

When writing about reading, refer to the writer's ideas directly and cite evidence from the text to support your conclusions; the questions that follow each selection in this book can help to guide your analysis. Use summary, paraphrase, and quotation (see pp. 389–91) to give readers a sense of the work, a clear picture of the elements that you are responding to, and a measured understanding of how those elements contribute to your thesis.

Using Research to Support a Thesis

Often, when you draft an essay, you'll discover that you need more information to clarify part of your subject or to develop a few of your points more fully—when you need several examples to develop your draft, when you are troubled by conflicting assertions in essays you're comparing, or when you want expert opinion or facts to support your argument, perhaps. A little outside material can contribute compelling and informative support for an essay.

Sometimes, however, you'll need to do more extensive research. Some of the writing suggestions in this book, for instance, ask you to conduct focused, short-term research in service of exploring ideas for a brief essay. Other times, you may need to look up information to guide your analysis of a work or gather supporting evidence for an argument. And sometimes, you will be assigned a full-scale research paper that involves finding and using multiple sources to develop and support an original thesis.

No matter the scale of a writing project, research takes time and requires careful thought. This section explains the basics of researching sources and using what you find responsibly and correctly.

► Asking Questions

Researching a topic provides an opportunity for you to build knowledge and to think critically about what you learn. The effort will be more productive if you start your search with a specific question (or questions) in mind. Such questions might be provided for you—as is the case with the research questions that follow many of the readings in this book—or you may need to ask them on your own. In that case, think about what interests or puzzles you about a subject. What do you know about it? What don't you know? What bothers you, confuses you, or intrigues you? Do you sense a problem in need of a solution, a source of disagreement among some writers, a desire for more information?

APPENDIX

WORKING WITH SOURCES

Writing is a means of communicating, a conversation between writers and readers—and between writers and other writers. Finding out what others have said about a subject, or looking for information to support and develop your thesis, is a natural part of the composing process.

A source is any work that you draw on for ideas or evidence in the course of writing an essay or research paper. Whether you are analyzing or responding to an essay in this book or using research to support your interpretation of a subject, the guidelines in this appendix will help you to use the work of others effectively in your own writing.

Writing about Readings

Many of the assignments that follow the readings in this book ask you to respond directly to an essay or to write about it in relation to one or more other essays—to analyze two writers' approaches, to compare several writers' ideas about a subject, or to use the ideas in one reading to investigate the meanings of another. The same will be true of much writing you do throughout college, whether you are examining literary works, psychological theories, business case studies, historical documents, or lesson plans.

In some academic writing, you'll be able to use an idea in a selection as a springboard for an essay about your own opinions or experiences, as Nicole Lang does in "Foundations" (p. 56), her response to Edward P. Jones's "Shacks" (p. 9). However, when academic writing requires you to write about one or more readings, you will analyze the material (see Chapter 1) and synthesize, or recombine, the elements of that analysis to form an original idea of your own (see pp. 389–92). Your goal is to think critically about what other writers have said and to reach your own conclusions.

The techniques for generating ideas and for narrowing a topic discussed on pages 18–24 and 29–30 can help you develop fruitful research questions. Whatever questions occur to you, focus on those you care about most, because you will spend significant time and effort exploring them.

► Finding Sources

Once you have a question in mind, you have two basic options for locating material that can help you answer it: the library and the Internet. Although both can be good sources of information, usually you will find that printed sources and information located through a library's electronic research portals (such as subject directories and databases) are more trustworthy. Library resources are more likely to have gone through an editorial review process to ensure the information is accurate, reliable, and accepted by experts in the field.

When you're looking for sources, never be shy about asking librarians for help, but make a point of familiarizing yourself with the most useful research tools.

- *Library catalogs* offer a comprehensive listing of the printed materials (books, magazines, newspapers, reference works, and the like) housed in a library. Most catalogs are computerized, which means you can plug in a search term—subject keyword, author, or title, for instance—and pull up a list of what the library has. Many colleges also let you search the holdings of related libraries and arrange for interlibrary loans (allow plenty of time to arrange for transfers).

- *Periodical indexes* provide listings of the articles in thousands of magazines, scholarly journals, and newspapers. Electronic subscription services, such as EBSCO and ProQuest, often provide full-text copies of some of the articles located in a search; other times, you will need to use the information listed in the citation to track down the relevant issue on the library shelves.

- *Subject directories* organize material on the Web into categories. Although the open Internet can be less reliable than the library, a good directory is a helpful starting point because it can show the broad dimensions of a subject and lead to questions worth asking. The best are those compiled by librarians, particularly *ip12.org* and directories created for individual colleges (check your library's home page).

- *Online search engines*, such as *Google* and *Bing*, can help to locate information unavailable anywhere else—some government reports, for instance, many Web-only publications, current data from research groups. Navigating the Internet effectively, however, takes effort. A single word plugged into a search box can easily bring up millions of results, with no indication of which ones are worthy of your time. To get the most out of a Web search, experiment with multiple keywords and use advanced search features to focus your hunt, narrowing results by kind of document (images, news, and so on), by type of site (government, educational, or commercial, for instance), by date, and by other parameters offered by the search engine. The more detailed the search terms, the more productive the results.

- *Wikis*, such as *Wikipedia* and *SourceWatch*, are collaborative documents hosted online; generally they are written by anonymous users and can be edited by anyone with an Internet connection and an opinion. You should never use a wiki as a source for a research paper: a post can look very different from day to day, and even hour to hour, making the information unpredictable and unreliable. All the same, *Wikipedia* can be a useful tool. Frequently it is a good place to start if you are generating ideas and looking for topics to explore. *Wikipedia* articles also tend to list sources at the bottom; those links are generally reliable (although you should judge for yourself) and could serve as valuable starting points for more involved research.

► Evaluating Sources

When you read a written work for an assignment, you read it critically, considering the author's intentions and analyzing the use of evidence (see Chapter 1). The same is true when you use sources to build and support your ideas. Drawing on reliable information and balancing varied opinions strengthens your essay.

Critical thinking becomes especially important when you are doing research. A quick search online, for instance, might bring up useful articles from quality publications, but it might also bring up personal blogs filled with unproven opinions, political arguments using fabricated statistics, stealth marketing sites that skew information to promote a product, and many other types of misinformation. Being able to determine what is credible or trustworthy thus becomes much more difficult and much more important.

You need not read everything you find closely. Instead, scan potential sources to see how well each one satisfies the following criteria:

- **Is the source relevant?** Keep your question in mind as you research, and use it to help you focus on sources that are directly related to your subject. If you are writing about the treatment of animals in the circus, for instance, your readers are not going to find information from an article on zoos convincing. With so many sources available, you can afford to be selective.
- **Are you looking at a primary or a secondary source?** A primary source is an original document written by a creator or an eyewitness—for instance, a personal essay, a short story, a lab report, a speech delivered at an event. A secondary source is a writer's interpretation of a primary source or sources—a movie review, a summary of recent scientific discoveries, a historian's explanation of an event. While secondary sources can be very helpful in obtaining factual data and general overviews of a subject, primary sources usually provide more valuable evidence for analysis.
- **How current is the information?** In most cases, the more recently your source was published or updated, the better. Know when a document was created, and consider how its age affects its usefulness for your purposes.
- **What is the author's purpose?** Consider, for instance, whether a source is meant to provide information, argue a point, support a political view, or sell a product. In books, the preface and table of contents will often provide clues to the author's intentions. When you're looking at a periodical or a Web site, scanning the titles of nearby articles or checking the "About" page can give you a sense of the purpose of the material.
- **Is the author reliable?** Determine not only who wrote the material but also the writer's qualifications for writing on the subject, and look for any potential biases—especially in the case of online sources. Be wary of writers who use inflammatory or sensationalist language, and notice how the author uses evidence: reliable writers provide detailed support for their ideas, distinguish between facts and opinions, acknowledge opposing viewpoints, and cite their sources.

Once you've determined that a source is worth using, the checklist for critical reading on page 8 can help you to examine it more closely.

Synthesizing Source Material

When you bring information and ideas from outside sources into your writing, your goal is to develop and support an argument of your own making, not to report on what others have written. Always strive to maintain your voice. It can be tempting to string together facts and quotations from your sources and to think that they speak for themselves—or for you—but your own argument should always be the main event. Aim instead for **synthesis**, weaving the elements into a new whole: gather related information and ideas from your sources, and summarize, paraphrase, and quote them to support your thesis.

► Summarizing

A **summary** is a condensed statement, *in your own words*, of the main meaning of a work. Summaries omit supporting details and examples to focus on the original author's thesis. You can find short summaries of essays throughout this book in the sections "A Note on Thematic Connections," which appear in Chapters 5–14. For example:

Langston Hughes pinpoints the moment during a church revival when he lost his faith (76–78).

Perri Klass's essay grapples with why doctors use peculiar and often cruel jargon and contemplates how it affects them (139–42).

Notice that each summary names the author of the work being summarized and provides page numbers; it also refrains from using any of the original authors' language.

Summarizing is one of the most effective ways to bring the ideas of others into your writing without losing your voice or bogging down your essay with unnecessary details. Depending on the length of the original work and your reasons for using it, your summary might be a single sentence or a paragraph; keep it as short as possible—generally no longer than 10% of the original. If you're responding to a short essay, for example, a handful of sentences will usually be enough to express its meaning.

► Paraphrasing

A **paraphrase** is a restatement, again *in your own words*, of a short passage from another writer's work. While summarizing makes it possible to explain

someone else's main idea without repeating specifics, paraphrasing lets you incorporate important details that support your own main idea.

A paraphrase is about the same length as the original, but it does not use any of the other writer's unique words, phrases, or sentence structures. Simply replacing a few words with synonyms won't suffice; in fact, that shortcut counts as plagiarism (see pp. 393–94). If you cannot avoid using some of the writer's language, put it in quotation marks:

ORIGINAL PASSAGE "Poverty is defined, in my system, by people not being able to cover the basic necessities in their lives. Indispensable medical care, nutrition, a place to live: all these essentials, for poor people, are often and classically beyond reach. If a poor person needs \$10 a day to make ends meet, often he or she only makes eight and a half."

—Walter Mosley, "Show Me the Money," p. 6.

PARAPHRASE As Walter Mosley sees it, poverty is a matter of inadequate resources. The poor have difficulty obtaining adequate health care, food, and shelter—things most of us take for granted—not because they have no income at all, but because the money they earn is not enough to cover these basic expenses (6).

ORIGINAL PASSAGE "Wealth, in my definition, is when money is no longer an issue or a question. Wealthy people don't know how much money they have or how much they make. Their worth is gauged in property, natural resources, and power, in doors they can go through and the way the law works."

—Walter Mosley, "Show Me the Money," p. 6.

PARAPHRASE Wealth, in contrast, is defined by freedom. The rich don't have to worry about finances; indeed, their "property, natural resources, and power" confer social and legal privileges far more significant than freely available cash (Mosley 6).

Notice here, too, that a paraphrase identifies the original source and provides a page number. Even if the words are your own, the ideas are someone else's, and so they must be credited.

► Quoting

Sometimes a writer's or speaker's exact words will be so well phrased or so important to your own meaning that you will want to quote them. When you are responding to or analyzing passages in a written work, such as an essay or a novel, direct quotations will be essential evidence as you develop your points. Even when you are borrowing ideas from other writ-

ers, however, quoting can be useful if the author's original wording makes a strong impression that you want to share with your readers.

Be sparing in your use of quotations. Limit yourself to those lines you're analyzing or responding to directly and perhaps a handful of choice passages that would lose their punch or meaning if you paraphrased them. Quoting others too often will make you vanish as a writer, leaving your readers wondering what *you* have to say and why they should care.

When you do use a quotation, be careful to copy the original words and punctuation exactly and to identify clearly the boundaries and source of the quotation:

■ *Put quotation marks around all quoted material shorter than four typed lines.*

■ *Use block quotations for quoted passages longer than four typed lines.* Introduce the quotation with a complete sentence followed by a colon, start the quotation on a new line, and indent the whole passage ten spaces or one inch. Don't use quotation marks; the indentation shows that the material is quoted.

■ *Cite the source of the quotation, giving a page number as well as the author's name* (see pp. 395–98). For short quotations, place a parenthetical citation after the final quotation mark and before the period. For block quotations, place a parenthetical citation after the final period.

You can make changes in quotations so that they fit the flow of your own sentences—say, by deleting a word or sentence that is not relevant to your purpose or by inserting a word or punctuation mark to clarify meaning. However, such changes must be obvious.

■ *Use an ellipsis mark, or three spaced periods (. . .), to show a deletion:*

Stewart and Elizabeth Ewen have suggested that "for hardworking, ill-housed immigrants, . . . clothing offered one of the few avenues by which people could assume a sense of belonging" (156).

■ *Use brackets () around any change or addition you make:*

Most fashion historians echo Thorstein Veblen's assertion that "members of each [social] stratum accept as their ideal of decency the scheme of life in vogue in the next higher stratum" (84).

For examples of the use and formatting of quotations, see the sample research paper by Jarrod Ballo (p. 407).

► Integrating

When you incorporate material from outside sources, make a point to introduce every summary, paraphrase, or quotation and to specify why it's relevant to your thesis. At the same time, make it clear where your thoughts end and someone else's thoughts begin. Three techniques are especially helpful in giving your readers the necessary guidance.

- *Use signal phrases to introduce summaries, paraphrases, and quotations.* A signal phrase names the author of the borrowed material and thus provides a transition between your idea and someone else's. If the information is relevant, you might also explain why the author is an authoritative source or name the article or book you're referring to. Here are some examples of signal phrases:

As neurologist Oliver Sacks points out in his book *The Mind's Eye*, . . .
US Census Bureau data reveal . . .

Not everyone agrees. Pat Mora, for example, insists that . . .

In his trial summation, Darrow argued that nobody has control over his or her fate: . . .

Note that a signal phrase followed by a colon must be a complete sentence (see p. 43). Be careful, as well, to craft each signal phrase to reflect your reasons for including a source. Using the same phrase over and over (such as "According to _____") will frustrate your readers.

- *Generally, mark the end of borrowed material with a parenthetical citation identifying at least the page number of your source* (see pp. 395–98). In most cases, the citation is required—an exception would be a source lacking page or other reference numbers—and it makes clear that you've finished with the source and are returning to your own argument.
 - *Follow up with a brief explanation of how the material supports your point.* To show that the borrowed material backs up your ideas, comment afterward on what it contributes to your essay. You might, for example, comment on the meaning of the borrowed material, dispute it, or summarize it in the context of a new idea. Such follow-ups are especially necessary after block quotations.
- For examples of effective integration of source materials, see Jarrod Ballo's sample researched essay (p. 407).

Avoiding Plagiarism

Claiming credit for writing that you didn't compose yourself is considered **plagiarism**, a form of academic dishonesty that can carry serious consequences. Buying an essay online and submitting it as your own, copying a friend's essay and submitting it as your own, or copying just a sentence from a source and including it as your own—these are the most obvious forms of plagiarism. But plagiarism is often unintentional, caused not by deliberate cheating but by misunderstanding or sloppiness. Be aware of the rules and responsibilities that come with using the work of others in your writing.

- *Take careful notes.* No matter what your system for researching—formal note cards, dedicated notebooks, photocopies, electronic files—thorough and accurate records are essential. It's all too easy to forget, when you return to your notes, which words are your own and which ones are borrowed. If you copy down the exact words of a source, enclose them in quotation marks and make note of the source. If you paraphrase or summarize, make a note that the language is your own, and double-check that you haven't picked up any of the original phrasing. Always record full source information for any material you find, using the models on pages 398–405.
- *Use electronic sources with care.* Just because something appears on the Internet doesn't mean you're free to use it however you wish. Any language or idea you find, regardless of where you find it, must be credited to its source. Resist the urge to cut and paste snippets from online sources directly into your working draft: later on you won't be able to distinguish the borrowed text from your own words. Print electronic documents for your records, or save them as clearly labeled individual files.
- *Know the definition of common knowledge.* *Common knowledge* is information that is so widely known or broadly accepted that it can't be traced to a particular writer. Facts that you can find in multiple sources—the date of a historic event, the population of a major city—do not need to be credited as long as you state them in your own words. In contrast, original material that can be traced to a particular person—the lyrics to a song, an article on the Web—must be cited even if it has been distributed widely. Note that even if a piece of information is common knowledge, the wording of that information is not: put it in your own words.

Never include someone else's ideas in your writing without identifying the borrowed material and acknowledging its source. Whether you quote directly or rephrase information in your own words, you must make it clear to readers when ideas are not your own. If you use another writer's exact words, enclose them in quotation marks and identify the source. If you summarize or paraphrase, clearly distinguish your ideas from the source author's with a signal phrase and a source citation. Then, at the end of your paper, list all your sources in a works-cited list. (See the next section, "Documenting Sources in MLA Style.")

When in doubt, err on the side of caution. It's better to have too much documentation in your essay than not enough.

Documenting Sources in MLA Style

The purpose of citing your sources is twofold: you acknowledge the sources that helped you, and you enable curious readers to verify your information by looking it up themselves.

In English classes, and in some other humanities as well, you will be expected to document your sources with the system outlined by the Modern Language Association in *MLA Handbook for Writers of Research Papers* (7th ed., 2009). MLA style calls for a parenthetical citation for each use of a source within the body of the essay combined with a comprehensive list of works cited at the end. The two elements work together: the citation in the text identifies the source as briefly and unobtrusively as possible, referring readers to the works-cited entry for complete publication information.

PARENTHETICAL TEXT CITATION

In the essay "The Box Man," Barbara Lazear Ascher says that a homeless man who has chosen solitude can show the rest of us how to "find . . . a friend in our own voice" (262).

ENTRY IN LIST OF WORKS CITED

Ascher, Barbara Lazear. "The Box Man." *The Compact Reader: Short Essays by Method and Theme*. Ed. Jane E. Aaron and Ellen Kuhl Repetto. 10th ed. Boston: Bedford, 2016. 258-62. Print.

In-Text Citations

Citations within the body of your essay include just enough information for readers to recognize the boundaries of borrowed material and to locate the full citation in the list of works cited. Generally, they name the author of a source and the page number on which you found the information or idea cited.

Keep in-text citations unobtrusive by making them as brief as possible without sacrificing necessary information. The best way to do this is to name the author of the source in a signal phrase, limiting the parenthetical information to the page number. Otherwise, include the author's name in the parenthetical citation.

AUTHOR NAMED IN THE TEXT

Historian Thomas French notes that Mount Auburn Cemetery was a popular leisure destination for city residents (37).

AUTHOR NOT NAMED IN THE TEXT

Mount Auburn Cemetery was a popular leisure destination for city residents (French 37).

A work by multiple authors

If a source has two or three authors, list all of their names.

Some of the most successful organized tours in New York bring visitors on guided walks or bus rides to locations featured in television shows (Espinosa and Herbst 228).

In the case of four or more authors, you may list all of the names or shorten the reference by naming the first author and following with et al. (short for *et alii*, Latin for "and others"). Whichever option you choose, use the same format for your works-cited list. (See p. 399.)

As early as 1988, scholars cautioned against educators' dependence on computers, warning that technology is "accompanied by rapid change, instability, and general feelings of insecurity and isolation" (Ferrante, Hayman, Carlson, and Phillips 1).

As early as 1988, scholars cautioned against educators' dependence on computers, warning that technology is "accompanied by rapid change, instability, and general feelings of insecurity and isolation" (Ferrante et al. 1).

A work by a corporate or government author

For works written in the name of an organization, company, or government that doesn't list individual authors, treat the name of the group as the author.

Progressive neurological disorders damage the body in repeated but unpredictable intervals, forcing patients to adapt to new losses several times over (National Multiple Sclerosis Society 2).

Two or more works by the same author(s)

If your essay cites more than one work by the same author(s), include the title of the specific source within each citation. In the following examples, both works are by Maura Fredey, who is named in the text.

Maura Fredey notes that most of the nurses at the Boston Home have been on staff for more than five years, and at least seven boast a quarter century or more of service ("21st Century" 26).

The home's high level of care includes not only medical, dental, and vision treatments, says Fredey, but also round-the-clock nursing attention and extensive social and rehabilitative services ("Bridges" 13).

If the title is long, you may shorten it. (The complete titles for the articles cited above are "The 21st Century Home: How Technology Is Helping to Improve the Lives of Patients at the Boston Home" and "Bridges to Care: The Boston Home Reaches Out").

An anonymous work

If no author is named, include the title within the parentheses. You may shorten the title if it is long.

The population of Pass Christian, Mississippi, is less than a third of what it was before Hurricane Katrina ("A New Town Crier" 22).

An indirect source

Use the abbreviation qtd. in (for "quoted in") to indicate that you did not consult the source directly but found it quoted in another source.

As psychologist Robert Sternberg has pointed out, a high IQ does not guarantee success. Just as important is "knowing what to say to whom,

knowing when to say it, and knowing how to say it for maximum effect" (qtd. in Gladwell 101).

A literary work

For a novel, list the part or chapter cited in addition to the page number; this helps readers locate the quotation in an edition different from the one you consulted.

The newspaper reporters investigating the death of Mary Dalton in Richard Wright's *Native Son* are quick to recognize the similarities between her murder and that of Bobby Franks fifteen years earlier: "This is better than Loeb and Leopold," one of them remarks enthusiastically (214; bk. 2).

If a verse play (such as a work by William Shakespeare) is divided into parts, cite any part, act, scene, and line numbers, leaving out page numbers. For a prose play (such as Henrik Ibsen's *A Doll's House*), include the page number of numbers and a semicolon before the rest of the citation.

In Shakespeare's *The Tragedy of Macbeth*, a trio of witches famously chants, "Double, double toil and trouble; / Fire burn, and caldron bubble" (4.1.12-13).

A fight over money in the opening scene of Ibsen's *A Doll's House* reveals immediately that Nora and Torvald Helmer struggle for power in their marriage (7-12; act 1).

Cite the line numbers of a poem instead of pages. Include the word line or lines in the first citation; omit it in later references.

Robert Frost's "Design" contrasts the deadliness of "a dimpled spider, fat and white" (line 1) with the curative powers of a "flower like froth" (7).

An electronic source

Treat most electronic sources as you would any other source—cite the author's name if it is available, or cite the title if no author is named. For electronic sources that number paragraphs instead of pages, insert a comma between the author's name and the abbreviation par. (for "paragraph"). If neither pages nor paragraphs are numbered, include the author's name only.

At the time *Dr. Strangelove* was released, filmmakers had begun to believe that fictional portrayals of nuclear war were actually "contributing to the nuclear threat" by instilling fear in American audiences (Abbot, par. 35).

One teacher who successfully brought computers into his classroom argues that to use new technologies effectively, teachers need to become “side-by-side learners” with their students (Rogers).

► List of Works Cited

The works-cited list provides complete publication information for every source you refer to within your essay. Format the list as follows:

- Start the list on a new page following the conclusion to your essay.
- Center the title *Works Cited* at the top of the page.
- Double-space everything in the list.
- Alphabetize the entries by authors' last names. If a work doesn't have a listed author, alphabetize by title, ignoring the initial words *A, An,* and *The*.
- For each entry, align the first line with the left margin and indent subsequent lines five spaces or one-half inch.

The elements of individual entries will vary somewhat, as shown in the models in this section. The basic content and formatting rules, however, can be summarized in a few general guidelines:

- Start with the author's last name, followed by a comma and the author's first name. (For more than one author, list the names as they appear in the work, reversing only the first author's name.)
- Provide the full title of the work, with all major words capitalized. Italicize the titles of books, periodicals, whole Web sites, and longer creative works such as plays or television series; put quotation marks around the titles of book chapters, periodical articles, pages on Web sites, and short creative works such as stories, poems, and song titles.
- Include complete publication information. At a minimum this includes city of publication, publisher, and date (for books); date and inclusive page numbers (for periodicals); sponsor, date of publication, and access date (for Web sites); and medium of publication (Print, Web, Television, Radio, DVD, CD, Lecture, and so on).
- Separate the elements of an entry (author, title, publication information) with periods.

MLA does not require URLs for Web sources, but your instructor might. If so, place the URL at the end of the entry, enclosed in angle

brackets and followed by a period (see p. 403 for an example). If you must break a long URL to fit, break it only after a slash, and do not add a hyphen.

Print Books

A book by one author

Treuer, David. *Rez Life: An Indian's Journey through Reservation Life*. New York: Atlantic, 2012. Print.

A book by multiple authors

List all of the authors, or, if there are more than three, you may provide the first author's name followed by et al. (Latin abbreviation for *et alii*, “and others”). Whichever option you choose, use the same format for your in-text citations (see p. 395).

Cooper, Martha, and Joseph Sciorra. *R.I.P.: Memorial Wall Art*. London: Thames, 1994. Print.

Ferrante, Reynolds, John Hayman, Mary Susan Carlson, and Harry Phillips. *Planning for Microcomputers in Higher Education: Strategies for the Next Generation*. Washington: Assn. for Study of Higher Educ., 1988. Print.

Ferrante, Reynolds, et al. *Planning for Microcomputers in Higher Education: Strategies for the Next Generation*. Washington: Assn. for Study of Higher Educ., 1988. Print.

A book with an author and an editor

Cather, Willa. *My Antonia*. Ed. Guy Reynolds. Boston: Bedford, 2013. Print.

A book with a translator

Ovid. *Metamorphoses*. Trans. Z. Philip Ambrose. Newburyport: Focus, 2004. Print.

A book by a corporate or government author

For books written in the name of an organization, company, or government that doesn't list individual authors, treat the name of the group as the author.

United States. Dept. of Commerce. *Statistical Abstract of the United States: The National Data Book*. Blue Ridge Summit: Berman, 2013. Print.

More than one work by the same author(s)

Roach, Mary. *Book: The Curious Coupling of Science and Sex*. New York: Norton, 2008. Print.

---. *Gulp: Adventures on the Alimentary Canal*. New York: Norton, 2013. Print.

Edition other than the first

Gonzales, Manuel G. *Mexicanos: A History of Mexicans in the United States*. 2nd ed. Bloomington: Indiana UP, 2009. Print.

An illustrated book or graphic narrative

For a book that contains both text and illustrations, begin the entry with the name of the contributor whose work you are emphasizing (author, editor, or illustrator), using the abbreviations illus. for illustrator and ed. for editor. Treat a graphic narrative written and illustrated by the same person as you would a book with one author.

Moser, Barry, illus. *Mark Twain's Book of Animals*. Ed. Shelley Fisher Fishkin. Berkeley: U of California P, 2010. Print.

Weaver, Lila Quintero. *Darkroom: A Memoir in Black and White*. Tuscaloosa: U of Alabama P, 2012. Print.

An anthology

Cite an entire anthology only when you are referring to the editor's materials or cross-referencing multiple selections that appear within it.

Burns, Catherine, ed. *The Math: Fifty True Stories*. New York: Hyperion, 2013. Print.

The next model shows how to combine a citation for an entire anthology with cross-references.

A selection from an anthology

List the work under the selection author's name. Include the page numbers for the entire selection after the publication date.

Lee, Marie Myung-Ok. "I Was an Anchor Baby." *The Compact Reader: Short Essays by Method and Theme*. Ed. Jane E. Aaron and Ellen Kuhl Repetto. 10th ed. Boston: Bedford, 2016. 368-71. Print.

If you are citing two or more selections from the same anthology, you can avoid unnecessary repetition by listing the anthology in its own entry

and cross-referencing it in the selection entries. Put each entry in its proper alphabetical place in the list of works cited, and include the medium of publication only in the anthology entry.

Aaron, Jane E., and Ellen Kuhl Repetto, eds. *The Compact Reader: Short Essays by Method and Theme*. 10th ed. Boston: Bedford, 2016. Print.

Chen, Ken. "City Out of Breath." Aaron and Repetto 108-13.

Thomas, Dana. "The Fake Trade." Aaron and Repetto 316-21.

A section of a book

When referring to only part of a book (such as an introduction, a foreword, or a specific chapter), name the author and indicate the part of the book you are citing, with page numbers.

Kaling, Mindy. "Karaoke Etiquette." *Is Everyone Hanging Out without Me? (And Other Concerns)*. New York: Crown, 2011. 64-65. Print.

Schlosser, Eric. Foreword. *The Jungle*. By Upton Sinclair. New York: Penguin, 2006. vii-xv. Print.

A reference work

"Social Security." *The Encyclopedia Americana*. 2006 ed. Print.

Print or Online Journals, Magazines, and Newspapers

The formats for articles in journals, magazines, and newspapers are similar whether the publication appears only in print, appears in print with additional online content, or appears only online. The key differences are (1) the inclusive page numbers for print articles and some online journal articles; (2) the sponsor or publisher of the site for online magazine and newspaper content; and (3) the date you consulted any online source.

An article in a scholarly journal

Include the author's name, the article title, the volume and any issue number (separated by a period), the year, and the page numbers. If an online journal does not number pages, use n. pag. instead.

Mizzi, Shannon. "Star Trek's Underappreciated Feminist History." *Wilson Quarterly* 38.1 (2014): n. pag. Web. 12 Dec. 2014.

Sewald, Ronda L. "Forced Listening: The Contested Use of Loudspeakers for Commercial and Political Messages in the Public Soundscape." *American Quarterly* 63.3 (2011): 761-80. Print.

An article in a magazine

If you consult an online magazine or newspaper, including one that also has a print version, provide the publisher's or sponsor's name between the periodical title and the publication date. Use N.p. if no publisher or sponsor is named.

Finnegan, William. "Dignity: Fast-Food Workers and a New Labor Movement." *New Yorker* 15 Sept. 2014: 70-79. Print.

Fuller, Alexandra. "In the Shadow of Wounded Knee." *National Geographic*. Natl. Geographic Soc., Aug. 2012. Web. 18 Sept. 2015.

Lamott, Anne. "A Slow Walk into the Amazing Now." *Salon*. Salon Media Group, 11 Nov. 2014. Web. 3 Feb. 2015.

Percy, Jen. "Love Crimes." *Harper's Magazine* Jan. 2015: 51-66. Print.

An article in a newspaper

Many print newspapers appear in more than one edition, so you need to specify which edition you used (late ed. in the model below). Give the section label as part of the page number when the newspaper does the same (A1 in the model). Otherwise, give the section after the edition (for example, natl. ed., sec. 3: 7). Cite an article that runs on nonconsecutive pages with the starting page number followed by a plus sign (+). For an article in an online newspaper, omit page numbers and add the site's sponsor or publisher and the date you accessed it.

Alvarez, Lizette. "Law Favoring Cuban Arrivals Is Challenged." *New York Times* 2 Feb. 2015. Late ed.: A1+. Print.

Daum, Meghan. "I Like Me, I Really 'Like' Me." *Los Angeles Times*. Los Angeles Times, 3 Jan. 2013. Web. 5 Feb. 2015.

A letter to the editor

Wing, Joseph. Letter. *Washington Post*, 13 Feb. 2012: A16. Print.

An unsigned article or editorial

"It's Simple: Break the Law, Pay the Price." Editorial. *Eagle-Tribune* 5 Feb. 2012: 8. Print.

"Teenagers' Argot: Purists May Disapprove, but Multi-Ethnic Dialects Are Spreading." *Economist.com*. Economist, 11 Feb. 2012. Web. 19 Oct. 2012.

An article in an online database

Cite a full-text source that you obtain through a database in much the same way as a print article, but instead of ending with Print as the medium, add the database name, the medium Web, and your access date.

Porco, Carolyn. "Adventures in Wonderland." *New Statesman* 19 Dec. 2011: 34-37. Academic Search Premier. Web. 17 Apr. 2015.

Other Online Sources

An entire Web site

Start with the author(s) or editor(s) of the site, followed by the site title in italics, the name of the sponsoring organization or publisher, the date of publication or most recent update, the medium, and the date you visited the site. If any of this information is unavailable, include as much as you can find. (Use N.p. if there is no publisher or sponsor and n.d. if there is no date.)

Carson, Clayborne, ed. *The King Papers Project*. The Martin Luther King, Jr., Research and Educ. Inst., Stanford U., n.d. Web. 19 Jan. 2015.

Songwriter's Resource Network. N.p., 2015. Web. 4 Apr. 2015.

A short work from a Web site

Include as much information from the entire Web site as you can find (see above), as well as a title for the work. If your instructor requires a URL, or if the page would be difficult to find without one, include it at the end of the entry, enclosed in angle brackets.

Dryden-Edwards, Roxanne. "Obsessive-Compulsive Disorder." *MedicineNet*. WebMD, 21 Oct. 2014. Web. 4 May 2015.

Mikkelsen, Barbara. "Organ Nicked: Vegetable." *Urban Legends Reference Pages*.

Barbara and David P. Mikkelsen, 30 June 2011. Web. 4 Nov. 2014. <http://www.snopes.com/horrors/robbery/kidney2.asp>.

A blog entry

Follow the preceding guidelines for a short work from a Web site. If an entry is not titled, use Online posting.

Hoke, Casey. "I'm a Transgendered Teen and Which Restroom I Use Is None of Your Business." *Huffington Post*. Huffington Post Media Group, 29 Jan. 2015. Web. 2 Feb. 2015.

Rumpelstiltskin. Online posting. *Huffington Post*. Huffington Post Media Group. 29 Jan. 2015. Web. 2 Feb. 2015.

Audio and Visual Sources

A television or radio program

Provide as much of the following as available: episode or segment title, program or series title, network, local station, broadcast date, and medium. Include the name of the director (Dir.), performers (Perf.), narrator (Narr.), or host (Host) if such information is significant.

"Call for Help." *This American Life*. Host Ira Glass. Natl. Public Radio. WBUR, Boston, 9 May 2014. Radio.

How Sherlock Changed the World. Love Productions. PBS. 1 June 2014. Television.

A sound recording

Lorde. "Royals." *Pure Heroine*. Universal, 2013. MP3 file.

Zappa, Frank. *Ship Arriving Too Late to Save a Drowning Witch*. Barking Pumpkin, 1982. LP.

A film, video, or DVD

Cain, Susan. "The Power of Introverts." *TED: Ideas Worth Spreading*. TED Conf., Feb. 2012. Web. 19 Apr. 2015.

Donnie Darko. Dir. Richard Kelly. Perf. Jake Gyllenhaal, Jena Malone, Drew Barrymore, Noah Wyle, Patrick Swayze, and Mary McDonnell. 2001. 20th Cent. Fox, 2004. DVD.

International Forum on Globalization. "Greensumption." *YouTube*. YouTube, 24 May 2007. Web. 18 Jan. 2015.

A photograph or other work of art

For original works viewed in person, provide the artistic medium and the museum's or collection's name and location. For reproductions, omit the artistic medium, indicate where the original is located, and provide complete publication information for the source, including a page number if available.

Kandinsky, Wassily. *Improvisation No. 30 (Cannons)*. 1913. Oil on canvas. Art Inst. of Chicago.

Magritte, René. *The Human Condition II*. 1935. Coll. Madame E. Happé-Lorge, Brussels. *Surrealists and Surrealism*. Ed. Gaëtan Picon. New York: Rizzoli, 1983. 145. Print.

Riis, Jacob. *Nine Boys Waist Deep in Country Stream*. N.d. Prints and Photographs Div., Lib. of Cong. *Jacob A. Riis Papers*. Web. 25 May 2015.

An advertisement

Budweiser. Advertisement. NBC. WNKY, Bowling Green, 1 Feb. 2015. Television.

Spiriva. Advertisement. *Reader's Digest* Mar. 2012: 32-35. Print.

Other Sources

E-mail

Jones, Liza. "Re: Question about Group Homes." Message to the author. 9 May 2015. E-mail.

A personal interview

Conti, Regina. Personal interview. 3 Mar. 2015.

Sample Research Paper

The research paper presented here was written by Jarrod Ballo, a part-time student at Northern Essex Community College in Haverhill, Massachusetts. After reading Barbara Lazear Ascher's "The Box Man" (p. 258), he considered the writing topic labeled "Research" that follows it:

If you live in or have visited an urban area, you have probably seen people sleeping in doorways or scavenging for food. And you have almost certainly seen homelessness and extreme poverty discussed in the news and depicted in the media. Research the problem of homelessness and any solutions that have been proposed or attempted, whether locally or on a national level. Then, considering the information you find, your own experiences, and the observations in Ascher's essay, write an essay proposing a solution to the problem.

On reflection, Ballo found himself thinking about a New Hampshire friend who had been forced to sleep in a car for a few weeks. His initial research question was a practical one: "Where can a newly homeless person

turn for help?" In the course of looking for answers, he discovered a fact that not only surprised him but made him angry. The resulting research paper, which took Ballo six weeks to complete, outlines the problem he found and proposes a solution.

As you read, notice that Ballo goes beyond reporting facts and uses what he learned to develop an argument of his own. Notice also how he synthesizes information and ideas from his sources to develop his thesis without relying on those sources to speak for him. His essay isn't perfect, but Ballo does an exemplary job of combining reasoning and evidence to support an argument while also addressing opposing points of view convincingly and fairly.

Jarrod Ballo

5 December 2014

Women and Children First

When most people think of homelessness, they imagine someone like the character Barbara Lazear Ascher describes in "The Box Man"—an unemployed, mentally ill man who has been living on the streets for years. That old stereotype, however, is no longer true. In fact, working families now make up the largest segment of the homeless population in America, and their numbers are rising. Given the shift in the nature of homelessness, it is time to shift focus in looking for solutions. Public service agencies should concentrate on preventing family homelessness by helping people get back on their feet if they fall on hard times.

When Ascher wrote her essay, most people without a place to live were "chronically" homeless, defined by the United States government as adult "individuals with disabilities who have been continually homeless for a year or more" (5). Only a tiny fraction of homeless people were in families (Rosenberg N1). Today, however, the National Center on Family Homelessness (NCFH) reports that families represent 37% of the homeless overall, more than double the number of those categorized as chronic (9). Families also represent the fastest-growing portion of the homeless population: while individual homelessness has dropped by approximately 10% over the last decade (United States 1), family homelessness has increased by a similar ratio (NCFH 14). Typically, a homeless family consists of a single mother with two children in tow, and many of those children are younger than six (NCFH 9). Innocent kids, it turns out, are the real face of homelessness.

A lot of people assume that when children wind up homeless it must be the parents' fault—they were too irresponsible to hold down a job, or too lazy to look for one in the first place. Most homeless parents, however, do have jobs, sometimes two or three, but their incomes still fall below the poverty line (NCFH 74-75). Others believe that the parents are alcoholics or

Surprising fact grabs readers' attention and clearly introduces topic

Thesis statement makes an arguable claim

Analysis of trends in homelessness

Quotation, paraphrase, and summary integrate evidence from three sources

Follow-up comment explains significance of data

Causes of family homelessness

Two opposing claims acknowledged and disputed

drug addicts, but homeless mothers rarely show signs of substance abuse (Culhane and Metraux 117). The real cause of homelessness for families comes down to financial emergencies: unexpected layoffs, uninsured medical expenses, missed rent payments, disasters such as fires (Kozol 5-11). Usually such emergencies are temporary, but poor families have few resources for dealing with them.

Besides bunking with relatives or friends or staying on the street, what can a homeless family do? Traditionally, a patchwork assistance system has provided three basic options: emergency shelters, transitional housing units, and hotel vouchers. Each comes with limitations and obstacles, especially for families with children.

The first place a homeless family normally goes is an emergency shelter. As one homeless mother describes them, shelters provide meals and a place to sleep, but that's about it. Residents must leave during the day and return in time to check in for the next night—impossible for those who work late shifts—and they have to put up with “having no right[s] whatsoever” (Felix). Another advocate, Jonathan Kozol, points out that emergency shelters can also be dangerous for women and children: shared sleeping areas and bathrooms leave them vulnerable to theft and assault, and expose them to prostitution and drugs. At the same time, residents are deliberately treated poorly, on the theory that making shelters unpleasant will stop people from staying long (69, 111-12).

Transitional housing programs are slightly better. They offer private rooms, let people stay for up to two years, and usually provide social services to help families regroup (Culhane and Metraux 112). They have one big drawback, though: men and teenage boys are almost always excluded, so families may be forced to split up (Kozol 58-59). Transitional housing also involves interventions, such as job training and mental counseling, that are not only disruptive but also unnecessary for most residents (Culhane and Metraux 117). Families get hassled and treated like losers, when all they need is a place to stay.

Citations for summaries identify all pages summarized

Classification of shelter options

Brackets indicate change in direct quotation; no page numbers in citation because online article doesn't have them

Concrete details support example

Summaries of two sections separated by comma

Authors not named in signal phrases listed in parenthetical citations

Summaries and paraphrases integrate evidence from two sources

Some cities provide hotel vouchers, paying market rates for families to stay in double rooms. While it might sound glamorous, hotel life is tough. As *Boston Globe* reporter Steven Rosenberg reveals, participating hotels tend to be located in suburbs, forcing long commutes to work and to school. They offer no space for children to play, no room for privacy, and no kitchens; homeless “guests” are forced to live on fast food and cold cuts (N1). Families may find themselves stuck in these conditions for months, even years, before they manage to find a better place to live (N9). And the instability of temporary housing makes it difficult for them to transition out of homelessness, creating a vicious cycle that adds to public expense while solving nothing.

Solutions do exist, though. In 2009 Congress passed the Homeless Emergency Assistance and Rapid Transition to Housing, or HEARTH, act, which put a new emphasis on “permanent supportive housing” (NCFH 11). As Malcolm Gladwell explains in an influential essay, chronically homeless people consume the majority of assistance funds even though they represent the smallest portion of the homeless population; the idea behind HEARTH is to put them in stable homes *before* addressing issues such as addiction, improving the chances for recovery and saving millions of dollars in the long run (183-86). Although it may seem absurd to give “mentally ill substance abusers the keys to a new place” (Surowiecki 42), studies show that permanent supportive housing *works*. Most states have seen promising results, with chronic homelessness dropping by 30% nationwide (United States 58)—and public expenses dropping along with it.

As successful as HEARTH has been for individuals, it has left families in the cold. Permanent supportive housing, limited to people with disabilities, now accounts for more beds than any other shelter option (United States 66-67). If homeless families do manage to find a spot in a shelter, many will find themselves stuck for a year or more, simply because they can't find affordable housing or scrape together the costs of moving (Felix). Yet public service agencies spend close to \$45,000 annually for each person housed in a shelter (Surowiecki 42)—more than enough

Signal phrase names author and gives credentials

Summary of newspaper article

Page numbers only because author (Rosenberg) is named in signal phrase

Example of solution for chronically homeless people

Definition outlines solution

Paraphrase integrates direct quotation

Effects of chronic solution for families

to cover the rent for a decent apartment or a down payment on a modest house.

Rather than waste so much money on temporary shelter, agencies should apply the logic behind permanent supportive housing to families: get them into real homes first. In arguing this solution, sociologists Dennis Culhane and Stephen Mettraux make an important point:

Most homeless households need temporary, low-cost assistance with resolving a recent housing loss or other displacement, or with transitioning out of an institutional living environment. They do not necessarily need a shelter stay or a shelter stay of long duration. (112)

The HEARTH act allows for this kind of help, providing rental subsidies and moving costs, but eligibility is very restricted and few families qualify (NCFH 75). Harsh limitations put parents in a difficult situation, mostly because opponents worry that offering handouts "encourages them to behave irresponsibly" (Gladwell 190). Such concerns, however, have been proven false. Most recipients of cash assistance need help for less than three months, and almost all of them find independent housing and self-sufficiency within a year (United States 66).

Treating women and children in need as potential frauds only makes it more difficult for families to get their lives in order. Because most family homelessness is caused by short-term financial emergencies, most homeless families would be better off with short-term cash assistance. Shelters create obstacles to recovery, and they cost much more than putting people into stable homes. The success of permanent supportive housing for chronically homeless individuals has reduced costs and opened up more resources for homeless families, and that's where the money should go. By increasing access to rental assistance, we might even help families avoid homelessness in the first place.

Block format for long quotation

Opposing claim acknowledged and disputed

Conclusion summarizes reasons, restates thesis, and offers solution

Works Cited

- Ascher, Barbara Lazar. "The Box Man." *The Compact Reader: Short Essays by Method and Theme*. Ed. Jane E. Aaron and Ellen Kuhl Repetto. 10th ed. Boston: Bedford, 2016. 258-62. Print.
- Culhane, Dennis P., and Stephen Mettraux. "Rearranging the Deck Chairs or Reallocating the Lifeboats? Homelessness Assistance and Its Alternatives." *Journal of the American Planning Association* 74.1 (2008): 111-21. *Academic Search Premier*. Web. 6 Nov. 2014.
- Felix, Mary. "Grateful for a Shelter, but Life Still Isn't Easy." *Spare Change News*. Homeless Empowerment Project, 13 Jan. 2012. Web. 3 Dec. 2014.
- Gladwell, Malcolm. "Million-Dollar Murray: Why Problems Like Homelessness May Be Easier to Solve than to Manage." *What the Dog Saw: And Other Adventures*. New York: Little, 2009. 177-98. Print.
- Kozol, Jonathan. *Rachel and Her Children: Homeless Families in America*. Rev. ed. New York: Three Rivers, 2006. Print.
- National Center on Family Homelessness. *America's Youngest Outcasts: A Report Card on Child Homelessness*. Waltham: Amer. Inst. for Research, Nov. 2014. Web. 11 Nov. 2014.
- Rosenberg, Steven A. "No Home to Call Their Own." *Boston Sunday Globe* 16 Nov. 2014. Metro North ed.: N1+. Print.
- Surowiecki, James. "Home Free?" *New Yorker*. Condé Nast, 22 Sept. 2014: 42. Web. 6 Nov. 2014.
- United States. Dept. of Housing and Urban Development. Office of Community Planning and Development. *The 2014 Annual Homeless Assessment Report to Congress*. Dept. of Housing and Urban Development, Oct. 2014. Print.

List of works cited starts on a new page

Selection from an anthology

Scholarly article in an online database

Article in an online newspaper

Section of a book

Book edition other than the first

Online book by a corporate author

Article in a print newspaper

Article in a weekly magazine archived online

Book by a government author