

## WRITING THE ROUGH DRAFT OF THE RESEARCH PAPER

With your outline to guide you and your notes on each topic conveniently arranged, you are now ready to write. The first draft of your paper is one step in the whole process of creating a term paper, so write your draft carefully. Remember, however, that it is only a *first* draft and will see many changes before it is put in final form.

Your basic task in the first draft is to write out your thesis and subtopics and all of your major points, support and quotations in a logical order, with parenthetical reference footnotes.

If, as you write, you find that your outline needs even further revising - perhaps an additional point needs to be added or the order of points changed - it is acceptable to make those changes now. (While this is unusual, if you have done the revised outline carefully with all your notecards in hand, it does sometimes happen that you get a "sudden inspiration" while writing your draft that would affect the outline.)

More typically, you may need to *add* support materials to your rough draft. Go back to your sources to find specific support for any point that has inadequate examples and quotations in the rough draft. If you are discussing the topic of the environment and health, you need examples and quotations from various magazines and newspaper articles arguing that air pollution, water pollution, and noise pollution are health risks. (Do you have proof for each? How much? If you are writing about an author's body of works, you will use many more quotations and examples from the works themselves than from literary critics. (Do you have an example for each point from each literary work you include? Do you have some comments from literary critics that support your view?) Do not be afraid to "stop" the writing process, or leave a large "blank space" on the draft for more support if you need it!

Some teachers will prefer that you type your rough draft, while some prefer a hand-written copy. Find out your teacher's preference. Regardless, it is best to "skip a line" between written lines, or, if typing, you might triple-space between lines, so that you have "room" to make the many necessary corrections and additions when you revise. Use *only one side* of the paper.

Rough draft or not, the material must be readable! You may certainly correct and neatly cross out or change words, but please remember: some poor, over-worked English teacher has to read 90 to 180 of these things!

Some teachers will require you to turn in all of your notecards with the rough draft, so that they can check how carefully you have documented your outside sources. Some teachers will also want the revised outline turned in with the draft, too. Check with your own teacher to ascertain exactly what will need to accompany your rough draft.

Hopefully, you have planned well so that you are not pressed for time in writing your first draft. You may want to write all your body paragraphs first, and then write your introduction and conclusion afterwards. You may prefer to write the draft in chronological order. You do not necessarily need to write in a particular order, **as long as you write on only one main point at a time and include all your notes and support quotations relating to that point in that paragraph.**

## STEPS TO WRITING THE ROUGH DRAFT

1. Select the point (body paragraph) you wish to deal with first.
2. Re-read your thesis statement. Remember, you are always “proving this thesis” throughout the paper, and everything you write should somehow relate to that thesis. (If it doesn’t relate, it doesn’t belong!)
3. Review your revised outline, under that point.
4. Order your notecards to fit logically, and begin writing, smoothly incorporating quotations and support. (See pages 76 - 84 for help on this.)
5. Document every borrowed idea or quotation with a parenthetical reference.
6. Close the paragraph with a clincher sentence.
5. Re-read the whole paragraph or paragraphs relating to this point. Weed out any irrelevant material. Check to see how persuasive and effective your support examples are. If you need more support, get it. Do ideas flow smoothly? Are transitions needed? Are quotations introduced properly?

## THE INTRODUCTORY PARAGRAPH

Usually, one good paragraph is sufficient as an introduction. Your purpose in this paragraph is to state your thesis fully, explain the scope of your paper, and clearly cite the main points your paper will cover.

The introductory paragraph must have a general lead-in sentence, the thesis statement, and a statement of the sub-topics or major points to be discussed. The purpose of a *general lead-in sentence* is to engage the reader’s interest. This sentence gives a general idea of the subject matter to be covered, preparing the way for the thesis sentence. It is usually general enough that any reader could agree with it. A general lead-in sentence to a paper on the difficulties in human communication might be, “Sometimes, a human being’s ability to misunderstand seems almost endless.” Another general lead-in sentence to a term paper on diet as a way to prevent cancer of the colon might be, “In civilized countries around the world, the incidence of cancer of the colon is on the increase - a fact that causes fear and concern on the part of the medical profession and the general public as well.”

The thesis statement of an essay is the focus of the paper. **YOUR THESIS STATEMENT MUST BE CLEARLY AND DIRECTLY STATED IN YOUR INTRODUCTION.**

Do NOT begin to support your main points or “argue your viewpoint” in the introduction. That belongs in the body.

Do NOT use quotations or source material in your introduction paragraph. (While there may be some instances where it is acceptable to include a quotation here in the introduction, generally, this paragraph has in it only the thesis and explanation of main points - no specific support.)

## SAMPLE INTRODUCTORY PARAGRAPH:

Arthur Conan Doyle created an unique, inimitable detective character in Sherlock Holmes and a perfect foil for his detective in the character of his “sidekick,” Dr. John Watson. Sherlock Holmes and Watson burst upon the scene in A Study in Scarlet, and in the canon of Doyle’s fifty-six stories and four novels, the characterization of and relationship between Holmes and Watson are further developed. At first glance, Holmes may seem exasperatingly stubborn and irritatingly conceited to the reader, and Watson may appear a slavishly loyal if not-too-bright assistant to the great detective -- two characters who are opposite in all ways. However, the relationship is actually a symbiotic one; Holmes and Watson are essential to one another. Holmes is the coldly analytical reasoning mind, the “head,” while Watson is the trustingly loyal, admiring, warm “heart.” Holmes’s stubbornness and conceit are tempered by Watson’s loyalty and attempt at emulation of Holmes’s methods. Watson’s naivete and lack of acuity are balanced by Holmes’s perceptiveness. Their personality traits complement each other and, together, determine how Doyle meant the reader to view his characters.

## THE BODY PARAGRAPHS

Each major point (the Roman numerals on your outline) must be the “topic sentence” for your sub-topic paragraphs. The body of your paper is always the place to develop your main points with persuasive examples, specifics, and quotations. Each sub-topic paragraph should end with a good “clincher sentence” that ties up your paragraph.

To support the main points of your outline in the body of the paper, you must be concrete and specific. For each generalization, detailed support in the form of outside sources, quotations and examples must be provided. **Most if not all of the notecards you have decided to use will appear here in the body of the paper.**

If in the process of writing on a body paragraph point, you realize you need more information, GET IT! NO MAIN POINT SHOULD LACK ADEQUATE SPECIFIC SUPPORT.

You will need to “introduce” any quoted material, and incorporate quotations smoothly into the paper. (See pages 76 through 84 for how to handle reference material in your paper.) If you wish to use a whole quotation from a notecard, scotch-tape the card to the page to save time, but be sure to write a “lead in” sentence before and a transition sentence after the quotation to show your reader how the information relates.

As you write the body paragraphs of the rough draft, be very careful to indicate the source of **ideas or quotations** from outside reference works and authors. This is essential because **it is here in the rough draft that unintentional plagiarism is of greatest likelihood.** (see discussion of plagiarism, on page 85.) Be certain that you are citing individual ideas and quotes, and not an entire paragraph of summarized information, as this latter act would constitute plagiarism, and is a poor writing skill. Write this parenthetical citation data immediately following the borrowed idea or quotation, usually at the end of the sentence, using the parenthetical reference format detailed on pages 76-78.

## SAMPLE BODY PARAGRAPHS:

Dr. John Watson admires Holmes greatly, and strives to imitate him, the sincerest form of flattery, although Holmes frequently criticizes Watson’s attempts. When Watson picks up the walking stick left by a visitor, he states, “I think,” said I, following as far as I could the methods of my companion, ‘that Dr. Mortimer is a successful, elderly medical man, well-esteemed, since those who know him give him this mark of their appreciation’” (Hound 9). Holmes explains, “I am afraid, my dear Watson, that most of your conclusions were erroneous. When I said that you stimulated me, I meant, to be frank, that in noting your

fallacies, I was guided towards the truth” (11). Later, when Holmes tells Henry Baskerville that he himself cannot go to Dartmoor to investigate the mystery, but that Watson could go in his place, Watson is surprised since he had not been consulted, but immediately agrees, feeling proud that Holmes has recommended him. He says, “The proposition took me completely by surprise, but before I had time to answer, Baskerville seized me by the hand and wrung it heartily... I was complimented by the words of Holmes...” (34). Despite all of his attempts at Holmesian observation and deduction and his obvious admiration of his mentor, Watson frequently receives criticism rather than praise.

In “The Adventure of the Speckled Band,” Watson states, “I had no keener pleasure than in following Holmes in his professional investigations, and in admiring the rapid deductions -, as swift as intuitions, ... with which he unravelled the problems which were submitted to him” (18). In another story, Watson examines an unsigned letter sent to Holmes and “endeavors to imitate my companion’s processes” (“Scandal” 110). However, Holmes scolds Watson, “You have not observed. Yet you have seen” (110). Watson’s admiration for and imitation of Sherlock Holmes, despite Holmes’s frequent criticism of his attempts, creates a sense of awe in the reader. Watson is an intelligent but “average” man, like the average reader, so we identify with him. We look up to Holmes, in part, *because* of Watson’s reverent presentation of him. Watson’s detailed and effective chronicling of the adventures of Holmes is imbued with his respect for the great detective. In his preface to The Complete Sherlock Holmes, one critic notes, “we must have Watson, too. Rashly, in later years, Holmes twice undertook to write stories for himself. They have not the same magic” (Morley 8). Watson’s loyal admiration of Holmes shows the reader that Doyle meant for us to “overlook” Holmes’s single-minded inflexibility. Once again, Watson’s approval tempers the reader’s possible negative response to Holmes.

Note that in the above sample body paragraphs, most of the quotations come from Doyle’s original stories, so only the abbreviated title of the work, plus the page number is needed. If the title of the work has already been mentioned in the sentence, no repetition is necessary. Only the page number appears in the parenthetical reference. The final quotation in the paragraph is from a critic, so the critic’s last name and the page number are cited.

## THE CONCLUDING PARAGRAPH

Your conclusion, naturally, reviews or restates all your major points and shows that you have proved your thesis or argument effectively. It should also “draw conclusions” from the ideas you have presented. The function of a conclusion is in part psychological. Since it is awkward to come to an abrupt halt, leaving your reader in mid-air, the conclusion signals the reader that the paper is coming to an end. Your conclusion is important, also, in that last impressions tend to remain in a reader’s mind.

The conclusion should NOT contain new or wide-ranging insights not dealt with in the paper. It may refer to the future, and should include the result, application or relevance of the discussion, but should not contain material not touched on or implied in the body of the topic paragraph or essay. The conclusion extends or draws out the meaning and purpose of the essay by restating and “drawing conclusions” from the foregoing paragraphs.

Make it clear in your conclusion that you have achieved the purpose of your paper - that you have proved the thesis. You should not repeat your introductory paragraph word for word in the ending paragraph, but you should restate the major ideas using new words, and draw conclusions from them.

Like the introduction, the conclusion need not be long, involved, or detailed, but the concluding paragraph of an essay should be at least three sentences in length. It is unlikely that the conclusion will have any quotations in it, since the emphasis is on summation, not development.

SAMPLE CONCLUDING PARAGRAPH:

Arthur Conan Doyle created an unique detective character in Sherlock Holmes and a perfect contrast for him in the character of his loyal assistant, Dr. John Watson, yet the purpose of these two characters is not just to provide a study in contrasts. While the reader may find Holmes exasperatingly stubborn and irritatingly conceited at times, one must see him through Watson's eyes and thereby admit that Holmes demonstrates truly phenomenal insight, powers of observation and intelligence. Watson's admiration of Holmes's abilities to the point of emulation, and his loyalty, even in the face of Holmes's brusque manner, provides a counterpoint and shows the reader how Doyle wants us to view his obstinate, egotistical super-sleuth -- as believable and human despite his superhuman powers of observation and deduction. Without Watson, Holmes would be too coldly analytical and harsh. Without Holmes, Watson's good-hearted, trusting nature and lack of analytical powers would always lead him to the wrong conclusions. They "need" one another. It is the balance provided by the two personalities that has endeared Doyle's Sherlock Holmes stories to millions of fans, world-wide, for over one hundred years.

## HANDLING REFERENCE MATERIAL - HOW TO INCORPORATE QUOTATIONS

In the section of this manual on taking notes, pages 60 to 63, several pointers are given on handling quotations. Re-read this section as you begin to incorporate quotations into your rough draft.

- Direct quotations are always enclosed in quotation marks. You are using the words of someone else --a character in a novel, an author or playwright, an expert in the field of water conservation, a newspaper reporter, a literary critic, a textbook author -- and must clearly designate that through the use of quotation marks.
- Short quotations (under fifty words) should be incorporated directly into the body of the text and enclosed in quotation marks. In writing term papers, you will rarely use a quotation longer than fifty words.
- At the end of a direct quotation, following the final quotation mark, you will cite your source **WITHIN THE TEXT OF THE PAPER**. The parenthetical reference is the currently accepted standard of citation in nearly all research paper formats, and the one that La Canada High School requires.
- Place the author of the source and the page number in parentheses.

(Miller 193)                      (Johannson 14 - 15)                      (Simon 239)

- In cases where more than one work cited in your paper is written- by the same author, you need to include an abbreviated form of the title:

(Steinbeck, Pearl 104)      (Steinbeck, Red Pony 73 - 74)

If your whole paper deals with just one author's literary works, and you refer to the author by name frequently in the body paragraphs, you can leave out the author's name in the parenthetical reference and use only the abbreviated story, play, poem or novel title with the page number:

(Pearl 104)      (Red Pony 73-74)      (Grapes 172)

("Hound" 72)      ("Speckled Band" 12)      ("Scandal" 80)

If, however, at any point in your paragraph(s) it becomes unclear which source or author you are referring to, you need to again cite his or her name in the parenthetical citation.

When a sentence already includes the author's name or the title of a work before your quotation, you should leave that information out of the parenthetical reference, providing only the page number:

(104)                      (73-74)                      (112)

- Put **NO** comma between the author or title of the source and the page number. Put a period at the end of the entry, after the parentheses, as the ending punctuation for the sentence.
- **If the author or the title of the work have already been directly mentioned in the sentence or paragraph, you should use only the page number in the parenthetical reference. AVOID REDUNDANCY!**
- If the parenthetical reference comes at the very end of your sentence, follow it with a period:

“ . . . the final day” (Miller “Earth” 31).

- If the source is a novel, book, full-length play, newspaper or magazine, underline or italicize it, as usual, but be consistent! If the source is a short story, song, magazine or newspaper article, or poem, put quotation marks around the title. If the source is a person -- an author or lecturer, for example -- do not use quotation marks or underline. If a title is long, abbreviate the title using a major word or few words.
- For plays, many instructors will still accept the page number in a parenthetical reference, as explained. However, some instructors will prefer that you use the act, scene, and line numbers rather than the quotation’s page number. This is especially true when quoting from Shakespearean plays, but may also apply to modern dramas. Check with your teacher as to preference.
  - Use capitalized Roman numerals for acts:  
I, II, III, IV, V, VI, VII = acts one through seven
  - Use lower-case Roman numerals for scenes:  
i, ii, iii, iv, v, vi, vii, viii, ix, x = scenes one through ten
  - Use regular Arabic numbers for lines, with a hyphen between them:  
14-19    120-124    240-248

WHEN ONLY *ONE* PLAY IS BEING USED:

(IV i 18-22)    Act IV, scene i, lines 18 through 22

WHEN TWO OR MORE PLAYS ARE BEING USED, WRITTEN BY THE SAME AUTHOR:

( <u>Macbeth</u> IV i 18-22)	( <u>Hamlet</u> III iv 39-40)
( <u>Merchant</u> II vi 45-47)	( <u>Romeo and Juliet</u> V ii 91-93)

For online, CD-ROM, internet, and interviewed sources, like any other parenthetical citations, the author’s last name and page number from which the quote or information were gleaned are appropriate for your citation. If you are using an anonymous online source, or an unsigned pamphlet, the title, or an abbreviated version of it if is extremely long, followed by the page number, replaces the author’s name. **This is another reason why you need to always print out a hard copy of your internet or online sources.**

- Even though you will cite the quotation, as explained, you must still introduce the quoted words smoothly, providing your reader with a “bridge” for logic and meaning. Whenever possible, provide this material before, not after, the quotation.

## EXAMPLES

### ORIGINAL QUOTATION FOUND IN A BOOK

“Currently, a rapid rate of urban growth is one of the most obvious characteristics of the underdeveloped nation.”

from Randall C. Anderson’s book, Social Education, on page 335

### YOUR TEXT

The farmers and laborers in Asia, Africa, and Latin America are tired of the miserable conditions of their rural lives. They are moving to the city, in hopes that their lives will somehow be better. As Randall C. Anderson notes, “a rapid rate of urban growth is one of the most obvious characteristics of the underdeveloped nation” (335).

### YOUR TEXT

Tired of their miserable rural lives, farmers and laborers in Asia, Africa, and Latin America are moving to the city with hopes that their lives will somehow be better. The result, according to Randall C. Anderson’s Social Education, is “a rapid rate of urban growth” of these underdeveloped nations (335).

**Both of the above are acceptable ways of incorporating a direct quotation from an outside reference. Notice that both of the above examples introduce the quoted material briefly by providing information about it BEFORE quoting the words. An example of the same data not handled acceptably follows.**

### UNACCEPTABLE - NO INTRODUCTION YOUR TEXT

The farmers and laborers of Asia, Africa, and Latin America are tired of their miserable lives. They are moving to the city in hopes of making their lives somehow better. “Currently, a rapid rate of urban growth is one of the most obvious characteristics of the underdeveloped nation” (Anderson 335).

Just including the source in the parenthetical reference is not enough. (Exactly who is Anderson? Where is this quotation from and how is it connected? Confusing!) **You still need to introduce the quotation clearly.**

- When using a direct quotation, follow the general rules of punctuation.

According to Harmon’s analysis in Great Leaders of the Century, John F. Kennedy spoke of a loss of “moral strength;” Martin Luther King spoke of a “lost sense of values” (Harmon 4). King called for the realization of his “dream;” Kennedy called for a “new generation of leadership” (Harmon 4-5).

- If a mark of punctuation falls outside of your quote, omit it.



## ORIGINAL

“To read Wilbur is to experience a tremendous delight in his precision, his unfailing decorum, his cleverness, and the subtle play of his mind.”

Donald Hall, “The New Poetry,” English Journal, June 1983, p. 135.

## YOUR TEXT

Donald Hall refers to the “precision” and “decorum” of Wilbur’s poetry (135).

- Show the omission of words within a quotation by an ellipsis, or three spaced periods. If an omission occurs at the end of a sentence, add a fourth period to show the end of the sentence.

About Abraham Lincoln, Whitman said: “Lincoln seems . . . the most interesting man who ever lived. He was gentle, but his gentleness was combined with a terrific toughness” (Preface to “Leaves of Grass” 8).

- Question marks and exclamation points go inside the quotation marks only if they are part of the quotation. If it is your question or exclamation, it goes outside the quotation.

Arid asks, “Do you love me, Master?” (III i 32).  
What is Prospero’s answer to his “delicate Ariel”? (II iii 18).

- A quotation within a quotation is handled in the following way:

Harry Truman observed that the President must sometimes say to Congress, “firmly and flatly, ‘**No, you can’t do it!**’” (note single versus double quotation marks).

- To insert your own words, within a direct quotation, use square brackets around your words.

One critic points out, “Steinbeck’s character of Lennie Small [another character name beginning with “L”] is a simple man of few wants and needs” (Hershaw 43).

- When your sentence includes both the speaker and the quotation, set the quotation off with a comma. However, if the quotation is a grammatical part of your sentence, you need not set it off with a comma.

King Richard exclaims, “I am happy!” (19).  
The queen showed her happiness by “smiling at the dog” (75).

- Work short quotations into your sentences gracefully.

POOR: This quotation, “I am happy!” shows the king is happy.  
GOOD: The king expresses his sardonic joy by exclaiming, “I am happy!”

## HANDLING LONG QUOTATIONS

In general, avoid long quotations. Usually, a few words, a phrase, or a sentence can be selected from the quotation to prove your point most effectively. The longer the quotation, the more essential it should be to your point. Long quotations can be very tedious to your reader, so use them sparingly.

However, a long quotation can sometimes be the most effective way of making your point. If you need to use a long quotation, of fifty words or more, or a long passage of dialogue or poetry, this is how it should be handled.

1. Lead into it, as usual, with a full sentence or more in the regular text of your paper. As with any quotation, you must introduce a long quotation smoothly into the text of your paper.
2. **Indent the quoted passage 10 spaces from your left margin and 5 spaces from your right margin, to clearly set it off from the body of the paper, when typing.**
3. Double space the long quotation.
4. Long quotations **do not** require quotation marks, unless such marks appear in the original.
5. Close with a parenthetical reference for the source, as usual. **However, in this case only, the parenthetical reference is placed after the period, and is not followed by another period.**
6. Following the long, indented quotation, the next line of text again begins at the left margin and is double spaced, as usual.
7. In the body of the paper, now, move out of the quotation by commenting on it and writing a transitional sentence to lead into the next point, as usual.

On the following page is a sample page from the middle of a term paper, presented as an example of the correct and appropriate use of a long quotation. Study it carefully.

Prior to the Beatles' arrival in America in February 1964, Brian Epstein launched a crash publicity program in hopes of increasing record sales -the ultimate measure of a musical group's popularity and success. Epstein was painfully aware that the Beatles' records had not been doing well. "I Want to Hold Your Hand" was in the number 45 position on American pop music charts when the Beatles' tour began. After the arrival of the Beatles, it zoomed to number one on the charts in just two weeks, and became one of the fastest-selling records in the history of the music business (Postern 103-104). Music critic John C. Smith notes the dramatic effects of the tour in the following statement:

By the beginning of April, there were twelve Beatle records on the list of 100 best sellers in the country, and, most astonishingly, five of these held the top five positions on the chart .... Overwhelmed by this activity, the music industry estimated that the Beatles' records accounted for 60 per cent of the entire singles business during the first three months of. (14)

Epstein's decision to bring the Beatles on tour to promote their records obviously paid off, again demonstrating his brilliance as a manager.

## EASY WAYS TO LEAD INTO A QUOTATION

When leading into a quotation, there are many words or phrases you can employ to introduce the words smoothly. **Do not use the same lead-in time after time.**

The writer explains, “. . .  
The narrator points out, “. . .  
The speaker emphasizes, “. . .  
The critic states, “. . .  
The character exclaims, “. . .  
The reporter comments that “. . .  
The poet mentions, “. . .  
The reporter discusses the “. . .  
John C. Smith says, “. . .  
John C. Smith argues that “. . .  
As John C. Smith writes, “. . .  
Literary critic, John C. Smith, believes “. . .  
Cancer researcher, John C. Smith, has proven “. . .  
A recent film review criticizes, “. . .  
The antagonist’s dishonesty can be seen when he says, “. . .  
The reader is told, “. . .  
This feeling of fear can be seen in the line “. . .  
The character’s conflict is evident when he wonders, “. . .  
According to John C. Smith, “. . .  
According to an analysis in Time magazine by John Smith, “. . .  
It is the opinion of cancer researcher John C. Smith that “. . .

## EASY WAYS TO MOVE OUT OF A QUOTATION

After your quotation, you usually need another “bridge.” Such transitions are essential to a clear, logical writing style. You may need to explain the quotation or analyze it before moving on. Again, there are several words or phrases that can help you do that.

This statement shows the reader . . .  
As one can see in the author’s comment, . . .  
This discussion of the problem implies . . .  
The reader sees that . . .  
It is obvious from this dialogue that . . .  
The above clearly displays . . .  
John C. Smith’s reaction to . . .  
John C. Smith’s analysis is . . .  
In agreement with John C. Smith is Frank R. Jones . . .  
As one can see in Smith’s words, . . .  
Smith argues that . . .  
Smith seems, here, to be saying that . . .  
Although this may seem . . ., it is clear that . . .  
While Smith states directly that . . ., he also implies that . . .  
Smith’s view of . . . differs greatly from that of Frank R. Jones . . .

TRANSITION WORDS AND PHRASES = SMOOTH PARAGRAPHS

Your writing style - or how you write - is directly affected by how well you use transitions. Coherent, logical writing depends upon the use of certain words and phrases that link ideas together.

Sentences flow smoothly when a paragraph is unified with transitions that express the relationship between ideas.

Below are some specific words and phrases you can use to make your writing style flow more smoothly.

	<b>CAN START A SENTENCE</b>	<b>SHOULD NOT START A SENTENCE</b>
<b>ADD TO AND AMPLIFY</b>	Moreover Further, Furthermore Beside, Besides In addition Also, Another Not only... but also.	And Too
<b>MAKE COMPARISONS:</b>	Likewise Similarly	But Yet
<b>MAKE CONTRASTS:</b>	However Nevertheless In contrast Still On the other hand Whereas	
<b>ENUMERATE:</b>	First, First of all Second, Secondly Next, Another Finally Last, Lastly	
<b>MAKE EXAMPLES:</b>	For instance For example To illustrate	Namely
<b>MAKE A POINT:</b>	Clearly In fact Of course Indeed	
<b>REACH A CONCLUSION:</b>	Therefore As a result Consequently Thus To summarize, to sum up In brief Hence	So

## **PLAGIARISM - A WARNING ABOUT INTELLECTUAL HONESTY!**

Whenever you use someone else's **words or ideas** as if they were your own, you are guilty of **PLAGIARISM**. Whether you **forget to document** another writer's words, or **you copy another student's term paper outright**, you are guilty of **plagiarism**, or, put more simply, **theft**. Neither ignorance nor honest mistakes excuse someone from plagiarism.

**- ALL material taken from another source and not considered "general knowledge," whether paraphrased or quoted in your paper, MUST be documented with a parenthetical reference.**

By crediting the ideas and words taken from other sources, you give the reader a chance to judge the reliability and accuracy of those ideas, and you enable the reader to look up more about the subject if (s)he wishes. You can and should use expert's words and thoughts in your research paper - as long as you acknowledge them and document them appropriately.

You do not need to document material that is considered general knowledge, widely accepted by others, or, of course, your own personal opinions.

### GENERAL KNOWLEDGE OR ACCEPTED AS VALID BY MOST PEOPLE:

George Washington was the first president of the United States.  
Cocaine is an addictive substance.  
Zeus is the major god in Greek mythology.  
You can't judge a book by its cover.

### YOUR OWN OPINIONS AND IDEAS:

Safety training for airline attendants is inadequate.  
No child should be raised in an orphanage when many alternative situations and family-like settings are now available.

The above examples need no documentation, but whenever information is exclusively the idea or discovery of one person or a group of persons or whenever figures or statistics are cited, you must document your sources. All direct quotations, even if only a word or two, must be documented and most paraphrases and summaries you use will be documented as well. **Whenever the reader is likely to ask, "Who said that?" or "How do you know that?" or "Where did you get that?" you need a parenthetical reference to document the source.** Should you fail to credit your source, the result is plagiarism; no fault is more serious in term papers than plagiarism. Teachers are quick to detect quotations not enclosed in quotation marks, and there is no excuse for students who fail to document sources. Intentional plagiarism is deliberately dishonest. Unintentional plagiarism is usually the result of poor note-taking or careless writing, but is still a serious fault which will result in failure of the term paper or I-Search paper requirement.

**PLAGIARISM, WHETHER INTENTIONAL OR ACCIDENTAL, IS SERIOUS FRAUD. IT WILL RESULT IN AUTOMATIC FAILURE OF THE PAPER. COMPLETION OF THE RESEARCH PAPER IS A GRADUATION REQUIREMENT AND YOU WILL NEED TO HAVE SUCCESSFULLY FULFILLED THIS REQUIREMENT TO GRADUATE.**

Some guidelines to avoid *unintentional* plagiarism are set forth here, and should be carefully applied.

### Avoiding Plagiarism

(from Writing Research Papers, by James D. Lester)

1. Acknowledge borrowed material within the text by introducing the quotation or paraphrase the idea using the name of the authority from whom it was taken (or, in some cases, the title of the source work).
2. Enclose within quotation marks all quoted materials.
3. Make certain that paraphrased material is written in your own style and language. The simple rearrangement of sentence patterns is unacceptable.
4. Provide a parenthetical reference following each borrowed item.
4. Document every work that appears in a parenthetical reference. The cited entries appear on the Works Cited page at the end of your paper.

Sometimes, students get into difficulty because they do not understand what they are reading and are tempted to use “someone else’s words” to explain it since they cannot.

If the topic you have chosen is one that interests you, and you have done much preliminary reading on the topic, you will be better able to understand what you are reading and less likely to copy directly from another’s source work without crediting it. Never use critical essays or commentaries you do not understand.

Also, be sure that the notes you have taken on notecards make sense and fit into the paper where you have placed them. (It is very hard to use only “your own words” when you find that you are using notes that do not have a direct connection to the thesis or to the sub-topic you are explaining, and this sometimes leads to unintentional plagiarism.)

Study the examples given on the following page of an original quoted passage and several student versions of it, as incorporated into a paper.

“Wuthering Heights is the most remarkable novel in English.. It is perfect, and perfect in the rarest way: it is the most complete bodying forth of an intensely individual apprehension of the nature of man and life. That is to say, the content is strange enough, indeed baffling enough, while the artistic expression of it is flawless.”

from The English Novel by Walter Allen, published in New York by Dutton Publishing in 1954, on page 223.

### STUDENT VERSION A

It seems that the most remarkable novel written in English is Wuthering Heights. It brings forth an individual apprehension of the nature of man and life; therefore, it is perfect in the rarest way. The artistic expression is flawless, but the content is strange, indeed baffling.

Version A changes sentence structure, but uses the words and ideas of the author, without crediting him by name and footnote. **It is a clear example of plagiarism**. Additionally, the student has not understood what he has copied, since the statement does not even make logical sense!

### STUDENT VERSION B

Wuthering Heights is a great English novel. It is perfect in the rarest way. It provides an individual understanding of man's nature and life. The artistic expression is flawless, although the content is strange and baffling.

Version B paraphrases some ideas of the author and uses many of his exact words, without crediting him by name and footnote. The student has tried to understand the author's comment, but he is still using ideas of another, yet representing them as his own. **This, too, is an example of plagiarism.**

### STUDENT VERSION C

Walter Allen insists that the "artistic expression" of Wuthering Heights is flawless. He admits that the content is strange and even baffling, but he argues that the novel is perfect because it accurately presents "an intensely individual apprehension of the nature of man and life" (223).

Version C paraphrases some ideas of the author, and uses some exact words of the author -- CORRECTLY -- crediting him by name and in the parenthetical reference. **This is an acceptable handling of reference material.** It in no way diminishes the writer's "authority" by using another person's opinion, correctly acknowledged; it actually increases the validity of the paper since it supports the writer's thesis and makes him/her appear more credible.



## REVISING YOUR DRAFT - CONTENT AND ORGANIZATION

After completing your rough draft, let it “rest” one day or overnight, at least. You will want to see it through fresh eyes before attempting to revise it. When ready to revise, go into a quiet, private place and READ YOUR ROUGH DRAFT ALOUD. This is the very best way to revise writing, since you will both see it and hear it. Read each paragraph aloud, and ask the following questions:

### INTRODUCTION:

1. Is there a general lead-in sentence?
2. Does this paragraph have three or more sentences, total?
3. Is there a *clear thesis* and *statement of sub-topics* to be covered?
4. If this term paper is about literature, have I included the author’s full name? Have I included the full title of works, underlined or with quotation marks around, as appropriate?

### BODY PARAGRAPHS:

1. Is there at least one separate paragraph for each of the major points that I listed on my outline? Does the order in my essay match the order of the outline?
2. Have I made my point clear in this paragraph?
3. Do I stick to my topic sentence throughout the paragraph?
4. Are there details, examples, specifics, and quotations in the paragraph that “keep the promise” the topic sentence makes? Each point must be supported with evidence!
5. Do my examples “paint pictures”? Do I “show,” rather than just “tell”? Am I proving what I say?
6. Is my meaning confusing anywhere? If so, is it due to poor lead-ins to quotations, or lack of explanation and discussion of quotations and reference materials? Where do I need more explanation for clarity?
7. Is my meaning unclear due to lack of transitional words or phrases? Does it “flow” logically and smoothly? Where can I add transitions for better coherence and logic?
8. Have I introduced all quotations properly? Have I documented quotations with parenthetical references?
9. Where can I combine short choppy sentences? Where are sentences too complex or too awkward to be clear?
10. Where is there unnecessary or irrelevant information? (All rough drafts have some. Be ruthless! Weed it out!) If it doesn’t relate, it doesn’t belong!
11. Have I used *first person*? The use of *I* or *me* in most expository writing is unacceptable. (Obviously, you are stating your opinion; there is no need to keep reminding the reader of that.) The I-Search paper, however, requires its use!
12. Have I used *second person*, the word *you* (to refer to the reader)? This is not acceptable in formal expository writing. Substitute the words one, or the reader, or a word appropriate to the context. Again, the I-Search is exempt from this rule of thumb.

13. Is my style formal and mature? Use standard English, not slang words! If in doubt, be formal. (Leave out the “you know’s” and the “well’s”; say **children**, not kids. Avoid contractions. Use cannot, not can’t; use it is, not it’s.)
14. Are ideas stated in complete sentences? Listen for fragments (incomplete sentences) and run-on sentences. (Avoid starting sentences with and, but, or and yet.)
15. Does each body paragraph end with a clincher and logically lead into the next paragraph?

CONCLUSION:

1. Does this paragraph have three or more sentences total?
2. Have I clearly proved my thesis and statement of sub-topics? (Reread the thesis again, here, to be sure you have!)
3. Have I restated my thesis and main points, in a new way, and also drawn conclusions from my ideas here in the conclusion?
4. Have I made “apologies”? Never include an apology, such as, “Even after weeks of research, I am not certain...” or “It is hard to know just what causes lung cancer. . .” This weakens your argument and makes your reader distrustful of your validity as a writer.

TITLE:

1. Does the title I have chosen fit what I have written about?
2. If I have used the title of a work as part of my title, have I handled it properly? (Remember, you can **never use a book or story’s title, alone, as your original title** for a paper.) Your own original title is not underlined nor put into quotation marks at the top of the page, since it is not yet a “published work.”

## REVISING YOUR ROUGH DRAFT - MECHANICS

After the thorough revision of content and organization, you may feel you are finally through with revising. Take a deep breath, and go through it **ONE MORE TIME**. Re-read it silently, this time, for mechanical errors. Have a friend whose writing skills you trust and respect proofread it for you for mechanical errors.

If your teacher requires a typed rough draft, look especially for typographical errors. They might end up in your final draft! You, and only you, are responsible for this paper, no matter who has typed it. Someone else's typing or spacing errors lower your grade!

Look for all of the following common errors in mechanics:

1. Are there spelling errors? These may be in difficult words or very common words. These may be typographical errors. Fix them before recopying!
2. Are there words left out or skipped over by mistake?
3. Are there punctuation errors? Using this guide, check your quotations and lead-ins to quotations especially carefully.
4. Are there fragments, run-ons or comma-splice run-ons where complete sentences should be? (As many students know from experience, this seriously lowers mechanics grades.)
5. Are there capitalization errors? (Check titles of books and periodicals, names of people and places.)
6. Where I have used quotations to prove my points, have I documented them using a correct parenthetical reference for each at the end, as appropriate for each kind?  

(Smith 143)            (“Speckled Band” 12)            (Hound 91—92)            (171)
7. Are there errors in grammar and usage?
  - ◆ mixed verb tenses
  - ◆ misplaced or dangling modifiers
  - ◆ faulty agreement of subject and verb
  - ◆ shift of person (1st, 2nd, 3rd person pronouns)
  - ◆ faulty agreement of pronoun and antecedent vague pronoun reference (He refers to ?)
  - ◆ faulty parallelism
  - ◆ redundancy (repetition)
8. Are there spacing and margin errors?

Have I used the correct kind of printer paper? (one side only)

Have I used the correct kind and color of ink? (black)