

Research Paper

A research paper, sometimes called a *term* or *library paper*, reports research findings. Most often, the research is a literal *searching again* through what others have written on a subject. In some cases, when the paper reports entirely on primary research [see primary research in the Glossary], you may find a laboratory report or technical report more in keeping with your purpose than a research paper. [See also Chapter 40, *Technical Report*.]

Research papers may either report research or evaluate research information. If the paper reports your research, it tells what you have read, either from a single source or from many sources. If the paper evaluates research information, it addresses *why* or *how*; thus, it is usually either a comparison-and-contrast or cause-and-effect paper. [See Chapter 6, *Cause and Effect*, and Chapter 8, *Comparison and Contrast*.] More likely, it is this evaluative paper that you will be asked to write. As an evaluative paper, it requires numerous sources, and it assumes a writer's ability to show originality and imagination.

A word of warning: A research paper is never a cut-and-paste compilation of Internet, electronic, or hard-copy text. Multiple sources and multiple kinds of sources, all thoroughly and carefully credited, combine to produce effective research papers.

CHARACTERISTICS

An effective research paper

- indicates careful, comprehensive reading and understanding of the topic,
- reflects information from a diverse variety of sources, both print and electronic,
- establishes, in its introduction, a thesis to be developed during the course of the paper [see thesis statement in the Glossary and Writing a Multi-Paragraph Paper in Chapter 2, *Writing*],
- follows a clear organization [see organization, chronological order, spatial order, and order of importance in the Glossary],

- employs the principles of good composition,
- includes direct quotations, paraphrases, or précis that support the thesis [*see Chapter 32, Paraphrase, and Chapter 33, Précis*],
- includes parenthetical notes, endnotes, or footnotes,
- includes a list of works cited,
- exhibits careful, thorough documentation of sources of all ideas,
- includes direct quotations in support of its thesis,
- follows a carefully prescribed format.

PROCESS

The step-by-step development of a research paper sounds rather simple and direct. The research process, however, always requires a kind of yo-yo approach: rather than completing one step and moving neatly to the next, you will find that you confront problems that either cause you to go back to a previous step or to think ahead to the next. Just when you think you have completed the research, you may discover that you need new information to fill a gap or add support. And just when you think you have completed a sensible outline, you may find that the paper does not flow smoothly, given its method of organization. So you must go back—rethink, reread, rewrite. The yo-yo process continues until you have printed your final draft.

The following process works well if you understand—and accept as a fact of the research life—the yo-yo approach.

STEP 1: Prewriting—Selecting a Suitable Subject

In some cases, you may be assigned a broad research topic; in other cases, you may be free to select whatever topic you wish. Selecting the right topic often determines the success of the paper.

Begin with general, broad topics that interest you. [*See Chapter 1, Prewriting, for suggestions for sources of topics.*] In order to select one topic, narrow it, and wed it to the paper's purpose, do exploratory reading in the general area. Browse through encyclopedias, magazines, reference books, and online research for thought-provoking ideas. Read quickly. Then, put your general subject in the form of a question. Answers to this question will suggest narrowed topics, some of them possibly suitable for your research paper.

General topic:

What influenced us as children to become the kinds of young adults we are?

Narrowed topics:

television, parents, neighborhood, siblings, games, toys, books, food, friends, relatives

Perhaps, after exploratory reading in the area of child psychology, you're intrigued by an authority's claim that parents influence a child by what they read to him or her. You decide to pursue this subject.

Further reading, however, convinces you that the topic is still too broad. You list all the kinds of books you can think of that parents read to their children:

alphabet books	jingles
animal stories	nonfiction
classical stories	number books
fairy tales	picture books
fantasy	rhymes, poetry

Later, you find an item about the impact Mother Goose rhymes have on children. Now that's what you'd like to research! Finally, you have a suitably narrowed subject:

The Impact of Mother Goose Rhymes on Children

Use a similar process to narrow your own broad subject to something manageable.

Selecting a suitable subject is so vital that a few warnings are in order. Be critical enough to evaluate your proposed subject according to these possible pitfalls:

- The subject may be too broad. Even if you've been assigned a 1,500-word paper, keep in mind that most five-paragraph themes run over 700 words. Magazine articles run less than 3,000 words. So don't try to cope with a book-length subject in half the length of a magazine article.
- The subject may be too limited for research. Although you may have a special interest in a subject, if little or no research is available, you cannot write a successful research paper.
- The subject may be too technical. Unless you already have a good background in hydraulics, for instance, don't write a paper about the subject. In fact, unless a paper is for a technical class, avoid subjects that rely on technical terms.
- The subject may be too ordinary. Research should provide new information. To do research on the effects of sun lotion on skin exposed to ultraviolet rays will probably prove tiresome and dull unless, of course, you have just invented a revolutionary lotion.

- The subject may be too controversial. A highly contested issue may prove more than a single, carefully organized research paper can describe or evaluate. If volumes have already been written, chances are you have not chosen well.

Avoiding these pitfalls will help you select a workable, satisfactory subject.

STEP 2: Prewriting—Listing the Possible Parts

With your narrowed subject in mind, use logic and imagination to decide what to include. Make a list of possible topics. Then, put yourself in the reader's seat. What do you want to know about this subject? What questions need answers? For example:

Suitable subject:

Impact of Mother Goose Rhymes on Children

Possible subtopics:

author of rhymes	any negative aspects
publication of book	characterizations
distinguishing fact from fiction	lulling to sleep
educational value	introduction to literature
musical quality	classical allusion
teaching rhythm	stimulating imagination
promoting memorization	translations

By listing topics, you can avoid wasting time later and avoid reading unrelated material. Of course, a preliminary list is just that—preliminary. It will change as you do your research. So, develop a list of possible subtopics to guide your early research.

STEP 3: Prewriting—Writing the Thesis Statement

Now you are ready to write a thesis statement. [See thesis statement *in the Glossary*.] Like the list, the thesis statement may change somewhat, but it will serve throughout your research. So write one now:

The Mother Goose nursery rhymes have a positive influence on children.

STEP 4: Prewriting—Finding the Materials

With your thesis and list of possible topics in place, select books, magazines, pamphlets, electronic, and other pertinent sources. Go to the library and check the computer catalog, the *Reader's Guide to Periodical Literature* (either a print or electronic version), the vertical file [see vertical file *in the Glossary*], and the various reference

books and electronic resources available, including *but not limited to* the Internet. Authors whose work is respected may appear only in print, with Web sites devoted to their brief biographies and works summaries. The “real thing” appears only in print.

Consider searching certain respected databases, some of which may be available only through your library’s subscription.

- *DIALOG* is a broad-based, highly respected database.
- *InfoTrak* includes over 1,000 business, technological, and general-interest periodicals, including *The New York Times* and the *Wall Street Journal*.
- *LEXIS/NEXIS* includes thousands of full-text articles.
- *MEDLINE* has information on medical topics.
- *ERIC* (Educational Resources Information Center) has information on education topics.
- *OCLC First Search* has many indexes for periodicals, media, and books in the United States and Canada.
- *VU/TEXT* is a newspaper database.

Be alert to publication dates. If you are doing historical research, the new electronic databases may not go back far enough to index the materials you need. Consult both print and electronic indexes.

As you search the Web, consider these three principles:

- Try a minimum of three search engines, not just *Google* <www.google.com>. Check search engines such as *AltaVista* <www.altavista.com>, *Dogpile* <www.dogpile.com>, *HotBot* <www.hotbot.com>, *Inference Find* <www.inference.com/ifind/>, *Internet Sleuth* <www.isleuth.com>, *Lycos* <www.lycos.com>, *Metacrawler* <www.metacrawler.com>, *WebCrawler* <www.webcrawler.com>, or *Yahoo!* <www.yahoo.com>. Other search engines may address specific content areas. Not every search engine calls up the same sources; no one search engine searches the entire Web. Check out the search engine’s online help to make your search most effective and least time-consuming.
- Consider the relevancy of results. Just because you get 20,000 hits to your search request doesn’t mean that all of them—or perhaps any of them—are particularly relevant to your needs. Typically, however, search engines employ some means by which they rank results, those appearing first being the most likely to be helpful.
- Narrow the search. When you get 20,000 hits, you know you need to refine your search term. Choose something more accurate or more limiting. Or add multiple terms to redefine your search. Then try the search again.

STEP 5: Prewriting—Evaluating Sources

A reputable research paper uses reputable sources. How do you know if the books, magazines, electronic data, and Web sites are reputable?

Print materials carry obvious validation. Check the following: Who is the author, what are his or her credentials, and what is his or her expertise in the field? Finally check the credibility of the publisher. Is the material self-published or produced by a reputable house?

With sources from the Internet, however, every researcher must remember that anyone can post anything on the Web. So check the Web page sponsor by evaluating the following:

- Check the URL ending.
 - *.com* signifies a commercial company, probably suggesting a bias toward product or service.
 - *.org* represents an organization, usually but not always nonprofit, and will reflect the purpose and bias of the organization.
 - *.gov* tags a governmental institution, whether local, state, or federal, and is the finite word on governmental regulations but is subject to political biases of the party in power and may have been censored to reflect those biases.
 - *.edu* notes an educational institution, private or public, from elementary school through university and suggests credibility equal to the institution's reputation.
 - *.mil* denotes a branch of the military, the finite word on military regulations but, like government sites, will reflect the bias of the branch.
- Check the home page.
 - Who wrote the material? If no author, Web master, or other identifying information appears, be wary. Motives may be questionable. Look for buttons like "Contact us" or "Who we are" on the home page or on the site map. A Web site sponsored by an organization may include multiple authorships, all works, however, having been screened to reflect the organization's principles and purpose.
 - Is the author or sponsoring organization a recognized authority on your topic? Printed and published materials beyond that on the Web should be available by reputable resources simply because print materials are longer lived than those on the Internet. Scholars want their research to remain intact ad infinitum.

- Is there university or institutional affiliation? The more respected the university or institution, the more respected the site and its information.
- When was the site last updated? If your topic represents a current issue, up-to-the-minute information is best found on the Internet.
- Check the content pages.
 - Do links to other sites appear on the pages? Are those sites sponsored by or written by authorities in the field?
 - Does information within the Web site contradict information found elsewhere? If so, you have the responsibility of comparing the merits of the sources.
 - Is there more glitz and glamour than substance? Sometimes the flashiest sites lack the best information. Don't judge a site by its cover.

STEP 6: Prewriting—Developing a Preliminary Bibliography

As you find seemingly useful materials, prepare bibliography cards for them. A bibliography is a list of sources and is an important part of your finished paper. The preliminary bibliography is the start of that component. Here's how to do it.

Prepare a separate 3" × 5" card for each source, including electronic sources and Web sites. Using this approach, you can throw away cards for sources that later prove useless. Similarly, you can alphabetize those that prove helpful.

If you work faster at the keyboard than with pen and paper, you can also prepare bibliography cards at the keyboard, printing on 3" × 5" cards or else leaving enough space between entries to allow you to cut the "cards" from standard 8½" × 11" paper.

Follow these general instructions for making bibliography cards:

For books:

- List the call number in the upper left corner.
- List the author, last name first.
 - If there is an editor, list his or her name, followed by *ed.*
 - If there are two authors, list the name of the first author in reverse order but list the name of the second author in natural order.
 - If there are more than two authors, list the name of the first author in reverse order and follow it with *and others.*

- Write the title and underline it (or use italic if you are keyboarding).
- Give the publication information: city of publication, publisher, and year of publication.
- Add any notes that may be helpful to your later search (bibliography, illustrations, number of pages, and so on).
- If you use more than one library, note on the bottom line of the card the library in which you found this source.
- Number the card in the upper-right corner. Begin with 1, and continue sequentially. Later, the numbers will help to quickly identify your sources.

[See Step 13 for a comprehensive list of sample bibliography entries.]

For a book, then, a bibliography card may look something like this:

FIGURE 34.1
A bibliography
card for books.

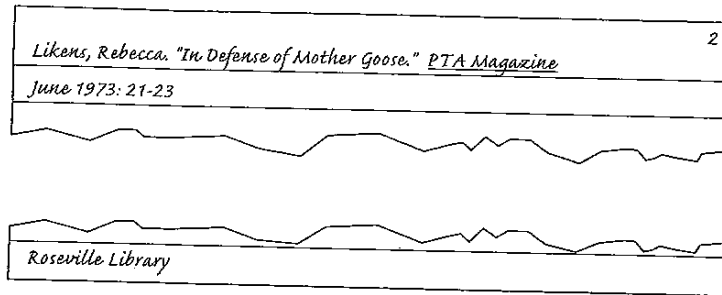
1
808.46
Hu
<i>Huck, Charlotte, S., and Doris Young Kuhn. <u>Children's Literature in the Elementary School</u>. Chicago; Holt, Rinehart, and Winston, Inc. 1968</i>
has good bibliography
includes excerpts from rhymes
Willard Library

For an article:

- List the author, if there is one, last name first.
- List the title and enclose it in quotation marks.
- List and underline (or print in italics) the name of the magazine, newspaper, or encyclopedia in which the article appears.
- Include for magazines the volume number, page numbers, and date.
- Include for newspapers the section and page numbers and date.
- Include for encyclopedias the volume number, the page numbers, place of publication, publisher, and year of publication.
- Add any notes that may be helpful in locating or using the source.
- Number the card in the upper-right corner.

A sample bibliography card for a magazine will look like this:

FIGURE 34.2
A bibliography card
for magazines.

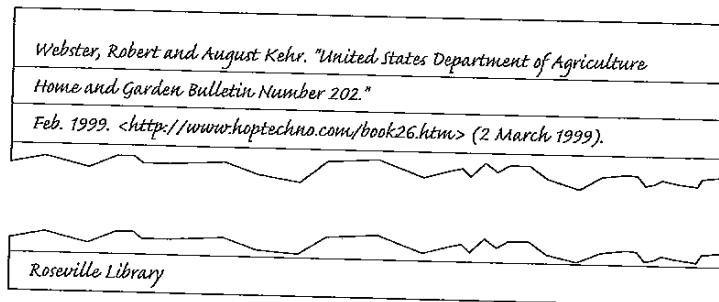


For electronic sources:

- List the author, last name first, or the sponsoring organization (many education and organization Web sites omit authors' names, but reputable sites will always indicate sponsorship).
- List the title of the article or document, in quotation marks.
- Give the title of the complete work (from the home page or CD-ROM title), if applicable, underlined.
- Add the date of publication or last update, if given. *Find Home Page*
- Copy the full URL (Web site address), enclosed in angle brackets, <like this>.
- Give the date of your visit, in parentheses.

very important

FIGURE 34.3
A bibliography
card for
electronic
sources.



As you work, you will soon see which materials will be helpful and which will not. Before you cart home stacks of books and periodicals or spend hours fruitlessly searching electronic sources, check for usefulness. Here's how:

In books, look at tables of contents, indexes, and bibliographies. If nothing suggests information related to your topic, leave them. On the other hand, because you will be working primarily with nonfiction books, which are arranged on the library shelf by subject, look through books located near the ones you have found in the card or computer catalog. Perhaps one of them will be helpful.

Likewise, as you search through the *Reader's Guide* and other print and electronic periodical indexes, think of alternate headings under which to find sources. Sometimes the headings that appear in the guide are not the ones you might think of first. And don't hesitate to ask the reference librarian for suggestions.

Finally, for particularly obscure topics, you may wish to do a computer search through your local library. A computer search will say what information is available in computer-linked libraries all over the United States. This information is available through interlibrary loan. Check with your librarian for details.

STEP 7: Prewriting—Shaping the Preliminary Outline

Next, you must develop an outline from the list you wrote in Step 2. By now, as a result of your work with the preliminary bibliography, you have done additional skimming. You should be ready to think through the organization. [*For a thorough discussion of the process of outlining, see Chapter 31, Outlines, For a Paper.*]

While your first reaction may be to skip the preliminary outline, don't! You may have the typical reaction: How can I develop an outline when I haven't read all the materials available? The answer: How do you know which materials to read if you don't know what your paper will do? In other words, developing a preliminary outline now guides your reading in the future, saving hours of reading and avoiding stacks of useless notes.

So, do the outline now.

Using a list such as the example in Step 2, you could develop a preliminary outline that looks as follows:

- I. Origins
 - A. Author
 - B. Publisher
- II. Educational value
- III. Literary introduction
 - A. Fact or opinion
 - B. Fun
 - C. Rhythm
- IV. Imagination

Your final outline will probably differ from the preliminary one in both content and organization. [*By way of example, compare the preliminary outline above with the final outline that appears with the sample paper later in this section.*]

STEP 8: Prewriting—Taking Notes

Now you are ready to begin reading seriously and taking notes. Remember, your reading will be guided by your outline, while your outline can be changed as you proceed.

Because you used 3" × 5" cards for your bibliography, you may wish to use 4" × 6" cards for your notes. The larger cards hold more and allow for easier reading, but above all, they cannot be accidentally mixed with the bibliography cards. If you are completing your cards at the keyboard, adjust your printer settings to accommodate different-sized cards.

Regardless of the size, and regardless of whether you are handwriting or writing notes at the keyboard, you will put only one idea from one source on a card. Although that suggestion may seem to encourage wasted cards, there's good reason: when you write your paper, you will arrange the cards in the order in which you will use their respective bits of information. If you put more than one idea on a card, the card will be useless in helping you arrange your ideas. If a card reflects more than one source, you won't be able to document its contents accurately.

The characteristics of note-taking for a paper differ considerably from those for class assignments or in-class lectures. Notes taken in preparation for writing a paper require a great deal of attention to two details:

- maintaining careful records in order to document your sources of information
- exercising extreme caution to avoid plagiarism [*see plagiarism in the Glossary*]

As a result, notes taken in preparation for writing a paper should

- appear on 4" × 6" note cards,
- include only one idea on a card,
- acknowledge the source from which the note is taken, including the author, title, and page(s),
- include quotation marks around any words taken directly from the source,
- paraphrase any technical information [*see Chapter 32, Paraphrase*],
- include words, phrases, lists, or sentences that summarize main ideas [*see précis in the Glossary and Chapter 33, Précis*],
- be concise,
- address the main ideas from your preliminary outline,
- treat examples, illustrations, or other supporting details only when these are particularly telling,
- include a *slug*, or title, that names the topic of the note, one that helps you arrange the note cards later according to an organizational plan.

Although note cards can, of course, be written at the keyboard, you should maintain the flexibility of the card system. Adjust your printer commands to accept either the 3" × 5" or 4" × 6" cards.

Use the following steps for taking notes:

- Write the number of the bibliography card in the upper-right corner of the note card. You will need this information later to document your paper. Because poor documentation is a serious shortcoming, early and ongoing precautions decrease the potential for error.
- List the page numbers from which you are about to take notes alongside the bibliography number. This information will also be essential for documentation. Be accurate and complete with your note cards; you will reduce the potential for error in your paper.
- Write the topic of the note (called the *slug*) on the top line of the card. The slug may be taken from your outline, or it may later become an outline topic. Do not use the Roman numerals and letters from your outline, however, as they may change, confusing your references. The slug lets you organize your notes by stacking all the cards with identical slugs together.
- Use a separate card for each idea from each source. Then, when you organize your note cards, each card will support only one topic.
- Take notes in your own words. You may use phrases, lists, key words, sentences, or paragraphs. [See Chapter 32, *Paraphrase*, and Chapter 33, *Précis*, for more help with note-taking.]
- When you find a particularly poignant passage, a phrase, or a sentence or two, copy it onto your note card exactly as it appears, comma for comma, letter for letter. Enclose the passage in quotation marks. If you omit words, or choose not to quote the complete sentence, show the omission by using ellipsis points. Use three points for the omission of a word or phrase; use a fourth point to represent a period at the end of a sentence.

Slug
card →

If you omit the quotation marks around words not your own, you are stealing. The act is called *plagiarism*, and it is such a serious error that many instructors will fail a paper that neglects to acknowledge sources accurately. So quote and document carefully.

- As you take notes, revise your preliminary outline as necessary. You will add sub-points, maybe even main points. Perhaps you will change the organization or rethink relationships among topics.
- You may need to find additional sources if gaps appear or you have no note cards for certain sections of the outline.

The following sample note cards illustrate some of the principles listed above:

FIGURE 34.4
Sample note cards
for developing a
research paper.

<i>Origins</i>	3-2
<i>M.G. rhymes famous in France, America</i>	
<i>First published in England, 1765</i>	
<i>Author listed as Mistress Elizabeth Goose</i>	

<i>Intro to Lit</i>	6-287
<i>When child grows up with M.G., he's "apt to be a child who learns rapidly, who discovers early in life the commingling pleasures that words and pictures award to those who read books."</i>	

go to:
Ch. 32
pg 284
paraphrase

Note that the first card, from page 2 of bibliography source 3, consists of fragments. The slug, *Origins*, comes from the preliminary outline. [See Step 7.] The second card, from page 287 of bibliography source 6, includes a direct quotation. Note the use of quotation marks. Again, the slug comes from the preliminary outline.

As you take notes, try to avoid these potential trouble spots:

- Do not rely too heavily on any one source. In general, you should have about an equal number of notes from each source. While it is not uncommon to find one source meeting most of your needs, your paper will be seriously weakened from a lack of broad research if you limit the variety of sources.
- If your subject permits, try to use book, periodical, and electronic references equally. To rely too heavily on books will date your paper. To rely too heavily on periodicals may result in cursory research, especially for a topic more thoroughly discussed in book-length sources. And to rely too heavily on the Internet will limit the perspective. Of course, the topic determines the appropriate sources. Television documentaries, public-radio talk shows, films, lectures, and the vast array of electronic resources are all legitimate sources. [See also Step 9: Prewriting—Conducting Primary Research.]

- If your subject is controversial, consult equally the sources supporting each side. If your paper is persuasive, you must answer the “other” side. If your paper is comparison and contrast, you must present both sides.
- Do not overuse direct quotations. You can usually summarize ideas in fewer words. Less than one-fourth of your cards should quote directly.
- Make absolutely certain that you have put quotation marks around any words not your own.
- Make absolutely certain that you have listed the bibliography card number and the page number(s) on each card.
- Be sure to include a single idea from a single source on each card.

STEP 9: Prewriting—Conducting Primary Research

Not every topic lends itself to primary research. [See primary research *and* secondary research *in the Glossary*.] Some topics, however, benefit from interviews, experiments, personal data gathering, and/or audience experience.

If, for instance, your subject deals with air pollution, excerpts from an interview with an EPA official or with an official from a power plant will add perspective. Books, magazines, and periodicals are never as immediate as firsthand experience. Similarly, if your subject deals with the psychological problems of nursing-home residents, interviews will give credibility to your paper. If your subject deals with the best methods for storing fresh vegetables, a tabulation of the results of your own experiments will add an important dimension to your paper.

Use primary research whenever the subject suggests.

STEP 10: Prewriting—Creating the Final Outline

Use the slugs to sort your cards into piles, each representing a topic in your revised outline. Next sort through each pile, thinking about order. Will chronological order be best? Spatial order? An order of importance? Will a comparison-and-contrast method of development determine order? Will a cause-and-effect method determine it? Put the cards in order. Expand or alter the outline as suggested by your cards. If you have not already done so, add subtopics to your outline as suggested by the slugs.

At this point, the final outline should nearly write itself. After referring to *For a Paper* in Chapter 31, *Outlines*, complete the final outline for your paper.

As you develop your outline, keep these points in mind:

- A full-length research paper probably should have no more than five or six main points. This means you should have no more than five or six Roman numerals in your outline. Too many main headings indicate fuzzy thinking.

- The outline divisions correspond to paragraph divisions or to subtopics within the paragraphs. To determine if the organization is logical, think through your outline in terms of paragraphs.
- The outline divisions, added together, must equal your thesis sentence. If they do not, make whatever adjustments are necessary.

STEP 11: Writing—Developing the First Draft

Next, you are ready to write the first draft. A research paper, like a good theme, begins with an introductory paragraph that states the subject and leads to the thesis sentence. The body of the paper follows the organization established in the outline, the divisions corresponding directly to the paragraphs. The conclusion wraps up the main ideas in a neat package. [See *Writing a Multi-Paragraph Paper in Chapter 2, Writing, for more on effective introductions, body organization, transitional devices, and conclusions.*]

Beyond the typical content and organization of a good theme, the first draft of a research paper also includes one feature peculiar to the form. Material from your note cards must be acknowledged by source, whether you put the idea in your own words or quote it directly. As a result, each time you refer to a note card in your first draft, add in parentheses the coded reference from the top right of your card (the bibliography source and page number). For example:

The Mother Goose rhymes have survived because of their ageless quality of rhythm, rhyme, and motion. (4-3)

The idea is summarized in the writer's own words, but the information came from page 3 of bibliography source 4, details that will later go into the documentation. By using a code, you can move quickly through the first draft without having to develop exact documentation.

Complete the first draft as quickly as you can, getting ideas on paper. You need not write fine sentences or model paragraphs. Follow the outline, using the yo-yo approach, revising the outline, altering the methods of organization, and adding supporting details.

STEP 12: Revising—Polishing the Content

With your first draft completed, polish the content. [Refer to separate sections in this handbook for additional information as you need it.]

- Be sure the introduction gives a general statement about your subject and brings the reader from the general to the specific.
- Check the thesis statement for completeness and accuracy.

sloppy copy →

- Be sure the paper follows the organization established in the thesis sentence.
- Check for good paragraph development with clear topic and concluding sentences and supporting details. [See Sample Revision for Specific Detail, as well as the steps on checking paragraph structure, in Chapter 3, Revising.]
- Make certain you have included a sufficient number of transitions within and between paragraphs. [See Chapter 3, Revising, Sample Revision for Transition.]
- Reread for good sentence structure and variety. [See Sample Revision for Sentence Variety, as well as the section on checking sentence structure, in Chapter 3, Revising.]
- Assure yourself that your subject is fully and carefully explained and is supported by adequate research.
- Be sure the conclusion reiterates the thesis and adds an appropriate clincher.

[See also the general guidelines for revising any composition in Chapter 3, Revising.]

STEP 13: Revising—Preparing the Documentation

The forms of documentation will vary with the style manual preferred by the teacher or school. Style manuals undergo regular changes, primarily as a result of electronic media.

Preparing Notes

In this section, you find four common research paper styles. Parts of the sample research paper are repeated to illustrate the four forms. These are

- ^{MLA} MLA (Modern Language Association) parenthetical style: documentation notes appear parenthetically, within the text.
- MLA endnote style: documentation notes appear at the end of the paper, just before the list of works cited.
- MLA numbered bibliography style: documentation notes appear in numerical form, parenthetically, within the text.
- ^{APA} APA (American Psychological Association) style: documentation notes appear parenthetically, within the text.

Use whichever form of notation your instructor requires; or, if none is required, use the form easiest for you. In any case, be consistent throughout the paper. [For additional comparison, note also that the sample paper for English in Chapter 18, *Biography*; the sample paper for workplace writing in *Biography* online at www.wiley.com/go/wnwstudentwritinghandbook; and the sample paper in Chapter 40, *Technical Report*, use parenthetical notes.]

Endnotes follow these peculiarities:

- Endnotes are numbered consecutively.
- The numbers, both in the text and in the notes themselves, are raised, written as superscript.
- The notes are indented like paragraphs.
- They are followed by periods, as if they were complete sentences.
- Endnotes are double-spaced.

Sample note forms are listed later in this section, along with their corresponding bibliography entry forms.

Preparing a Bibliography

A bibliography is always part of a research paper. It may be one of two kinds: a list of those works cited in the paper, or a list of all works consulted, some of which may not have been cited. The advantage of the former is its brevity; the advantage of the latter is its demonstration of thorough research. Use whichever form your instructor prefers.

Note the following peculiarities of the bibliography in general:

- The bibliography begins on a new page at the end of the paper. The entries are arranged alphabetically by authors' last names.
- The bibliography uses hanging indentation: all lines but the first are indented. This format allows for ease in finding listings.
- Items in the bibliography are followed by a period, as if each were a sentence.
- Each note has a corresponding bibliography entry.
- The bibliography page is double-spaced.
- If two cited works are written by the same author, alphabetize by title. Omit the author's name in the second citation; instead, use a long dash (the equivalent of three hyphens).

Additional details of format are noted in the illustrations later in this section.

Note and Bibliography Forms

In general, a note or bibliography entry will include the author's name, titles of works, and publication information (city of publication, publisher, and date). The note will also include a page reference. The following samples show bibliography, parenthetical-note, and endnote forms.

A book by one author:

Parenthetical note:

(Lannon 139)

Endnote:

¹John M. Lannon, *Technical Writing* (Boston: Little, Brown and Company, 2006) 139.

Bibliography:

Lannon, John M. *Technical Writing*. Boston: Little, Brown and Company, 2006.

A book by two authors:

Parenthetical note:

(Gibaldi and Achtert 140)

Endnote:

²Joseph Gibaldi and Walter S. Achtert, *MLA Handbook for Writers of Research Papers*. 6th ed. (New York: The Modern Language Association of America, 2003) 140.

Bibliography:

Gibaldi, Joseph, and Walter S. Achtert. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: The Modern Language Association of America, 2003.

Note that the preceding entries refer to the sixth edition of a book. The publisher is an organization.

A book by three or more authors:

Use *and others* to refer to all other authors or editors beyond the first. Or use *et al.* (Latin for *and others*) instead.

Parenthetical note:

(Frew and others 111–112)

Endnote:

³Robert Frew and others, *Survival: A Sequential Program for College Writing* (Palo Alto, California: Peek Publications, 1978) 111–112.

Bibliography:

Frew, Robert and others. *Survival: A Sequential Program for College Writing*. Palo Alto, California: Peek Publications, 1978.

A book with an editor:

Parenthetical note:

(Brewer 925)

Endnote:

⁴Brewer, Robert, ed., *2009 Writer's Market: Where to Sell What You Write* (Cincinnati: Writer's Digest Books, 2009) 925.

Bibliography:

Brewer, Robert, ed. *2009 Writer's Market: Where to Sell What You Write*. Cincinnati: Writer's Digest Books, 2009.

A signed encyclopedia article:

Parenthetical note:

(von Brandt)

Endnote:

⁵Andres R. F. T. von Brandt, "Fishing, Commercial," *Encyclopaedia Britannica: Macropaedia*, 2009 ed.

Bibliography:

von Brandt, Andres R. F. T. "Fishing, Commercial." *Encyclopaedia Britannica: Macropaedia*, 2009 ed.

An unsigned encyclopedia article:

Parenthetical note:

("Crowley")

Endnote:

⁶"Crowley, Robert," *Encyclopedia Americana*, 2009 ed.

Bibliography:

"Crowley, Robert." *Encyclopedia Americana*. 2009 ed.

A selection in an anthology:

Parenthetical note:

(Winters 59–60)

Endnote:

⁷Yvor Winters, "Robert Frost: Or the Spiritual Drifter as Poet," in *Robert Frost: A Collection of Critical Essays*, ed. James M. Cox (Englewood Cliffs: Prentice-Hall, Inc., 1962) 59-60.

Bibliography:

Winters, Yvor. "Robert Frost: Or the Spiritual Drifter as Poet." *Robert Frost: A Collection of Critical Essays*. Ed. James M. Cox. Englewood Cliffs: Prentice Hall, Inc., 1962.

A translation:

Parenthetical note:

(Vergilius 48)

Endnote:

⁸Publius Vergilius Marc, *Virgil*, trans. H. Rushton Fairclough, rev. ed. (Cambridge: Harvard University Press, 1935) 48.

Bibliography:

Vergilius Marc, Publius. *Virgil*. Trans. H. Rushton Fairclough. Rev. ed. Cambridge: Harvard University Press, 1935.

A signed magazine article:

Parenthetical note:

(Rupp 67)

Endnote:

⁹Becky Rupp, "Home Schooling," *Country Journal* December 1998: 67.

Bibliography:

Rupp, Becky. "Home Schooling." *Country Journal* December 1998: 67-74.

An unsigned magazine article:

Parenthetical note:

("S.A.D. Truth" 123)

Endnote:

¹⁰"The S.A.D. Truth about Sunlight," *Harrowsmith* November/December 1986: 123.

Bibliography:

"The S.A.D. Truth about Sunlight." *Harrowsmith* November/December 1986: 123.

An article from a newspaper:

Parenthetical note:

(Reibstein 23)

Endnote:

¹¹Larry Reibstein, "A Finger on the Pulse: Companies Expand Use of Employee Surveys," *The Wall Street Journal* 27 October 1996, Midwest ed.: 23.

Bibliography:

Reibstein, Larry. "A Finger on the Pulse: Companies Expand Use of Employee Surveys." *The Wall Street Journal* 27 October 1996, Midwest ed.: 23.

A pamphlet:

Parenthetical note:

(Geologic Story 2)

Endnote:

¹²*Geologic Story of Turkey Run State Park*, (Bloomington, Indiana: State of Indiana Department of Natural Resources Geological Survey, 1977) 2.

Bibliography:

Geologic Story of Turkey Run State Park. Bloomington, Indiana: State of Indiana Department of Natural Resources Geological Survey, 1977.

A government publication:

Parenthetical note:

(U.S. Dept. of Commerce 8-9)

Endnote:

¹³United States Department of Commerce, Bureau of the Census, *Neighborhood Statistics from the 2000 Census* (N.p.: N.p., n.d.) 8-9.

Bibliography:

United States Department of Commerce. Bureau of the Census. *Neighborhood Statistics from the 2000 Census*. N.p., N.p.: n.d.

Electronic media, unsigned article:

Parenthetical note:

("Computers in Education")

Endnote:

¹⁴"Computers in Education," *Facts on File News Digest CD-ROM* (New York: Facts on File, Inc., 2001) np.

Bibliography:

"Computers in Education." *Facts on File News Digest CD-ROM*. New York: Facts on File, Inc., 2001.

Electronic media, signed article:

Parenthetical note:

(Rosenberg 156)

Endnote:

¹⁵Victor Rosenberg, "Computers," *The New Grolier Electronic Encyclopedia* (Danbury, CT: Grolier Electronic Publishing, Inc., 1999. CD-ROM) 156.

Bibliography:

Rosenberg, Victor. "Computers." *The New Grolier Electronic Encyclopedia*. Danbury, CT: Grolier Electronic Publishing, Inc., 1988. CD-ROM.

Electronic media, signed newspaper article:

Parenthetical note:

(Booth 13)

Endnote:

¹⁶William Booth, "Rebuilding Wetlands: Nature Proves a Tough Act to Follow" (*Washington [D.C.] Post* 30 Jan. 2008: Newsbank) ENV 5:C13-14.

Bibliography:

Booth, William. "Rebuilding Wetlands: Nature Proves a Tough Act to Follow." *Washington [D.C.] Post* 30 Jan. 2008, Newsbank ENV 5:C13-14.

Note about Internet Citations

Because many electronic media exist, and because they do not always have authors or page numbers, follow a simple rule of thumb: Give enough information so that your reader can find your source. Generally, include as much of the following information as available, usually in this order:

- author's name, if given, or other reference to authorship, like an organization
- page title
- complete work's title (if page is part of a larger work, like a newspaper)
- most recent update, if listed (written day/month/year), or copyright date, both usually found on the site's home page
- URL address
- date of your access (written day/month/year), in parentheses, to distinguish it from the site's update

Note that the most immediate means by which to verify accurate Internet documentation is to check the Internet itself. Search *MLA documentation* or *APA documentation* to find online help with documentation details.

Online material, signed article with complete work:

Use
THIS →

Parenthetical note:

(Kaplan)

Endnote:

¹⁷Lisa Faye Kaplan, "Workplace: On Job Interview," 28 Feb. 1997, <<http://detnews.com/1999/accnt/902/28/02280028.htm>> (22 Aug. 1999) 3.

* Bibliography:

Kaplan, Lisa Faye. "Workplace: On Job Interview." *The Detroit News*. 28 Feb. 1997. <<http://detnews.com/1999/accnt/902/28/02280028.htm>> (22 Aug. 1999).

Online material, signed article, no complete work:

Parenthetical note:

(Henahan)

Endnote:

¹⁸Sean Henahan, "Wetlands under Siege in Cities across Nation," 7 July 1999, <<http://www.gene.com/ae/WN/SU/wet596.html>> (5 Sept. 1999) 2.

Bibliography:

Henahan, Sean. "Wetlands under Siege in Cities across Nation." 7 July 1999. <<http://www.gene.com/ae/WN/SU/wet596.html>> (5 Sept. 1999).

Online material, unsigned article, no complete work:

Parenthetical note:

("Defining Wetlands")

Endnote:

¹⁹"Defining Wetlands," 20 Feb. 1997, <http://www.ceres.ca.gov/wetlands/introduction/defining_wetlands.html> (27 July 1997) 2.

Bibliography:

"Defining Wetlands." 20 Feb. 1997. <http://www.ceres.ca.gov/wetlands/introduction/defining_wetlands.html> (27 July 1997).

Online material, e-mail message:

Parenthetical note:

(Russ)

Endnote:

²⁰Michael Russ <mkruss@evsc.k12.in.us> "Education URLs," 25 Aug. 1999, personal e-mail (25 Aug. 1999).

Bibliography:

Russ, Michael. <mkruss@evsc.k12.in.us> "Education URLs." 25 Aug. 1999. Personal e-mail. (25 Aug. 1999).

Reminder: If you need more details for Internet documentation, search for *MLA documentation* or *APA documentation*, and you will find several URLs to meet your needs.

For a second endnote from the same source:

In the course of your paper, you will probably cite some sources more than once. The primary endnote forms, illustrated above, are simplified considerably for secondary endnotes. (Parenthetical notes remain the same throughout the paper.)

First note:

²¹David Powell, *What Can I Write About? 7000 Topics for High School Students* (Urbana, Ill.: National Council of Teachers of English, 1981) 26.

Subsequent note:

Powell 38.

STEP 14: Revising—Making the Final Draft

The final draft demands careful attention to format details. Use these general guidelines for typing your paper:

- The entire paper, including quotations, notes, and bibliography, is double-spaced.
- Except for page numbers, use one-inch margins on all four sides of each page.
- Use a running head to number all pages consecutively, including the bibliography page(s). To create a running head, type your last name and the page number a half-inch from the top of each page and flush with the right margin.
- All text begins a double space below the running head.
- On the first page of text, include the heading and title. At the left margin, type your name one inch from the top. On three subsequent double-spaced lines, type your instructor's name, the course title, and the date, using date-month-year order. Center the title a double space below the last line of the heading and capitalize only the first letter of appropriate words. Do not use quotation marks or underscores with the title. (If your instructor requires a title page, eliminate this step and see item on creating a title page later in this list.)
- Begin the text a double space below the title. Indent five spaces for each new paragraph.
- Insert parenthetical notes as necessary to credit sources of facts, ideas, statistics, and exact words. Parenthetical notes refer readers to the bibliography and include only the author's last name and page number(s). Use no punctuation between the name and number. If the author's name appears in the text, a page number is sufficient.
- If you use a quotation that requires more than four typed lines, set off the entire passage by indenting it ten spaces from the left margin. Type it double-spaced, without quotation marks.
- The bibliography page should have the title *Works Cited* (most common), *References*, or *Bibliography* (least common), centered. Double-space and begin the entries. Use hanging indentation, and double-space all entries.
- If you use endnotes, type the title, *Notes*, centered, one inch from the top of a new page. Begin the notes two spaces below the title. Indent each note five

spaces, type the note number slightly above the line, skip a space, and begin the note. Any additional lines for a note appear at the left margin. Double-space all.

- If your instructor requires it, prepare a title page. (Do *not* use a title page along with the heading described earlier in this list.) Center from top to bottom and left to right the following five items: title of the paper, your name, the name of the course, the instructor's name, and the date. If you use a title page, repeat the title, centered, on the first page of the text, skip four spaces, and begin the text. Do not number the first page of the text.
- If your instructor requires it, type your final outline, in standard indented form, on a separate page. [See Chapter 31, *Outlines*.] Include the thesis statement at the head of your outline. If your instructor prefers, this outline may be rearranged to appear as a table of contents. [See Chapter 40, *Technical Report*, for an example.] Number the outline page(s) with lowercase Roman numerals, centered, at the bottom of the page.

STEP 15: Proofreading—Checking the Details

In addition to the usual checks for spelling, mechanics, grammar, and usage, you will want to check documentation forms carefully, period for period and comma for comma. Check for italics and quotation marks. Read carefully for typing errors. [See also Chapter 4, *Proofreading*, for additional guidelines.]

The most important proofreading you will do for a research paper, however, is quite different from that for any other paper. *Be sure to check the use of quotation marks for any quoted material you have included.* Remember, if you use another author's words as if they were your own—even accidentally—you can suffer severe penalties. (And that includes others' words taken from the Internet.) Plagiarism is a serious error, almost a crime. You should check your original sources against the ideas included in your paper just to be certain you have not simply forgotten a set of quotation marks or neglected to copy the quotation marks from your note cards onto your paper.

A Note about the Samples

Four research-paper samples follow.

1. **MLA Parenthetical Style.** The first sample, which is a complete paper, illustrates one widely accepted form of documentation, the MLA (Modern Language Association) parenthetical style, rapidly becoming singularly popular.

[For additional examples of a title page, table-of-contents page, parenthetical documentation, and an appendix, see the sample paper in Chapter 40, Technical Report. Also see the sample papers for English and workplace writing in Chapter 18, Biography, and online at www.wiley.com/go/wnwstudentwritinghandbook for slightly different parenthetical documentation.]

2. **MLA Endnote Style.** The second sample, an excerpt from the first, illustrates the MLA endnote style, a common alternative to the MLA parenthetical style.
3. **APA Style.** The third sample, another excerpt, illustrates the APA (American Psychological Association) style. Parenthetical documentation and mode of bibliography entries distinguish this style.
4. **Numbered Bibliography Style.** The fourth sample illustrates, in a brief paragraph, the MLA numbered bibliography style.

Certain style manuals suggest combining these basic formats. For instance, you may be asked to include a title page and a table of contents in a paper documented with endnotes. Thus, the five samples offer sound guidelines, no matter which format you are asked to follow.

If your instructor permits you to choose your own style, choose the easiest to prepare.

Combined, the four models flesh out the principles discussed in this section. The subsequent analyses point out details peculiar to the research process. Note particularly the combination of primary and secondary research going into this paper.

SAMPLE MLA PARENTHETICAL STYLE PAPER

The following sample paper illustrates the MLA parenthetical style, which is becoming widely accepted. Parenthetical style omits the use of superscript numbers as required in endnote and footnote styles.

Last name of student
→ Commens 1

*fine
page*
Ann Commens
Instructor A. Kamp
Senior English II
18 January 20—

Mother Goose: A Devoted Teacher

Mother Goose has survived generations of critics. Perhaps the most trying test of all for Mother Goose has been through the honest and often unrestrained criticism by children (Grover 1). These rhymes have survived because of their ageless quality of rhythm, rhyme, and motion (Arbuthnot 3). They have been passed from parent to child for generations (Parker 46), becoming such a part of the English-speaking world that it is a handicap for a child not to know them (Becker 11). "The Mother Goose Page," hosted on the Internet by Homework Central, attests to the continuing recognition of their importance (Homework Central). The nursery rhymes of Mother Goose, loved and recited by generations of children, help introduce children to good literature, create fantasy friends, provide contentment, stimulate imagination, and promote learning.

According to legend, Mistress Elizabeth Goose, known widely as Mother Goose, lived in Boston 200 years ago. She is supposed to have recited her varied rhymes to her numerous grandchildren. Her son-in-law, Thomas Fleet, is said to have published her nursery rhymes in order to make some well-deserved money (Grover 2). Tourists and children still visit the site in Boston where Dame Goose is believed to be buried (Huck and Kuhn 62). Contrary to the Mother Goose legend, most authorities agree that Mother Goose appeared in 1697 as the title of a book of fairy tales by Charles Perrault. The original Mother Goose contained such popular tales as "Cinderella," "Red Riding Hood," and "Sleeping Beauty" (Huck and Kuhn 61). Mother Goose's fame spread from France to America and to England, where the first collection of rhymes was published under her name in 1765 (Grover 2). Many of the

traditional nursery rhymes contained in this publication and those succeeding it were recited and sung long before they were ever written down. Most of the rhymes popular today have existed for so long that their actual author is unknown (Becker 13). The famous Mother Goose rhymes have been passed from parent to child, and both enjoy these rhymes together, the child for the first time and the adult once again in remembrance of his childhood (Parker 46).

In remembering their own exposure to the nursery rhymes, parents approve of Mother Goose, for she has proved to be a good influence upon a child. She serves as a child's first introduction to literature (Huck and Kuhn 104). Pre-school and primary-grade educators incorporate numerous activities by which youngsters of all backgrounds learn about Mary's lamb or Little Boy Blue even before they can read (Daycare, Parker 46), and it is the literature a child grows up with which greatly influences the type of an adult he will become (LaRoche 114). A child who grows up with Mother Goose is "apt to be a child who learns rapidly, who discovers early in life the commingling pleasures that words and pictures award to those who read books" (Huck and Kuhn 387). Although Mother Goose is not actually poetry, her rhymes provide a background for the child to accept and understand real poetry (Grover 2). The child who is exposed to Mother Goose will progress to other classics, such as Shakespeare, more easily because Mother Goose encourages a child to read good literature (Likens 22).

A child who grows up with Mother Goose not only learns the pleasures of reading, but he also discovers that the Mother Goose characters can become his friends. Many of the Mother Goose characters are reminiscent of real people, such as Mother Hubbard and her concern for her dog, Mary with her pet lamb, the Old Woman in the Shoe with her housing problem, and Little Bo Beep with her lost sheep. When the child reads about Jack and Jill and Peter, he is reminded of everyday people (Huck and Kuhn 99). A study of the history of children's literature clarifies that both the poetry and the illustrations accompanying Mother Goose help children become familiar with major archetypes and motifs (Vandergrift 2).

In addition to providing a child with friends, Mother Goose rhymes provide a child with contentment and satisfaction. The rhymes remind the child of the happiness and family harmony in his life (Huck and Kuhn 99). One of the most appealing qualities of Mother Goose is the humor the rhymes contain (Likens 23), which helps the child laugh and be happy (Mitchell 67). Even the nonsense in Mother Goose cultivates a child's mind, because a child must be able to recognize the nonsense in "the cow jumped over the moon" (Huck and Kuhn 100) in order to think it funny. Mother Goose also provides many amusing rhymes and riddles for a child to enjoy, such as "There was a girl in our towne,/Silk an' satin were her gowne,/Silk an' satin, gold an' velvet,/Guess her name, three times I've telled it" (Baring-Gould 271). The answer, of course, is "Ann." A child always enjoys telling the old joke, "Adam and Eve and Pinch me/Went down to a river to bathe./Adam and Eve got drowned,/Which one of the three was saved?" (Baring-Gould 261). The innocent listener pipes in, "Pinch me," and indeed gets just that (Baring-Gould 261)!

The value of Mother Goose, however, is not only that the child learns to laugh; he learns to build his imagination by changing and adding to the familiar old Mother Goose rhymes (Rackham 2). The development of the imagination is a very necessary factor in a child's life (Huck and Kuhn 331).

Pretending, playing, making up stories about life, are some of the richest talents a person can develop when she or he is very small. Fantasy is at the root of all invention, both mechanical and social. No one would have developed airplanes if someone hadn't pretended that people could fly. No one would have formed the American Constitution if someone hadn't imagined that people could govern themselves (Rogers 39).

When a child grows up with Mother Goose, "he is a child who's apt to grow up with a mind wide open to new ideas" (Likens 23). And the ideas are plentiful. A quick check at Amazon.com shows 119 listings for Mother Goose poetry (Amazon.com).

Growing up with a mind wide open to new ideas provides opportunities for children to learn about poetry, to identify universal problems, to learn satisfaction, and certainly to exercise their imaginative expression. Together, these kinds of mind-opening opportunities permit authorities to name one more advantage to exposing children to Mother Goose: to promote learning.

Most authorities agree that Mother Goose stimulates a child's learning process. It has become evident that "the excitement of learning, the excitement of performing, can still begin with something so simple as the rhymes of Mother Goose" (Likens 22). Teachers use the child's knowledge of Mother Goose rhymes to help him want to learn to read, to participate, and to respond (Parker 46). Through the rhymes, a teacher can help the child memorize the day of the week without drills or boredom (Likens 23). Every child who knows "Solomon Grundy,/ Born on Monday,/Christened on Tuesday,/Married on Wednesday ..." (Mitchell 109) will be able to remember the days of the week. A child is introduced to his first lesson in numbers when he recites "One, two, three, four, five,/Once I caught a fish alive;/Six, seven, eight, nine, ten,/Then I let it go again" (Mitchell 115) and "1, 2, Buckle my shoe;/3, 4, Knock at the door;/5, 6, Pick up sticks ..." (Baring-Gould 244). A child remembers his Roman numerals through the rhyme "X shall stand for playmates Ten;/V for Five stout stalwart men;/I for one ..." (Baring-Gould 244). A child easily learns his alphabet with "A, B, C, and D,/Pray, playmates agree./E, F, and G,/Well so it shall be ..." (Baring-Gould 241) and "A was an apple pie, / B bit it, / C cut it ..." (Baring-Gould 241). Mother Goose also helps a child develop his language through tongue twisters and riddle rhymes because between the ages of two and six is when the greatest part of a child's language is developed (Huck and Kuhn 98). Mother Goose aids a child in learning the numbers, in learning the alphabet, and in developing his language.

The values of Mother Goose are many: as an introduction to literature, as a child's companion, as a source of happiness and contentment, as a stimulant to his imagination, and as a catalyst in the child's learning process.

Mother and teacher agree that the best of these verses have an even more potent influence.... The healthy moral, so subtly suggested in many of the rhymes, is unconsciously absorbed by the child's receptive mind, helping him to make his own distinction between right and wrong, bravery and cowardice, generosity and selfishness (Grover 1).

Surely, then, it is no wonder the Mother Goose rhymes have survived generations of critics. In fact, without the Mother Goose rhymes as part of his childhood, a youngster may suffer a social if not an educational handicap.

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ANALYSIS OF THE MLA PARENTHETICAL STYLE SAMPLE

The paper illustrates many of the important principles that should be evident in a research paper. While you can make many observations on your own about the approach the sample paper takes, note these specifics:

- The topic is interesting and narrowed appropriately for the length of the paper.
- The paper employs both primary and secondary research. The writer draws many of her comments directly from the rhymes themselves, rather than using someone else's criticism of them. The two types of research enhance the quality of the paper and fulfill the requirement to write an evaluative paper.
- Quotations, especially those from the rhymes, support the writer's ideas. The few long quotations included offer insight into other critics' interpretations. Notice how quoted passages blend smoothly into the text, in some cases finishing sentences begun by the writer.
- Far more paraphrases appear than quotations. The writer avoids a paper that is little more than a string of quotations. Because of her paraphrasing, the paper reads evenly and reflects a thoughtful analysis of relationships among ideas.
- The paragraphs follow a clear organization. The paper includes a two-paragraph introduction (not part of the outline), and each of the remaining paragraphs corresponds to a main or subheading in the outline.
- The paper exhibits good sentence variety and sophisticated writing technique.
- Transitional words, phrases, and sentences move the reader smoothly from idea to idea, paragraph to paragraph. The seventh paragraph is transitional; it summarizes the main points covered so far and introduces the final point.
- The format, which includes accurate parenthetical notes and a list of works cited, follows the guidelines for good formatting. Long quotations are set apart from the rest of the text. The bibliography page is accurate and complete, citing only those sources used in the text.

By following carefully all the steps in the research process, you will be able to develop a satisfactory research paper. The precise form may well be determined by your teacher, department, or school policy.