a work is anonymous, list it under the first word of the title unless the first word is *A*, *An*, or *The*, in which case list it under the second word.
- If a work is by two authors, although the book is listed alphabetically under the first author's last name, the second author's name is given in the normal order, first name first.
- If you list two or more works by the same author, the author's name is not repeated but is represented by three hyphens followed by a period and a space.
- Each item begins flush left, but if an entry is longer than one line, subsequent lines in the entry are indented five spaces.

For details about almost every imaginable kind of citation, consult Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. (New York: Modern Language Association, 2003). We give here, however, information concerning the most common kinds of citations. For citations to electronic sources, see pages 334–337. Here are samples of the kinds of citations you are most likely to include in your list of works cited.

A Book by One Author

> Douglas, Ann. The Feminization of American Culture. New York: Knopf, 1977.

Notice that the author's last name is given first, but otherwise the name is given as on the title page. Do not substitute initials for names written out on the title page, but you may shorten the publisher's name—for example, from Little, Brown and Company to Little.

Take the title from the title page, not from the cover or the spine, but disregard unusual typography—for instance, the use of only capital letters or the use of & for *and*. Underline the title and subtitle with one continuous underline, but do not underline the period. The place of publication is indicated by the name of the city. If the city is not well known or if several cities have the same name (for instance, Cambridge, Massachusetts, and Cambridge, England) the abbreviation for the state is added. If the title page lists several cities, give only the first.

A Book by More than One Author

Gilbert, Sandra, and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale UP, 1979.

Notice that the book is listed under the last name of the first author (Gilbert) and that the second author's name is then given with first name (Susan) first. *If the book has more than three authors,* give the name of the first author only (last name first) and follow it with et al. (Latin for "and others").

A Book in Several Volumes

McQuade, Donald, et al., eds. The Harper American Literature. 2nd ed. 2 vols. New York: HarperCollins, 1994.

Pope, Alexander. The Correspondence of Alexander Pope. 5 vols. Ed. George Sherburn. Oxford: Clarendon, 1955.

The total number of volumes is given after the title, regardless of the number that you have used.

If you have used more than one volume, within your essay you will parenthetically indicate a reference to, for instance, page 30 of volume 3 thus: (3: 30). If you have used only one volume of a multivolume work—let's say you used only volume 2 of McQuade's anthology—in your entry in "Works Cited" write, after the period following the date, Vol. 2. In your parenthetical citation within the essay you will therefore cite only the page reference (without the volume number); the reader will (on consulting "Works Cited") understand that in this example the reference is in volume 2.

If, instead of using the volumes as a whole, you used only an independent work within one volume—say, an essay in volume 2—in "Works Cited" omit the abbreviation *Vol.* Instead, give an arabic 2 (indicating volume 2) followed by a colon, a space, and the page numbers that encompass the selection you used:

McPherson, James Alan. "Why I Like Country Music." The Harper American Literature. Ed. Donald McQuade et al. 2nd ed. 2 vols. New York: HarperCollins, 1994. 2: 2304–15.

Notice that this entry for McPherson specifies not only that the book consists of two volumes, but also that only one selection ("Why I Like Country Music," found on pages 2304–2315 in volume 2) was used. If you use this sort of citation in "Works Cited," in the body of your essay a documentary reference to this work will be only to the page; the volume number will *not* be added.

A Book with a Separate Title in a Set of Volumes

Churchill, Winston. The Age of Revolution. Vol. 3 of A History of the English-Speaking Peoples. New York: Dodd, 1957.

Jonson, Ben. The Complete Masques. Ed. Stephen Orgel. Vol. 4 of The Yale Ben Jonson. New Haven: Yale UP, 1969.

A Revised Edition of a Book

Chaucer, Geoffrey. The Riverside Chaucer. Ed. Larry Benson. 3rd ed. Boston: Houghton, 1987.

Ellmann, Richard. James Joyce. Rev. ed. New York: Oxford UP, 1982.

A Reprint, Such as a Paperback Version of an Older Hardcover Book

Rourke, Constance. American Humor. 1931. Garden City, N.Y.: Doubleday, 1953.

Notice that the entry cites the original date (1931) but indicates that the writer is using the Doubleday reprint of 1953.

An Edited Book Other Than an Anthology

Keats, John. The Letters of John Keats. Ed. Hyder Edward Rollins. 2 vols. Cambridge, Mass.: Harvard UP, 1958.

An Anthology

You can list an anthology either under the editor's name or under the title.

A Work in a Volume of Works by One Author

Sontag, Susan. "The Aesthetics of Silence." In Styles of Radical Will. New York: Farrar, 1969. 3–34.

This entry indicates that Sontag's essay, called "The Aesthetics of Silence," appears in a book of hers entitled *Styles of Radical Will*. Notice that the page numbers of the short work are cited (not page numbers that you may happen to refer to, but the page numbers of the entire piece).

A Work in an Anthology, that is, in a Collection of Works by Several Authors.

Begin with the author and the title of the work you are citing, not with the name of the anthologist or the title of the anthology. The entry ends with the pages occupied by the selection you are citing:

Ng, Fae Myenne. "A Red Sweater." Charlie Chan Is Dead: An Anthology of Contemporary Asian American Fiction. Ed. Jessica Hagedorn. New York: Penguin, 1993. 358–68.

Normally, you will give the title of the work you are citing (probably an essay, short story, or poem) in quotation marks. If you are referring to a book-length work (for instance, a novel or a full-length play), underline it to indicate italics. If the work is translated, after the period that follows the title, write *Trans.* and give the name of the translator, followed by a period and the name of the anthology.

If the collection is a multivolume work and you are using only one volume, in "Works Cited" you will specify the volume, as in the example page 317 of McPherson's essay. Because the list of works cited specifies the volume, your parenthetical documentary reference within your essay will specify (as mentioned earlier) only the page numbers, not the volume. Thus, although McPherson's essay appears on pages 2304–2315 in the second volume of a two-volume work, a parenthetical citation will refer only to the page numbers because the citation in "Works Cited" specifies the volume.

Remember that the pages specified in the entry in your list of works cited are to the *entire selection*, not simply to pages you may happen to refer to within your paper.

If you are referring to a *reprint of a scholarly article,* give details of the original publication, as in the following example:

Mack, Maynard. "The World of Hamlet." Yale Review 41 (1952): 502–23. Rpt. in Hamlet. By William Shakespeare. Ed. Sylvan Barnet. New York: Penguin Putnam, 1998. 265–87.

Two or More Works in an Anthology

If you are referring to more than one work in an anthology in order to avoid repeating all the information about the anthology in each entry in "Works Cited," under each author's name (in the appropriate alphabetical place) give the author and title of the work, then a period, a space, and the name of the anthologist, followed by the page numbers that the selection spans. Thus, a reference to Shakespeare's *Hamlet* would be followed only by

Barnet 265–87

rather than by a full citation of Barnet's anthology. This form requires that the anthology itself also be listed, under Barnet.

Two or More Works by the Same Author

Notice that the works are given in alphabetical order (*Fables* precedes *Fools*) and that the author's name is not repeated but is represented by three hyphens followed by a period and a space. If the author is the translator or editor of a volume, the three hyphens are followed not by a period but by a comma, then a space, then the appropriate abbreviation (*Trans.* or *Ed.*), then the title:

Frye, Northrop. Fables of Identity: Studies in Poetic Mythology. New York: Harcourt, 1963.

—. Fools of Time: Studies in Shakespearean Tragedy. Toronto: U of Toronto P, 1967.

A Translated Book

Gogol, Nikolai. Dead Souls. Trans. Andrew McAndrew. New York: New American Library, 1961.

If you are discussing the translation itself, as opposed to the book, list the work under the translator's name. Then put a comma, a space, and "trans." After the period following "trans." skip a space, then give the title of the book, a period, a space, and then "By" and the author's name, first name first. Continue with information about the place of publication, publisher, and date, as in any entry to a book.

An Introduction, Foreword, or Afterword, or Other Editorial Apparatus

Fromm, Erich. Afterword. 1984. By George Orwell. New York: New American Library, 1961.

Usually a book with an introduction or some such comparable material is listed under the name of the author of the book rather than the name of the author of the editorial material (see the citation to Pope on page 316). But if you are referring to the editor's apparatus rather than to the work itself, use the form just given.

Words such as *preface, introduction, afterword,* and *conclusion* are capitalized in the entry but are neither enclosed within quotation marks nor underlined.

A Book Review

First, an example of a review that does not have a title:

Vendler, Helen. Rev. of Essays on Style. Ed. Roger Fowler. Essays in Criticism 16 (1966): 457–63.

If the review has a title, give the title after the period following the reviewer's name, before "Rev." If the review is unsigned, list it under the first word of the title, or the second word if the first word is *A, An,* or *The.* If an unsigned review has no title, begin the entry with "Rev. of" and alphabetize it under the title of the work being reviewed.

An Encyclopedia

The first example is for a signed article, the second for an unsigned article:

Lang, Andrew. "Ballads." Encyclopaedia Britannica. 1910 ed.

"Metaphor." The New Encyclopaedia Britannica: Micropaedia. 1974 ed.

An Article in a Scholarly Journal

Some journals are paginated consecutively; that is, the pagination of the second issue picks up where the first issue left off. Other journals begin each issue with page 1. The forms of the citations in "Works Cited" differ slightly.

First, the citation of *a journal that uses continuous pagination:*

Burbick, Joan. "Emily Dickinson and the Economics of Desire." American Literature 58 (1986): 361–78.

This article appeared in volume 58, which was published in 1986. (Notice that the volume number is followed by a space, then by the year in parentheses, and then by a colon, a space, and the page numbers of the entire article.) Although each volume consists of four issues, you do *not* specify the issue number when the journal is paginated continuously.

For a *journal that paginates each issue separately* (a quarterly journal will have four page 1s each year), give the issue number directly after the volume number and a period, with no spaces before or after the period:

Spillers, Hortense J. "Martin Luther King and the Style of the Black Sermon." The Black Scholar 3.1 (1971): 14–27.

An Article in a Weekly, Biweekly, or Monthly Publication

McCabe, Bernard. "Taking Dickens Seriously." Commonweal 14 May 1965: 24.

Notice that the volume number and the issue number are omitted for popular weeklies or monthlies such as *Time* and *Atlantic.*

An Article in a Newspaper

Because newspapers usually consist of several sections, a section number may precede the page number. The example indicates that an article begins on page 3 of section 2 and is continued on a later page:

Wu, Jim. "Authors Praise New Forms." New York Times 8 March 1996, sec. 2: 3+.

You may also have occasion to cite something other than a printed source, for instance, a lecture. Here are the forms for the chief nonprint sources.

An Interview

Saretta, Howard. Personal interview. 3 Nov. 1998.

A Lecture

Heaney, Seamus. Lecture. Tufts University. 15 Oct. 1998.

A Television or Radio Program

60 Minutes. CBS. 30 Jan. 1994.

A Film or Videotape

Modern Times. Dir. Charles Chaplin. United Artists, 1936.

A Recording (Audio Tapes, CDs, and LPs)

Frost, Robert. "The Road Not Taken." Robert Frost Reads His Poetry. Caedmon, TC 1060, 1956.

A Performance

The Cherry Orchard. By Anton Chekhov. Dir. Ron Daniels. American Repertory Theatre, Cambridge, Mass. 3 Feb. 1994.

Reminder: For the form of citations to electronic material, see pages 334–337.

SAMPLE ESSAY WITH DOCUMENTATION: "THE WOMEN IN DEATH OF A SALESMAN"

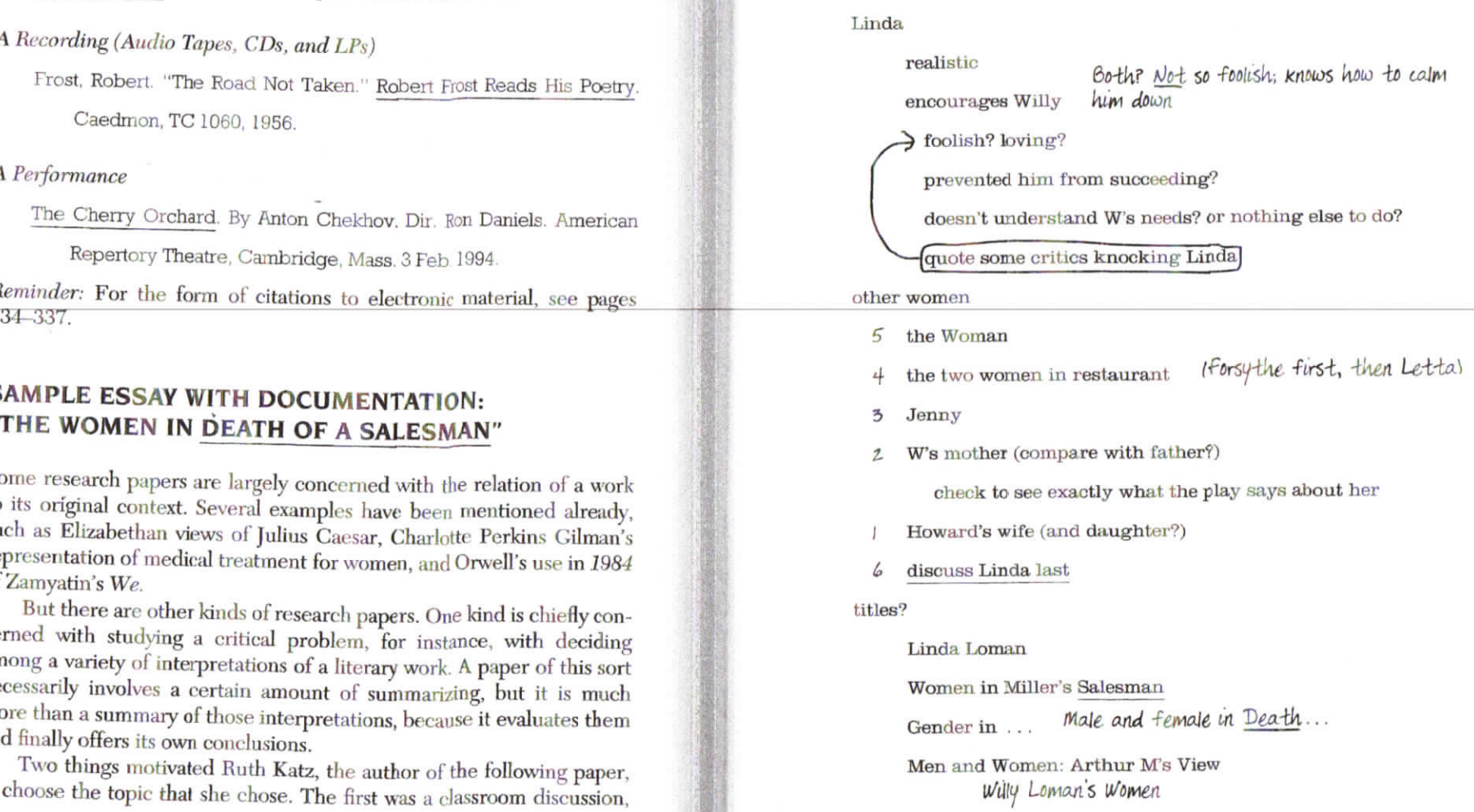
Some research papers are largely concerned with the relation of a work to its original context. Several examples have been mentioned already, such as Elizabethan views of Julius Caesar, Charlotte Perkins Gilman's representation of medical treatment for women, and Orwell's use in *1984* of Zamyatin's *We*.

But there are other kinds of research papers. One kind is chiefly concerned with studying a critical problem, for instance, with deciding among a variety of interpretations of a literary work. A paper of this sort necessarily involves a certain amount of summarizing, but it is much more than a summary of those interpretations, because it evaluates them and finally offers its own conclusions.

Two things motivated Ruth Katz, the author of the following paper, to choose the topic that she chose. The first was a classroom discussion,

early in the semester, concerning the question of whether male authors necessarily represent females in certain ways. The second was a published essay that disparaged Linda, a character in Arthur Miller's *Death of a Salesman*.

Katz took notes on index cards, both from the play and from secondary sources, and she arranged and rearranged her notes as her topic and her thesis became clearer to her. Here we print the final version of her essay, prefaced with the rough outline that she prepared before she wrote her first draft.



Here is the final version of the essay.

Ruth Katz

The Women in Death of a Salesman

Death of a Salesman[1] is of course about a salesman, but it is also about the American dream of success. Somewhere in between the narrowest topic, the death of a salesman, and the largest topic, the examination of American values, is Miller's picture of the American family. This paper will chiefly study one member of the family, Willy's wife, Linda Loman, but before examining Miller's depiction of her, it will look at Miller's depiction of other women in the play in order to make clear Linda's distinctive traits. We will see that although her role in society is extremely limited, she is an admirable figure, fulfilling the roles of wife and mother with remarkable intelligence.

Linda is the only woman who is on stage much of the time, but there are several other women in the play: "the Woman" (the unnamed woman in Willy's hotel room), Miss Forsythe and her friend Letta (the two women who join the brothers in the restaurant), Jenny (Charley's secretary), the various women that the brothers talk about, and the voices of Howard's daughter and wife. We also hear a little about Willy's mother.

We will look first at the least important (but not utterly unimportant) of these, the voices of Howard's daughter and wife on the wire recorder. Of Howard's seven-year-old daughter we know

[1]Death of a Salesman appears in Sylvan Barnet et al., eds., Introduction to Literature, 12th ed. (New York: Longman, 2001), 1401–67. References to the play are to this edition.

only that she can whistle "Roll Out the Barrel" and that according to Howard she "is crazy about me." The other woman in Howard's life is equally under his thumb. Here is the dialogue that tells us about her—and her relation to her husband.

> HOWARD'S VOICE. "Go on, say something." (Pause) "Well, you gonna talk?"
>
> HIS WIFE. "I can't think of anything."
>
> HOWARD'S VOICE. "Well, talk—it's turning."
>
> HIS WIFE (shyly, beaten). "Hello." (Silence.) "Oh, Howard, I can't talk into this . . . "
>
> HOWARD (snapping the machine off). That was my wife. (1435)

There is, in fact, a third woman in Howard's life, the maid. Howard says that if he can't be at home when the Jack Benny program comes on, he uses the wire recorder. He tells "the maid to turn the radio on when Jack Benny comes on, and this automatically goes on with the radio" (1435). In short, the women in Howard's world exist to serve (and to worship) him.

Another woman who seems to have existed only to serve men is Willy Loman's mother. On one occasion, in speaking with Ben, Willy remembers being on her lap, and Ben, on learning that his mother is dead, utters a platitudinous description of her, "Fine specimen of a lady, Mother" (1419), but that's as much as we learn of her. Willy is chiefly interested in learning about his father, who left the family and went to Alaska. Ben characterizes the father as "a very great and a very wild-hearted man" (1421), but the fact that the father left his family and apparently had no further communication with

his wife and children seems to mean nothing to Ben. Presumably the mother struggled alone to bring up the boys, but her efforts are unmentioned. Curiously, some writers defend the father's desertion of his family. Lois Gordon says, "The first generation (Willy's father) has been forced, in order to make a living, to break up the family" (277), but nothing in the play supports this assertion that the father was "forced" to break up the family.

Willy, like Ben, assumes that men are heroic and women are nothing except servants and sex machines. For instance, Willy says to Ben, "Please tell about Dad. I want my boys to hear. I want them to know the kind of stock they spring from" (1421). As Kay Stanton, a feminist critic, says, Willy's words imply "an Edenic birth myth," a world "with all the Loman men springing directly from their father's side, with no commingling with a female" (69).

Another woman who, like Howard's maid and Willy's mother, apparently exists only to serve is Jenny, Charley's secretary. She is courteous, and she is treated courteously by Charley and by Charley's son, Bernard, but she has no identity other than that of a secretary. And, as a secretary—that is, as a nonentity in the eyes of at least some men—she can be addressed insensitively. Willy Loman makes off-color remarks to her:

> WILLY . . . . Jenny, Jenny, good to see you. How're ya?
>
> Workin'? Or still honest?
>
> JENNY. Fine. How've you been feeling?
>
> WILLY. Not much any more, Jenny. Ha, ha! (1442)

The first of these comments seems to suggest that a working woman is not honest—that is, is a prostitute or is engaged in some other sort of hanky-panky, as is the Woman, who in exchange for silk stockings and sex sends Willy directly into the buyer's office. The second of Willy's jokes, with its remark about not feeling much, also refers to sex. In short, though readers or viewers of the play see Jenny as a thoroughly respectable woman, they see her not so much as an individual but as a person engaged in routine work and as a person to whom Willy can speak crudely.

It is a little harder to be certain about the characters of Miss Forsythe and Letta, the two women in the scene in Stanley's restaurant. For Happy, Miss Forsythe is "strudel," an object for a man to consume, and for Stanley, she and her friend Letta are "chippies," that is, prostitutes. But is it clear that they are prostitutes? When Happy tells Miss Forsythe that he is in the business of selling, he makes a dirty joke, saying, "You don't happen to sell, do you?" (1447). She replies, "No, I don't sell," and if we take this seriously and if we believe her, we can say that she is respectable and is rightly putting Happy in his place. Further, her friend Letta says, "I gotta get up very early tomorrow. I got jury duty" (1454), which implies that she is a responsible citizen. Still, the girls do not seem especially thoughtful. When Biff introduces Willy to the girls, Letta says, "Isn't he cute? Sit down with us, Pop" (1645), and when Willy breaks down in the restaurant, Miss Forsythe says, "Say, I don't like that temper of his" (1454). Perhaps we can say this: It is going too far—on the basis of what we see—to agree with Stanley that the women are "chippies," or with Happy, who assumes that every woman is available for sex, but Miss Forsythe and Letta do not seem to be especially responsible or even interesting people. That

is, as Miller presents them, they are of little substance, simply figures introduced into the play in order to show how badly Happy and Biff behave.

The most important woman in the play, other than Linda, is "the Woman," who for money or stockings and perhaps for pleasure has sex with Willy, and who will use her influence as a receptionist or secretary in the office to send Willy directly on to the buyer, without his having to wait at the desk. But even though the Woman gets something out of the relationship, she knows that she is being used. When Biff appears in the hotel room, she asks him, "Are you football or baseball?" Biff replies, "Football," and the Woman, "angry, humiliated," says, "That's me too" (1457). We can admire her vigorous response, but, again, like the other women whom we have discussed, she is not really an impressive figure. We can say that, at best, in a society that assumes women are to be exploited by men, she holds her own.

So far, then—though we have not yet talked about Linda—the world of Death of a Salesman is not notable for its pictures of impressive women. True, most of the males in the play—Willy, Biff, Happy, Ben, and such lesser characters as Stanley and Howard—are themselves pretty sorry specimens, but Bernard and Charley are exceptionally decent and successful people, people who can well serve as role models. Can any female character in the play serve as a role model?

Linda has evoked strongly contrasting reactions from the critics. Some of them judge her very severely. For instance, Lois Gordon says that Linda "encourages Willy's dream, yet she will not let him leave her for the New Continent, the only realm where the dream can be fulfilled" (279). True, Linda urges Willy not to follow Ben's advice of going to Alaska, but surely the spectator of the play cannot believe that Willy is the sort of man who can follow in Ben's footsteps and violently make a fortune. And, in fact, Ben is so vile a person (as when he trips Biff, threatens Biff's eye with the point of his umbrella, and says, "Never fight fair with a stranger, boy" (1421), that we would not want Willy to take Ben's advice.

A second example of a harsh view of Linda is Brian Parker's comment on "the essential stupidity of Linda's behavior. Surely it is both stupid and immoral to encourage the man you love in self-deceit and lies" (54). Parker also says that Linda's speech at the end, when she says she cannot understand why Willy killed himself, "is not only pathetic, it is also an explanation of the loneliness of Willy Loman which threw him into other women's arms" (54). Nothing in the play suggests that Linda was anything other than a highly supportive wife. If Willy turned to other women, surely it was not because Linda did not understand him. Finally, one last example of the Linda-bashing school of commentary: Guerin Bliquez speaks of "Linda's facility for prodding Willy to his doom" (383).

Very briefly, the arguments against Linda are that (1) she has selfishly prevented Willy from going to Alaska, (2) she stupidly encourages him in his self-deceptions, and she is materialistic, so that even at the end, in the Requiem, when she says she has made the last payment on the house, she is talking about money. But if we

study the play we will see that all three of these charges are false. First, although Linda does indeed discourage Willy from taking Ben's advice and going to Alaska, she points out that there is no need for "everyone [to] conquer the world," and that Willy has "a beautiful job here" (1439), a job with excellent prospects. She may be mistaken in thinking that Willy has a good job—he may have misled her—but, given what seems to be the situation, her comment is entirely reasonable. So far as the second charge goes, that she encourages him in self-deception, there are two answers. First, on some matters she does not know that Willy has lied to her, and so her encouragement is reasonable and right. Second, on other matters she does know that Willy is not telling the truth, but she rightly thinks it is best not to let him know that she knows, since such a revelation would crush what little self-respect remains in him. Consider, for example, this portion of dialogue, near the end of the play, when Biff decides to leave for good: She goes to Willy and says, "I think that's the best way, dear. 'Cause there's no use drawing it out, you'll just never get along" (1642). Linda is not the most forceful person alive, or the brightest, but she is decent and she sees more clearly than do any of the other Lomans.

There is nothing in the play to suggest that Arthur Miller is a feminist or was ahead of his time in his view of the role of women. On the contrary, the play seems to give a prefeminist view, with women playing subordinate roles to men. The images of success of the best sort—not of Ben's ruthless sort—are Charley and Bernard, two males. Probably Miller, writing in the 1940s, could hardly conceive of a successful woman other than as a wife or mother. Notice,

by the way, that Bernard—probably the most admirable male in the play—is not only an important lawyer but the father of two sons, apparently a sign of his complete success as a man. Still, Miller's picture of Linda is by no means condescending. Linda may not be a genius, but she is the brightest and the most realistic of the Lomans. Things turn out badly, but not because of Linda. The viewer leaves the theater with profound respect for her patience, her strength, her sense of decency, and, yes, her intelligence and her competence in dealing with incompetent men.

[New page]

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Parker, Brian. "Point of View in Arthur Miller's Death of a Salesman." University of Toronto Quarterly 35 (1966): 144–47.

Stanton, Kay. "Women and the American Dream of Death of a Salesman." Feminist Readings of American Drama. Ed. Judith Schlueter. Rutherford, N.J.: Fairleigh Dickinson UP, 1989. 67–102.

✔ A Checklist: Reading the Draft of a Research Paper

- ❑ Is the tentative title informative and focused?
- ❑ Does the paper make a point, or does it just accumulate other people's ideas? (See pages 298–299.)
- ❑ Does it reveal the thesis early? (See page 305.)
- ❑ Are claims supported by evidence? (See pages 298–299.)

- ❑ Are all the *words* and *ideas* of the sources accurately attributed? (See pages 307–309.)
- ❑ Are quotations introduced adequately with signal phrases (such as "according to Ziff," or "Smith contents," or "Johnson points out" to indicate who is speaking? (See page 294.)
- ❑ Are all of the long quotations necessary, or can some of them be effectively summarized? (See page 304.)
- ❑ Are quotations discussed adequately? (See page 306.)
- ❑ Does the paper advance in orderly stages? Can your imagined reader easily follow your thinking? (See Chapter 3.)
- ❑ Is the documentation in the correct form? (See Chapter 15.)

ELECTRONIC SOURCES

Encyclopedias: Print and Electronic Versions

Encyclopedias can give you the basics about a subject, but like all resources, they have limitations. An encyclopedia may not cover the subject that you are researching or may not cover it in adequate depth. Knowledge expands rapidly, and because it does, even a good encyclopedia lags somewhat behind current scholarship. A number of encyclopedias are now in CD-ROM form, and the CD makes searches for information easier. Many such encyclopedias are linked to the World Wide Web, where updated information and links to reference and research resources are listed. Be sure to check with the librarians at your school; they can tell you about the kinds of resources that are available. If your library offers a tutorial on the use of electronic and Internet resources, we recommend that you sign up for it. We take such tutorials ourselves with our students every year, and are always surprised by the new resources we learn about.

It is helpful to have updated information and links, but only when they are reliable. Remember to be a critical user of reference materials. Not everything is of equal value, and we must make good judgments about the sources we consult—and whether or not we can depend on them for reliable, accurate information. More on this point in a moment.

The Internet/World Wide Web

Because of the ease of using the Internet, with its access to electronic mail (e-mail), newsgroups, mailing lists, and, especially, sites and links on the World Wide Web (WWW), many students now make it their first—and, unfortunately, too often their *only*—resource for research.

As we noted a moment ago, all of us must be *critical* users of the materials we find on the WWW. The WWW is up-to-date *and* out of date, helpful *and* disappointing. It can be a researcher's dream come true, but also a source of errors and a time-waster.

Keeping this point in mind, we recommend to students that for each WWW site they consult, they should consult at least two print sources.

EVALUATING SOURCES ON THE WORLD WIDE WEB

For sources on the World Wide Web, as with print sources, you must evaluate what you have located and gauge how much or how little it will contribute to your literary analysis and argument. In the words of one reference librarian, Joan Stockard (formerly of Wellesley College), "The most serious mistake students make when they use the Internet for research is to assume everything is of equal (and acceptable) quality. They need to establish who wrote the material, the qualifications of the author to write on the topic, whether any bias is likely, how current the information is, and how other resources compare."

✔ A Checklist: A Review for Using the World Wide Web

- ❑ *Focus* the topic of your research as precisely as you can before you embark on a WWW search. Lots of surfing and browsing can sometimes turn up good material, but using the WWW without a focus can prove distracting and unproductive. It takes you away from library research (where the results might be better) and from the actual planning and writing of the paper.
- ❑ Ask the following questions:
  - Does this site or page look like it can help me in my assignment?
  - Whose site or page is this?
  - Who is the intended audience?
  - What is the point of view? Are there signs of a specific slant or bias?
  - How good is the detail, depth, and quality of the material presented?

- Is the site well-constructed and well-organized?
- Is the text well-written?
- Can the information be corroborated or supported by print sources?
- When was the site or page made available? Has it been recently revised or updated?
- Can the person, institution, company, or agency responsible for this site or page receive e-mail comments, questions, and criticisms?

DOCUMENTATION: CITING A WEB SOURCE

Scholars and reference librarians have not reached a consensus about the correct form—what should be included, and in what order—for the citation of WWW sources. But all agree on two principles: (1) Give as much information as you can; (2) make certain that your readers can retrieve the source themselves, which means that you should check the URL (that is, the www address), carefully. For accuracy's sake, it is a good idea to copy the URL from the location line of your browser and paste it into your list of works cited.

✔ A Checklist: Citing World Wide Web Sources

Provide the following information:

- ❑ Author
- ❑ Title
- ❑ Publication information
- ❑ Title of archive or database
- ❑ Date (if given) when the site was posted; sometimes termed the "revision" or "modification" date
- ❑ Name of institution/organization that supports or is associated with the site
- ❑ Date that you accessed this source
- ❑ URL

Many Web sites and pages, however, are not prepared according to the style and form in which you want to cite them. Sometimes the name of the author is unknown, and other information may be missing or hard to find as well. Nor can you be certain that the site will exist at this URL

(or at all) when your readers attempt to access it. These difficulties aside, perhaps the main point to remember is that a source on the WWW is as much a source as is a book or article that you can track down and read in the library. If you have made use of it, you must acknowledge that you have done so and include the bibliographical information, as fully as you can, in your list of works cited for the paper.

The Wellesley College Library offers a valuable site for searching the WWW, evaluating what you find there, and citing WWW sources correctly:

<http://www.wellesley.edu/Library/Research/search.html>

The Modern Language Association (MLA) recommends the following general conventions.

Publication Dates For sources taken from the Internet, include the date the source was posted to the Internet or last updated or revised; give also the date the source was accessed.

Uniform Resource Locators Include a full and accurate URL for any source taken from the Internet (with access-mode identifier—*http*, *ftp*, *gopher*, or *telnet*). Enclose URLs in angle brackets (< >). When a URL continues from one line to the next, break it only after a slash. Do not add a hyphen.

When citing electronic sources, follow the formatting conventions illustrated by the following models.

An Online Scholarly Project or Database

The Walt Whitman Hypertext Archive. Eds. Kenneth M. Price and Ed Folsom. 16 Mar. 1998. College of William and Mary. 3 Apr. 1998 <http://jefferson.village.Virginia.EDU/whitman/>

1. Title of project or database
2. Name of the editor of project
3. Electronic publication information
4. Date of access and URL

A Short Work within a Scholarly Project

Whitman, Walt. "Crossing Brooklyn Ferry." The Walt Whitman Hypertext Archive. Ed. Kenneth M. Price and Ed Folsom. 16 Mar. 1998. College of William and Mary. 3 Apr. 1998 <http://jefferson.village.Virginia.EDU/whitman/works/leaves/1891/text/index.html>.

An Online Book within a Scholarly Project

Whitman, Walt. Leaves of Grass. Philadelphia: McKay, 1891–92. The Walt Whitman Hypertext Archive. Ed. Kenneth M. Price and Ed Folsom. 16 Mar. 1998. College of William and Mary. 3 Apr. 1998 <http://jefferson.village.Virginia.EDU/whitman/works/leaves/1891/text/title.html>.

1. Author's name
2. Title of the work and print publication information
3. Name of the editor, compiler, or translator (if relevant)
4. Electronic publication information
5. Date of access and URL

An Article in a Scholarly Journal

Jackson, Francis L. "Mexican Freedom: The Ideal of the Indigenous State." Animus 2. 3 (1997). 4 Apr. 1998 <http://www.mun.ca/animus/1997vol2/jackson2.htm>.

1. Author's name
2. Title of the work or material in quotation marks
3. Name of periodical
4. Volume number, issue number, or other identifying number
5. Date of publication
6. Page numbers or number of paragraphs, pages, or other numbered sections (if any)
7. Date of access and URL

An Article in a Newspaper or on a Newswire—Unsigned

"Drug Czar Wants to Sharpen Drug War." TopNews 6 Apr. 1998. <http://news.lycos.com/stories/TopNews/19980406_NEWS-DRUGS.asp>.

An Article in a Newspaper or on a Newswire—Signed

Davis, Robert. "Drug may prevent breast cancer." USA Today 6 Apr. 1998. 6 Apr. 1998 <http://www.usatoday.com/news/nds14.htm>.

An Article in a Magazine

Pitta, Julie. "Un-Wired?" Forbes 20 Apr. 1998. 6 Apr. 1998 <http://www.forbes.com/Forbes/98/0420/6108045a.htm>.

A Review

Beer, Francis A., Rev. of Evolutionary Paradigms in the Social Sciences. Special Issue, International Studies Quarterly 40, 3 (Sept. 1996). Journal of Memetics 1 (1997). 4 Jan. 1998 <http://www.cpm.mmu.ac.uk/jom-emit/1997/vol1/beer_fa.html>.

A RULE FOR WRITERS:

Remember that when you use a source from the World Wide Web, you need to acknowledge and cite it, just as you do when you use a print source.