

Style Sheet

for

Writing the Research

Paper

Autumn 2000

Allentown School District
Allentown, Pennsylvania

Style Sheet for Writing the Research Paper

(Revised Autumn 2000)

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Student Research Paper

Name _____

Subject of Paper _____

Thesis (Central Idea) _____

Title _____

Date Due _____

The Research Paper

A research paper is a multi-page composition which shows that its writer has the ability to gather information on a particular idea, understand that information, and explain the information to others clearly and interestingly. Furthermore, the research paper identifies the specific sources of information which the researcher used to develop the paper.

The writer of the research paper may not have knowledge about the subject before beginning to do research. For such a writer, the project offers an opportunity to learn something new. For the writer who has some prior knowledge or assumptions about a particular topic, the project offers an opportunity to reinforce or modify knowledge or opinions. All writers of research papers must realize, however, that the paper is not simply an explanation of personal ideas; it is a presentation in clearly understandable language of the ideas of other people—even if the writer of the paper disagrees with them—showing that the writer can understand and explain to others material which is considered authoritative on a particular topic.

Beginning the Project: Developing a Thesis

Any research paper is developed in response to a thesis: the basic ideas, or core, of the paper.

A person could be led to write a research paper to support or challenge the opinions of another individual: “Stephen Vincent Benet has always been a popular American author.”

Sometimes, however, the researcher may be required to think of an original thesis. One can do that by saying, “I think that. . .” (“I think that Robert Frost’s poem ‘The Death of the Hired Man’ is effective because of its use of Yankee characters.”). The words starting with *that* state the thesis on which the whole paper will be based, and “I think that” will not appear in the final paper.

A research paper for English class is likely to be about language or literature. If the paper is based on Hemingway’s *The Old Man and the Sea*, for example, one would be sure to read the novel before proceeding with the rest of the work. Of course, the same expectation applies to short stories, plays, poems, and other literary types. Having the thesis, the writer should seek out and take notes from materials, explaining various critics’ ideas about the literary work being studied. One should carefully follow the directions and styles presented in this booklet except in specific situations in which the teacher’s directions may supersede those presented here.

The student should be sure that the thesis statement appears near the beginning of the finished paper.

Research Paper Style Sheet

I. Bibliography

- A. Preliminary material
 - 1. No encyclopedia articles or textbook material
 - 2. No commercially prepared study guides
- B. Additional material
- C. Discards
- D. Final: minimum of five books and periodicals or any combination, unless other requirements are specified

II. Bibliography Cards

- A. Use 3x5 or 4x6 index cards.
- B. Use one card for each reference.
- C. Include all necessary information:
 - 1. *For a Book*
 - a. Book call number (upper left corner)
 - b. Name of library (below call number)
 - c. Author (s)
 - d. Title
 - e. City of publication, publisher, and date
 - f. Pages (specific pages where information is located; see section H on the next page)

Sample Bibliography Card for a Book

813.09
A2116F
Allen

Adams, Robert. Myth and Meaning.
Norman: University of Oklahoma
Press, 1966.

2. *For a Periodical*
 - a. Name of library (upper left corner)
 - b. Author(s)
 - c. Title of article
 - d. Title of periodical
 - e. Volume number (see Arabic numbers) and date
 - f. Pages

Sample Bibliography Card for a Periodical

Dieruff

Johnson, Phillip. "The Friends of Ethan Frome."
Time 20 (15 June 1996): 83-84.

- D. In preparing your bibliography cards, follow exactly the format of the models given in the following section—Preparing the List of Works Cited.

NOTE: *If no volume number is available, simply omit the parentheses: 15 June 1996: 83-84.*

- E. *Arrange bibliography cards in alphabetical order*, using the author's last name or the title of an article if no author is given.
- F. Double-check style and punctuation for each entry.
- G. Indent the second and subsequent lines.
- H. Indicate specific pages if only a particular chapter or essay within a book is applicable to the subject being researched. Normally it is not necessary to list a series of page numbers if material is spread throughout a particular source.

III. Preparing the List of Works Cited

A. Books

One author

Treese, Loretta. The Storm Gathering: the Penn Family and the American Revolution. University Park: Pennsylvania State University Press, 1992.

Two authors

Donovan, Robert J. and Ray Scherer. Unsilent Revolution: Television News and American Public Life, 1948-1991. New York: Cambridge University Press, 1992.

Three authors

Klehr, Harvey, John Earl Haynes, and Fridrikh Igorevich Firsov. The Secret World of American Communism. New Haven: Yale University Press, 1995.

No author

Telecommunications for Learning. Englewood Cliffs, NJ: Educational Technology Publications, 1951.

Four or more authors or editors

[If there are more than three authors, name only the first and add "et al." ("and others") in place of the other authors' names.]

Norton, Bryan G., ed., et al. Ethics on the Ark: Zoos, Animal Welfare, and Wildlife. Washington, DC: Smithsonian Institution Press, 1995.

Anthology

Holmes, Helen Bequaert, ed. Issues in Reproductive Technology 1: an Anthology. New York: Garland Press, 1992.

Article in a multi-volumed collection

Porter, Vincent. "Copyright Law and Television." Vol. 1 of The Encyclopedia of Television. Ed. Horace Newcomb. Chicago: Fitzroy Dearborn Publishers, 1997. 419-423.

Book that is edited or critical edition

Crane, Stephen. The Short Stories of Stephen Crane. Ed. Grace P. Wimpel. New York: Macmillan Company, 1982.

Book in a series

Dowd, Michael P. The Great Mark Twain. Vol. 3 of The Complete Anthology of American Authors. Ed. J. P. Snow. New Haven: Yale University Press, 1970. 234-256.

Article in a collection or introduction to a book

Millgate, Michael. "The Secret of the Tombs" Contemporary Views. Ed. Joseph Jones. Philadelphia: Globe Press, 1981. 23-65.

Simon, Wilbur. Introduction. Civil War Topics in Whitman's Poetry. By Eric Walton. New York: Springtime Press, Inc., 1979. ii-xxiv.

Periodical article reprinted in a reference book

James, Henry, Jr., "Honore de Balzac." The Galaxy 20 (December 1875): 814-36.
Excerpted and reprinted in Short Story Criticism, Vol. 5, ed. Thomas Votteler (Detroit: Gale, 1990). 8-11.

Book material reprinted in a reference book

Leavis, F. R. D. H. Lawrence: Novelist (Alfred A. Knopf, 1956); excerpted and reprinted in Short Story Criticism, Vol. 4, ed. Thomas Votteler (Detroit: Gale, 1990), 202-06.

Original article appearing in a multi-volume work

Murad, Turhon A. "Social Darwinism." Survey of Social Science: Government and Politics Series, Vol. 5, ed. Frank N. Magill. Englewood Cliffs, NJ: Salem Press, 1995. 1833-38.

Excerpted critical essay appearing in a collection of critical essays in book format

Kinnamon, Keneth. The Emergence of Richard Wright: a Study in Literature and Society U. of Illinois Press, 1972); excerpted and reprinted in Bigger Thomas. ed. Harold Bloom. New York: Chelsea House, 1990. 60-72.

B. Periodicals

Signed magazine article (weekly)

Ratnesar, Romesh. "This is Math?" Time 25 Aug. 1997: 66-67.

Unsigned magazine article

"Cloning Isn't Sexy." Commonweal 28 Mar. 1997: 5.

NOTE: For a magazine article issued less frequently, add a period and issue number, without any space, directly after the volume number.

O'Neill, Lisa. "The Home in Western Europe." Agora 1.2 (1987): 29-32.

"Edith Wharton, a Woman of Society." American Literature 67 (2 April 1977): 56-58.

Signed news article or editorial

Manning, Anita. "Gettysburg Skeleton Tells a Soldier's Story." USA Today 24 June 1997: D4.

Unsigned news article or editorial

"Premature Praise for Welfare Reform."
New York Times 20 Aug. 1997: A20.

Article in a Scholarly Journal without Continuous Pagination

Scott, Peter. "Censorship, Reading, and Interpretation:
A Case Study from the Soviet Union." PMLA 109 (1999): 61-70.

NOTE: As electronic resources can be complicated to cite, extra care must be taken when doing so. An excellent guide for citing these types of resources can be found on the internet at <http://www.wisc.edu/writing/Handbook/elecmla.html>. Please remember to consult your teacher concerning any questions you may have.

C. Technology Resources

Compact disc and online examples

Article in Microfiche Collection-NewsBank

Chieper, Randy. "Welfare Reform Debates."
New York Times 20 Apr. 1994, late ed:A12.
NewsBank: Welfare and Social Problems 17
(1994): fiche 2, grids A9-13.

Online database

Schaefer, Bradley E. "Meteors That Changed the World." Sky and Telescope. v. 96. n6. Dec. 1998: 8pp. Bell & Howell Information and Learning – ProQuest Direct.
29 Oct. 1998

NOTE: In the preceding citation, the date "29 Oct. 1998" is the date the information was retrieved from the database.

Full-text article from a compact disc

Reporter, Madeleine. "Electronic Citing Guidelines Needed." New York Times. 13 Apr. 1996, late ed.: C1. New York Times Ondisc. CD-ROM.
UMI – Proquest. Oct. 1996.

Non-Periodical publication on compact disc

Williams, Timothy. "Emily Bronte." Discovering Authors. Vers. 1.0. CD-ROM. Detroit: Gale, 1992.

Encyclopedia article on compact disc

Minkoff, Eli C. "Aye-aye." New Grolier Multimedia Encyclopedia. CD-ROM. Danbury, CT: Grolier, 1994.

A Web Page

Author(s). Name of page. Date of posting/revision. Date of access. <electronic address>.

D. Internet Resources

Electronic journal

Lovett, Richard. "Teacher Traits." Psycholoquy June 1994: 5 pp.
6 Oct. 1993.
<<http://www.duke.eduDirectory:pub/harnad/Psycholoquy/1993>>

E-mail

Danford, Tom. "Monday Greetings." E-mail to Terry Craig. 13 Sept. 1993.

Online Book

Dickens, Charles. Great Expectations. London, 1861.
Project Guttenberg. 9 Sept. 1998 <<ftp://uiarchive.cso.uiuc.edu/pub/etext/gutenberg/etext98/grexp10.txt>>

Eliot, George. Middlemarch. London, 1871-72. 6 Sept. 1998
<<http://etext.virginia.edu/subjects/women/html>>.

Online Article in a Newspaper

Harmon, Amy. "Have Laptop, Will Track Each Blip in the Market." New York Times on the Web 6 Sept. 1998. 6 Sept. 1998
<<http://www.nytimes.com/library/tech/98/09/biztech/articles/06tick.html>>.

"Government Orders Peanut-Free Zones on Airlines." Milwaukee Journal Sentinel. 4 Sept. 1998.
Sept. 1998 <<http://www.jsonline.com/alive/nutrition/o9o0.peanut.stm>>.

Professional Website

Simons, Mark. Thomas Hardy Resource Library.
6 Sept. 1998 <<http://pages.ripco.com:8080/~nws/hardy.html>>.

University of Newcastle Drama Department. Michael R. Booth Theatre Collection. 6 Sept. 1998 <<http://www.newcastle.edu.ua/department/dm/booth/booth/htm>>.

E. Other Possible Sources

Signed pamphlet

Morgan, John. On the Reading of Henry James.
Chicago: American Letters Foundation,
1980.

Unsigned pamphlet

Britain and William Faulkner. London: London
Historical Society, 1986.

Interview

Smith, Franklin P. "Opinions of Contemporary
Poetry." Personal Interview. 19 Nov.
1988.

Personal letter

Fredericks, Robert H., author of Maryann. Letter to
the author, 27 Mar. 1993.

Film and Videocassette

Creation vs. Evolution: Battle of the Classroom.
Dir. Ryall Wilson. Videocassette. PBS Video, 1982.

NOTE: *If you use a word processor, you may italicize the titles of major works which are underlined in this section. See the Works Cited on page 29 for italicized titles.*

IV. A Warning to Students

Plagiarism, from the Latin word for “kidnapper,” is using another person’s words, terms, or ideas in your writing without properly documenting the actual source. It is the theft of someone else’s writing, and it is as dishonorable as any other form of stealing. Writers’ ideas and their own way of expressing them are their personal property, not to be “borrowed” unless credit is given.

Many students, however, are not aware of the various forms this borrowing may take. Word-for-word copying from another writer, without enclosing the copied passage in quotation marks or indenting it and identifying its source, is perhaps the most flagrant form of plagiarism. On the other hand, a student may occasionally insert a particularly appropriate term or phrase, mistakenly believing that the use of a few words from another writer is permissible.

Plagiarism may take the form of

- (a) word-for-word copying of a whole passage or an especially appropriate word or phrase, without enclosing the copied material in quotation marks or indenting it and acknowledging the source.
- (b) the “patchwork effect”: a paper composed almost entirely of borrowed passages, possibly correctly identified, and joined together by the lazy student writer who believes that connecting these ideas with a few original sentences will make the writing his/her own.
- (c) the paraphrase, perhaps skillfully written, that restates someone else’s ideas without identifying the source. Whenever a student rewords or paraphrases what he/she has just read, it is not enough just to document it parenthetically. The following is the correct format:

As (first and last name of author) has suggested, writing a term paper for your English teacher is much more difficult than it initially sounds (page number of reference). **Note:** The parenthetical page reference is not enough to adequately document another writer’s ideas. You must also mention the writer’s name somewhere in the sentence.

Remember: Always acknowledge the source of facts and ideas that are not your own and are not common knowledge. Whether you have used a direct quotation, an indirect reference, or a borrowed word or phrase, it must not be represented as your original work.

No more than 1/3 of your finished paper should be copied directly from your sources.

V. Note-Taking

NOTE: Before you actually begin writing a note card from a source, you must first determine the reliability of the source. When in doubt as to the accuracy or credibility of your source, ask your teacher. This is particularly important when using electronic sources. Anyone can publish on the internet and claim to be an “expert.” Choose your sources wisely.

- A. Use 4” x 6” index cards (lined are best)
- B. Record all necessary source information (upper left of card).
 1. Author or editor
 2. Title (of book or periodical article) or other appropriate label
 3. Page number(s) Note: Always record specific page numbers where information is found.
- C. Use specific topic labels (upper right of card).
Note: Sometimes the chapter headings in books are good sources for these.
- D. Most information should be expressed in your own words as a summary of your reading. Be sure not to copy such notes verbatim.
- E. A pertinent statement may be quoted directly from the source. Be sure to use quotation marks and to double-check your copy. Use the following indicators for direct quotations:
 1. For additions and corrections, use brackets.
 2. For errors existing in the source, use [sic] (in brackets) directly after copying the error.
 3. For omissions (sections that you do not want to include), use ellipsis marks, that is, three spaced periods (. . .).
- F. Record one specific topic on a card. Do not mix ideas on the same card.
- G. If it is necessary to continue the notes on a second card, be sure to label the card as number 2 and record the source information. Then staple both cards together.

SAMPLE NOTE CARD

Allen H.S. Library First Challenge to First Amendment
Hentoff
The First Freedom
69

Fortunately for those affected in the 18th century, greatly respected men like Jefferson, Madison, and the Democratic-Republicans, who believed in a government wherein “the censorial power is in the people over the government, and not in the government over the people,” were only a few years away from gaining power and dissolving the Acts.

- H. If you are quoting material, use quotation marks. Use quotation marks to separate a quotation note card from summary or paraphrase note cards. If the passage you are quoting already has a quotation in it, enclose the quotation within a quotation with single quotation marks. The entire passage is enclosed with double quotation marks. Example: “Thoreau refused to pay his poll tax; yet, he forcefully asserts in his essay ‘Civil Disobedience’: ‘I do not wish to quarrel with any man or nation’.”

THREE MAIN TYPES OF NOTE CARDS

1. SUMMARY—the general idea of large amounts of material (place an S in a circle at the bottom of this card so you can clearly see what type it is.)
2. PARAPHRASE—restating material in your own words (Place a P in a circle at the bottom of this card so you can clearly see what type it is.)
3. QUOTATION—writing information exactly as it appears, not omitting any words or any punctuation from the original (Use quotation marks before and after the quote on the note card AND in your final paper.)

POINTS TO CONSIDER

1. Carefully monitor the number of note cards you produce. You don’t want to record too little information or too much information. Strive to be clear and concise.
2. Strive for accuracy in all three types of note cards.
3. Remember that being careful now with your note-taking will mean you won’t have to worry as much about plagiarism in your paper.

**SAMPLE NOTE CARDS FROM THE SAME SOURCE
IN THE THREE FORMATS**

Campbell
Flowers, Ed.
The Power of Myth
3

Myth and the Modern World

The news of the day and daily concerns didn't used to infiltrate the "sealed" environment of university academia. This environment included eternal values on how to live our lives from such greats as Plato, Confucius, Buddha, and others. As our lives progress and we age, and the things of this life become less important we will regret our neglect of our inner life, what being alive is all about.

S

Campbell
Flowers, Ed.
The Power of Myth
3

Myth and the Modern World

We are so wrapped up in daily life and the pursuit of outer values that we lose sight of our inner value, the simple joy of being alive.

P

Campbell
Flowers, Ed.
The Power of Myth
3

Myth and the Modern World

"One of our problems today is that we are not well acquainted with the literature of the spirit. We're interested in the news of the day and the problems of the hour. It used to be that the university campus was a kind of hermetically sealed-off area where the news of the day did not impinge upon your attention to the inner life and to the magnificent human heritage we have in our great tradition—Plato, Confucius, the Buddha, Goethe, and others who speak of the eternal values that have to do with the centering of our lives. When you get to be older, and the concerns of the day have all been attended to, and you turn to the inner life—well, if you don't know where it is or what it is, you'll be sorry."

Q

VI. The Outline

After you have gathered information by reading sources available on your topic and recording quotations, paraphrases, and other information on note cards, you should develop a preliminary outline to help you organize your material logically and effectively. This working outline will then be continually revised as your research progresses.

Your outline must be parallel and balanced. Parallelism is putting similar thoughts in the same grammatical structure. Example: If you use a topic outline, you would use the same types of phrases throughout the outline. You may decide on a noun followed by a prepositional phrase or some other format. Balance refers to filling your categories with roughly a similar amount of information as well as a logical break-down of numbers and letters. Logic requires that if the thought, idea, or concept is divided into two or more parts, then the outline must reflect this division. Therefore, II complements I, B complements A, and so forth. Your paper must have a balanced and logical flow of ideas. A typical outline looks like this:

- I.
 - A.
 - B.
 - 1.
 - 2.
 - a.
 - b.
 - (1)
 - (2)
 - (a)
 - (b)
-
- II.
 - A.
 - B.
 - (and so on)

As you can see, if you have a I, then you must have a II.

NOTE: A high school student would seldom find reason to go beyond the first set of lower case letters. Papers on higher levels with much more intensive information in them would go beyond.

SUGGESTED STEPS TO WRITING A WORKING OR PRELIMINARY OUTLINE

1. Review all the note cards you have written so far.
2. Track any patterns that you can see or note any abundance of cards you have in any particular areas of your research. These can become your major categories. (Roman numerals in outline)
3. Pull together all the note cards that you think have anything to do with any of the major categories. After reviewing them and sorting through them, put cards in separate stacks together with similar information cards. Then make each of those stacks sub-categories of the major ones. (These would be capital letters in the outline.)
4. NOTE: DO NOT THROW AWAY ANY OF THE NOTE CARDS; THEY MAY PROVE USEFUL TO YOU LATER!

SUGGESTED STEPS TO WRITING A FINAL OUTLINE

1. Carefully review your note cards to determine if they correlate directly to your final thesis statement. (NOTE: The final thesis statement goes at the top of your final outline.)
2. Discard anything from your current working outline that is no longer relevant or important to the final thesis statement or that might weaken what it is you are trying to prove or disprove in your paper.
3. Bring similar materials together under general headings and arrange the different sections so that they connect logically to one another.
4. Arrange the sub-categories under each heading in a way that they, too, proceed logically.
5. Include an introduction and conclusion in your final outline that is appropriate for your final thesis statement.

SUGGESTED WAYS TO ORGANIZE THE INFORMATION IN THE OUTLINE

1. CHRONOLOGY—useful in papers describing how something developed
2. CAUSE AND EFFECT—what consequences a literary movement has
3. PROCESS—how something occurred or developed
4. LOGIC—2 types
 - DEDUCTIVE—general to specific
Example: “Increase in Exercise in USA” to “Step Aerobics”
 - INDUCTIVE—specific to general
Example: “Step Aerobics” to “Increase in Exercise in USA”

THERE ARE VARIOUS FORMS OF OUTLINES. THE TWO MAIN TYPES ARE THE TOPIC OUTLINE AND THE SENTENCE OUTLINE.

The topic outline consists of short phrases throughout the outline. The sentence outline consists of a series of complete sentences throughout the outline.
WHICHEVER YOU CHOOSE TO USE, YOU MUST REMAIN CONSISTENT.

SAMPLE TOPIC OUTLINE FROM A PAPER ON

BENJAMIN FRANKLIN

OUTLINE

Thesis Statement: Benjamin Franklin was an inventor of many things, one of which was a new type of literature—the success saga.

- I. Introduction to thesis
- II. Franklin's life as a basis
 - A. Overview of contributions
 - B. Childhood as a molding
 1. Puritan morals for life
 2. Exposure to publishing for career
 - C. Adult life as a testimonial
 1. Meager beginnings to success
 2. Diverse interests and accomplishments as motivators
 3. Success in many areas as a testimonial
- III. Franklin's works during career
 - A. Autobiography as guideline
 - B. Poor Richard's Almanac as motivator and tool
- IV. Franklin's influence on contemporary authors
 - A. Elbert Hubbard as motivator
 - B. Dale Carnegie as motivator
 - C. Other writers about success
- V. Conclusion of major points

NOTE: *The outline page does not get numbered and comes after the cover sheet and before the text of the paper itself.*

VII. Documentation

- A. Identify sources of information and give credit for all:
 - 1. Specific information.
 - 2. Direct quotations.
 - 3. Specific data, such as statistics and dates.

In writing your research paper, you must document everything that you borrow—not only direct quotations and paraphrases but also information and ideas. Of course, common sense as well as ethics should determine what you document. For example, you rarely need to give sources for familiar proverbs ("You can't judge a book by its cover") well-known quotations ("We shall overcome"), or common knowledge ("George Washington was the first president of the United States"). But you must indicate the source of any appropriated materials that readers might otherwise mistake for your own.

- B. Complete your research.
- C. Organize your bibliography cards and note cards.
- D. Prepare a list of works you plan to mention in your paper. Keep in mind that the label Works Cited means that the materials listed have contributed ideas and information, perhaps also direct quotations, to your paper. All of the works you list on your Works Cited page must be mentioned with a specific page number in the text of your paper.
- E. As you write your research paper, you must provide specific references to your Works Cited list to indicate the sources of ideas, information, and direct quotations presented in your paper. A research paper *requires* identification of all sources of information that are used.

Parenthetical References

Usually the author's last name and a page reference are enough to identify the specific source of your material (Brown 94). The information in parentheses points out that your paper has just used information or a quotation from page 94 in the only work by an author named Brown listed on your Works Cited page.

If the source listed on your Works Cited page has more than one author, list all the authors' last names and the page number or, if that style seems cumbersome, give the first author's last name followed by the abbreviation "et al."

If the Works Cited page shows more than one work by a given author, give the author's name, a shortened title, and a page number in your parenthetical reference (Jones, Belief and Disbelief 87).

If the work cited is more than one volume, give the author's name, the volume number, and the page number, for example (Dowd 3:255).

Textual References

If you are making a general summary statement of an author's ideas, you may refer to a particular source in a general way: Fiedler has discussed in detail the effect of passion in The Scarlet Letter in Love and Death in the American Novel. At the end of your discussion of Fiedler's ideas in that book, you need list only the page numbers from Fiedler in parentheses (176-183).

This style may be used to identify page references for ideas, information, or quoted material when the author is mentioned in the text of your paper.

A parenthetical identification of specific page reference must directly follow each quotation. If the author is not identified in the text before the quotation, he/she must be identified in the parentheses (Franklin 96).

If you quote or paraphrase a quotation from another book, put the abbreviation "qtd. in" ("quoted in") before the indirect source you cite in your parenthetical reference. For example, if you copied the quotation from Thoreau at the bottom of page 142 from James M. Brown's *The American Experience*, you would write:

". . . with any man or nation" (qtd. in Brown 142).

- F. Double space and indent any quotation of more than four typed lines five spaces from the left margin with beginning or final quotation marks deleted (unless the passage you are copying has quotation marks around it in your source). Be sure to put parentheses with source information at the end of the long quotation. Triple space (or skip a line) before resuming your normal text if your text begins with a new paragraph.
- G. Document a quotation within a paragraph separately from the rest of the paragraph. First, document the quote, and then document the paragraph, if necessary.
- H. You may summarize several pages of material into one paragraph. Document this paragraph in the following manner: (234-238).

VII. The Rough Draft

- A. Organize and arrange note cards by specific topics.
- B. Refine thesis and develop outline, keying note cards with the outline.
- C. Write the text of your paper, using only your note cards.
- D. Key each paragraph of your rough draft with the outline, using all applicable divisions by noting them in the margin of your paper: e.g., II, B, 1 This key will not appear on your final copy.

- E. Remove from your Works Cited page any material not actually used in the final writing of the paper. Remember: Encyclopedia articles, commercially prepared study guides, and your class textbook may not be used.

VIII. Final Works Cited Page: List sources alphabetically by the author's (editor's) last name.

- A. If you have used several sources by the same author, your final Works Cited page should list the titles in chronological order, beginning with the oldest. Give the name of the author in full only once; subsequent listings will show three hyphens and a period in place of the author's name. Skip two spaces before typing the title of the literary work used.

Jones, Howard Mumford. Pursuit of Happiness.

Cornell University Press, 1966.

---. Belief and Disbelief in American Literature.

Chicago: University of Chicago Press, 1969.

---. Revolution and Romanticism.

Cambridge: Harvard University Press, 1974.

- B. The three hyphens always stand for the name of the writer as it was in the first listing. If that author edited a volume you will list after the first listing, put the appropriate abbreviation after the author's name written in full before giving the title, for example:

Jones, Howard Mumford, ed.

- C. If an author listed is one of a group of writers in a subsequent entry, repeat the author's name in full. Do not use the three hyphens. Remember that the hyphens indicate the name of an author just as it was given in the first listing for that writer.

- D. In citing two or more works by the same group of writers, give the names of the writers only once. After that listing, use three hyphens in place of the authors' names.

Durant, Will and Ariel Durant. The Age of Voltaire.

Vol. 9 of The Story of Civilization. New York:

Simon and Schuster, 1965.

---. Rousseau and Romanticism. Vol. 10 of The

Story of Civilization. New York: Simon and

Schuster, 1967.

- E. Double-space the entire Works Cited list, between and within entries.

- F. Follow each item in an entry (author, title, and publication information) with a period and two spaces.
- G. Underline the whole title of a book or periodical, including punctuation; but do not underline the period at the end of the title. If you are using a computer that has italics, use italics for titles.

IX. The Final Copy

- A. Remember that there will not be a title page for your project. Begin the research paper with the first page of the body of your presentation. One inch from the top of your first page and even with the left margin (one inch from the edge of the paper), type or write your name. Your teacher's name should be double-spaced or written on the line below your own; the name of the course below that; add the date below the course identification. Double-space again and type your title, neatly centered on the paper. Double-space also between lines of the title and double-space between the title and the first line of the text. Write your title following normal rules of capitalization and punctuation. Do not underline it or use quotation marks around it.
- B. Make all necessary corrections and revisions.
- C. Number all pages with Arabic numbers preceded by your last name in the upper right corner 1/2" from the top (for example: Conway 2). Do not use periods or parentheses with them. Number the Works Cited page with the next consecutive number following the last page of your text. For example, if your last page of text is 7, your Works Cited page is 8.
- D. Type the title Works Cited, centered, one inch from the top of the first page of your list of sources. Double-space between that heading and the first entry. Remember to begin each entry flush with the left margin. If an entry runs more than one line, indent the following line (or lines) five spaces from the left margin. Double-space the entire list, between entries as well as within entries. Continue the list on as many pages as necessary.
- E. Recopy your paper neatly in ink on ruled composition paper, type on 8 1/2 x 11" paper, or generate on a printer.
- F. Be sure that your finished work includes, in this order, the text of your paper and your list of works cited.
- G. It is understood that if you are writing on composition paper, you are writing on each line, except before and after long quotations. Always let the bottom line of a paper blank. Your teacher will explain any departures from these patterns or any other peculiarities of writing in ink that he or she may determine.

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The Success Saga and Benjamin Franklin

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English III

Mrs. Horvath

8 March 1996

OUTLINE

Thesis Statement: Benjamin Franklin was an inventor of many things, one of which was a new type of literature—the success saga.

- I. Introduction to thesis
- II. Franklin's life as a basis
 - A. Overview of contributions
 - B. Childhood as a molding
 1. Puritan morals for life
 2. Exposure to publishing for career
 - C. Adult life as a testimonial
 1. Meager beginnings to success
 2. Diverse interests and accomplishments as motivators
 3. Success in many areas as a testimonial
- III. Franklin's works during career
 - A. Autobiography as guideline
 - B. Poor Richard's Almanac as motivator and tool
- IV. Franklin's influence on contemporary authors
 - A. Elbert Hubbard as motivator
 - B. Dale Carnegie as motivator
 - C. Other writers about success
- V. Conclusion of major points

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Gifted/Honors English III

8 March 1996

The Success Saga and Benjamin Franklin

Benjamin Franklin was an inventor of many things, one of which was a new type of literature—the success saga. His entire life was one of struggle and overcoming great odds. Fortunately for him, his genius overpowered his poverty-stricken youth. In his later years, he wrote about his rise to fame and fortune, and his words reflected the ideals of the American society. His success as a person allowed him to publish a popular annual pamphlet of aphorisms for those searching for their own success. Franklin passed on his “formula for success” through his own words; he also lives behind the works of many other writers known for their successes as people and as authors: “In the Great Depression, President Roosevelt called him ‘an inspiration to every American citizen,’ and on the nation’s bicentennial birthday, it was Franklin whom Reader’s Digest featured because he best represented the simple, homely [sic] qualities that Americans...liked best about themselves” (Zall 7).

“Rags to riches,” isn’t it coincidental how a statement that describes America also fits the profile of a man who practically invented America himself?

People can be excused for thinking that Franklin invented eighteenth-century America since he played such an active role in shaping its course. Inventor,

scientist, entrepreneur, political activist, statesman, diplomat, cultural guru, social revolutionist, he thought of himself as primarily a writer and printer.

(Zall 1)

Benjamin Franklin was a self-made man who had to overcome the obstacle of poverty to become someone. But, through it all, he came out on top. “In his many careers . . . Benjamin Franklin became for later generations of Americans both a spokesman and a model for the national character” (Ketcham 1). He showed the American people that anything can be accomplished when there is willpower and an eager want: “Franklin was an especially vivid example of the self-made man—the gifted, persevering individual whose rise from humble beginnings appears so strongly to the democratic imagination” (Baida 82).

Franklin’s story was a miracle. In his *Autobiography*, he tells of his struggles and his successes:

His *Autobiography*, probably the most admired work by an American after the *Declaration of Independence*, did create a new and decisively modern form of literature, the success saga. It is a chronicle, a credo, and a scenario for self-made men. (Boorstin 82)

“It inspired the so-called cult of success in industrial America” (Zall 7). Franklin’s *Autobiography* shows people the trials and errors of human life not through words but through examples: “On the principle that a good example is the best sermon, he shows us these characters in action so that we can learn along with young Franklin how to live and how not to live in an acquisition society” (Zall 8).

In the opinion of P. M. Zall, the book's biggest impact comes from observing Franklin's reactions to the characters he meets along the road of life and seeing how he distinguishes foolishness from evil (8). In the beginning of his book, Franklin himself states,

.. . Having emerged from the poverty and obscurity in which I was born and bred, to a state of affluence and some degree of reputation in the world, and having gone so far through life with a considerable share of felicity, the conducting means I made use of, which with the blessing of God so well succeeded, my posterity may like to know, as they may find some of them suitable to their own situations, and therefore fit to be imitated. (*Country Beautiful* 12)

If taken apart, the book could be a guide down the road of life to most every man's desire, fame, and fortune.

Dale Carnegie twisted the beliefs of Benjamin Franklin to fit the needs of the changing American society: "Franklin pioneered with elementary rules for 'Personal Relations' in an era before mass media had made possible the vocation of 'public relations'" (Carnegie 142). Dale Carnegie used Franklin's principles to increase success through public relations in both business and in personal usage.

For example, Carnegie cites from the *Autobiography*, "Ben Franklin tells how he conquered the iniquitous habit of argument and transformed himself into one of the most able, suave, and diplomatic men in American history" (Carnegie 129). According to James Hutson, Franklin's business formula was simple; those who were willing to work the hardest were the most successful (487).

To increase business success, Carnegie writes in his book *How to Win Friends and Influence People*:

How do Ben Franklin's methods work in business? Katherine A. Allred of Kings Mountain, North Carolina, said, "I am convinced now that nothing good is accomplished and a lot of damage can be done if you tell a person straight out that he or she is wrong. You only succeed in stripping that person of self-dignity and making yourself an unwelcome part of any discussion". (Carnegie 130-131)

That advice reflects Franklin's second virtue—"Silence: Speak not but what may benefit others or yourself; avoid trifling conversations" (Franklin 93).

Franklin's ". . . *Autobiography* became a prototype for generations of popular success sagas—from Samuel Smiles to Horatio Alger, Edward Bok, Elbert Hubbard, Andrew Carnegie and Dale Carnegie" (Boorstin 83). "His autobiography and the maxims in *Poor Richard's Almanac* exerted a tremendous influence for almost two centuries" (Baida 82).

Later success stories take not only from Franklin, but also from those whom Franklin influenced. Peter Baida writes that Lee Iacocca's book blends Benjamin Franklin with Dale Carnegie. Baida notes Iacocca's rise from obscurity to fame to become a self-made man as well as his incredible sales abilities and his marketing career (82).

Benjamin Franklin had such an impact on the lives of so many who followed the advice in his book. According to P. M. Zall, over a hundred years ago,

a New York newspaper editor fired his Newark correspondent as soon as he found out that “he” was only twenty years old and a woman. Jeanette Leonard Gilder nevertheless kept on with her self-reliant struggle through the male-dominated world of journalism to emerge as one of the nation’s leading literary editors, inspired, she said, by Franklin’s *Autobiography*. “To Benjamin Franklin’s *Autobiography*,” she wrote in 1988, “I owe more than to any other book”. (7)

James Hutson stated that Franklin pioneered the people of his age into a true concern for the humanity of each individual (491). He also led successive generations. His influence is still felt by those who read his book or by those who read books by people he influenced.

George Washington spoke for a whole generation of Americans in a letter to Franklin in 1789: “If to be venerated for benevolence, if to be admired for talents, if to be esteemed for patriotism, if to be beloved for philanthropy can gratify the human mind, you must have the pleasing consolation to know that you have not lived in vain”. (Hutson 491-492)

Benjamin Franklin’s *Autobiography* introduced to the world a whole new area of interest to the American society, the success saga. As Dale Carnegie suggested, “If you want some excellent suggestions about dealing with people and managing yourself and improving your personality, read Benjamin Franklin’s *Autobiography*—one of the most fascinating life stories ever written, one of the classics of American literature” (Carnegie 128-129) .

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