



The Joy of Writing

Tips and Resources for Successful Writing

This Writing Handbook

is the Property of

**Presented by the
Austin Peay State University
Academic Support Center**

Writing Lab

**With grateful appreciation to
the Director of the Writing Lab
at Middle Tennessee State University,
who has graciously given permission
for us to use materials and handouts
that were prepared for the use
of students at MTSU.**

Presenters:
Lori McKellar
Kate Glasgow

~This Handbook was compiled by Patricia Golden ~

Purpose

It is important to develop good writing skills that will effectively communicate ideas and that will fulfill the expectations of academic assignments. These skills include basic grammar and punctuation, organization and structure of an essay, and becoming familiar with formal writing styles. Because writing is a continuous process, this Handbook provides materials to assist in developing these skills throughout the undergraduate years.

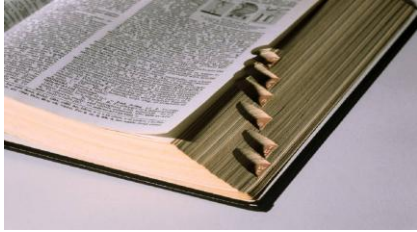
The purpose of this Workshop and the accompanying Handbook is to promote writing literacy that will assist students in successfully completing writing assignments they are likely to encounter in the classroom.

Table of Contents

| SECTION | TOPIC | PAGE |
|-------------------------------|--|------|
| Getting Ready to Write | | 4 |
| | Important Tools | 5 |
| Grammar | | 7 |
| | Subject/Verb Agreement | 8 |
| | Phrases and Clauses | 8 |
| Punctuation | | 10 |
| | Basic Comma and Semicolon | 11 |
| | Comma Splice/Run-on/Fragment | 13 |
| | | |
| Structure | | 14 |
| | Essay Organization | 15 |
| | Paragraph Parts | 16 |
| | Thesis Statement and Topic Sentences | 17 |
| | Introductions and Conclusions | 19 |
| Style | | 20 |
| | MLA Tips | 21 |
| | MLA 7 th edition | 22 |
| | APA 6 th edition | 32 |
| Writing Resources | | 43 |
| | Basic Formatting for MS Word 2007 | 44 |
| | Revision Checklist and Proofreading Tips | 47 |
| | Errors in Logic | 48 |
| | Language Awareness | 49 |
| | Commonly Confused Words and Homophones | 51 |
| | Transition Words | 55 |
| | Signal Phrases | 56 |
| | Plot Summary vs. Literary Analysis | 57 |

GETTING READY TO WRITE

Important Tools



Dictionary



Thesaurus, *Little Brown Compact Handbook* or *LB Brief*,
other reference books and resources



Directions for the assignment

Relax!

Basic Essay Writing

Grammar

Punctuation

Structure

Style

GRAMMAR

Subject / Verb Agreement

Phrases and Clauses

SUBJECT/VERB AGREEMENT

Subjects and verbs must agree. If the subject is singular, the verb must be singular; plural subjects require plural verbs. (A rule of thumb with regular, present tense verbs: *If the subject ends in s, the verb does not; if the verb ends in s, the subject does not.*)

- The bell rings at noon. The bells ring all the time.
- The eel slithers slowly. The eels slither slowly.

Sometimes other words, including prepositional phrases, come between subjects and verbs.

Remember to locate the subject, and if it's singular, use a singular verb; if it's plural, use a plural verb.

- All of her books are due back at the library tomorrow.
- The sound of the waves crashing on the sand soothes my ears.

Indefinite pronouns, such as *each, every, either, neither, any,* and words that end in *one* or *body*, are singular and require singular verbs.

- Neither of the classes meets the requirement for graduation.
- Each of the children receives a gift at the end of the school year.
- Everyone who likes being productive needs to pay attention to details.

If subjects are joined by the word *and*, use a plural verb.

- The bright sun and the cloudless sky make for a great day at the beach.
- Getting started early and going to the Writing Center are two ways students can improve their writing.

Subjects joined by *or, either/or, and neither/nor* take singular verbs unless the subjects are plural.

When subjects are joined by *or* and *nor*, look at the subject closest to the verb to determine whether the verb is singular or plural.

- Neither the man nor the woman works. Neither the men nor the women work.
- A cake or a pie feeds a small group. A large cake or two pies serve all of us.

PHRASES AND CLAUSES

Phrases

A phrase is a group of words in a sentence that has either no predicate or no subject. Phrases cannot stand alone but can describe/enhance parts of the sentence as adverbial, adjectival, prepositional, or nominal phrases.

Examples:

- The boy kicked the football over the barn. (prepositional)
- The house down the street is on fire. (adjectival- describing the house)
- The fireman drove down the street to the burning house. (adverbial- describing where the man drove)
- The burning house could not be saved. (nominal- acting as a subject)

PUNCTUATION

Commas and Semicolons

Comma Splice / Run-on / Fragment

Using Conjunctions

BASIC COMMA AND SEMICOLON USE

The most basic way to punctuate a sentence is to end it with a period. However, writing that uses only simple sentence (i.e. subject + predicate) tends to sound choppy and can be tedious for readers. Commas and semicolons are necessary for writing more complex sentences. (*Information adapted from The Hodges' Harbrace Handbook, 17th edition.*)

1. Use a comma to join related independent clauses with a coordinating conjunction (*For, And, Nor, But, Or, Yet, So*—remember *FANBOYS*).

- Annie wanted to go the football game, but she couldn't get off work.
- Frank stayed up late watching *The Twilight Zone* reruns, so he overslept the next morning.

If the conjunction does not separate independent clauses, do NOT use a comma:

- Annie wanted to go the football game but couldn't get off work.
- Frank stayed up late watching *The Twilight Zone* and overslept the next morning.

The Pattern: Independent Clause, Coordinating Conjunction Independent Clause.

2. When using introductory material such as clauses, phrases, words, and/or subordinate conjunctions (*After, Before, Because, Unless, Until, While, When, As, As if, Even though, Although, Since*), use a comma. Introductory material can take the form of a prepositional phrase, a conjunctive adverb, etc.

- Unfortunately, Annie couldn't get off work to go to the football game.
- Excited about *The Twilight Zone* marathon, Frank stayed up all night.
- Since he saw his first episode when he was 9, Frank has loved *The Twilight Zone*.

Remember: If the subordinate clause comes *after* the independent clause, you don't have to use a comma.

- Annie couldn't get off work to go to the football game although she wanted to go.
- Frank has loved *The Twilight Zone* since he saw his first episode when he was 9.

The Pattern: Introductory Material, Independent Clause.

3. Use commas for making lists.

- Annie enjoys watching football, basketball, and hockey.
- “Static,” “The Grave,” and “Two” are a few of Frank's favorite *The Twilight Zone* episodes.

The Pattern: item 1, item 2, item 3, and final item

4. Use commas to indicate nonessential elements (parts of a sentence that are not necessary for understanding the sentence). See *The Hodges' Harbrace Handbook* 12d for a more detailed explanation and more examples of nonessential elements.

- *The Twilight Zone*, Frank's favorite television series, began in 1959.
- Football, called American Football in other countries, is Annie's favorite sport.

5. Because a semicolon carries more weight than a comma, semicolons can link together independent clauses. This should only be used when the two independent clauses are so closely related that you think they should be one sentence. *Use this pattern sparingly!*

- Jill felt uneasy on the farm at night; many animals could be lurking in its fields.
- Henry enjoys writing poetry; he likes to experiment with form and sentence structure.

The Pattern: Independent clause; independent clause.

Tip: When using this pattern, be sure your independent clauses are **parallel**. This will strengthen your writing!

6. **Semicolons are also used before conjunctive adverbs (*THINTIC: Therefore, However, Indeed, Nevertheless, Then, In fact, Consequently*) when a conjunctive adverb appears between two independent clauses.** Place a semicolon before the conjunctive adverb and comma after it.

- Jill loves living on the farm; however, she feels uneasy about the many animals that could be lurking around her house.
- Henry enjoys writing poetry; consequently, he spends at least an hour writing every day.

The Pattern: Independent clause; conjunctive adverb, independent clause.

REMEMBER: Do not use a semicolon here unless you are separating independent clauses. To do so would result in a sentence fragment!

7. **Sometimes, it is necessary to use semicolons in a list (if the list contains phrases or clauses with commas).**

- In her spare time, Jill walks through the fields; plants vegetables, berries, and flowers in her garden; and plays with the dogs, cats, and horses on the farm.
- Henry writes satiric prose, poetry, and plays; watches horror, sci-fi, and comedic films; and listens to rock, bluegrass, and country music.

COMMA SPLICES / RUN-ONS / FRAGMENTS

A *run-on* or fused sentence incorrectly joins two independent clauses (underlined) with no punctuation; consequently, the reader doesn't know where one thought ends and another begins.

- Joe brought a bologna sandwich for lunch he forgot to bring me one.
- This new dress makes me look pale I will have to return it.
- Kimberly got new glasses and everyone complimented her on them.

A *comma splice* incorrectly joins two independent clauses with a comma.

- Joe brought a bologna sandwich for lunch, he forgot to bring me one.
- This new dress makes me look pale, I will have to return it.
- Kimberly got new glasses, everyone complimented her on them.

A *fragment* occurs when one or more of the key elements of a sentence are missing: subject, verb, or complete idea.

- Because Joe forgot to bring a bologna sandwich for me.
- This new dress making me look pale.
- Since Kimberly got new glasses.

Ways to Correct Run-ons and Comma Splices

1. **Make two separate sentences by using a period.**
 - Joe brought a bologna sandwich for lunch. He forgot to bring me one.
2. **Use a coordinating conjunction—FANBOYS (for, and, nor, but, or, yet, so) and a comma if needed.**
 - Joe brought a bologna sandwich for lunch, but he forgot to bring me one.
 - Joe brought a bologna sandwich for lunch but forgot to bring me one.
3. **Use a subordinating conjunction (because, although, unless, when, if, since...).**
 - Although Joe brought a bologna sandwich for lunch, he forgot to bring me one.
 - Joe forgot to bring me a sandwich even though he brought one for himself.
4. **Use a semicolon and conjunctive adverb—THINTIC (therefore, however, indeed, nevertheless, in fact, consequently).**
 - Joe brought a bologna sandwich for lunch; however, he forgot to bring me one.

Ways to Correct Fragments

1. **If the fragment gives information that applies to another sentence in the paragraph, join the fragment with it.**
 - *Because Joe forgot to bring a bologna sandwich for me. I didn't have lunch.*
Because Joe forgot to bring a bologna sandwich for me, I didn't have lunch.
2. **Add missing elements or change the form of existing words to make a complete sentence.**
 - *This new dress making me look pale .*
This new dress makes me look pale.
3. **Delete words that make the fragment a dependent clause.**
 - *Since Kimberly got new glasses.*
Kimberly got new glasses.

STRUCTURE

Organization

Paragraph Parts

Thesis Statement and Topic Sentences

Introductions and Conclusions

ESSAY ORGANIZATION

Organization is a necessary step in the process of essay writing. This step should come after you read and understand the assignment, determine your purpose and audience, and brainstorm on the subject you have chosen to discuss.

There are a variety of ways to organize your essay:

1. **Chronological Order**—narrative essays or process analysis essays are often best organized in the order in which they occur. As its title indicates, essays written in chronological order begin at the beginning and end at the end. Many times, the minor details must be left out or combined with more major details so that the essay does not become too tedious. While occasionally referring to past events can sometimes be effective, avoid “flashbacks” if possible because they complicate the organization.
2. **Spatial Order**—while this method may not be used very often, you may consider using it in essays that describe places or objects. Your organization would be based on what you are describing: closest to farthest, top to bottom, left to right, etc. The point is that you write your description in a logical and orderly manner that allows your audience to follow your “eye” without becoming confused.
3. **Comparison**—when any essay requires you to compare/contrast elements, you have two options for logical organization.
 - a. ***The Divided Pattern*** contains two sections: the first devoted to topic A and the second devoted to topic B. You should link the comparison by making the same number of points, putting the points in the same sequence, and discussing the points in the same depth.
 - b. ***The Alternating Pattern*** develops the discussion through matching each of the points made about topic A and topic B. The paragraphs, then, are divided by points and each paragraph compares A with B on the given point.
4. **Cause and Effect**—when an essay asks you to analyze the causes or effects of a subject, you have three options for organization.
 - a. *Describe the action or event and then demonstrate the effect.*
 - b. *Describe the action or event and then determine its cause.*
 - c. *Examine two related actions or events and provide a cause-and-effect connection between them.*
5. **Order of Importance**—when an essay assignment does not lend itself to any specific organizational method, you may choose to organize your topics based on their importance. Order of Importance may be effective for argumentative essays.
 - a. ***Most Important to Least Important***—this organizational method allows you to begin with the strongest point in your essay and to convince your audience early on.
 - b. ***Least Important to Most Important***—this organizational method allows you to end with the strongest point in your essay and to leave your audience with a good impression of your overall point.

DEFINITION OF KEY TERMS

The **introduction** gives the general, background information on the topic. For essays about literature, the introduction usually contains author, title, and a brief plot summary of the text. In many cases, the thesis is the last sentence of the introduction.

A **thesis statement** is the central idea phrased in the form of an argument. It is a claim that indicates what is true, interesting, or valuable about your subject. The thesis may be directly stated or implied. Check with your instructor about where the thesis should be located as it may appear in the introduction or at the end of an essay.

A **topic sentence** gives the main point(s) to be discussed in a body paragraph and relates back to the thesis.

The **support or evidence** is anything that you use to prove the point(s) that you are making in that paragraph. Support can be examples, anecdotes, researched facts and information, support from a literary text that you are writing about, and so on.

The **significance** discusses in your own words how the support/evidence proves your point(s). Significance is never a paraphrase of what the support/evidence says.

The **conclusion** provides closure and recaps main points. You may reword your thesis, summarize your argument, and state the significance of your points.

PARAGRAPH PARTS

Essay writing becomes a simpler task when you break the process down into paragraphs. One of the challenges of essay writing is paragraph development and coherence. Here are the paragraph parts that should be included in an essay:

Topic Sentence: Typically, the first sentence of each paragraph states the main idea to be discussed in that paragraph and relates to some aspect of the thesis.

Clarifying Sentence: Sometimes the topic sentence needs some further, more specific clarification. The clarifying sentence helps make the topic sentence a little less abstract and bridges between the topic and the supporting evidence.

Evidence: Illustrations, evidence, support, statistics, and anecdotes are the types of evidence that provide the “meat” of your paragraphs. They make the point that your topic sentence asserts. Be very careful to include only those points that relate *directly* to your topic sentence; if an idea doesn’t fit, leave it out or move it to another paragraph.

Conclusion Sentence: The last sentence of each paragraph provides closure to the paragraph. Don’t repeat everything in your paragraph; simply wrap up the idea and move to the next topic in the next paragraph.

Transitions: Use transitional words and sentences to link your ideas together. These transitions can be used within paragraphs or between the paragraphs themselves.

THESIS STATEMENT AND TOPIC SENTENCES

The **thesis statement** concisely expresses your main idea to your audience and is proved and supported by the body of the essay. Your thesis statement should do more than state a fact; rather, it should make an assertion based on your own ideas.

⊗ **Bad:** iPods are devices that transport and play music.

☺ **Good:** iPods are the best source for transporting and playing music not only because they are compact and user-friendly but also because they store large amounts of music.

KINDS OF THESIS STATEMENTS

1. The enumerative thesis (a.k.a. “three-point” thesis¹) lists the evidence that supports your primary argument. Each body paragraph discusses one piece of evidence.

Example: The writers of *The Family Guy* use irreverent humor to satirize pop culture, comment on the stereotypical American family, and explore controversial themes.

2. The umbrella thesis encompasses the entire argument in a concise statement without naming each piece of evidence that the author plans to use.

Example: The irreverent humor used in *The Family Guy* is not simply for shock value; the writers are commenting on much deeper societal issues.

HOW TO DEVELOP A THESIS STATEMENT

Think deeper! After writing a thesis statement, ask yourself, “So what?”

Example: *The Family Guy* is a humorous television show. (So what?)

Revision: *The Family Guy* is entertaining because of its controversial humor. (So what?)

Revision: The irreverent humor used in *The Family Guy* is not simply for shock value; the writers are exploring much deeper societal issues.

SOME WAYS TO EXPAND YOUR THESIS

Say why: For many student writers, procrastination is based on fear; this fear keeps students from improving their writing because they do not take the time to fully develop their ideas.

Say why your audience should care: Students should understand that worrying about grammar and spelling too early in the writing process will actually lead to a poor essay.

Say how: English teachers often overwhelm students by giving them too many tasks to think about when writing essays.

Make specific comparisons: The key difference between writing in high school and writing in college is that your ideas become more significant and complex; therefore, college freshman have to learn to think critically.

Make an evaluation: My high school teacher’s insistence on teaching me the five paragraph essay has actually hurt my writing skills.

Consider the consequences: If students do not find ways to think deeper and more critically, they will never learn to fully develop their ideas.

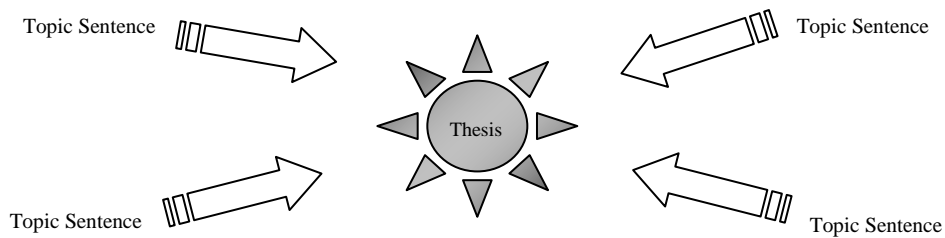
¹ Though three points are commonly used, writers should use as many supporting ideas as they deem necessary.

TOPIC SENTENCES

Just as the thesis statement tells the main argument of your essay, **topic sentences** state the main idea of individual body paragraphs and directly relate to your thesis. Topic sentences provide support for your argument and direction for your reader. Consider the following analogies to help understand the importance of strong topic sentences.

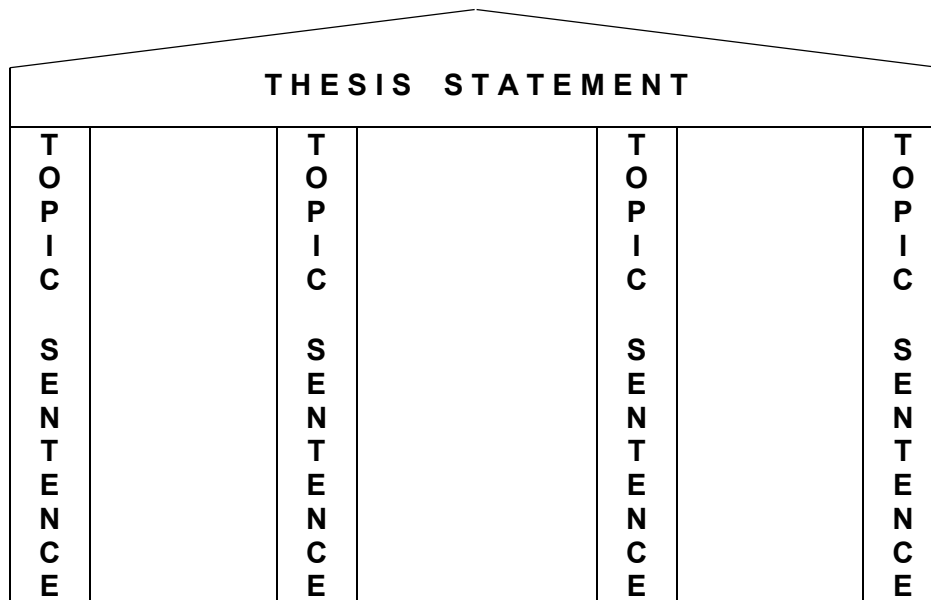
The Solar System Analogy

Just as the sun is the center of the solar system and orbited by the planets, topic sentences revolve around your thesis statement, the center of your argument.



The Roof and Pillar Analogy

The thesis statement covers the overall argument/primary point of the paper and is supported by the topic sentences, which give the main points and evidence of the paper.



INTRODUCTIONS AND CONCLUSIONS

The Introduction: Effective opening paragraphs get the reader's attention, provide necessary background information, and present the thesis. Here are some suggestions for writing high-quality introductions:

- Use (and cite) a surprising statistic or fact.
- Ask a thought-provoking question.
- Use an interesting, related narrative.
- Use (and cite) an appropriate quotation.

As a beginning writer, you may rely on the “three-part thesis,” but as you mature, avoid this pattern as too simplistic. **Check with your instructor about what kind of thesis he/she wants.**

Sample introduction

Faced with inadequate funding, growing violence, and ill-prepared staffing, “[t]hirty-one percent of homeschoolers had parents who said the most important reason for homeschooling was concern about the environment of other schools” (“1.1 Million”). What was once a fringe movement has now become widely accepted, with many schools, churches, and universities offering cooperative programs to give parents greater access to materials and children greater interaction with each other. With the right support and training, parents who choose to home school can feel confident that their children will be just as prepared as their public school counterparts.

Works Cited Entry

“1.1 Million Homeschooled Students in the United States in 2003.” *National Center for Educational Statistics*. 1 June 2007. Web. Date of Access. <<http://nces.ed.gov/nhes/homeschool/>>.

The Conclusion: Effective closing paragraphs summarize the key points of the essay and/or reveal the implications of your discussion. Here are some suggestions for writing effective conclusions.

- Do not simply repeat the language of the thesis or topic sentences because this creates too much repetition.
- Avoid expressions like “in conclusion,” “in summary,” and “to conclude.” The tone of this paragraph should give your reader a sense of closure, and such expressions are unnecessary.
- Provide the reader with a strong closing statement. Leave your reader with something to think about.

Sample conclusion

Homeschooling is certainly not for everyone, and opponents have reasonable concerns. However, with the wealth of resources and cooperative programs available to homeschoolers, parents can enjoy extended family time while providing their children with all the necessary tools for college and career success. Thus, homeschooling is a valid alternative to public school education.

STYLE

Modern Language Association (MLA)

Writing and Literature Classes

American Psychological Association (APA)

Psychology, Education, Nursing, Social Work

MLA STYLE

The heading should look like this:

(In the HEADER section) <Last Name p. #>

<Student's Name>

<Instructor's Name>

<Course Name>

<Full Date> (i.e., 3 October 2007 or October 3, 2007)

The numbering of subsequent pages should follow the above pattern.

MLA requires:

- 1" margins on all four sides
- Double-spacing—no more, no less
- NO italics, quotation marks, bold, or underline with the title
- (12) Font size throughout

Effective college writing requires:

- NEVER address the reader (you, we, our, etc.)
- No rhetorical questions (?)
- No exclamatory statements (!)
- No contractions (aren't, won't, etc.)
- Avoid stating what you are going to write or have written—just make clear, bold statements about the material or issue being discussed.

Writing about literature requires:

- NEVER address the reader
- NEVER refer to self
- Write in the present-tense

MLA STYLE – 7th edition

The Modern Language Association (MLA) offers specific guidelines for formatting manuscripts and documenting sources used in your research. MLA style specifies a type of cross-referencing that uses parenthetical citations and a Works Cited page. Below you will find a general overview of MLA style rules. For more specific questions you should consult the most recent edition (presently the 7th) of *The MLA Handbook for Writers of Research Papers* or the MLA section of your grammar or writing textbook. ***Please note: While it is the intent of this guide to present accurate and current information, it is possible that an error could exist. Should such discrepancy be noted, the official MLA Handbook publication (7th ed.) takes precedence.***

CITING SOURCES IN YOUR TEXT

When you make reference to someone else’s idea through paraphrasing, summarizing, or quoting, you should:

- give the author’s last name and the page number of the work in a parenthetical citation
- provide full citation information for the source in your Works Cited.

Paraphrasing and summarizing involve putting a source’s information into your own words and sentence structures, while quoting is copying the author’s words and structures exactly as written or spoken.

PARENTHETICAL CITATIONS

Your parenthetical citation should give enough information to identify the source listed in your Works Cited. **“References in the text must clearly point to specific sources in the list of works cited” (Gibaldi 238).**

MLA style uses an author-page method of citation. When you quote, paraphrase, or reference an idea from a source, you must include the author’s name and the page numbers in your text. The author’s name may appear either in the sentence itself or in the parentheses following the quotation or paraphrase, while the page numbers always appear in parentheses.

Punctuation with parenthetical citations

In the examples below, notice that the period goes *after* the parentheses and that you need *one* space between the author’s last name and the page number of the source. Also notice that the closing quotation mark goes before the parentheses and has no ending punctuation.

Commas go inside quotation marks; semicolons, colons, and dashes go outside. Question marks go inside when the quote is a question, outside when your entire sentence is a question.

- Although Watson’s theories have been “long-lived,” new ideas are born each day (Jones 29).
- Watson’s theories have been “long-lived”; however, new ideas are born each day (Jones 29).
- Jones asks, “Are these rules necessary?” (29).
- Is her theory that “children are receptive to colors and images only in 30-second intervals” really sound (Jones 29)?

Author’s name in text

- Zinsser argued that clutter or wordiness is “the ponderous euphemism that turns a slum into a depressed socioeconomic area” (14).
- Chaucer depicts the Wife of Bath as a woman who is knowledgeable about “mariage” and “virginittee” (47).

Author's name in parenthetical citation

- Clutter or wordiness is “the ponderous euphemism that turns a slum into a depressed socioeconomic area” (Zinsser 14).

No author given

If the work you are making reference to has no author, use an abbreviated version of the work's title or the name that begins the entry in the Works Cited.

- An anonymous critic once argued that Zinsser's own writing was full of clutter (“Get to the Point” 89).

Indirect quotation

While you should always try to reference material from the original source, at times you may have to use a secondhand or indirect source, that is, a quotation you find in another source that was quoting from the original. Use “qtd. in” to indicate the source.

- Eco says that parody “must never be afraid of going too far” (qtd. in Hague 1).
- Sir Thomas Malory describes “the barons espied in the sieges of the Round Table” (qtd in Loomis 419).

Two or three authors

In the case of two or three authors, all names must be cited in the text or in parentheses. If you cite them in parentheses, each name must be separated either by “and” in the case of two authors, or by commas in the case of three authors.

- “The democratization of mass media has led to a corresponding democratization of cultural production” (Laclau and Mouffe 102).
- “The bio/universal model of morality, in which ‘Good’ is equated with the survival or continuation of life in general, is far from humanist and may indeed prove tragically anti-human in the end” (Bine, Rickert, and Shapiro 102).
- “Thus, as a ‘handmaiden of thought,’ grammar knowledge is valuable because it facilitates the *ability to learn* other knowledge” (Benjamin and Oliva 4).

More than three authors

For a work by more than three authors, you may use the first author's name followed by the abbreviation *et al.* (meaning “and others”) or you may use all the last names.

- “In a self-effacing gesture, MFA candidates in poetry at Emerson College noted the historically high incidence of suicide amongst professional poets and thereafter began referring to poetry as ‘the Dark Art’” (Knott et al. 304).
- “In a self-effacing gesture, MFA candidates in poetry at Emerson College noted the historically high incidence of suicide amongst professional poets and thereafter began referring to poetry as ‘the Dark Art’” (Knott, Muldoon, Shapiro, and Zukofski 304).

More than one work by the same author

If you use more than one work from the same author, you may need to include a shortened title for the particular work from which you are quoting: (Morrison, *Bluest Eye* 58) and (Morrison, *Mercy* 16).

Two or more authors with the same last name

If you have two or more authors with the same last name, you may need to use first initials or first names in addition to the last name: (Rebecca Wells 354), (R. Wells 345), and (H. G. Wells 78).

Note: Use first names only if there are two authors whose first names begin with the same letter.

For Web/Electronic Sources

Some electronic sources will not have page numbers. However, if paragraphs are numbered or have sections, you may refer to the paragraph or section instead. Include the abbreviation *par(s)* for paragraphs, or *sec(s)* for sections.

- Alston describes three types of rubrics for evaluating customer service (pars. 2-15).
- Hilton and Merrill provide examples of effective hyperlinks (sec 1).

If there are no obvious breaks or no numbered paragraphs, simply use the author's last name.

- One researcher argues, "The Salem witch trials were the manifestation of overactive imaginations, fueled by unbridled religious fervor" (Harris).

If an electronic source includes no numbers distinguishing one part from another, cite the entire source.

- As the public becomes aware of the importance of each species on the planet, they exert more pressure on their representatives to vote responsibly: "Endangered species were protected in the last session of Congress by a five to one margin" ("Endangered").
- While Angelina Jolie's success in the film industry is evident by her ever-growing fame, "she has had her biggest commercial successes with the action-comedy *Mr. and Mrs. Smith* and the animated film *Kung Fu Panda*" ("Angelina").

LONG OR BLOCK QUOTATIONS

Sometimes you will want to use long quotations. If your quotation is longer than four typed lines, you need to omit the quotation marks and start the quotation on a new line. This block quote should be indented one inch from the left margin throughout and should maintain double spacing throughout. With a block quote your ending punctuation will come **before** the parenthetical citation.

Prose block quote (For other types of block quotes, see sections below.)

Although two small studies have produced evidence to refute Dr. Jones's claim, the most respected studies support his findings:

While not always popular with working parents who are too busy not to set their children in front of *Barney* all day, most pediatricians agree that children should abstain from watching television at least until age two, and even then, television time should be limited and closely monitored. Parents should remember that not all programs advertised as "children's shows" are appropriate for all ages. (Wilson 29)

As parents, we owe it to our children to err on the side of caution.

QUOTING FROM POEMS, PLAYS, FILMS, AND SACRED TEXTS

When quoting from a poem, play, or sacred text, provide the numbers of lines, acts, and scenes, or chapters and verses. Doing so allows readers to consult your source in multiple editions. Act, scene, and line numbers are separated by periods with no spaces between them. Biblical chapters and verses are also separated by periods, though some writers prefer colons. In every case, however, the citation will progress from larger to smaller units.

Poems

When quoting one, two, or three lines from a poem, individual lines should be separated by a backslash with a space on either side (/). The backslash does *not* replace any other punctuation that may appear on that line.

- The extraordinary elegance of Ezra Pound’s “In a Station of the Metro” derives from the poem’s sharp juxtaposition of urban and natural imagery in the lines, “The apparition of these faces in the crowd; / Petals on a wet black bough” (1-2).

Note: Include the word *line* or *lines* in the parentheses the first time you quote a poem. Thereafter, you may omit the word. (See *MLA Handbook for Writers of Research Papers*, 7th ed., 6.4.8, for more detail.)

Poetry block quote

If you quote more than three lines of a poem (or a play written in verse), you will need to use the block quote format. As with the prose block quote, omit the quotation marks and start the quotation on a new line. The quote should be indented one inch from the left margin and should maintain double spacing throughout. Periods or other punctuation will precede the parenthetical citation. Because the line is an essential unit of poetry, block quotes of poems must maintain the original line breaks and include the appropriate line numbers.

Emily Dickinson’s poem “I’m Nobody! Who Are You?” concludes with the bittersweet stanza:

How dreary to be somebody!

How public, like a frog

To tell your name the livelong June

To an admiring bog! (5-8)

Plays and Films

When quoting from a play or film script you must include the Act, Scene, and Line numbers in the parentheses following your quote. For example, the following citation shows that Shakespeare’s “To be or not to be” soliloquy appears in Act 3, Scene 1, lines 56-58 of *Hamlet*.

- In *Hamlet*, Shakespeare presents the most famous soliloquy in the history of the English theater: “To be or not to be...” (3.1.56-58).

If you quote dialogue between two or more characters in a play or film, set the quotation off from your text. Begin each part of the dialogue with the character’s name indented one inch from the left margin and written in all capital letters and followed by a period: HAMLET. Indent all subsequent lines in that character’s speech a further quarter inch. Follow the same guidelines every time the dialogue switches to another character.

- In a wicked satire, Shakespeare’s *Henry IV Part 1*, Falstaff deflates the Puritan doctrine of a divinely sanctioned “calling” or vocation:
 PRINCE. I see a good amendment of life in thee—from praying to purse-taking.
 FALSTAFF. Why, Hal, ‘tis my vocation, Hal; ‘tis no sin for a man to labor in his vocation.
 (1.2.79-82)

Sacred Texts

If you are quoting from a sacred text, give the name of the book (in a biblical citation), and the pertinent chapter and verse numbers. The first time you cite a sacred text, include the name of the version you are using in your citation. In subsequent citations, you may omit the version.

- The Old Testament creation story told with remarkable economy, culminates in the arrival of Eve (New American Standard Bible, Gen. 1.1-2.22).

ADDING OR OMITTING WORDS IN QUOTATIONS

MLA guidelines allow you to alter quotations either by adding or omitting words. However, you are required to maintain the meaning of the original quote. **Do not** add or omit words that alter the meaning of the text.

Adding words to a quotation

If you find it necessary to add a word or words in a quotation, you should put square brackets around the words to indicate that they are not part of the original text.

- In “Crimes Against Humanity,” Ward Churchill admonishes the American people to reconsider their treatment of Indians in popular culture: “Know that it [the real situation of American Indians] causes real pain and real suffering to real people” (446).

Omitting words in a quotation

If you find it necessary to omit a word or words in a quotation, you should use an ellipsis—three periods in a row with spaces in between (...) to indicate the deleted words. Whenever you omit words from a quotation, you should make sure that the sentence is grammatically correct.

- Churchill says, “It is likely that the indigenous people of the United States will never demand that those guilty of such criminal activity be punished for their deeds. But the least we have the right to expect . . . is that such practices finally be brought to a halt” (446).

Errors in a quotation

If the quoted material contains an error, MLA style documentation suggests using the Latin word *sic*, meaning *thus* or *so*. If you use *sic* at the end of the quote, place it in parentheses; if you use *sic* in the quote, near the error, place it in square brackets.

PREPARING YOUR WORKS CITED

The Works Cited page should appear at the end of your essay. It provides readers with the necessary information to locate and read any sources you cite in your text. Each source you use in your essay **must** appear in your Works Cited; likewise, each source in your Works Cited **must** have been cited in the text of your essay.

Here are some basic guidelines for your Works Cited

- **Begin your Works Cited on a separate page at the end of your essay.** This page should have the title Works Cited centered on the first line of the page (with no quotation marks, **bolding**, or underlining).
- **Make the first line of each entry flush left with the margin.** Subsequent lines in each entry should be indented one-half inch. This pattern is called a **hanging indent**.
- **Maintain double spacing throughout your Works Cited.** No extra spaces are necessary between entries.
- **Alphabetize the Works Cited by the first major word in each entry** (usually the author's last name). Do not use articles for determining alphabetical order.

Here are some basic guidelines for your citations

- Author's names are inverted (last name first, e.g., Presley, Elvis). If a work has more than one author, invert the first name only, follow it with a comma, then continue listing the rest of the authors (e.g., Harrison, George, John Lennon, and Paul McCartney).
- If you have cited more than one work by the same author, order the works alphabetically by title, and use three hyphens in place of the author's name for every entry after the first.
- If a cited work does not have a known author, alphabetize by the title of the work and use a shortened version of the title in the parenthetical citation.
- Capitalize each work in the titles of articles, books, films, etc. This rule does not apply to articles, short prepositions, or conjunctions unless one of these is the first word of the title or subtitle (e.g., *Race, Class and Gender: An Anthology*).
- Italicize the titles of books, journals, magazines, newspapers, films, and album or CD titles.
- Place quotation marks around the titles of articles in journals, magazines, newspapers, and web pages, as well as short stories, book chapters, poems, songs, and television shows.
- For numbers with more than two digits, use only the last two digits of the second number (e.g., if you refer to a magazine article that appeared on pages 150 through 175, list the page numbers on your Works Cited citation as 150-75; 201 through 209 would be listed as 201-09).
- MLA allows some abbreviations in citations such as state names, common scholarly words, publishers' names, months, and so on. See section 7 in the *MLA Handbook* for a complete list of abbreviations.
- For sites that are not easily accessible, give URLs or database names (e.g., InfoTrac or LexisNexis) for websites and other online sources, which will be indicated by angled brackets in your citation. Break URLs only at slash marks to fit your margins. Your works cited page should not include hyperlinks. To remove the hyperlink that recent versions of Word convert URLs to, right click on the URL, click "Hyperlink," then click "Remove Hyperlink."
- You should also give the date of access for online sources.
- If a Web site does not provide all of the information usually included in a works-cited entry, list as much as is available.
- Include the media publication for all sources (e.g. Print, Web, Television, etc.).

BASIC FORMS FOR PRINT SOURCES

Books (includes brochures and pamphlets)

Author's name. *Title of Book*. Place of publication: Publisher, date of publication. Publication medium.
Rowling, J.K. *Harry Potter and the Deathly Hallows*. New York: Arthur A. Levine Books, 2007. Print.

Two books by the same author

Author's name. *Title of Book*. Place of publication: Publisher, date of publication. Publication medium.
---. *Title of Book*. Place of publication: Publisher, date of publication. Publication medium.
Meyer, Stephenie. *New Moon*. New York: Little, Brown & Co., 2006. Print.
---. *Twilight*. New York: Little, Brown & Co., 2005. Print.

Book with two or more authors

Authors' names. *Title of Book*. Place of publication: Publisher, date of publication. Publication medium.
Preston, Douglas and Lincoln Child. *The Wheel of Darkness*. New York: Hachette Books, 2007. Print.

NOTE: The first author's name should be listed last name first, and all other authors should be first name then last name. Use the first author's last name to place the entry alphabetically in the Works Cited.

Anthology or collection

Editor's Name(s), ed(s). *Title of Book*. Edition. Place of publication: Publisher, date of publication.
Publication medium.
Meyer, Michael, ed. *The Bedford Introduction to Literature: Reading, Thinking, Writing*. 8th ed. Boston: Bedford, 2008. Print.

Work within an anthology

Author's name. "Title of Work." *Title of Anthology*. Ed(s). Editor's name(s). Edition. Place of publication: Publisher, date. Pages. Publication medium.
O'Connor, Flannery. "A Good Man is Hard to Find." *Literature: An Introduction to Reading and Writing*. Eds. Edgar V. Roberts and Henry E. Jacobs. 8th ed. Upper Saddle River: Pearson, 2007. 598-608. Print.

Article in a scholarly journal with continuous pagination

Author's name. "Title of Article." *Journal title* volume number (date of publication): pages. Publication medium.
Gigante, Denise. "The Monster in the Rainbow: Keats and the Science of Life." *PMLA* 117 (2002): 433-48. Print.

Article in a scholarly journal that pages each issue separately

Author's name. "Title of Article." *Journal title* vol. issue (date of publication): pages. Publication medium.
Wingate, Molly. "Writing Centers as Sites of Academic Culture." *Writing Center Journal* 21.2 (2001): 7-20. Print.

Newspaper articles

Author's name. "Title of Article." *Newspaper Title* day month year: pages. Publication medium.
Tagliabue, John. "Cleaned Last Judgment Unveiled." *New York Times* 9 Apr. 1994: 13. Print.
Greely, Andrew. "Today's Morality Play: The Sitcom." *New York Times* 17 May 1987, sec. 2:1+. Print.

Reviews

Reviewer's name. "Title of Review." Rev. of *Title of Work*, by name of author (editor, director, etc.).
Journal day month year: pages. Publication medium.

Denby, David. "Horse Power." Rev. of *Seabiscuit*, dir. Gary Ross. *New Yorker* 4 Aug. 2003: 84-85. Print.

Sacred Texts

Title of Work. Name of editor, gen. ed. Place of publication: Publisher, date. Publication medium.

The Holy Bible. Thomas Scofield, NIV. Nashville: Thomas Nelson, 1983. Print.

The Qur'an. Trans. Muhammad A. S. Abdel Haleem. Oxford: Oxford UP, 2004. Print.

NOTE: You can give the title of the book within the Bible as well as chapter and verse information in your parenthetical citation (e.g., *The Holy Bible* John 3:16).

Dictionary Entry

"Entry." Specific definition. *Title of Dictionary*. Edition. Date of publication. Publication medium.

"Reactive." Def. 2a. *Merriam-Webster's Collegiate Dictionary*. 10th ed. 2001. Print.

BASIC FORMS FOR ONLINE SOURCES

Web sites

Author's name. *Name of Web site*. Name of institution or organization associated with the site. Date of posting/revision. Publication medium. Date of access.

Irvine, Martin, and Deborah Everhart. *The Labyrinth: Resources for Medieval Studies*. Georgetown University. 2002. Web. 21 June 2004.

Article on a website

Author's name. "Title of Article." *Name of Web site*. Name of institution or organization associated with the site. Date of posting/revision. Publication Medium. Date of access.

Stanley, Sally. "Sabotaging a Child's Education: How Parents Undermine Teachers." *Teacher-Parent Connections*. Disney Learning. 2003. Web. 22 Apr. 2003.

Online article with no obvious author

"Title of Article." *Name of Web site*. Name of institution or publication. Date of posting/revision. Publication medium. Date of access.

"Reebok International Ltd." *Hoover's Online*. Hoover's Inc. 2002. Web. 19 June 2002.

Online newspaper or magazine

Author's name. "Title of Article." *Title of Online Publication*. Date of publication. Publication medium. Date of access.

Brooks, David. "The Culture of Martyrdom." *Atlantic Online*. June 2002. Web. 24 Sept. 2002.

Online journal article

Author's name. "Title of Article." *Journal Title* Vol. Issue (Year): pages. Publication medium. Access date.

Eribon, Didier. "Michel Foucault's Histories of Sexuality." *GLQ* 7.1 (2001): 31-86. Web. 22 June 2006.

NOTE: If page numbers are not provided, write "n. pag." in place of the page numbers to indicate no pagination.

Article from a library or subscription service such as InfoTrac or LexisNexis

Author's name. "Title of Article." *Journal Title* Vol. issue (date of publication): pages. *Name of the database*. Publication medium. Date of access.

Duffy, Edward. "Sentences in *Harry Potter*, Students in Future Writing Classes." *Rhetoric Review* 21. 2 (2002): 170-87. *JSTOR*. Web. 21 May 2009.

Suggs, Welch. "A Hard Year in College Sports." *Chronicle of Higher Education* 19 (2003): 37. *LexisNexis*. Web. 17 July 2004.

Online video

Director's name, dir. *Title of Video*. Institution/distributor, Year of original release. *Title of Web site*. Name of organization associated with site, Year made available online. Publication medium. Date of access.

Riefenstahl, Leni, dir. *Triumph of the Will*. Reichsparteitag-Film, 1935. *Movieflix.com*. Movieflix, 2005. Web. 17 Feb. 2005.

BASIC FORMS FOR OTHER TYPES OF SOURCES

Television or radio program

"Title of episode or segment." *Title of Program*. Name of network. Call letters and city of the local station (if applicable). Broadcast date. Medium.

"Both Sides Now." *House*. Fox. WZTV, Nashville, 11 May 2009. Television.

NOTE: To highlight a specific contributor, begin the entry with the name and note the nature of the contribution (e.g., "narr." for narrator).

Film

Title. Dir. Director's name. Distributor, year of release. Medium.

Angels and Demons. Dir. Ron Howard. Columbia, 2009. Film.

NOTE: You may include other relevant data, such as the names of the writer, performers, and producer, between the title and the distributor.

DVD

Title. Screenplay by screenwriter's name. Dir. Director's name. Original film release date. DVD release company, DVD release date. Medium.

Hancock. Screenplay by Vincent Ngo and Vince Gilligan. Dir. Peter Berg. 2008. Columbia, 2009. DVD.

Advertisements

Name of product, company, or institution. Advertisement. Publisher, date: page number. Medium.

The Fitness Fragrance by Ralph Lauren. Advertisement. *GQ* Apr. 1997: 111-12. Print.

Nu by Yves Saint Laurent. Advertisement. *Allure* June 2003: 40. Print.

NOTE: If an advertisement does not provide all of the works-cited entry information, use what is available.

Interview

Name of person interviewed. Type of interview. Date of interview.

Sugo, Misuzu. Telephone Interview. 20 Feb. 2003.

NOTE: If you did not conduct the interview, provide the name of the interviewer after the name of the person interviewed, a descriptive title, and the name and place of the source.

Harryhausen, Ray. Interview by Terry Gross. *Fresh Air*. Natl. Public Radio. WHYY, Philadelphia, 6 Jan. 2003. Radio.

A sound recording on CD

Artist. *Title of Album*. Manufacturer, date. Medium.

Young, Chris. *Chris Young*. RCA, 2008. CD.

NOTE: For a sound recording on another medium, identify the type (Audiocassette, LP, etc.).

Paintings, sculptures, or photographs

Artist's name. *Title*. Creation date. Medium. Institution that houses the work or Individual who owns the work, City.

Gauguin, Paul. *Ancestors of Tehamana*. 1893. Oil on canvas. Art Institute of Chicago, Chicago.

Marmon, Lee. *White Man's Moccasins*. 1954. Photograph. Native American Cultural Center, Albuquerque.

NOTE: Artwork found in textbooks should not be cited as original art or reprints. The textbook's citation information should be used in its appropriate format.

SAMPLE WORKS CITED PAGE

(IN THE HEADER SECTION)

Kennedy 7

Works Cited

Gregory, Philippa. *The Other Boleyn Girl*. New York: Simon and Schuster, 2007. Print.

Stanley, Sally. "Sabotaging a Child's Education: How Parents Undermine Teachers."

Teacher-Parent Connections. Disney Learning. 2003. Web. 22 Apr. 2003.

Whitebook, Joel. "The Marriage of Marx and Freud: Critical Theory and Psychoanalysis."

The Cambridge Companion to Critical Theory. Ed. Fred Rush. Cambridge:

Cambridge UP, 2004. 74-102. Print.

Wingate, Molly. "Writing Centers as Sites of Academic Culture." *Writing Center Journal*

21.2 (2001): 7-20. Print.

APA STYLE – 6th edition

The American Psychological Association (APA) offers guidelines for formatting manuscripts and documenting research. APA style was originally developed for psychology, but it is now used in many disciplines, including economics, sociology, and education. Below you will find a general overview of the APA style rules. For more specific information, please consult the sixth edition of the *Publication Manual of the American Psychological Association* or the latest edition of the *Hodges' Harbrace Handbook*. **Please note: While it is the intent of this guide to present accurate and current information, it is possible that an error could exist. Should such discrepancy be noted, the official *Publication Manual of the American Psychological Association* (6th ed.) takes precedence.**

PLAGIARISM

According to the American Psychological Association, plagiarism occurs when an author takes credit for the work of others or fails to give credit to other sources when it is due. Plagiarism can be either intentional or unintentional; however, authors are expected to properly acknowledge all sources and correct any citation errors in their work. **Self plagiarism** occurs when an author attempts to represent work he/she has previously published or turned in for a class as new work. If authors choose to reuse their previous research, the new work must contribute new knowledge and the previous research must be cited like any other outside source.

TITLE PAGE

Your title page should include five elements: a running head, a page number, the title, your name, and your university affiliation. If required by your professor, you may replace the affiliation with the course name and number.²

- The running head is an abbreviated descriptive title. It can be no more than 50 characters, including spaces, and is positioned flush left with the margin of your paper in the header. It must also appear on every subsequent page of your paper, in all caps.
- The page number appears in the upper-right hand corner, and it must appear on every page in your document, in the header, beginning with the title page.
- Use your word processor's header function to place the running head and page number at the top of the page; **do not retype the header on every page.**
- According to the APA handbook, the title should state the main idea of the paper concisely, in no more than 12 words. Only include words that help clarify the document's main idea—for example, avoid vague words, such as “methods,” “study,” and “results.”
- Center the title between the left and right margins, positioned in the upper half of the page, and follow it with your name and university affiliation.
- Double-space the title block.

² An author's note may be added on the title page of manuscripts submitted for publication; however, they are typically not required of students writing papers, theses, or dissertations. See page 24 of the *Publication Manual of the American Psychological Association*, 6th edition, for more information.

Effects of Emotion on Heart Murmurs in Teenagers

Julie Cruz

Austin Peay State University

SAMPLE TITLE PAGE

ABSTRACT

An abstract is a brief summary of your paper. If your professor requires an abstract, it should appear after the title page. Consult page 25 of the *Publication Manual of the American Psychological Association*, 6th edition, for more information.

PARENTHETICAL CITATIONS

APA style uses an author-year method of citation. When you reference an idea from a source, you must **at least** include the author's name and the year of publication after each reference. The page number is required for direct quotations and encouraged for paraphrased material.

Author's name in text

- Johnson (1995) demonstrated that subjects who claim to have difficulty controlling their emotions often experience heartbeat irregularities on a weekly basis.

Author's name and year in parentheses

- Subjects who claim to have difficulty controlling their emotions often report experiencing heartbeat irregularities on a weekly basis (Johnson, 1995).

Multiple citations of one author

- Johnson (1995) began his study under the assumption that teenagers would have a more difficult time controlling their anger in certain situations than adults. . . The study included both teenagers and adults as participants (Johnson, 1995).

Two authors

In the case of two authors, both names **must** be cited every time the reference occurs in the text.

- Johnson and Emerson (1995) demonstrated that subjects who claim to have difficulty controlling their emotions often experience heartbeat irregularities on a weekly basis.

Three to five authors

After the source has been referenced the first time, use the abbreviation **et al.** with the surname of the first author and year in all subsequent citations.

- Johnson, Emerson, and Fandango (1995) demonstrated that subjects who claim to have difficulty controlling their emotions often experience heartbeat irregularities on a weekly basis.
- Johnson et al. (1995) also noted a direct correlation between regular participation in anger management therapy and the decreased occurrence of heartbeat irregularities.

Six or more authors

If your source has six authors or more, use only the surname of the first author and the abbreviation **et al.** in all citations.

- Johnson et. al. (1995) demonstrated that subjects who claim to have difficulty controlling their emotions often experience heartbeat irregularities on a weekly basis.

Groups as authors

If the author is a group, institution, or corporation, cite the full name if it is short. If it is long, you may abbreviate the name after the first citation.

- The National Institute of Mental Health (2003) found no direct correlation between participation in anger management therapy and decrease in heartbeat irregularities.
- NIMH (2003) did not, however, note whether the subject's participation in therapy sessions was regular or erratic.

Works with no author

In works with no author, such as websites and legal documents, use an abbreviated title and the date.

- Subjects who claim to have difficulty controlling their emotions often report experiencing heartbeat irregularities on a weekly basis (Benefits of Therapy, 1995).

Secondary Sources

If you cannot access the original source, cite it as a secondary source and list the source you found it in on the References page.

- Marijane's therapy journal (as cited in Johnson, 1995) mentions her heart murmurs less frequently after a month of regular sessions.

Personal Communications

Personal communications can include e-mails, personal interviews, memos, and other nonarchived or unpublished sources. Cite them as personal communication and include an exact date.³

- Subjects who claim to have difficulty controlling their emotions often report experiencing heartbeat irregularities on a weekly basis. (Johnson, personal communication, June 5, 1995).

See page 177 of the *Publication Manual of the American Psychological Association*, 6th edition, for a helpful citation chart.

QUOTATIONS

Incorporate quotes of less than 40 words into the text and enclose with double quotations marks. A period goes after citations.

- "Marijane ceased to mention her fluttery heartbeat after about five weeks of therapy" (Johnson, 1995, p. 344).

Always give author, year, and page citation for quotations, which will correspond to the complete citation in the reference list. (Various methods shown)

- According to Johnson et al. (1995), "Marijane ceased to mention her fluttery heartbeat after about five weeks of therapy" (p. 344).
- Although Johnson et al. (1995) notes that "Marijane ceased to mention her fluttery heartbeat after about five weeks of therapy," there is no indication that therapy cured her heart condition (p. 344).
- These colleagues infer that therapy is a valid form of treatment for heart murmurs by stating that "Marijane ceased to mention her fluttery heartbeat after about five weeks of therapy" (Johnson et. al., 1995, p. 344).

Direct quotations must be exact. The only changes not requiring notation are changes of the first letter of the first word in the quotation to upper or lower case and changes of quotation marks to single or double as needed.

- It was revealed that "parental involvement is paramount to a teenager's emotional development and stability as well as his/her overall physical and mental health" (Johnson, 1995, pp. 46-47).

Sources with no page numbers

If you are using a direct quote from a source with no page number, include a section heading and/or paragraph number so that your reader can easily locate the quoted material. Use the abbreviation **para.** and a shortened form of the section heading in quotation marks if it is long.

* These, along with classical and religious texts, are not included on the References page.

- In their ground-breaking study, Johnson and Burns (1995) revealed that “parental involvement is paramount to a teenager’s emotional development and stability as well as his/her overall physical and mental health” (“Conclusions,” para. 3).

Ellipses

Use three ellipses points (with a space before and after the ellipses) to indicate omitted material within a sentence but not at the beginning or end of quoted material. (Type four periods for an omission between two sentences.)

- Dr. Robert Kline (1999) commented that "although Dr. Johnson’s study contributes to the idea that physical health and emotional states are linked . . . , more research is needed” (p. 137).

Brackets

Use brackets to indicate inserted material:

- In a recent study, researchers found “that the ‘placebo effect’ did not occur when [the first group] was given a sugar pill labeled as an anti-depressant” (DeSoto, 2008, p.276).

Sic

When quoting a source directly, reproduce the exact wording of your source, even if it is incorrect. Use the word *sic*, in italics and brackets, immediately after the error to indicate that the error appeared in the original source.

- Lopez (2003) found that “almost ninety percent of the students surveyed felt that they were being unfairly [*sic*] treated by their high school teachers” (pp. 258-259).

Block quotes

Quotes of more than 40 words are indented five spaces from the left margin, and quotation marks are omitted. A period goes before the parenthetical citation:

Research in this field so far has been limited. Scientists recently gathered at a conference in Toronto to discuss ways to improve heart health; Dr. Johnson’s study was the only one that examined the link between heart conditions and emotion:

A correlation between Marjane’s heart murmurs and her anger issues is apparent in her journal entries. As part of her therapy, she is encouraged to explore her emotional states through writing. As her treatment progressed, she wrote about her “fluttery heart” less and less. (Johnson, 1995, p. 137)

Leading in and following up

The lead-in prepares your reader for the quote, and the follow up explains why it is important. You can lead in to a quote one of two ways:

1) **Make a generalization using an independent clause, insert a colon, then insert the quotation to illustrate the generalization.**

Historically, increased heart rate has been considered a stereotypical symptom of falling in love: “All of the participants of the study admitted one time or another being overly aware of their heartbeat in connection with a crush, infatuation, or love. Several have described their hearts as literally beating their way out of their chests” (Ackerman, 2005, p. 84). Ackerman (2005) records evidence that feelings of love and affection can and in fact do affect heart rate, further solidifying the stereotype of the heart-sick lover.

2) **Use an introductory clause or phrase followed by a comma.**

According to a recent survey at a Murfreesboro, TN high school, “teenagers feel the effect of emotion on heart rate much more quickly and dramatically than their adult counterparts” (Ackerman, 2005, p. 83-84). This result reinforces the (often misguided) idea that teenagers are always more emotionally unstable than adults.

For additional information and citation examples for other situations, consult the *Publication Manual of the American Psychological Association*, 6th edition, or the *Hodges’ Harbrace Handbook*.

PREPARING YOUR REFERENCES PAGE

The References page should appear at the end of your paper. It provides readers with the necessary information to locate and read any sources you cite. You *must* have cited each source found on your references page somewhere in your paper.

Basic guidelines for References page

- Begin your references on a separate page at the end of your paper. Include the page number in the header. This page should have the title References centered at the top of the page (with no quotation marks, **bolding**, *italicizing*, or underlining).
- Make the first line of each entry flush left with the margin. Subsequent lines in each entry should be indented five spaces. This pattern is called a hanging indent.
- Maintain double spacing throughout your References page.
- Alphabetize the References page by the first major word in each entry (usually the author’s last name).
- Your Running Head should be included in your header.

Basic guidelines for Reference list entries

- Provide each author’s last name first, then initials of first and middle names (e.g. Mills, E. W. for Elizabeth Walker Mills.)
- If you have two or more works by an author, list them chronologically with the earliest published first.
- Capitalize the first word of articles and book titles. Afterwards, keep the rest of the title in lower case—except the first word of the subtitle, which should always be capitalized.
- Italicize the titles of longer works, such as books and journals.
- Capitalize the major words in all journal titles (e.g. *Journal of Internal Medicine*)

BASIC FORMS FOR PRINT SOURCES

1. Article in a Scholarly Journal with Continuous Pagination

Author's name. (Date). Title of the article: Capital with subtitle. *Journal Title*, volume, pages.

Bishop, W. (1999). Places to stand: The reflective-writer-teacher-writer in composition. *College Composition and Communication*, 51, 9-31.

2. Two authors

Bishop, W., & King, M. X. (1999). I lost my jar of honey: Non-representational gender roles in sugar modalities. *Journal of Pooh*, 51, 9-31.

3. Three to seven authors

Bishop, W., King, M. X., & Pawn, R. B. (1999). I lost my jar of honey: Non-representational gender roles in sugar modalities. *Journal of Pooh*, 51, 9-31.

4. More than seven authors

List the first seven authors. If there are eight or more, add three ellipses after the sixth and include the name of the last author listed to imply there are more. Do not list more than seven authors total.

Bishop, W., King, M. X., Pawn, R. B., Queen, S., Rook, P., Knight, L. B., . . . McClintic, S. (1999). I lost my jar of honey: Non-representational gender roles in sugar modalities. *Journal of Pooh*, 51, 9-31.

5. Article in a Scholarly Journal That Pages Each Issue Separately

Author's name. (Date). Title of the article: Capital with subtitle. *Journal Title*, volume(issue), pages.

Devlin, F. (1996). The writing center and the good writer. *The Writing Center Journal*, 16(2), 144-163.

6. A Magazine Article

Author's name. (Year, Month Day). Title of the article: Capital with subtitle. *Magazine Title*, volume(issue), pages.

Gart, R. B. (2006, November). Thanksgiving trade-out. *Delicious Living*, 22, 30-34.

Betts, K. (2005, October 17). Paris frill seekers. *Time*, 166(3), 71-72.

7. A Newspaper Article

Author's name. (Year, Month Day). Title of the article: Capital with subtitle. *Newspaper Title*, pp. page numbers.

Lederman, D. (1994, March). Athletic merit vs. academic merit. *Chronicle of Higher Education*, pp. A37-38.

8. A Newsletter Article with No Author

Title of the article: Capital with subtitle. (Year, Month, Day). *Newsletter Title*, page numbers.

Writing to learn: Freewriting in content-based courses. (2007, December 11). *Teaching and Writing Newsletter*, 9-12.

9. A Book Review

Reviewer's name. (Date). Review title: Capital with subtitle [Review of the book *Book title: Capital with subtitle*]. *Journal Title*, volume, pages.

Homes, S. (2006). How the war was lost [Review of the book *Cobra II: The inside story of the invasion and occupation of Iraq*]. *The American Prospect*, 17, 58-63.

10. A Book

Author's name. (Date). *Title of book: Capital with subtitle*. Location: Publisher.

Scott, W. (1970). *Letters on demonology and witchcraft*. New York: Ace.

11. Anthology or Collection

Editor's Name(s). (Eds.). (Date). *Title of book: Capital with subtitle*. Location: Publisher.

Finkelstein, D., & McCleery, A. (Eds.). (2002). *The book history reader*. New York: Routledge.

12. A Work within an Anthology

Author's Name. (Date). Title of article. In A. Editor & B. Editor (Eds.), *Title of book: Capital with subtitle* (pp. page numbers). Location: Publisher.

McKenzie, D. F. (2002). The book as an expressive form. In D. Finkelstein & A. McCleery (Eds.), *The book history reader* (pp. 27-39). New York: Routledge.

13. A Translation

Author's Name. (Date). *Title of book* (A. Translator & B. Translator, Trans.). Location: Publisher. (Original work published date)

Lyotard, J. (1984). *The postmodern condition: A report on knowledge* (G. Bennington & B. Massumi, Trans.). Minneapolis: University of Minnesota Press. (Original work published 1979)

BASIC FORMS FOR ONLINE SOURCES

The Internet has become an invaluable research tool very quickly, and the organizations that make the rules for using and citing that information are still struggling to keep up. The University Writing Center has adopted the following citation styles from the *Publication Manual of the American Psychological Association*, sixth edition.

Bibliographic (References) Entries

- These citations follow a consistent format; if your source does not provide all the information below, simply leave it out. However, if you are having difficulty citing an electronic source because it has practically no bibliographic information, you should find a more credible source. Authors who place credible information on the website usually want the credit they deserve.
- If there is no assigned DOI (digital object identifier,) you should use the full, unabbreviated URL; it should link directly to the article whenever possible and should break after a slash or before a period if it extends to the next line. A period should NOT follow the URL entry.
- The date of retrieval is not necessary unless the source changes over time (e.g., Wikis).

14. Web site

Title of Website. (year, month and day of last update). *Title of document*. Retrieved month day, year from URL

St. Andrew's Society of Richmond. (2002, May 21). *What is a St. Andrew's society?* Retrieved April 9, 2002, from <http://www.standrewssociety.org/whatis.asp>

NOTE: Include the date of access to the website only if the information is likely to change.

15. Online Article Based on a Print Source

Author's name. (Date). Title of the article: Capital with subtitle [Electronic version]. *Journal Title*, volume(issue), pages.

Devlin, F. (1996). The writing center and the good writer [Electronic version]. *The Writing Center Journal*, 16(2), 144-163.

16. Online Journal or Magazine Article

Author's Name. (Year, Month Day). Title of article: Capital with subtitle. *Title of Periodical*, volume, page numbers. doi:number **OR** Retrieved from URL

Bransen, J. (2001, January 4). Humorous portrayals of psychologist in the media. *Popular Culture*, 23, 246-259. doi:12.6428/3597-2975.45.7.232

Strathausen, C. (2006, October 1). A critique of neo-left ontology. *Postmodern Culture*, 16. Retrieved from <http://www3.iath.virginia.edu/pmc/current.issue/>

17. Article from a Journal (if format is different or no page numbers are offered)

Author. (Year). Article title. *Journal Name*, volume #, page(s). doi:number **OR** Retrieved from URL

Williams, M., Lowenstein, J., & Lewis, B. (1995). A brief contribution in time: Economic bonding in Latin American cultures. *American Psychologist*, 42, 148-189. Retrieved from <http://www.apa/articles.22/online.index.html>

18. Online Newspaper

Author's Name. (Year, Month Day). Title of article: Capital with subtitle. *Title of Newspaper*. Retrieved from URL

Bernard, B. (2007, January 5). State may be finalist for Toyota factory. *Tennessean*. Retrieved from <http://www.tennessean.com/>

19. Article from an Internet-only Newsletter

Author. (Year, Month). Article title. *Journal name*, volume #. Retrieved from URL

Williams, M. (1995, June). A brief introduction in time: Economic bonding in Latin American cultures. *American Psychologist*, 42. Retrieved from <http://www.apa/articles.22/online.index.html>

20. Online Book Review

Author's name. (Year, Month Day). Title of the review: Capital with subtitle. [Review of the book *name of the book*, by name of author]. *Name of original print publication or website*, volume or issue, page numbers. doi: number **OR** URL.

Homes, S. (2006). How the war was lost [Review of the book *Cobra II: The inside story of the invasion and occupation of Iraq*, by M.R. Gordon & B.E. Trainor]. *The American Prospect*, 17, 58-63. doi: 10.4438/war.948.7676.0017

21. Article from an Online Database

Note: the name of the database is no longer included in your citation.

Author's name. (Date). Title of the article: Capital with subtitle. *Journal Title*, volume (issue), pages. doi: number **OR** Retrieved from URL of database

Bishop, W. (1999). Places to stand: The reflective-writer-teacher-writer in composition. *College Composition and Communication*, 51(1), 9-31. Retrieved January 5, 2007, from www.jstor.org

22. Online Dissertation

Author's name. (Date). *Title of dissertation: Capital with subtitle*. (Doctoral dissertation, Name of University). Retrieved from URL

Sergei, R. (1999). *Gambling addiction: New treatment options*. (Doctoral dissertation, Middle Tennessee State University). Retrieved from <http://www.frank.mtsu.edu/~dissabs/2423234655/>

23. Document from a University or Department Website

Author. (year). *Title of document*. Retrieved from Title of Website: URL or file name

Chklovski, T. (2003). *Using analogy to acquire commonsense knowledge from human contributors*. Retrieved from the Massachusetts Institute of Technology, Artificial Intelligence Lab Web site: <ftp://publications.ai.mit.edu/aipublications/2003/AITR-2003-002.pdf>

24. United States Governmental Report Retrieved from Government Agency Website

Governmental Branch. (date of publication). Title of report. Retrieved from URL

Bureau of Labor Statistics. (n.d.). National compensation survey: Compensation cost trends. Retrieved from <http://www.bls.gov/ncs/ect/home.htm>

25. Podcast

Producer's name. (Producer). (Year, Month Day). *Title of podcast* [Audio podcast]. Retrieved from URL

Stevens, I. (Producer). (2009, February 1). *NPR's talk of the nation* [Audio podcast]. Retrieved from <http://www.npr.org/3439tanat/pd/>

26. Blog post

Author's screen name. (Year, Month Day). Re: Title of blog post [Web log message]. Retrieved from URL

Audrey432. (2008, July 15). Re: How Twin Peaks character Dr. Jacobi is a satire of corrupt psychologists [Web log message]. Retrieved from <http://audreyspeakshermind.blogspot.com/>

!!!Important tips to Remember!!!

- Pay close attention to capitalization, punctuation, spacing, and italics
- If no date of publication is given, use (n.d.).
- Double-space the entries and use a hanging indent
- For further information on citing electronic sources in APA format, see the *Publication Manual of the American Psychological Association*, 6th edition, pages 193-224 or go to <http://www.apastyle.org/>

BASIC FORMS FOR OTHER TYPES OF SOURCES

27. Television Program

Authority's name. (Title of Authority). (Year, Month Day). *Title of broadcast: Capital with subtitle* [Television broadcast]. Location: Company.

Hoyde, E. (Director), & Meyer, M. (Director). (1999, March 1). *American photography: A century of images* [Television broadcast]. Alexandria, VA: Public Broadcasting Service.

28. A Single Episode from a Television Series

Writer's name. (Writer), & Director's Name. (Director). (Year of broadcast). Title of episode [Television series episode]. In A. Producer (Producer), *Title of series*. Location: Company.

Callaghan, S. (Writer), & Colton, G. (Director). (2006). Whistle while your wife works [Television series episode]. In S. Callaghan (Producer), *The family guy*. Los Angeles: Fox.

29. Music Recording

Songwriter's name or name of group. (Copyright Date). Title of song [Recorded by artist if different from song writer]. On *Title of album* [Medium of Recording]. Location: Label. (Recording date if different than copyright date).

Case, N. (2009). This tornado loves you. On *Middle cyclone* [CD]. Los Angeles: ANTI.

Arcade Fire. (2007). Keep the car running. On *Neon bible* [CD]. Toronto: Merge Records.

30. Film

Producer's name. (Producer), & Director's Name. (Director). (Date). *Title of film* [Motion picture]. Country of Origin: Studio or Distributor.

Colson, C. (Producer), & Marshall, N. (Director). (2006). *The descent* [Motion picture]. United States: Lion's Gate Films.

SAMPLE REFERENCE PAGE

Running Head: PSYCHOLOGY AND POP CULTURE

7

References

Audrey432. (2008, July 15). Re: How Twin Peaks character Dr. Jacobi is a satire of corrupt psychologists [Web log message]. Retrieved from <http://audreyspeakshermind.blogspot.com/>

Bransen, J. (2001, January 4). Humorous portrayals of psychologist in the media. *Popular Culture*, 23, 246-259. doi: 12.6428/3597-2975.45.7.232

Bishop, W., King, M. X., Pawn, R. B., Queen, S., Rook, P., Knight, L. B., McClintic, S. (1999). I lost my jar of honey: Non-representational gender roles in sugar modalities. *Journal of Pooh*, 51, 9-31.

WRITING RESOURCES

BASIC FORMATTING FOR WORD 2007

The formatting of your essay—its appearance on the page—is an important aspect of the composition process. Many word processing programs are available, such as WordPerfect or Microsoft Works, but all of the computer labs on APSU’s campus use Microsoft Word; therefore, the following formatting instructions are for Microsoft Word. If you do not have MS Word, you should update your software to comply with the university standard.

While instructors may have slightly different requirements, a few things should always be done before submitting your paper.

- ❖ **Spacing and Alignment:** Unless your instructor tells you otherwise, you should always submit your essays in left-aligned, double-spaced format. To prevent problems with formatting during revision and/or editing, make these changes in the following way instead of manually double spacing your paper. Also, remember to set these formatting guidelines before you begin writing. Both the spacing and alignment of your paper can be adjusted from the same menu.

In Microsoft Word 2007

1. First, click the **Home** tab on the Ribbon.
2. Click the **small diagonal arrow** in the lower-right corner of the **Paragraph** group.
3. In the dialog box that pops up, you can adjust your spacing and alignment.
4. Under “General” make sure the alignment is set to “Left” by selecting “Left” from the drop-down menu.
5. Under “Spacing” set After to “0 pt” by clicking on the down arrow key.
6. Set the line spacing to “Double” by selecting “Double” from the line spacing drop-down menu.
7. Click **OK** to close the Paragraph dialog box.

If you forget to set the line spacing and alignment of your paper before you start, don’t panic! Simply highlight the entire text of your paper and carry out all of these steps in the same order. *Or*, you can use the **Select** function at the far right on the Home tab: **Select – Select All**

MARGINS

Now that you have properly set the Spacing and Alignment of your paper, set the margins of your paper. Again, some instructors may have different margin requirements, but **unless otherwise instructed, set all margins to one inch**—the standard margin setting for academic papers. Changes can be made easily from the same menu.

In Microsoft Word 2007

1. First, click the **Page Layout** tab on the Ribbon.
2. On the “Page Setup” group, click **Margins**.
3. In the menu that appears, select a default margin style or customize your margins.
Note: the “Normal” margin style sets all margins to one inch.

Remember that you can still adjust the margins once your paper has been written, but things will be easier if you set them before you begin writing. If you want to adjust the margins after the paper is complete, simply repeat the steps outlined above.

HEADERS

Your instructor will ask for a “Header” at the top of each page of your paper that includes your last name and the page number for each individual page. Use the following procedure to ensure that formatting does not become a hassle.

Note: Standards for both MLA and APA call for entering information into the Header section of the page; placement is 0.5” from the top edge. If you enter this information on the first line of each page of your paper, it will not be formatted properly according to the specifications of the Style.

In Microsoft Word 2007

1. First, click the **Insert** tab on the Ribbon.
2. Click **Header and Footer**.
3. The Header/Footer design tab will display on the Ribbon.
4. Choose the information you would like to include in the header (such as **Page Number**) by clicking the appropriate section.
5. For papers prepared in MLA Style, type in your last name and **one** space in the header, or any other information your instructor may require.
6. Under the “Position” group, click **Insert Alignment Tab** to right align your header.
7. Close **Header and Footer**.

MS Word will now place your last name and the appropriate page number in the header of each page of your paper. Remember, using this formatting technique will eliminate any need to go back and fix formatting problems that arise after the revision and editing stages of the writing process.

- ❖ **Assignment Block: (for MLA writing ONLY)** Instead of a title page, most instructors will ask that you include an assignment block in the top, left-hand corner of the first page of your paper, so they can easily identify who wrote the paper and for what assignment it was submitted. Remember, this information should only be on the first page of your essay, not on each page! Unless otherwise instructed, the assignment block should be double spaced, like the rest of your paper, and should include the following information.
 1. Your Full Name.
 2. Your instructor’s name.
 3. The Course and Section Number. For example, ENGL 1010-03 would be the appropriate information for the course English 1010, Section 03.
 4. The date, in military format, on which you are submitting the paper to your instructor (e.g. 14 April 2009).
 5. Any other information required by your instructor.
- ❖ **Title:** Each essay you write should have a title, and the way you present that title is important. Simply stated, the title of your essay should be centered between the assignment block and the first paragraph of your essay.

SOME THINGS TO AVOID WHEN FORMATTING YOUR TITLE

- ❖ Underlining, **Bolding**, or *Italicizing* your title.
- ❖ Putting your title in ALL CAPS.
- ❖ Using “quotation marks” around your title.
- ❖ Using a different font for your title.
- ❖ Using the title of a book or story about which you are writing

Electronic Formatting

Your instructor may also have special requirements for the way your paper is formatted electronically. When submitting your essays on disk, via e-mail, or through D2L's Dropbox, check with your instructor about the electronic format preferred for submissions. Two common ways to electronically format papers are as Word Documents (extension .doc) or as Rich Text Files (extension .rtf). Papers formatted as Word Documents can only be opened by word processors that support this format (MS Word, WordPerfect); however, papers formatted as Rich Text Files can be opened by almost any type of word processing software. **If you are using MS Word 2007, your instructor may request that you save your file in .doc format, and not MS Word 2007's standard format of .docx.**

Electronically formatting your paper is simple and will help prevent any misunderstandings between you and your instructor.

In Microsoft Word 2007

1. Click the **Microsoft Office Button** and select **Save As**.
2. In the **Save As** menu MS Word will ask you to **Save as File Type**. If your instructor requires electronic submissions to be in Word Document Format, select **Word 97-2003 Document** from the drop-down menu.
3. MS Word will prompt you to give your document a name. Assign your document a name that you will recognize upon returning to it. Check to make sure your document is being saved to the proper directory.
4. Click **Save**, and your document will be saved to your disk in the proper electronic format.

Here is an example of a properly formatted essay following the above guidelines.

| |
|--|
| Student 1 |
| Student Name |
| Professor Bobbitt |
| 1010-001 |
| 25 September 2008 |
| Centered Essay Title |
| The essay begins here, indented one Tab (0.5") or five spaces. The font for this essay is 12 point. The Margins for this essay are one inch on each side. Notice that this essay is in normal text (not bold or underlined). Capitalize the first letter of each word in the title except prepositions and articles, unless the preposition or article begins the title, such as the title, A Day in Professor Bobbitt's Classroom. |

REVISION CHECKLIST AND PROOFREADING TIPS

Revising literally means “seeing again.” When you revise, you look at your paper through the eyes of a reader. Revision is an essential step in the writing process, one that differs from editing/proofreading because it focuses on the larger issues in your paper instead of the smaller ones.

Tips for successful revising:

- Finish your assignment as early as possible to save time for the revision process—distance from the assignment often gives the writer a more critical eye.
- Don’t expect a perfect draft after the first revision—some papers/assignments require multiple revisions.

Revision Checklist:

1. Thesis Statement:
 - Do I have a clearly stated thesis statement or research question?
2. Purpose and Audience:
 - Is my tone appropriate for the subject matter and audience?
3. Introduction:
 - Does my introduction arouse the reader’s interest?
 - Does my introduction establish the purpose and tone of my paper?
4. Organization:
 - Does my argument develop in a logical fashion—chronological, spatial, emphatic, specific to general, or general to specific?
 - Have I provided transitions between paragraphs and ideas?
5. Paragraph Coherency:
 - Does each paragraph contain a topic sentence that outlines the main idea of the paragraph?
 - Does every sentence relate to the main idea of the paragraph?
6. Support:
 - Have I given textual or factual support for my claims?
 - Have I appropriately introduced textual evidence?
 - Have I discussed the significance of the textual evidence and connected this to my larger argument (thesis)?
7. Conclusion:
 - Does my conclusion return the reader to my original point (thesis statement)?
 - Does my conclusion help the reader to recognize and understand the importance of my points?
 - Does my conclusion bring a sense of closure to the paper?

Proofreading is re-reading a final work to ensure that it is free of misspellings, typographical errors, and small grammatical errors. Proofreading is an essential step in the writing process and should be done after revision.

- **Start with the assignment sheet.** Does the page format follow the requirements?
- **Use the spell-check or grammar-check feature.** While this won't catch all errors, it will catch the most obvious ones; however, do not rely solely on these programs.
- **Start early.** This allows you to set the paper aside for a while. Proofreading immediately after finishing a paper is not the most effective strategy.
- **Use a sheet of paper to cover up words and sentences you are not focusing on.** Reading your paper a sentence at a time helps you find minor grammatical errors.
- **Focus on each word as you read.** By following individual words with a pencil, you can check for spelling errors and awkward word use.
- **Watch for patterns of errors.** As writers, we tend to repeat the same errors. Look for patterns of errors as you proofread.
- **Read the essay from the bottom up, sentence by sentence.** Reading each word starting from the bottom also helps you find spelling and grammatical errors.
- **Read out loud.** Reading out loud, slowly, helps you focus on the sound of your paper. Often your ears find errors that your eyes do not—sometimes we read what we think we wrote rather than what is actually on the page. Reading out loud is probably the best way to find awkward sentences. This strategy also helps you check for redundant words in your argument.
- **Make two copies and have a friend help.** An objective reader often finds errors we do not see. Have a friend read aloud as well.

ERRORS IN LOGIC

Stereotyping: Simplistic generalization of an idea, person, or group of people that ignores individual differences and places things in ready-made categories.

- Italians are mobsters.

Oversimplification: A statement that ignores or overlooks complexity in an argument.

- If the students have not learned, the teacher has not taught.

Either-Or Fallacy: The idea that an issue has only two solutions, ignoring the possibility of many others, which are equally as valid.

- If you're not a Democrat, you must be a Republican.
- You're either with us or against us.

Absolutism: This error is characterized by rigidity and inflexibility; it demands clear-cut, simple answers.

- All the supervisors are incompetent; they never give a straight answer.

Irrational Appeals: Appeals to something other than logic: emotion, tradition, moderation, authority, common sense.

- Presidents have always been men; we can't have a woman president.

False Analogy: Making a comparison between two ideas that are unrelated.

- To justify killing in a war: if you want to make an omelet, you've got to break some eggs! (What is the omelet in this metaphor?)

Attacking the Person: Personal attack on an opponent that draws attention away from the issues under consideration.

- What does Bush know about welfare reform? He was a drunk driver.

Shifting the Burden of Proof: If you make an assertion, it is your burden to prove it, not someone else's to disprove it.

- Bill: The greatest single cause of exploding health care is unnecessary referral of patients for costly medical testing.
Barb: What makes you think that?
Bill: Can you cite any evidence to disprove it?

*Please note that these are basic fallacies to avoid. Consult your textbook for other types of argumentative fallacies.

LANGUAGE AWARENESS

The English language consists of roughly 500,000 words, and the average speaker knows 20,000. Use words to your advantage; write with precision, and say what you mean. Our language promotes specificity, and you can specify your writing in several ways.

- **Avoid wordiness.** Your teachers know when you are using filler phrases. These phrases are often cliché, and they dull your writing. Here are some frequently used “fillers” that you can alter or avoid completely:

Simplify these phrases

| | |
|------------------------|-----------------|
| In this day and age→ | Nowadays, today |
| In order to→ | To |
| On a daily basis→ | Daily |
| At this point in time→ | Now, today |
| End result→ | Result |

Avoid these entirely

| | |
|-----------------------------|---|
| Due to the fact that→ | Just state the fact |
| In my opinion I think that→ | The paper belongs to you, so we already know it is your opinion. Reminding us is redundant. |
| For the purpose of→ | Everything you write has a purpose, so this phrase is unnecessary. |

- **Avoid expletives.** “There” and “it” are expletives; these words literally have no meaning and decrease the power of your writing.
 - There are several excellent reasons why people should not smoke. (What is “there”?)
Instead: People should not smoke for several reasons.
 - It is getting hot in here, so take off all your clothes. (What is “it”?)

Instead: The heat is so oppressive that I must disrobe.

- **Avoid simply using “this” or “that” without a specific noun to clarify the reference.**
 - This idea discredits everything written by Shakespeare.
Instead: The theory that Shakespeare did not author all of his works discredits his literary career.
 - That was uncalled for.
Instead: Her rude behavior was uncalled for.
- **Avoid unspecific verbs and passive voice.** Using strong verbs helps the reader understand exactly what you mean and prevents the formation of –ence and –ion nouns.
 - I have a preference for chocolate.
Instead: I prefer chocolate.
 - We need to have a discussion about the project.
Instead: We need to discuss the project.
 - Please make a decision today.
Instead: Please decide today.
- **Avoid general, abstract words.** These words are subject to the reader’s interpretation, so they add little meaning to your writing.
 - The movie was *unique*.
Instead: The movie followed the lines of any romantic comedy, but the characters were carefully developed.
 - The dinner was *interesting*.
Instead: I had never eaten Thai food before, and once I got over the spiciness, I really enjoyed the peanut and sesame flavors.
 - The class was *bad*.
Instead: The professor’s lectures about granite were terribly boring.
- **Avoid “gobbledygook”.** Use words you are familiar with and comfortable using. Remember, no words are exact synonyms—use the thesaurus carefully or not at all.
 - to be cognizant→to know
 - conversant with→familiar
 - pursuant to→according to
- **Avoid slang or informal language.** Slang is appropriate in informal dialogue or when you are writing texts such as narrative essays. However, in most formal writing, you should not use slang or internet-speak.
 - I’m gonna go 2 the mall with my bff Jill 2nite. I wanna buy a new shirt.
Instead: I am going to go to the mall tonight with my best friend, Jill. I want to buy a new shirt.

COMMONLY CONFUSED WORDS AND HOMOPHONES

| | |
|--|---|
| among (prep) used with three or more | between (prep) used with two |
| The prize was divided <i>among</i> several contestants. You have a choice <i>between</i> carrots and beans. | |
| breath (n) air inhaled or exhaled | breathe (v) to inhale or exhale |
| We took my grandfather to the hospital because he was short of <i>breath</i> . The reason he could not <i>breathe</i> well was nothing serious. | |
| bring (v) when an object is being transported toward you | take (v) when an object is being moved away from you |
| Please <i>bring</i> me the card to sign; then <i>take</i> the card to Mr. Scott. | |
| can (aux v) ability | may (aux v) permission |
| My daughter <i>can</i> swim very well, but she <i>may</i> not go into the pool alone. | |
| comprise (v) to contain | compose (v) to make up |
| The collection <i>comprises</i> many volumes, and it is <i>composed</i> mostly of pop-up books. | |
| eventually (adv) at an unspecified time in the future | ultimately (adv) the furthest possible extent or greatest extreme |
| The baby will <i>eventually</i> stop crying. <i>Ultimately</i> , the prisoner will receive the death penalty. | |
| farther (adv) describes distance | further (adv) quantity or degree, used as a synonym for additional |
| Neptune is <i>farther</i> away from Earth than Jupiter. We will not be back until <i>further</i> notice. | |
| fewer (adj) refers to people or objects that can be counted | less (adj) refers to general amounts |
| The <i>fewer</i> the calories, the better for me; so please put <i>less</i> sugar in my tea. | |
| good (adj) | well (adv) |
| He had a <i>good</i> time because he dances so <i>well</i> . | |

| | | |
|--|--|--|
| lay (v) to put or place something | lie (v) to rest or recline | |
| Please <i>lay</i> the pillow on the floor because my dog likes to <i>lie</i> on it. | | |
| loose (adj) not securely fastened | lose (v) to misplace, to not win | |
| The child will <i>lose</i> her balloon if the knot is <i>loose</i> . | | |
| set (v) to put | sit (v) to be seated | |
| She <i>set</i> the book on the table. They <i>sit</i> on the big couch in the living room. | | |
| who (pron) subject or subject complement in a clause | whom (pron) object | |
| <i>Who</i> gave the money to <i>whom</i> ? | | |
| who (pron) refers to persons | which (pron, adj) refers to things | that (pron, adj) generally refers to things but may refer to groups of people |
| <i>Which</i> of these coolers belongs to the team <i>that</i> won. <i>Who</i> gave this to you? | | |
| accept (v) to receive | except (prep) excluding, other than | |
| I will <i>accept</i> all of the packages <i>except</i> that one. | | |
| effect (v) to influence or to touch the emotions | effect (n) result | |
| The drug did not <i>affect</i> the disease, and had several adverse side <i>effects</i> . | | |
| a lot (adv phrase) much, many expressed in two words, not one | allot (v) to give or assign | |
| The teacher had to <i>allot</i> extra time for <i>a lot</i> of students to finish their work. | | |
| capital (n) a governing city or wealth of resources; (adj) first in importance | capitol (n) building where lawmakers meet | |
| The <i>capitol</i> building in the <i>capital</i> is in a <i>capital</i> state of disrepair. | | |
| its (pron) possessive pronoun | it's (v) contraction for <i>it is</i> | |

| | | |
|--|---|--|
| The dog wagged <i>its</i> tail. <i>It's</i> a beautiful day outside. | | |
| lead (n) type of metal | led (v) past tense of the verb <i>to lead</i> | |
| Many believe that ancient alchemists' attempts to turn <i>lead</i> into gold were foolish, but this actually <i>led</i> to our modern understanding of molecular structure. | | |
| our (pp) possessive form of <i>we</i> | are (v) present tense form of <i>to be</i> | |
| We <i>are</i> going to see <i>our</i> grandparents over spring break. | | |
| passed (v) past tense of the verb <i>to pass</i> | past (n, adj) belonging to a former time (adv, prep) beyond a time or place | |
| Jim <i>passed</i> me a bottle of water as we jogged <i>past</i> the gas station. | | |
| principal (n) most important, head of school, sum of money | principle (n) a basic truth or law | |
| The <i>principal</i> expelled her for three <i>principal</i> reasons. The <i>principal</i> of the loan will be paid in ten years. We believe in the <i>principle</i> of equal justice for all. | | |
| sight (n) one's vision; (v) to bring into field of vision | site (n) a place, location | cite (v) to credit source material in a paper or speech |
| He visited the <i>site</i> of the explosion where he lost his <i>sight</i> . Make sure you properly <i>cite</i> your sources when conducting research. | | |
| than (conj) used in comparisons | then (adj) denotes time | |
| I felt sick because I ate more pizza <i>than</i> I should have, and <i>then</i> I went on a roller coaster feeling queasy. | | |
| there (adv) specifies place | their (pron) possessive pronoun | they're (v) contraction of <i>they are</i> |
| <i>There</i> are <i>their</i> tickets, but <i>they're</i> already gone. | | |
| threw (v) past tense of <i>to throw</i> | through (prep) by way of, by means of, finished | |
| James <i>threw</i> the ball <i>through</i> the window. | | |

| | | |
|--|---|---|
| to (prep) in the direction of, on, against | too (adv) in addition, also | two (n) number |
| <i>Too</i> many of your shots sliced <i>to</i> the left, but the last <i>two</i> were right on the mark. | | |
| were (v) past tense of <i>are</i> | where (adv) at or in what place? | wear (v) to have clothes on the body |
| <i>Where were</i> you going to <i>wear</i> that outfit? | | |
| whose (pron) indicates possession | who's (v) contraction of <i>who is</i> | |
| <i>Whose</i> coat is this? <i>Who's</i> going to the party? | | |
| your (pron) possessive pronoun | you're (v) contraction of <i>you are</i> | |
| <i>You're</i> missing <i>your</i> front teeth. | | |

Abbreviation Key

| | | | | |
|--------------|--------------------|-------------------------|--------------------|--------------------|
| v – verb | n – noun | adj – adjective | conj – conjunction | int – interjection |
| adv – adverb | prep – preposition | pp – possessive pronoun | pron – pronoun | |

TRANSITION WORDS

Transitions between sentences and paragraphs are essential for clarity and readability. Choose a transitional element that best conveys the connection you are trying to make between sentences, paragraphs, and/or ideas. These words are some of the most common transitions, but many others exist.

Order/Sequence

| | | | | |
|-------|--------|------------|----------|-----------|
| First | Next | Then | Secondly | Lastly |
| After | Before | While | When | Whenever |
| As | As if | Suddenly | Again | Meanwhile |
| Later | Now | Eventually | At last | Finally |

Cause/Effect/Purpose

| | | | | |
|--------------|-----------|--------------|-----------|----------------|
| Consequently | Therefore | Subsequently | Initially | Because |
| So | So that | Accordingly | Thus | In consequence |
| As a result | To | | | |

Contrast

| | | | | |
|-------------|---------|--------------|-----------------|-----------|
| However | But | Nevertheless | Even though | Although |
| Yet | Or | Nor | On the contrary | Otherwise |
| Nonetheless | Whereas | | | |

Addition/Comparison

| | | | | |
|-----------|-------------|--------------|------------|--------------|
| Moreover | And | In addition | In fact | Indeed |
| For | Further | Too | Also | Likewise |
| Similarly | For example | For instance | As well as | additionally |

SIGNAL PHRASES

It is necessary not only to cite all sources but also to make clear which information comes from you and which comes from a source. Signal phrases help to introduce material borrowed from a reference. One word, a phrase, or a full sentence might be used to introduce the borrowed material. You can choose signal words to introduce a quotation, paraphrase, or summary, keeping in mind that your word or phrasing choice can help to guide the reader into the idea of your source. For example, material paraphrased from a science journal might be introduced using the word *reported*: Morgan (1990) *reported* that genetic material could be relocated.

Signal phrases often incorporate verbs or verb phrases. The verb needs to fit the context, such as whether the source claims, argues, observes, concludes, refutes, or states. A list of verbs follows to assist you with thinking about possibilities for your own writing; should you use any of these words, be sure your selection fits the context.

Some Verbs to Use in Signal Phrases

| | | |
|---------------|--------------|------------|
| Acknowledges | Defines | Points out |
| Adds | Delineates | Posits |
| Admits | Denies | Presents |
| Advances | Discloses | Proposes |
| Affirms | Discounts | Purports |
| Agrees | Disputes | Reasons |
| Alludes | Documents | Recounts |
| Argues | Explains | Reflects |
| Asserts | Expresses | Refutes |
| Attests | Extrapolates | Reiterates |
| Characterizes | Grants | Relates |
| Chronicles | Highlights | Remarks |
| Claims | Hypothesizes | Replies |
| Comments | Illustrates | Reports |
| Compares | Implies | Responds |
| Concludes | Indicates | Reveals |
| Concurs | Insists | States |
| Confirms | Maintains | Submits |
| Contends | Narrates | Suggests |
| Contrasts | Negates | Supports |
| Creates | Notes | Theorizes |
| Declares | Observes | Writes |
| Emphasizes | Refers | Verifies |

WID 1b: Plot Summary vs. Literary Analysis

What is a plot summary?ⁱ

- A plot summary is a condensed version of a piece of literature; a brief retelling of the story.
- A plot summary does not deal with the deeper meaning of the work.

Example of plot summary

In Kate Chopin's short story, "The Story of an Hour," the main character learns that her husband died in a train accident. Mrs. Mallard cries at first, but when she is left alone in her room, she begins to realize that her husband's death will ultimately free her to live her own life. After she bravely comes back downstairs, she is surprised when her husband walks through the door. He had not been anywhere near the accident. Mrs. Mallard then drops dead of a heart attack.

What is a literary analysis?

- A literary analysis is an argument of an idea or ideas (a thesis) based on a reading of literature.
- A literary analysis provides an explanation of how or why a work of literature does something.
- A literary analysis focuses on one or more elements in order to look for a deeper meaning and uses passages from the text to support it.

How do I know what to analyze?

- Start with an idea you have about the work, author, genre, writing style, or a literary element such as character, characterization, tone, plot, setting, theme, etc.
- Make sure there is evidence in the text to support your thesis.

Ideas for an analysis:

- An analysis can focus on what an author accomplishes or fails to accomplish within a text.
Example: **Kate Chopin** uses the element of **irony** in her short story, "The Story of an Hour," **in order to emphasize her feminist position that women experience greater freedom outside the bonds of marriage.**
- An analysis can focus on elements that work together within a text to accomplish a task.
Example: In Kate Chopin's "The Story of an Hour," the **characters' ironic reactions to serious life situations stress the importance of Mrs. Mallard's misery as a married woman.**

Example of Analysis

One of the most important characters in adding irony to "The Story of an Hour" is Richards. Richards is a friend of Brently Mallard and the one who makes sure Mrs. Mallard hears the news about Brently's death from someone sensitive to her "heart trouble" (28). After receiving a second telegram that Brently was dead, Richards "hastened to forestall any less careful, less tender friend in bearing the sad message" (28). Richards is also the one who attempts to shield Mrs. Mallard from seeing her husband when he arrives home quite alive, but this time he is too late. Ultimately, Richards' sense of timing is at the core of Mrs. Mallard's heart failure. If he had waited to bring the news of her husband's supposed death, she would not have realized that without him she would be free, and she would not have "died of heart disease – of a joy that kills" (29).

ⁱ Axelrod, Rise B., and Charles R. Cooper. *The St. Martin's Guide to Writing*, 8th ed. Boston: Bedford/St. Martin's, 2008.
Barnet, Sylvan, and William E. Cain. *A Short Guide to Writing about Literature*, 9th ed. New York: Longman, 2003. Print.
Smith, Allison D., and Trixie G. Smith, and Stacia Rigney Watkins. *The Pop Culture Zone: Writing Critically about Popular Culture*. Boston: Wadsworth Cengage Learning, 2009.