

North Central College

Guide to Writing, Documentation, and Information Resources

2014-2015

**North Central College English
Department September 2014**

Acknowledgements

Students whose work is featured in this year's *NCC Guide* include the following:

Jonathan Rascher: English 340: Global Films: "Pawned Sheets and Angels' Wings: De Sica and Capra and the Individual/Community Conflict"

Shannon Lausch: Freshman Seminar: Theatre and the Literature of Protest: "Restoring the News Media to its Former Glory"

Christine Lima: Speech Communication 200: Interpersonal Communication: "Listening to Support Others: A Conversation"

Justin Ashton: History 312: Immigration and U.S. Ethnic Identity: "Painting the True Picture: Immigration and Pioneer Life 1830-1850"

A special thanks to colleagues Dr. Lisa Long, Arts and Letters Division Chair; Dr. Martha Bohrer, English Dept. Chair; Dr. Sara Eaton, and English Dept. secretary Sara Buffett.

The members of the English Department hope that this guide will complement the writing assignments that emerge from FYE, English 115, English 125, IDS 125, and English 315, as well as from any other course with a writing component. In addition, we hope that all faculty and students find the sections on documentation and how to avoid plagiarism useful.

Judith Brodhead

Associate Professor of English

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Editor, *North Central College Guide to Writing, Documentation, and Information Resources*

TABLE OF CONTENTS

Section I: Writing at North Central College

Writing across the Curriculum	6
Writing Instruction and Courses	6
Evaluation of Writing	8
General Guidelines for Evaluation	8
North Central College Writing Center	11
Defining and Valuing Rhetoric: A Conversation with Students	12
APA and MLA Examples from the Library	14
APA Examples	14
MLA Examples	18
Biology and Chemistry Documentation	23

Section II: Researching, Writing, and Avoiding Plagiarism

Evaluation of Sources Worksheet	25
Using Quotations in Your Writing	26
Guidelines for Avoiding Sexist Language	30
Suggestions for Freshman Papers	31
Knowing What to Document	35
NCC Official Policy and Sanctions: Cheating and Plagiarism	36
Plagiarism and the Student Paper	40
Documentation Exercise	40

Section III: Student Papers in Different Formats

Documentation and Formatting: A History	44
Distinctions between Formats:	46
MLA	46
APA	48
Chicago	49
Columbia Online Style	50
Interdisciplinary Courses	50
Word's Built-in Reference Feature	50
Sample Paper Descriptions	52
Sample Paper in MLA Format – English 340: Global Films – “Pawned Sheets and Angels’ Wings: De Sica and Capra and the Individual/Community Conflict” – Jonathan Rascher	54
Sample Paper in MLA Format – Freshman Seminar – “Restoring the News Media to its Former Glory” – Shannon Lausch	64
Sample Paper in APA Format – Professor Heather Coon	69
Sample Paper in APA Format – Speech 200: Interpersonal Communication – “Listening to Support Others: A Conversation” – Christine Lima	83
Sample Paper in Chicago Manual of Style Format – “Painting the True Picture: Immigration and Pioneer Life 1830-1850” – Justin Ashton	98
Section IV: North Central College Library Services	112

Section I: Writing at North Central College

Writing across the Curriculum	6
Writing Instruction and Courses	6
Evaluation of Writing	8
General Guidelines for Evaluation	8
The Writing Center	11
Defining and Valuing Rhetoric: A Conversation with Students	12
APA Examples of Citation from the Library	14
MLA Examples of Citation from the Library	18
Biology and Chemistry	23

WRITING ACROSS THE CURRICULUM

According to North Central College legislation, writing is an important requirement in all subjects. All professors are obliged to evaluate a student's use of language in determining the effectiveness of any essay or term paper. Our focus on interdisciplinarity further emphasizes how seriously all faculty members take the process of writing. As a student, you'll see that professors all pay attention to the style of your writing as well as its content.

North Central College's faculty affirms the essential value of writing throughout the curriculum. The College recognizes that writing is not only the focus of specialized courses, but also a crucial element of students' learning in a variety of course contexts. So while teaching writing remains a central responsibility of the English Department, all faculty believe the curriculum should continually challenge students to practice and improve their writing.

The College's commitment to small classes creates an educational environment in which students can use writing as a liberal art to demonstrate and develop their ability to learn. Effective written expression is not merely a formality; how well something is written, is, for the faculty, an essential element in the display of knowledge and a true mark of liberal learning. The new handbook this year that will be used in all composition courses is *A Writer's Reference*, edited by Diane Hacker and Nancy Sommers. Browsing through it, you'll notice suggestions about how to research and how to edit, both truly essential skills for college writers.

WRITING INSTRUCTION AND COURSES

The past twenty-five years have witnessed particularly strong efforts to connect writing to learning and critical thinking. While faculty may have once valued only a student's final written product, and even then mainly as an occasion for correcting grammatical errors, today NCC faculty frequently assist their students both in planning and drafting assigned essays. Although the extent of this assistance may vary with each instructor, both students and faculty have come to appreciate the value of conferences and peer reading of drafts as part of the writing process.

Students find the NCC Writing Center's conferences a valuable supplement to classroom instruction. At the Writing Center, their work receives individualized attention during conferences that help them pay closer attention than they otherwise would to the scope of the assignment or the potential of their original drafts. (See later sections of this Guide for more information on the Writing Center.) Although attention can be given to grammar and mechanics, writing peer tutors also help with the entire writing process from planning and drafting through revision. The writing conferences center on a student's concerns, and any problem is addressed through that student's own writing.

Writing conferences are intended to get students focused more precisely on their audience, the assigned task, and possible methods of organization and development. It becomes

important, then, for student writers to engage both other students and faculty in the give-and-take of advice and criticism, and also to practice meaningful revision of their work. The act of writing is thus understood as an act of discovery and critical thinking that can involve collaboration and contribution from others. The immediate goal of the process is to help writers understand their own work and to communicate that work effectively in writing. Such a process also fosters the habit of working with others and giving and receiving criticism, abilities clearly valuable outside the classroom as well as within it.

Writing courses at North Central rely on such teaching methods, and students are urged to take full advantage of them. Some writing courses are taught predominantly as workshops where student give and take forms the core of the classroom experience: **ENG 270: Writing, Rhetoric, and Culture**, **ENG 265: Style**, and **ENG 360: Writing for Social Change** all take advantage of such a format, as do all creative writing courses.

While we encourage assistance from the Writing Center on many kinds of assignments and many classes may require collaborative writing, it is a good idea to find out from your instructor how much collaboration and aid is appropriate to a particular assignment. For instance, it is generally an excellent idea to get help from the Writing Center on most out-of-class assignments, such as papers and reports, but it is probably not appropriate, unless specifically stated, to get assistance in completing a take-home test or exam. You may have classes in which a project is researched collaboratively but reports are written individually. In other cases a group may write one paper for one grade, with students writing different sections or sharing the responsibilities of drafting and editing. If you are not certain of the rules, ask your instructor. A good resource in sorting out how to determine what kind of help is acceptable is *Doing Honest Work in College* by Charles Lipson (University of Chicago Press, 2004).

EVALUATION OF WRITING

The North Central faculty believes that a liberal arts education should help students sharpen their own judgment about what constitutes effective writing. Graduates of the College are expected to have internalized standards for evaluating writing and to have become increasingly capable of independently applying those standards to their work.

The criteria for evaluating writing can vary according to the particular writing task, and faculty members should make these criteria as clear as possible for each assignment. An assignment that requires careful analysis of an argument, for instance, challenges students to summarize, interpret, and critique a given author's reasoning. Writing for this assignment will be judged according to standards appropriate to the goals the assignment itself has defined. Those goals might differ considerably from one assignment to another. For instance, in a journalism class, the student may be asked to report a specific event clearly and accurately without comment and analysis. However, in a Freshman Seminar, where analysis and argumentation are part and parcel of the course, a different style and vocabulary will be appropriate. *It is important for students to be flexible and understand that different forms of writing have different purposes and will be evaluated accordingly.*

It is also important to understand that some writing can receive useful critical attention without receiving a grade. For instance, a draft may be marked with comments intended to help the student's writing achieve its intention more fully. The absence of a grade does not mean the writing has not been evaluated, for comments themselves are a form of assistance and evaluation that avoids the simple shorthand of a grade.

GENERAL GUIDELINES FOR EVALUATING WRITING

The realistic need for flexible criteria in grading writing does not mean that some general guidelines are impossible to formulate. It is important to note that while the following guidelines refer to the usual standards of grammar, spelling, and punctuation, they also include broader elements that faculty consider when they judge college writing.

FOCUS: The writing should maintain its purpose and work steadily towards the goal of the assignment. It should have a controlling idea or thesis that governs the paper's form and content. Different disciplines have slightly different requirements and definitions of exactly what a thesis is. Your English professor will probably suggest that a thesis is a statement that you will argue through the use of reason and persuasion, while a social sciences professor will probably have a specific method of proof in mind and supply you with very specific guidelines.

ORGANIZATION AND STRUCTURE: The writing should achieve a coherent organization through an orderly progression of sentences and paragraphs that establishes a beginning, middle, and end. Most instructors are also looking for clear but not repetitive transitions between

paragraphs and sections of the paper. The sample papers and guidelines included in this text are good examples of the varying formats you will encounter in college courses. An MLA paper, used for English and most humanities courses, emphasizes an organic structure, transitions, and the creation of a coherent whole whose parts appear almost seamlessly joined. The documentation rules are fairly strict, but the content and style can vary considerably. An APA paper, in contrast, in some Social Science disciplines, emphasizes the parts that make up the whole and may be clearly divided into sections with different purposes. Headings, for instance, are usually not used in MLA papers, but are appropriate for APA format. *The Chicago Manual of Style* is used for history and political science courses at NCC. It resembles an older form of MLA format, using footnotes or endnotes and a Bibliography instead of parenthetical documentation and a Works Cited or References page. *The Chicago Manual of Style* is also widely used for book publication in many subject areas.

DEVELOPMENT: If writing is properly developed, it has effectively realized the purpose of its assigned task. Developed writing offers its readers more than just formally correct language and structure. When writers seek appropriate detail, illustration, or extended examples that sustain the reader's attention, they are concerned with development. Similarly, when they worry that their language is becoming too general or monotonously abstract, they are paying attention to lapses in development. The same concern leads them to be wary of repeated thoughts masquerading as further developed ones (this is when you may see the notation "repetitive" or "padded" in the margin.) Some high schools train students in a strictly patterned method of writing (a formula for theses, specific numbers of sentences per paragraph) that your college instructors will probably not want you to emulate. However, if you have experience in highly structured essays, you can readily adapt that experience to new styles of development.

SENTENCES/STYLE: Variety in sentence length and structure makes writing more readable. This is something many writers are not aware of, having been trained to write sentences that are free of errors without much practice in creating sentences that are interesting and varied. A paper where every single sentence is written in the same pattern is dull, even if it contains no mistakes. The writer should take advantage of both coordination and subordination to achieve sentence variety. (Consider, for instance, following several long sentences with a short one that makes an emphatic point.) Sentences should be carefully sequenced or linked with transitions to form coherent paragraphs just as sections of a paper or paragraphs should appear in a logical order and be woven together with transitions.

CONVENTIONS OF STANDARD WRITTEN ENGLISH: The final copy should demonstrate a clear understanding of the conventions of basic English grammar, spelling, and punctuation. If writing is not carefully proofread, effective communication is seriously impaired. Some professors will not accept papers that clearly have not been proofread.

FORMAT: Written assignments should be carefully typed. Very few handwritten assignments will be accepted in college; even rough drafts must be typed for most courses. Pages should be numbered and a format appropriate to the assignment should be evident. (See the Section on Sample Papers for examples of MLA [Modern Language Association], APA [American Psychological Association] and Chicago Manual of Style papers.) A business proposal, memo, or report, for instance, differs in appearance from an academic essay. MLA and APA formats

use parenthetical documentation, which were developed when word processing was in its infancy and superscript numbers and footnotes at the bottom of the page were difficult to create. Chicago Manual of Style documentation requires footnotes and sometimes superscript numbering, but current word processing programs can easily handle its demands. Later sections of this text describe documentation methods in more detail.

Revised August 2014

NORTH CENTRAL COLLEGE WRITING CENTER

WHAT DO WE DO?

As part of a campus-wide effort to improve student writing and critical thinking skills, trained Writing Center peer tutors are available to help students explore, draft, and revise their writing.

At the Writing Center, we can help you . . .

- Learn and/or practice strategies for exploring, developing, organizing, researching, drafting, and revising your work
- Develop, summarize, analyze, evaluate, and take informed positions
- Write for particular audiences, occasions, and in different genres
- Gain perspective on assignments
- Read your writing and others' with a more critical perspective
- Document research sources correctly and prepare error-free Works Cited, Reference, and Bibliography pages
- Work on grammar/mechanics that you may never have gotten around to learning
- Find courteous, intelligent support for your writing projects at North Central

Please note that writing tutors won't simply proofread your papers at the last minute. We will try to figure out whether you have fully understood assignments, ask a number of questions meant to stimulate critical thinking, challenge you to develop ideas in specific detail, and provide help with grammar and mechanics.

<p>The Writing Center staff provides a friendly, stimulating environment for helping you take charge of your writing--whatever your need or expertise.</p>
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WHO ARE WE?

The Writing Center is staffed by student writers representing a variety of majors who receive regular in-service training.

WHERE ARE WE?

The Writing Center is located in Larrance Academic Center, Room A, on the main level. Larrance is directly across School Street from Oesterle Library. The Writing Center's phone number is 630-637-5351. The Director is Dr. Jennifer Jackson, jajackson@noctrl.edu and 630-637-5278.

WHEN ARE WE OPEN?

Our hours for 2013-2014 are Monday through Friday, 10:30 a.m. to 4 p.m. Drop in during the hours we are open, or make an appointment by calling 630-637-5351. Writing Center associates can also be found at Edge at Kaufman Dining Hall Monday through Thursday, 7:30 through 10:30 p.m.

DEFINING AND VALUING RHETORIC: A Conversation with Students

Jennifer Jackson, English Department

When we hear the word *rhetoric*, we probably hear it in the context of "empty rhetoric," or something like "There was more rhetoric from the governor's office today." Editorialists tell politicians to "stop engaging in rhetoric and get down to business!" Many people blur the term *rhetoric* with *jargon*, claiming that both are to blame for our apparent inability to communicate clearly with one another, or to resolve serious social, cultural, personal, and political crises.

That's unfortunate, because **rhetoric** has historically (until the last hundred and fifty or so years) been used by concerned citizens to negotiate and resolve disputes, reach decisions on tough ethical problems, and help mediate public discussion of major social issues. For the earliest teacher such as Socrates, Aristotle, and Cicero, rhetoric was understood as a whole art of discourse, providing the ideas and tactics for helping people choose the best course of action when disagreements arose. In fact, you couldn't fully call yourself a citizen in Greece and Rome until you had learned rhetorical approaches to the moral and political questions that confronted your community.

OK, so what is it? What does rhetoric entail, exactly, and why should we care now, in post-modern times? Rhetoric has had many definitions over the millennia, and any numbers of thinkers have tried to elaborate theories and practices with a number of differing philosophical or religious motives. Rhetoric has been defined as "finding the available means of persuasion," and along with the many specific strategies for employing it, that's the definition most contemporary rhetoricians use. At base, rhetoric came into being because people disagree, perceive the world differently from one another, and even argue over what constitutes a "simple fact."

Note an example to illustrate this from your experience.

Still, I'd suggest that the fact that rhetoric originates in disagreements is ultimately a good thing, since it allows people to make important choices without resorting to coercion or, worse, violence. If you've ever talked your way out of a fight with someone, you know the value of rhetoric. You can see how it is not simply b.s., since many other elements such as your character--the way you come across, including the persuasive effects of business suits or leather--your knowledge of details or facts, your ability to organize and express your thoughts, and the amount of passion you bring to your arguments can decide whether someone will back off or go after you!

Another reason rhetoric is valuable to contemporary culture is that in the past several years it has come to seem impolite to argue or to disagree. We hear people yelling so often on television and elsewhere in our daily lives it seems easier just to "agree to disagree" or say "Well, that's your opinion; you have a right to it." This also reflects a recent attitude that ties a person's

opinions to his or her personality, rather than to his/her role as a community member. Thus, if I disagree with you about some issue, however gently, I am perceived as attacking you personally. Rhetoricians find fault with this thinking on two grounds: First, they'd argue that there's no such thing as "just your opinion," as if ideas don't have consequences. Second, they'd object to the implication that opinions are not important and that they cannot be changed.

Think about a time when you tried to get someone to change his/her mind. How did you go about it? Were you successful? Now think about an occasion when someone tried to change your opinion. What did that person do? Was he or she successful?

I am trying to get at the question of what "works" when an opinion or position is altered by rhetoric.

Think about this, though. If the only people in our country who debate issues are screaming at one another on TV or blatantly mis-characterizing one another's positions to further their own interests, and if in our own interactions we fear a strong debate, then we begin only to associate with others like us, and decisions affecting us profoundly will be made by those who aren't afraid to deliberate. Our commonalities and differences go unexamined if we fear argument.

In a democracy, we need discourse. Rhetoric, then, is not the enemy of democracy.

Silence is.

APA Citation Examples

Based on the *Publication Manual of the American Psychological Association*, 6th ed., the APA Style Blog (<http://blog.apastyle.org/>), and *A Writer's Reference*, 7th ed., by Diana Hacker and Nancy Sommers.

Books:

Book by one author:

Helgesen, S. (1998). *Everyday revolutionaries: Working women and the transformation of American life*. New York: Doubleday.

More than one author:

Singhal, A. & Rogers, E.M. (2001). *India's communication revolution: From bullock carts to cyber marts*. Thousand Oaks, CA: Sage Publications.

More than one editor:

Berliner, D. C., & Calfee, R.C. (Eds.). (1996). *Handbook of educational psychology*. New York, NY: Macmillan.

Corporate author:

American Psychiatric Association. (1994). *Diagnostic and statistical manual of mental disorders* (4th ed.). Washington, DC: Author.

Entry in multivolume reference book:

Standardized Testing. (1996). In H. G. Unger, (Ed.), *Encyclopedia of American education*. (Vol. 3, pp.203-207). New York, NY: Facts on File.

Articles:

Scholarly journal:

Annas, G. J. (1998) The shadowlands: Secrets, lies, and assisted reproduction. *The New England Journal of Medicine* 339, 935-940.

Magazine:

Bai, M. (2001, February 5). A gun deal's fatal wound. *Newsweek*, 137(6), 30-31.

Newspaper:

Jones, T. & Carlozo, L. (2001, February 13). Appeals court tells Napster to curb trades.

Chicago Tribune, west final, p. A1.

Electronic Sources

Full-text articles from online databases:

- Include the digital object identifier (DOI) if one is assigned.
[**Note:** The DOI will be found either within the full citation to the article, or within the article itself, or both.]
- If no DOI is assigned to the content and you retrieved it online, include the home page URL for the journal, newsletter, or magazine in the reference. Use this format: Retrieved from <http://www.xxxxxxxx>.
[**Note:** Since most online articles are retrieved through databases, the URL for the journal will often not be available. If it is, it will be found within the full-text document, **not** in the browser address bar. If it is not available, we (Oesterle Library) recommend using the persistent link or permalink, identified within the full citations in most databases. If no persistent link is given, use the database URL in the browser address bar, stopping after the domain name.]
- Do not include retrieval dates unless the source material may change over time (e.g., Wikis).

(Taken from p. 191-192 *Publication Manual of the American Psychological Association*, 6th edition)

Example of DOI:

Annas, G. J. (1998) The shadowlands: Secrets, lies, and assisted reproduction. *The New England Journal of Medicine* 339, 935-940. doi: 10.1056/NEJM199809243391325

Example of database URL:

Archibold, R. C. (2010, July 7). Law in Arizona is causing split in border talks. *New York Times*, A.1. <http://proquest.umi.com>

Example of persistent link/permalink:

Begley, S. (2009, September 7). China and India will pay; though others started global warming. *Newsweek*, 145(34), 21-23. Retrieved from
<https://login.libproxy.noctrl.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=43987189&site=ehost-live>

Article in Online Reference Book:

Standardized testing. (1996) In H. G. Unger, (Ed.), *Encyclopedia of American education*.

(Vol. 3) Retrieved from <http://www.sage-ereference.com/>

Electronic Book:

Napier, S. E. (2011). *Persons, moral worth, and embryos: A critical analysis of pro-choice arguments*. [Springerlink version]. doi: 10.1007/978-94-007-1602-5

Film or Video Recording:

Capra, P. (Producer/Director). (2008). *It's a really wonderful life*. [DVD]. United States: Warner Home Video. (Original release date 1966)

Web site:

Library of Congress, American Folklife Center. (2014). *Veterans history project*.

Retrieved from <http://www.loc.gov/vets/>

Document from a university or government agency Web site:

File, T. (2013). *Computer and Internet use in the United States*. Retrieved from United

States Census Bureau website <http://www.census.gov/prod/2013pubs/p20-569.pdf>

Podcast:

Nicholson, C. (2013, May 22). How to enjoy your decision. [Audio podcast]. *60-second mind*.

Retrieved from <http://www.scientificamerican.com/podcast/episode.cfm?id=how-to-enjoy-your-decision-13-05-22>

Blog (Web log) post:

Ryan. (2013, May 26). Bureaucracies and the people within them. [Web log post]. Retrieved

from <http://backupminds.wordpress.com/2013/05/26/bureaucracies-and-the-people-within-them/>

Online audio or video file:

Saks, Elyn. (2012, June). A tale of mental illness – from the inside. [Video file]. Retrieved from http://www.ted.com/playlists/9/all_kinds_of_minds.html

Social media (Facebook post):

Gaiman, N. [Neil]. (2012, February 29). Please celebrate Leap Year Day in the traditional manner by taking a writer out for dinner. It's been four years since many authors had a good dinner. We are waiting. Many of us have our forks or chopsticks at the [Facebook status update]. Retrieved from <https://www.facebook.com/neilgaiman/posts/10150574185041016>

Social media (Tweet):

Hammond, T. [PrezHammond]. (2014, August 23). @northcentralcol absolutely buzzing this morning. Most student-athletes back. Can't wait to see @NCC_Athletics in action! #chippy [Tweet]. Retrieved from <https://twitter.com/PrezHammond>

MLA Citation Examples

Based on *MLA Handbook for Writers of Research Papers*, 7th ed. and *A Writers Reference*, 7th ed., by Diana Hacker and Nancy Sommers.

Books:

Book by a single author:

Helgesen, Sally. *Everyday Revolutionaries: Working Women and the Transformation of American Life*. New York: Doubleday, 1998. Print.

Book by two or more authors or editors:

Berliner, David C. and Robert C. Calfee, eds. *Handbook of Educational Psychology*. New York: Simon & Schuster Macmillan, 1996. Print.

Corporate author:

American Psychiatric Association. *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV*. Washington: Amer. Psychiatric Assn., 1994. Print.

Article or chapter in a multivolume work:

Smith, John D. "Waldorf Schools." *Encyclopedia of American Education*. Ed. Harlow G. Unger. Vol. 3. New York: Facts on File, 1996. Print.

Articles:

Magazine: Scholarly journal:

Starr, Elizabeth J. and Suzanne B. Lovett. "The Ability to Distinguish Between Comprehension and Memory: Failing to Succeed." *Journal of Educational Psychology* 92 (2000): 761-71. Print.

Bai, Matt. "A Gun Deal's Fatal Wound." *Newsweek* 5 Feb. 2001: 30-31. Print.

Newspaper:

Jones, Tim and Lou Carlozo. "Appeals Court Tells Napster to Curb Trades." *Chicago Tribune* 13 Feb. 2001, west final, sec. 1: 1+. Print.

Electronic Sources “You should include a URL as supplementary information **only** when the reader probably cannot locate the source without it or when your instructor requires it. If you present a URL, give it immediately following the date of access, a period, and a space.” (MLA 5.6.1, p.182)

Online Book:

Helgesen, Sally. *Everyday Revolutionaries: Working Women and the Transformation of American Life*. New York: Doubleday, 1998. *SpringerLink*. Web. 13 June 2011.

Periodical Publication in an Online Database: (“For an article in an online journal or an article from a database, give page numbers if they are available; if they are not, use the abbreviation ‘n.pag.’” (Hacker and Sommers 412).

Archibold, Randal C. “Law in Arizona Is Causing Split in Border Talks.” *New York Times* 7 Jul. 2010, late ed.: A.1. *Proquest Newspapers*. Web. 10 July 2010.

Begley, Sharon. “China and India Will Pay; Though Others Started Global Warming.” *Newsweek*, 7 Sept. 2009: 14. *LexisNexis*. Web. 10 July 2010.

Blair, M. Elizabeth. “Commercialization of Rap Music Youth Subculture.” *Journal of Popular Culture* 27.3 (1993): 21-34. *Academic Search Premier*. Web. 18 Jan. 2007.

Periodical Publication not in an Online Database:

Williams, Mary Elizabeth. “Pope Francis: There’s a ‘Gay Lobby’ in the Church.” *Salon.com*. Salon Media Group, 12 Jun. 2013. Web. 12 Jun. 2013.

Persall, Steve. “*Man of Steel*: Superman, the Savior?” *Tampabay.com*. Tampa Bay Times, 12 Jun. 2013. Web. 12 Jun. 2013.

Web site (including blogs): (“MLA calls for a sponsor or publisher in works cited entries for most online sources. If a source has no sponsor or publisher, used the abbreviation ‘N.p.’ (for ‘No publisher’) in the sponsor position. If there is no date of publication or update, use ‘n.d.’ (for ‘no date’) after the sponsor” (Hacker and Sommers 412).

Midwest Generation Agrees to Shut Down Fisk and Crawford Coal Plants. Greenpeace USA. 29 Feb. 2012. Web. 05 March 2012.

Web site with author or editor:

Peterson, Susan Lynn. *The Life of Martin Luther*. Susan Lynn Peterson, 2005. Web. 24 Jan. 2009.

Halsall, Paul, ed. *Internet Modern History Sourcebook*. Fordham U, 22 Sept. 2001. Web. 19 Jan. 2009.

Web site with organization (group) as author:

American Library Association. *American Library Association*. ALA, 2008. Web. 14 Jan. 2009.

Short work from a Web site (such as an internal page from the Web site):

Shiva, Vandana. "Bioethics: A Third World Issue." *NativeWeb*. NativeWeb, n.d. Web. 22 Jan. 2010.

Sister Aimee." *American Experience*. PBS Online, 2 Apr. 2007. Web. 30 Oct. 2010.

Web site with an author using a pseudonym: ("Begin the entry with the pseudonym and add the author's or creator's real name, if known, in brackets" (Hacker and Sommers 413).

Grammar Girl [Mignon Fogarty]. "What is the Plural of 'Mouse'?" *Grammar Girl: Quick and Dirty Tips for Better Writing*. Holtzbrinck, 16 Sept. 2008. Web. 10 Nov. 2010.

Entry or Comment in a Blog: (If the entry or comment has no title, use the label "Weblog entry" or "Weblog comment.")

"Social Media: Facebook and MySpace as University Curricula." *Open Education*. Open Education.net, n.d. Web. 19 Sept. 2008.

Cynthia. Weblog comment. *Open Education*. Open Education.net, 8 Jan. 2010. Web. 14 Feb. 2010.

Social media (Tweet):

Hammond, T. [PrezHammond]. "@northcentralcol absolutely buzzing this morning. Most student-athletes back. Can't wait to see @NCC_Athletics in action! #chippy." 23 August 2014, 9:06 a.m. Tweet.

Audio and visual sources (including online versions):

Film or Video Recording: (Must include medium consulted. May include other data that seem pertinent.)

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946. Film.

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. 1946. Republic, 2001. DVD

Online video clip:

Oesterle Library. "Cardinal Research Minute: How Do I Create an Account in CardinalSearch?"

YouTube. Oesterle Library, 15 Aug. 2014. Web. 12 Jun. 2013.

Sound Recording:

Urban, Keith. "I Told You So," *Greatest Hits*. Capitol Nashville, 2007. CD.

Podcast:

"Invisible Made Visible." *This American Life*. Narr. Ira Glass. NPR, 7 Jun. 2013. Web. 12 Jun. 2013.

“Other kinds of bibliographies may be arranged differently. An annotated list, a list of works consulted, or a list of selected readings for a historical study, for example, may be organized chronologically by publication date. Some bibliographies are divided into sections and the items alphabetized in each section. A list may be broken down into primary and secondary sources or into different research media (books, articles, recordings). Alternatively, it may be arranged by subject matter (literature and law, law in literature, law as literature), by period (classical utopia, Renaissance utopia), or by area (Egyptian mythology, Greek mythology, Norse mythology).”

BIOLOGY AND CHEMISTRY DOCUMENTATION

Biology: Dr. Steve Johnston writes: “Since biology has its own peculiarities, we have put together our own information on writing and citing for biology papers. We publish this as part of a Biology Student Handbook that is required for most Bio courses.” An electronic version of the latest one is posted at

http://www2.noctrl.edu/academics/departments/biology/department_site/resource/handbook/rep.pdf

See pages 8-11 for the most important info about citation and reference format.

Chemistry: Dr. David Horner writes: “Here's a link to the American Chemical Society (ACS) reference style guidelines. See below for information about ACS style for citing Internet sites.”

<http://pubs.acs.org/books/references.shtml>

ACS style for citing internet sites:

Author (if any). Title of Site. URL (accessed date), other identifying information.

Use the title found on the site. The date of access is mandatory.

Weisstein, E. W. Molecular Orbital Theory.

<http://scienceworld.wolfram.com/chemistry/MolecularOrbitalTheory.html> (accessed 12/15/03), part of Eric Weisstein's World of Science. <http://scienceworld.wolfram.com/> (accessed 12/15/03).

A nice summary of ACS reference styles, with examples, can be found at many college and university library websites. Here's one: <http://www.lib.berkeley.edu/CHEM/acsstyle.html>

Section II: Researching, Writing, and Avoiding Plagiarism

Evaluation of Sources Worksheet	25
Using Quotations in Your Writing	26
Guidelines for Avoiding Sexist Language	30
Suggestions for Freshman Papers	31
Knowing What to Document	35
NCC Official Policy and Sanctions: Cheating and Plagiarism	36
Plagiarism and the Student Paper	40
Documentation Exercise	40

EVALUATION OF SOURCE MATERIAL WORKSHEET

Author or Co-authors (or Editors) _____

Title of Source _____

Name and Location of Publisher _____

Date of Copyright, Performance, Interview _____

Type of Source _____

Additional Publication or Production Information, if appropriate (i.e., vol. nos.; edition; collection; journal; anthology in which source is located; page nos., omissions; or other information that will allow you to relocate the source in a later phase of your project—call number, library, Internet location, video store)

Primary, Secondary, or Tertiary Source? _____

Popular, Scholarly Source? _____

Sources from which this author gathered information. How long ago?

Author's qualifications to address topic (author's title, credentials, experience)

Value of source to proposed topic (for background? Method? Point of view? Data? Bibliography?)

Method employed by author

Tone/Persona

Thesis

Important arguments/evidence/examples

Usable quotes (including page references)

Important leads to other sources

Strengths and limitations of source

USING QUOTATIONS IN YOUR WRITING – MLA FORMAT

Nancy Chapman

Revised by Judith Brodhead August 2014

The most common mistake in quoting is quoting too much. Since it's always more work to summarize than to quote, writers who overquote look as though they haven't thoroughly assimilated the source--or worse, were just plain lazy. Summarize most of the ideas that you use from other writers; quote only when the words are special.

Point Counterpoint: Eight Cases for Composition

Anderson & Forrester

Harcourt Brace, 1993

1. Every quotation needs a lead-in phrase, a signal phrase, or an attributive tag. This phrase may follow or precede the quotation. Very often you may need an equivalent to “he says.” Words you could use in a lead-in or signal phrase include these:

agrees	concludes	analyzes
disagrees	identifies	according to
emphasizes	shows	believes
suggests	answers	traces
stresses	states	proposes
defines	presents the idea that	argues
points out	explains that	asks
summarizes	questions	describes

Examples:

A. Mary Daly **asks**, "Why indeed must *God* be a noun? Why not a verb--the most active and dynamic of all?"

B. Richard Rybolt, in a small book of wisdom for professionals that he calls *No Chairs Makes for Short Meetings*, **proposes** this advice: "In business, building bridges is more productive than building walls."

2. Quotations may be punctuated with a comma or a colon.

Example:

Lily Tomlin points out, "We're all in this together – by ourselves."

Lily Tomlin wrote: "We're all in this together – by ourselves."

3. Do not just drop a quotation into your paper. You should make it *do* something. It could advance one of your ideas or add credibility to an opinion you have stated. You may choose to quote a passage because it is written forcefully, emphatically, colorfully, or beautifully. Do not just use another's writers ordinary words; instead, choose words that will – as written – add to the quality of your essay or paper.
4. If the quotation you have chosen will appear in your paper as more than four typed lines, use the format for a long quotation. Do these five things:
 - A. Indent ten spaces.
 - B. Continue to the right margin (left justify only).
 - C. Continue to double space.
 - D. Drop the quotation marks.
 - E. Change the documentation order. Instead of - "... (Dodson 27).", you would type (Dodson 27) *following* the final period in the quotation. If you have already mentioned the author's name in the same paragraph, just use the page number (27), also following the final period of the quotation.

Example:

In the introduction to his new book, *Denial of the Soul: Spiritual and Medical Perspectives on Euthanasia and Mortality*, M. Scott Peck, M.D., writes:

This is an age where every possible issue seems to be coming out of the closet, which, I suspect, is generally to the good. One such issue is the topic of euthanasia. I have no desire to see it thrust back into the closet. I believe it a proper matter for public debate. Currently, however, the debate strikes me as strangely skewed, incomplete, and, in some quarters, passionless. This book is an attempt to rectify the situation--not to dampen the debate but to enlarge it and heat it up. (1)

5. If you need to insert clarifying words of your own into another person's writing, place those words inside brackets.

Example:

Sam Bennett gives this advice to college students preparing a résumé:

I would be very careful about simply using a template [a fill-in-the-blank format] for your résumé because it lacks originality; as a result, you may resemble everyone else with similar work experience, degree, grade point average, and job objective. Instead, spend some time reviewing some original and creative résumés other North Central students have prepared, and then prepare one that represents you well. Your résumé should reflect *you*. It should not be a clone of what other students are preparing. (4)

6. Place identifying information about the writer or the source within an appositive phrase. This information may be helpful to your readers; it could also identify your quoted source as someone with credentials or your source as a respected publication.

Examples:

Annie Lamott, **a writing teacher and author of *Bird by Bird: Some Instructions on Writing and Life***, wrote, "I don't think anything is the opposite of love."

Examples: (continued)

Richard Rhodes, **author of *How to Write: Advice and Reflections*, recipient of a Pulitzer Prize for his book *The Making of the Atomic Bomb*, and who has also written a dozen books and more than seventy articles**, writes:

If you want to write, you can. Fear stops most people from writing, not lack of talent, whatever that is. Who am I? What right have I to speak? Who will listen to me if I do? You're a human being, with a unique story to tell, and you have every right. If you speak with passion, many of us will listen. We need stories to live, all of us. We live by story. Yours enlarges the circle. There are more ways to tell a story than there are stories to tell; a story is a map, and maps always simplify. You write a story whenever you put words on paper--even filling in a license form. A love letter or a business letter, a novel or a narrative, a short story or a news story, a screenplay, a song lyric, a family or scholarly history, a legal brief, a technical manual, a biography or an autobiography, a personal journal, a scientific paper, a photo caption, an essay, a poem, a sermon, advertising copy, schoolwork--all these and many others are forms of story you may wish to write. The challenge is to get from where you are to where you want to be. (1)

GUIDELINES FOR AVOIDING SEXIST LANGUAGE

Sexist language creates a false impression that certain activities are restricted to either females or males. Such language becomes evident in the choice of key nouns or pronouns. Businesses, government agencies, and publishing companies commonly establish guidelines for avoiding sexist language in their publications. Years ago, it was acceptable to use a universal “he,” assuming that it stood for both men and women, even if a group consisted of a hundred women and one man. That is no longer the case. In addition, American English does not favor overusing “one,” as in “One must do one’s best.” The male and female “he and she,” as in “He and she must do his and her best” quickly becomes confusing and tiresome if overdone. Taking all of these factors into account, using the plural is often a good alternative.

Below are some appropriate techniques for eliminating sexist language.

1. Use the plural

A pre-law student should be sure **he** develops **his** writing skills.

REVISION: Pre-law students should be sure **they** develop **their** writing skills.

(Especially since so many of America’s law students are now women!)

2. Eliminate the pronouns

A. A pre-law student should be sure **she** develops **her** writing skills.

REVISION: Pre-law students should be sure to develop writing skills.

B. Every pre-law student should develop writing skills when **he** is attending college.

REVISION: Every pre-law student should develop writing skills while attending college.

C. When a pre-law student is selecting courses, **she** should consider those in philosophy.

REVISION: A pre-law student who is selecting courses should consider those in philosophy.

SUGGESTIONS FOR FRESHMAN COMPOSITION PAPERS

Judith Brodhead

1. Saving Your Work

Always keep a hard copy of any paper you hand in until the paper is returned to you. It's also a good idea, of course, to store it electronically. This protects you in case a paper is misplaced, and it also allows you to revise easily. **Redundancy in saving is key: keep final drafts in multiple formats (meaning multiple drives), including a hard copy.** Give the paper you save a recognizable name. (Think of how many “Essay Ones” you will write as a freshman.) It's a good idea to include the name of the course in your title: for instance, “ENG 115 es 1 2014 Olympics” – something that jogs your memory when you try to access it at two in the morning. An alternative is to date the paper: (“ENG 115 es 18 Sept 2014”) and change the date to reflect your rewrites. Flash drives are affordable and convenient ways to save your work, and can be used to move a paper or project from computer to computer. Invest in a few and keep multiple copies of your papers, spreadsheets, and Power Point presentations. You can also save your work on the F (shared) drive of any campus computer, although it will be purged a term after you graduate. The F drive can be accessed on any networked campus computer, including the ones in the library, Boiler House, dorm labs, Carnegie labs, Stadium labs, and classrooms. **Do not rely only on the hard drive of your computer (or even worse, your roommate's computer) to save your work! Save frequently and in multiple ways.**

When a paper is returned to you, keep it. Keep a portfolio of your written work, which you can then refer to for suggestions about your writing. **(English majors should keep a good “baseline” paper from their freshman year for their portfolios.)** You may receive some papers graded electronically, with suggestions made on your text. You may choose to print out with the highlighted suggestions, or take them out (see the “Reviewing” toolbar). Take note of errors you make so you can avoid them in the next paper: the Hacker and Sommers text (*A Writer's Reference*) used in composition courses has excellent suggestions for eliminating common errors. You can see the progress you're making as a writer as you work to reduce them. If you submit papers to Blackboard, remember that Blackboard contents are erased after each term, so keep a separate electronic and hard copy of those papers.

2. Revision and Rewriting

When you are asked to rewrite a paper, make substantive changes rather than mere corrections of surface errors. In other words, simply making the surface (spelling, punctuation) corrections marked on a draft and retyping is **not** considered a sufficient rewrite and will not result in an improved grade even in a class that encourages drafting and revising. Look carefully at the comments that suggest a direction you should take: *“What did you mean here? Can you make this clearer? Good idea here – develop it more fully. Use examples.”* A revision should literally be that: a re-vision, or rethinking and retooling of a paper. If you are not clear about multiple suggestions, schedule a conference with your

professor. He or she will be happy to discuss how to revise a paper, or may suggest that you visit the Writing Center for specific kinds of instruction or practice.

3. Documentation

Check with your professor about which form of documentation is required in their classes. The English Department will use *A Writer's Reference*, edited by Diane Hacker and Nancy Sommers, in its English 115, 125, and 315 courses. Because documentation has changed a lot in the past decade, be sure to use a handbook published within the last two years to keep up with new ways to document electronic sources. See the section in this text about documentation as well, which features real student papers written for NCC classes. Some of the changes to pay attention to: MLA now requires all citations in a Works Cited to include the word "Print" at the end if you have used a hard copy print source rather than accessing it online, and has eliminated underlining in favor of italics. "Print" does not mean you have printed it out, and is appropriate only if you have used an original hard copy source, like a book or print journal. MLA has eliminated the use of URLs in most citations. APA now uses a doi (Digital Object Identifier) rather than URLs for journal articles that include a doi. Chicago Manual of Style documentation is also moving away from underlining to italics; traditionally underlining was a way for writers to indicate to a printer that those words should be in italics!

4. Mechanics/Style Suggestions: Use a handbook published within the past year for more detailed information.

- A. Generally speaking, use simple present tense, or present forms of other tenses (the second example includes present perfect tense) when writing about literature (including drama), films, plays, or music.

Examples: *Connie seems naive, although she pretends to be sophisticated.*

Although Connie's family has gone to a picnic, she stays home.

Hamlet is an unhappy young man with odd fixations.

*Tom Hanks plays against type in *The Road to Perdition*.*

- B. Quoting: Use quotations to illustrate and support your ideas. (See Nancy Chapman's suggestions in "Using Quotations in Your Writing")

- i. Use signal phrases and commas to introduce or close a quotation.

Example: *Commenting on the mountains in the distance, Jig remarks, "They look like white elephants."*

- ii. If you introduce a quotation with a full sentence, use a colon.

Example: The first person narrator is so important in Sylvia Plath's poetry that she even begins numerous poems with "I": "I am a miner," "I have done it again," "I'm a riddle in nine syllables," "I shall never get you put together entirely."

- iii. Quotations over four lines long should be indented. Indentation takes the place of double quotation marks; don't use quotation marks around the entire quotation if you indent. See a grammar/rhetoric text for rules about quotations within quotations. Lines of poetry and song lyrics are divided by slashes.

- C. Avoid overusing "says" or "states." Instead, try *writes, remarks, observes, notes, thinks* – all neutral verbs commonly used in signal phrases. (See other suggestions in “Using Quotations in Your Writing.”) In most cases, avoid “feels.”
- D. Pay attention to paragraph length and how paragraphs strike the eye. A whole page without a paragraph break is too long. A few lines are usually not enough for a paragraph. Although in a typical essay paragraphs should be unified (organized around the same topic in a way that makes sense), paragraphs are not miniature compositions in themselves and there is no hard and fast rule about how many sentences it must contain. They should, however, be developed. Many beginning college writers err on the side of insufficient development.

- E. Introductions: Don't over-generalize in your introductions. Try instead to set out a problem or issue that your paper will explore.

Overgeneralization: Many authors have written short stories in the 20th Century.

Be more specific, and complete some of the tasks of writing a paper about short stories. The example below is an improvement on the too-general statement: it draws the two stories together (desirable in a comparison), mentions the two authors' names and story titles (killing four birds with one stone), and is directly connected to the material.

Example: Both Joyce Carol Oates (in "Where Are You Going, Where Have You Been?") and Elizabeth Tallent (in "No One's a Mystery") explore the reckless behavior of young women who have a weakness for the wrong kind of man.

- F. Conclusions: There is no need to repeat your introduction, especially in shorter papers. Although you should refer to your thesis, perhaps using a few key words, do not repeat it word for word. Instead, draw a conclusion from your ideas.

Example: Although we don't know what will happen to Jack and his girlfriend in "No One's a Mystery," we can guess that it will not end with a wedding. Perhaps Jack will go back to his wife, and his eighteen-year-old girlfriend will find someone new, someone younger, someone willing to marry her so that she can use her grandmother's linen tablecloth and silver candlesticks and make him "trout a la Navarra" for dinner.

KNOWING WHAT TO DOCUMENT

Documenting sources of information that you quote directly, paraphrase, or summarize is a major responsibility for writers. When you document a research source, you acknowledge and honor the work another writer has done.

You give credit to that writer whose words or ideas you use. When you use the *exact words, phrases, or sentences* that someone else has written, you place those words inside quotation marks as a signal to your reader: *These words were written by another writer. I am using them here, but they are not mine.*

Using another writer's words and ideas in your writing without revealing the source of those words and ideas is called *plagiarism*, which is considered a serious problem by professors and administrators at colleges and universities.

These things must be documented in papers that you write:

Another person's exact words

Another person's ideas

A summary or synthesis of the ideas of several writers

Facts that are not common knowledge

Statistics that are not common knowledge

A summary of someone else's research results

References or allusions to literary works, art, drama, films, documentaries, television shows

A paraphrase of another writer's words and ideas.

Sometimes beginning writers think that placing the source in parentheses is enough; however, placing quotation marks around *any exact words and phrases* is also required.

A WORD OF CAUTION

Your professors and instructors know that it is very easy to download information and research papers from Internet sites. It is quite easy to recognize such work, and it is not difficult to uncover cybercheating. Words or phrases become a search inquiry, and the papers or sentences or paragraphs are easily identifiable as work done by other writers.

Nationwide, this kind of plagiarism has become a problem. Here at North Central there have been numerous identified cases. However, it is a risk that honorable and serious students do not even consider taking. The academic penalties are high. For serious plagiarism cases, a student's college career is in jeopardy.

The wise student will review the college's Official Policy on the next few pages.

NCC OFFICIAL POLICY: Cheating & Plagiarism

Cheating

Papers submitted must be the work of the student whose name appears on the paper. Submitting another student's work as your own is cheating. If you let another student use **your** work and designate it as his or her original work, you are also subject to penalty. Don't even consider using another student's work or allowing another student to use your work; the consequences are too high. This same rule applies to using **any** author's work and submitting it as your own. In either case, it is cheating.

In recent years, it has become easy to cheat by using materials placed on the Internet or World Wide Web. College plagiarism policies also apply to cybercheating.

Plagiarism: An All-College Policy Enacted by College Senate on May 11, 1977 North Central College Faculty Handbook, Pages 22-24 (Section 2.9.5.2.10)

- I. **What plagiarism is:** Plagiarism means the offering of someone else's words, ideas, or conceptions as if they were one's own. Students are indeed encouraged to draw upon the information and wisdom of others, but in the spirit of scholarship they are always expected to state such indebtedness so that a) their own creativity can be justly appreciated and b) their use of sources, like a scientist's experiment, can be verified by others. Plagiarism differs from this productive use of sources in that the similarity of the original and the borrowings is very close; it is acknowledged inexactly or not at all; and it shows little or no creative application by the borrower.

Plagiarism is a prime intellectual offense in that the borrower is faking the learning process. No learning community can thrive if its members counterfeit their achievements, deceive their teachers, and take unfair advantage of their fellow students. Since the integrity of the whole academic community is thus at stake, the penalties are high.

- II. **How plagiarism is identified:** To establish the occurrence of plagiarism, it is not necessary to prove intent. All students are responsible for knowing or learning what academic honesty is. At North Central College, plagiarism will be deemed to have occurred when one or more of the following external evidences is present:

1. The writing of a student includes word-for-word passages taken without explicit and accurate acknowledgment from a source written by another, provided that the cumulative borrowing includes at least ten words. "Explicit and accurate acknowledgment" means the use of quotation marks and a verifiable citation of source, either in parentheses or by footnote, at the point of indebtedness. (The mere listing of the source in the bibliography is not enough acknowledgment in itself.)
2. The writing of a student closely resembles another source in thought, order, or diction (including synonyms) for a cumulative resemblance of three or more sentences, without explicit and accurate acknowledgment as defined in #1 above.
3. Two or more papers or exams, submitted at the same time, contain resemblances in factual or stylistic detail that are decidedly outside normal probabilities of coincidence. The likelihood of plagiarism will be deemed even higher a) if the students were known to be in close physical proximity at the time of writing, and b) if the factual details involve unusual error. In the event of such resemblances, all parties involved will be judged responsible.
4. A paper or exam contains terminology or information that the student, on questioning, cannot explain.
5. A paper or exam contains unusually detailed data for which the student does not produce a verifiable source.
6. These same principles hold for the inclusion of borrowed diagrams, mathematical statements, tables, and pictures.

Note: In citing any sources, the student implicitly guarantees the accuracy and fullness of acknowledgment. The instructor may therefore properly request the student to bring in those sources so that such guarantees may be confirmed. Such a request, made routinely in many schools, carries no implied criticism. If they are unsure about whether their writing has sufficiently acknowledged outside sources, students should consult with either their course instructor or the Writing Center before submitting final copy.

EXAMPLE:

For an essay assignment, a student is asked to define the word "plagiarism," and writes the following two sentences:

According to the *NCC Guide to Writing*, plagiarism means the offering of someone else's words, ideas or conceptions as if they were one's own. The *Guide* notes that students are encouraged to draw upon the information and wisdom of others, but in the spirit of such scholarship they are always expected to state such indebtedness.

Although the student has acknowledged the source of these ideas, the writing is plagiarized. The author has *copied*, word for word, the language of the original source and has not used quotation marks to indicate the fact. Plagiarism is avoided once the original words are enclosed in quotation marks. Another way to solve this same problem is through a mix of paraphrase and precise quotation, as shown in the following revision:

The *NCC Guide to Writing* defines plagiarism as presenting others' "words, ideas, or conceptions" as the writer's own. The *Guide* encourages the use of outside material, but insists that "the spirit of scholarship" requires students to acknowledge their sources properly (36).

III. SANCTIONS

Any instructor who has assembled evidence of plagiarism will first offer the student a chance to provide an alternate explanation of the evidence or to admit fault. If the inference of plagiarism remains, the instructor may choose one of these options, listed in order of increased severity according to the extent and evident deliberateness of the deceit. The first two options suppose that the plagiarism is not extensive, or that it would not have given the student substantial academic advantage such as full course credit or high course grade, or that the instructor has clear reasons to believe that the plagiarism can be accounted for by ignorance which though subject to discipline is genuine.

1. Reprimanding the student and requiring a revision of the work to eliminate plagiarism or an additional paper, or exam.
2. Lowering the grade for the paper or exam (even as far as F) without opportunity to regain the lost credit.

The remaining options would come into play if the plagiarism is extensive; or if it would have given the student substantial academic advantage, or if the student had previously been warned against it.

3. Directed withdrawal of the student from the course.
4. Failure of student from the course.
5. Referral of evidence to the Dean of Faculty for appropriate disciplinary action (which may go so far as suspension or dismissal).

IV. RECORDS

Any sanction beyond 1) will be reported to the Dean of Faculty for notation in the student's file. The record of past plagiarisms for a given student may affect the disposition of any new case. No notation will appear on the student's permanent transcript, nor will any notation be sent off campus with the student's records.

PLAGIARISM AND THE STUDENT PAPER

Judith Brodhead

If you have followed the news for the past few years, you know that plagiarism has become a significant problem in journalism and book publishing that attracts headlines and has severely damaged promising careers. Although it is less public in an academic environment, plagiarism has become an issue that faculty members find extremely disturbing. College administrators and professors spend much more time than they would like handling plagiarism cases, which are unpleasant and time consuming for all concerned. Students are sometimes shocked to find out that practices they have routinely followed in high school are considered examples of plagiarism in college: they may assume that plagiarism means acquiring an entire paper from someone else or from a website. They may also be surprised that **attention to plagiarism is important for all courses, not just English classes**. The widespread use of the Internet has both made plagiarism easier to engage in and easier to detect.

The most common form of plagiarism in college papers seems to be the cut and paste variety, when a student finds several sources online and inserts them into a paper without providing proper credit. Sometimes high school students, even those trained in research paper writing, are not aware of the rigorous standards of college-style documentation and may continue to follow casual, unofficial styles of bibliography or footnoting. Less common, although much more serious, is buying papers outright or allowing others to write papers for you. Using a friend's paper as a template and plugging in slightly different information (or borrowing paragraph and sentence structure while using different words) is also considered plagiarism. Using the same sentence structure apparent in a source but substituting other words also counts as plagiarism in the strictest sense.

Quoting, summarizing, and paraphrasing are all skills that must be learned and practiced throughout a college writing career, but students arrive at college with varying levels of preparation in these skills. Quoting, although it requires following rules of punctuation and documentation, may be the best solution for *short passages of dense information that are difficult to restate*. MLA format suggests placing as much of the source information as possible in the text rather than in the parenthetical note; other formats work a little differently. (See the section of this book on "Documentation and Formatting.") If you have questions about documentation, especially in introductory courses, don't hesitate to ask your professors to explain the forms of documentation they prefer for work in your class. If you feel unprepared to write a particular paper, visit the Writing Center during the brainstorming and drafting process – don't wait until the day before the paper is due. There is nothing wrong with getting help from the Writing Center to assist you in considering possible paper topics and helping you to get started.

In most cases, common knowledge or generally available information does not have to be documented. For example, imagine you are writing about John Adams, who in every source is recognized as the second president of the United States, husband of Abigail, and father of John Quincy Adams. Long-established facts like that do not require documentation, because they do

not vary. But whether or not John Adams was a better or worse president than Thomas Jefferson is debatable, and an opinion that you have garnered from a source must be documented: it is not factual. A fact that is not commonly known (for instance, the number of letters Adams and his wife exchanged over the years) must also be documented.

Most of your research will require careful documentation. Occasions of plagiarism may result in failing a paper, being reported to the Dean of Students, failing a course, and, in the case of repeat offenses, being asked to leave North Central. This has happened on more than one occasion.

Although penalties like this may seem harsh, plagiarism is taken very seriously in the academic world. Someone wrote the material the student used and the source must be credited: academic writing in particular requires specific methods of documentation. North Central has written procedures that professors may follow (see the Plagiarism Policy) if they wish to pursue a plagiarism case.

The good news is that plagiarism is relatively easy to avoid. Become familiar with the documentation requirements of your courses, and, if you don't understand them, ask for additional explanation, which your instructors will be happy to provide. Another way to learn about documentation and to avoid plagiarism, in addition to referring to this book and Hacker and Sommers's *A Writer's Reference*, is to go to the Writing Center and ask for assistance in learning to document a paper. **Crediting sources correctly is important for any course you take, whether or not documentation is a focus of the course.**

Documentation Exercise

For practice in eliminating plagiarism, choose a subject to write about; it doesn't matter if it is general or specific. For instance, try one or two of the following, or a subject you have been assigned for a paper:

- The safety of extreme sports
- Jon Krakauer's book *Into The Wild*
- New careers for the 21st century
- Finding a teaching job in Illinois in 2014-2015
- Japanese anime films
- Reality television
- *The Voice*

Find an Internet source using a search engine such as Google, then cut and paste or print out the source. Read the source carefully, highlighting a few sentences. Write a sentence or two in which you use the source by paraphrasing or summarizing. In order to write using your own words, try not to look at the original while you write a summary or paraphrase. Of course, you'll want to check the accuracy of what you've written, but the original may seduce you if keep your

eyes on it while writing. Keeping your eyes away from the original should also encourage you to adapt the material to your purpose without copying the language. Next, type your own sentence into Google. If you're too close, the source you used will come up. If it does, keep rewriting until you have a sufficiently original sentence. If you find that you often are close to the original, spot check your writing frequently. That's what your professors will be doing. Most professors, at the very least, type suspicious phrases or sentences into Google or another search engine.

For quoting, our advice about writing is the opposite of advice about paraphrasing: Pay close attention to the original, because you must be accurate when you quote. However, remember that all quotations must be in quotation marks, and the source must be attributed. Ideas, as well as facts, must be documented. **ANY EXACT PHRASES OR SENTENCES MUST BE IN QUOTATION MARKS AS WELL AS DOCUMENTED WITH A FOOTNOTE OR PARENTHETICAL NOTE.**

Get in the habit of documenting carefully. It is an essential part of college writing, something that you will be called on to do frequently in almost any major. College writing is held to a high standard and your writing will be also. It takes time to do research and to write: make sure you invest it.

Section III: Student Papers in Different Formats

Documentation and Formatting	44
Distinctions between Formats	46
MLA	46
APA	48
Chicago	49
Columbia Online Style	50
Interdisciplinary Courses	50
Word 2007's Built-In Feature	50
Sample Paper Descriptions	52
Sample Paper in MLA Format – English 340: “Pawned Sheets and Angels’ Wings: De Sica and Capra on The Individual/Community Conflict” – Jonathan Rascher	54
Sample Paper in MLA Format – Freshman Seminar/English 116 – “Restoring the News Media to its Former Glory” – Shannon Lausch	64
Sample Paper in APA Format – Professor Heather Coon	69
Sample Paper in APA Format – Speech 200: Interpersonal Communication – “Listening to Support Others: A Conversation” – Christine Lima	83
Sample Paper in Chicago Manual of Style Format – “Painting the True Picture: Immigration and Pioneer Life 1830-1850” – Justin Ashton	98

DOCUMENTATION AND FORMATTING: A HISTORY

Judith Brodhead

Students sometimes assume that format is an arbitrary choice: their psychology professors demand one format, history professors another, English professors a third. When they arrive in chemistry classes they may be handed a professional journal article and asked to follow that format, which turns out to be sanctioned by the American Chemical Association. Why can't they all just get along?

Formats are determined by discipline. It doesn't matter if the faculty is from Harvard, the University of Illinois, or North Central College. All language classes (including English, literature, and foreign languages) in most colleges and universities in the United States use MLA (Modern Language Association) format. Psychology and some Social Sciences (including Speech Communication, Education, Psychology, Sociology, and Anthropology) use APA (American Psychological Association) format. Political Science, Economics, and History classes at North Central use the Chicago Manual of Style format.

The organization is by primarily by subject, not by school. English and foreign language professors around the world belong to the Modern Language Association. Their handbook (*Handbook of the Modern Language Association*) is the basis for guidelines used in colleges and universities and acts as a guide for every composition handbook's chapters on format and documentation. The American Psychological Association is a national professional association and also gives its name to a handbook (*Publication Manual of the American Psychological Association*) that is equally important to academics in psychology, communications, sociology, and anthropology. *The Chicago Manual of Style*, developed by the University of Chicago Press, is used in history, economics, and political science. Once you understand that the organization of documentation and format is determined by discipline, all of this starts to make sense. Other disciplines often have specific formats: if your professor uses a specialized one (for instance, in the sciences) you may be given a sample paper to use as a guide. (Links to the preferred styles for Biology and Chemistry are on page 23.) The style of documentation required should appear on the syllabus for every course. If it does not, ask early in the course what the professor prefers.

Many formats are really designed for graduate and published writing, including theses, dissertations, journal articles, and books. However, for every professional article submitted by a graduate student or professor, hundreds of papers are written by undergraduates. MLA format remains fairly stable whether used by students or in professional writing, while APA retains specific rules for professional articles as distinguished from papers written for classes. Chicago Manual of Style format also varies depending on whether it is used for student writing or for book publishing.

The History of Current Formats

Currently MLA format is the one most students starting college will be familiar with. It grew out of an older format that had to be adapted when computers started replacing typewriters in the

early 1980s. In the earlier format, somewhat reminiscent of the current Chicago Style, Latin abbreviations were used to indicate the meaning of a previous footnote. *Ibid*, used in this example, is short for *ibidem*, “in the same place,” and was used to show that the reference was the same as the one that immediately preceded it. For instance, the bottom of a page that requires documentation used to look like this:

Elroy Foozle, in his examination of poets entitled My Vegetable Love Will Grow, discusses the attraction to flora that British poets have expressed since 1570. He notes that earlier research by Fiona Pickle suggested that poets were often vegetarians, which might account for the frequent mention of edible flowers in 16th, 17th and 18th century poems.¹ Although Foozle disagrees with Pickle’s notion, he acknowledges its attraction.² Not long after Foozle’s book appeared, critic Basil Pettigrew wrote about the same subject in his work Meataphysical Poets.

¹Foozle, Elroy. My Vegetable Love Will Grow. (New York: William Morrow, 1977), p. 34.

²Ibid., p. 37.

In this style of formatting, the author, using a typewriter, had to guess about how much space the required footnotes might take up, stop typing at that point, and type in an underscore of eight spaces. Then the typist/author would manually scroll the paper in the typewriter carriage to the space near the bottom of the page, again scroll the carriage about half a space up to superscript the number, and type in the footnote. “Ibid” meant exactly the same citation as the one preceding it; “op. cit.” stood for *opere citato*, “in the work cited” and “loc. cit.” for *loco citato*, “in the place cited.” If the writer made a mistake (for instance, leaving out a footnote number and its corresponding note) the whole page often had to be retyped. This was not fun. On the other hand, high school teachers forty years ago typically accepted handwritten work and labor-intensive typing, considered a professional skill, was usually reserved for important term papers.

Early word processing programs created during the early 1980s did not accommodate footnotes: there was no way to assign characters to the bottom of the page. Composing on a computer is actually typing on an electronic scroll. A sheet of paper in an old-fashioned typewriter only exists in hard copy and ends at the bottom of every piece. That paper could be moved around; word processing on a computer instead moves characters around.

How, then, did primitive word processing programs handle footnotes that did not keep text at the bottom of the page but pushed it forward? The disciplines had to adapt and change their rules and the look of their pages. “Parenthetical documentation” emerged, a mouthful to describe notes in parentheses. It is a simple solution that places the author’s name and a page number (in MLA format) or author and year (in APA format) in parentheses after the sentence requiring documentation. In some instances in classes using the *Chicago Manual of Style* parenthetical documentation may also be acceptable (consult your instructor).

The short paragraph documented “old style” on the previous page would now be parenthetically documented for MLA style as follows:

Elroy Foozle, in his examination of poets entitled *My Vegetable Love Will Grow*, discusses the attraction to flora that British poets have expressed since 1570. Foozle notes that earlier research by Fiona Pickle suggested that poets were often vegetarians, which might account for the frequent mention of edible flowers (34). Although Foozle disagrees with Pickle's notion, he acknowledges its attraction (37). Not long after Foozle's book appeared, critic Basil Pettigrew discussed the same subject in his work *Meataphysical Poets*.

This requires less space and less repetition than footnotes. Even the *Chicago Manual of Style*, which has maintained the option of footnotes at the bottom of the page, has dropped most Latin abbreviations and discourages overusing the few that remain. Current word processing programs make footnotes very easy to create, and the computer will keep track of numbering, correcting the numbers all through the paper even if you insert a last-minute footnote. Theoretically this means that MLA and APA could go back to footnotes without too much difficulty, although there is no evidence that anyone is interested in revamping those systems anytime soon.

We have included sample MLA, APA, and *Chicago Manual of Style* papers in the *NCC Guide* to serve as guidelines. Each has particular features we hope you find useful. The first MLA paper by senior Jonathan Rascher was written for English 340: Global Films, an Intercultural ACR (a course that fulfills an all-college requirement). This course is often taken by non-English majors, and Rascher was a computer science major. The second MLA paper, by Shannon Lausch, was written for Dr. Jack Shindler and Dr. Deborah Harris for a team-taught interdisciplinary course, a freshman seminar subtitled *Theatre and the Literature of Protest*. The first APA paper is a clever template that describes APA's strict format, devised and revised by Psychology professors Dr. Heather Coon and Dr. Lisa Whitfield. A second example of APA documentation can be found in the essay by Christine Lima for *Speech 200: Interpersonal Communication* for Dr. Mara Berkland and includes an Appendix. *The Chicago Manual of Style* paper is by Justin Ashton and was written for Dr. Ann Keating's *History 312: Immigration and U.S. Ethnic Identity*. It includes an Annotated Bibliography, an assignment that can be adapted to any format.

Distinctions Between Formats

MLA

MLA, APA, and Chicago Manual of Style documentation styles vary philosophically as well as on the page. MLA format, designed for English and foreign language academics, not surprisingly, emphasizes writing. In other words, research in literature refers to interpretations of other texts in ways that are usually not quantifiable. Titles that include puns or references to popular culture are common, and playfulness in language is prized. The organization of an MLA paper is often described as organic: the parts should fit together easily, the structure no more obvious than a skeleton under flesh and muscles although just as essential. Headings are sometimes taboo. However, this lack of obvious markers should not be mistaken as disregard for organization. English and foreign language professors, like those in other disciplines, want a student paper to have a strong, clear thesis and organization. But they also want the language to

matter: sentence forms should be varied, the diction precise, repetition kept to a minimum. Paragraphs, lacking headings, should be sewn together with transitions. Both precision in diction (using exactly the right word) and creativity (finding new ways to say things) are encouraged.

Using the author's full name and the full titles of publications the first time they appear is expected in this format. MLA encourages quotation – that's why there are so many rules governing it – including the occasional use of long quotations. The skillful combination of judicious quotation, paraphrase, and summary is essential mastery of MLA format. Authors' names and page numbers are documented because the writer assumes the reader may want to find the same reference. Plays, for instance, are now usually parenthetically documented by act, scene, and line using Arabic numerals: Act I, scene two, line six in a Shakespeare play is now parenthetically noted as (1.2.6) rather than (Act I, sc.ii, l. 6). The year the edition was published is less relevant: in most cases, whatever edition of *Romeo and Juliet* students use, 1.2.6 will bring them to the same line (Paris speaks: "But now, my lord, what say you to my suit?") whether the version was published in 1909 or 2009. It is similar to locating a biblical verse. Students who study two contrasting versions of the same Shakespeare play (a bad quarto and a folio edition, for instance) will find other ways to distinguish the two.

Beginning in 2008, MLA format added two major changes: (1) titles that were formerly underlined are now italicized and (2) print sources of most varieties (books, articles, encyclopedias) are all identified with the word "Print" at the end of each Works Cited entry, DVD's with "DVD," etc. (See sample papers and examples in the library section). This does not mean you have printed out the source: "print" is only for works that you have encountered in their hard copy format, like actual books and hard copy magazines, newspapers, and journals.

Many of the MLA guidelines now encourage brevity. MLA format generally calls for a heading at the top of the first page rather than a title page. (The MLA title page, if requested by your instructor, does not count as page one, as it does in APA.) The Works Cited page and parenthetical notations are fairly brief and abbreviations are encouraged, so that Princeton University Press becomes Princeton UP, and the University of Illinois Press is U Illinois P, not even requiring periods for the abbreviation of "university" and "press." Publishing company designations like "Co." or "Inc." or "Ltd." have been eliminated. MLA now calls for italics rather than underlining; historically, underlining has primarily been a method of showing a printer what will be italicized. Shorter forms (the titles of chapters, essays, poems, and songs) are generally placed in quotation marks, and longer forms (the titles of books, plays, films, CDs, and albums) are italicized. If the title of the work you are documenting is a subdivision of another work (one song on a CD, or one poem in an anthology), the shorter work should appear in quotation marks and the longer should be italicized.

APA

APA format, in contrast to MLA, is used by Social Scientists, a professional group who value objectivity and have devised methods of research and reporting that research to encourage that value. The first sample APA paper here is based on the same structure used in a professional journal article. It begins with a review of literature, also used in some professional MLA articles, theses, and dissertations, but rarely in undergraduate papers. The authors also assume that charts and graphs may be appended to the text. Since headings and subheadings are expected, language transitions are encouraged but are not as essential as in MLA-style work. In the Social Sciences scholars assume that new research builds on previous research, so a thorough summary of earlier work may be necessary near the beginning of a long paper. The year that an article or book is published is important and relevant to the research, hence its pride of place in the APA parenthetical note right after the author's name. Students are usually directed by their professors to the most recent research to write their own papers and may be asked to begin with a summary of other scholars' previous published research, perhaps spanning a few decades.

Prof. Heather Coon, formerly of the Psychology Department, one of the authors of the APA template, notes bluntly, "I highly recommend you do not use direct quotations at all." This is a strong contrast to MLA style papers, which almost always call for direct quotation in research papers. Of course, the "no direct quotation" advice does not apply to a paper like Christine Lima's, which was written for a Speech Communication course and has conversation as its subject. Notice that the divisions in the paper are clearly delineated in the first sample APA paper. The Social Sciences value objectivity in language as well. It is not accidental that authors are referred to by initials and last names, so that even their gender identification is removed. Quite sensibly, the title page is considered page 1 and the first page of text page 2, so that title page and paper may be easily kept on the same file.

APA now calls for a doi, or "Digital Object Identifier," when available. This is a method to avoid copying a lengthy URL into a citation. Ask your professor if he or she requires doi's.

Although it is highly unlikely you'll be asked to write about literature in APA format (in fact, that would be weird), this is the way an APA writer might handle our example:

Three hundred poets were part of the study (Foozle, 1977) that also drew on F. Pickle's research on rates of vegetarianism among poets living in England from 1570-1900 (1975), based on their diaries as well as analyses of their poetry. However, later research (Steinberg, 1988; Shane, 1996; Peterson, 2007) contradicted Pickle's early findings and suggested there were as many meat eaters as vegetarians among British poets during that period. B. Pettigrew's *Meataphysical Poets* (1980) also supported Foozle's work (pp. 66-70). Further study, including an examination of British cookery books, roadside inn menus, and gardeners' journals, is necessary to make a more concrete determination.

The chronology of research is extremely important in APA style and the Social Sciences, and there is an implicit and often explicit assumption that research will continue on the same subject.

The Chicago Manual of Style

The *Chicago Manual of Style* is an encyclopedic reference book designed as a guide to academic book publication. However, generations of Chicago adherents have referred to Kate L. Turabian's shorter handbook, the *Manual for Writers*. Turabian worked at the University of Chicago for nearly 30 years as the dissertation secretary. Her first handbook was published in 1937. She retired in 1958 and died in 1987, but her manual and her name live on. The book continues to be published in new editions amended by new editors. The Turabian handbook is famous among adherents of the *Chicago Manual of Style* and a website has even appeared that features a fake (and mean-spirited) biography of the esteemed dissertation secretary. Although the *Chicago Manual of Style* is Turabian's parent text, the *Manual for Writers* is a more appropriate guide for most student writing. The Writing Center and library own copies that you can use in those locations. This formatting method is often called CMS for short.

Returning to our vegetable example, here is what it would look like according to the *Chicago Manual of Style* guidelines:

Elroy Foozle, in his examination of poets entitled *My Vegetable Love Will Grow*, discusses the attraction to flora that British poets have expressed during the past three hundred years. As Foozle notes, earlier research by Fiona Pickle suggested that poets were often vegetarians, which might account for the frequent mention of edible flowers.¹ Although Foozle disagrees with Pickle's notion, he acknowledges its attraction.² Not long after Foozle's book appeared, critic Basil Pettigrew discussed the same subject in *Meataphysical Poets*.

¹Foozle, Elroy. *My Vegetable Love Will Grow* (New York: William Morrow, 1977), 34.

²Ibid, 37.

Note that the "p." and "pp." for "page" and "pages" abbreviations have been dropped. Some professors will prefer a repetition of the author's name to "Ibid," since most other Latin abbreviations are rapidly disappearing from bibliographies. Although Microsoft Word (the word

processing program standard at North Central College and installed on all its networked computers) creates superscript numbers for footnotes, technically the newest form of Chicago Style calls for plain numerals. This is a case where the online appearance and printed appearance of numbers may look somewhat different: consult your instructor for his or her preference. At North Central College, History, Economics, and Political Science all use Chicago Manual of Style format.

Columbia Online Style: COS

Columbia Online Style (COS) has been devised to accommodate online sources and can be adapted to the styles described above, outlined in the *Columbia Guide to Online Style* (ed. Janice Walker and Todd Taylor). Ask your professors if they wish you to refer to it. This is a fairly new style of formatting and documentation and your professors may not be familiar with it.

The safest thing to do in choosing a format is to ask your instructor what format he or she will be using for a class, look it up your English reference handbook (for 2013-2014 Diane Hacker and Nancy Sommers's *Writer's Reference*) and use both that text and this handbook as a guide.

A Note on Interdisciplinary Courses

It seems logical that many more questions about format will arise as a result of the team-taught IDS Seminars and other interdisciplinary courses, especially in our interdisciplinary minors. These discussions are part of the larger, college-wide examination of the importance of writing across the curriculum mentioned in the first section of this book. In a team-taught class the professors will talk about what writing means to their particular disciplines and how the purposes and methods of writing vary from subject to subject. Ideally your instructors will encourage you to experiment with different styles of writing and formats, perhaps alternating formats with different assignments or allowing you to choose the one most appropriate to your major.

Microsoft Word's Built-In Documentation Feature

Microsoft Word is loaded on all of the North Central networked computers, including those in the library, Boiler House, Stadium, Carnegie, dormitory labs, offices, and classrooms. It includes a function called "Manage Sources" under the "References" menu that will keep track of your documentation while you are writing a paper. You can choose from many formats, including MLA, APA, Chicago, and Turabian (a version of Chicago Manual of Style format). This function has one great feature and one terrible feature. The great feature is that it does not collect the correct information for each kind of source, which can be confusing and tedious if you do it manually and are just learning how to document academic sources. It creates both the in-text notes and the bibliographic citation. The terrible feature is that it does not present it in correct format; that is, an MLA Works Cited generated by Word will not be spaced or indented correctly. Your instructor may want you to use it as a learning tool, or may be willing to accept the errors in format in exchange for the convenience of assembling documentation information.

Most instructors care much more about whether or not something is documented accurately rather than whether you have used a hanging or paragraph indent. Perhaps the wizards at Microsoft can come up with an update that will enable the References function to accurately reflect the formatting requirements of MLA, APA, or Chicago Manual of Style documentation. In the meantime, if you want to use it, you can painstakingly fix the formatting and may find that the convenience of a system that helps you assemble your sources is worth your trouble. Online resources such as EasyBib can be useful in compiling information, but, like the built-in Reference function of Word, do not necessarily compile the information in a manner that will result in a correctly-formatted citation. Don't rely on them.

Revised August 2014

SAMPLE PAPER DESCRIPTIONS

- 1. Paper in MLA Format: Jonathan Rascher, “Pawned Sheets and Angels’ Wings: De Sica, Capra, and the Individual/Community Conflict” (for English 340: Global Films).**

Students in Prof. Judith Brodhead’s class were asked to write a paper comparing a foreign and a Hollywood film produced during the same era. Rascher compares a classic Italian Neorealist film to an American post-World War II film that has become a holiday classic.

- 2. Paper in MLA Format: Shannon Lausch, “Restoring the News Media to its Former Glory” (for the Freshman Seminar entitled “Theatre and the Literature of Protest”)**

Professors Deborah Harris and Jack Shindler asked their class to write an argument on the model of the Declaration of Independence (“When in the course of human events, it becomes necessary....”). Lausch argues, “When the news media no longer performs its fundamental function, we need to reform it.” (Note: the editor knows that media is technically plural, but the singular works better here.)

- 3. Paper in APA Format: Professor Heather Coon: APA Template (for Psychology papers in particular, and APA papers in general.)**

Professor Coon created a guideline for papers in APA, including many of the details important to Social Science papers.

**4. Paper in APA Format: Christine Lima, “Listening to Others: A Conversation”
(for Speech 200: Interpersonal Communication)**

Written for Dr. Mara Berkland’s class, this paper includes a conversation as an appendix. Recording and analyzing a conversation is a difficult first research project, dependent upon the researcher’s ability to set aside his/her “frames,” the tools we use to interpret communication events.

5. Paper in Chicago Manual of Style Format: Justin Ashton, “Painting The True Picture: Immigration and Pioneer Life, 1830-1850” (for History 312: Immigration and U.S. Ethnic Identity”)

Written for Dr. Ann Keating, this paper uses primary and secondary sources to discuss the travails of the Burlend family as they emigrated from England to the United States.

All of the student papers have been edited for length, style, and content and included in the *NCC Guide* with the permission of the students.

Although they were written in previous years, the dates on the papers (and the dates when students accessed their sources) have been changed to reflect the newest forms of citation. The papers have been edited for documentation updates, sometimes to forms that did not exist when the papers were first written.

Jonathan Rascher

Prof. Brodhead

ENG-340-1: Global Films

10 Feb. 2014

Pawned Sheets and Angels' Wings: De Sica and Capra on the Individual/Community Conflict

Nowhere is the diversity of men, women, and nations so vividly illustrated as in the comparison of temporally close but geographically distant films. Vittorio De Sica's *Bicycle Thieves* (1948 - translated from the Italian *Ladri di biciclette*) and Frank Capra's *It's a Wonderful Life* (1946) were produced just two years apart. Both films show how socioeconomic oppression can drive "good people" to harmful or criminal ends. *Bicycle Thieves* and *It's a Wonderful Life* focus on strikingly similar subjects; however, beneath the surface they show stark contrasts. Although the fundamental difference between *Bicycle Thieves* and *It's a Wonderful Life* is De Sica's anti-establishment individualism and Capra's religiously-influenced sense of community, they do have an important factor in common: they both emphasize the importance of individual behavior.

Bicycle Thieves was released in 1948, the midpoint of Italy's Neorealist period (Thompson and Bordwell 330). Set and filmed in post-World War II Italy, the film begins outdoors. De Sica shows a town square where myriad Romans listen as an official addresses the crowd. The men, left unemployed by Italy's turbulent postwar economy, eagerly await meager job opportunities. The protagonist, Antonio Ricci (Lamberto Maggiorani), is called; he is finally offered a decent job. Ricci is to travel across Rome pasting posters, a job too difficult to

accomplish on foot. Hard times and lack of work has forced Ricci to pawn his bicycle, and, with no income to reclaim it, his wife now convinces Ricci to do the same with their bedsheets (no doubt her dowry), a dire trade indicative of Italy's broken economy and its effect on traditional family life. We see a huge wall of cubbyholes stuffed with similar sheets at the pawnshop, showing how many Romans found themselves in the same situation. The bicycle reclaimed, Ricci sets off to work.

The family's good fortune soon runs out. A young man steals the bicycle while Ricci puts up a poster; Ricci chases the thief through heavy traffic, but the young man escapes easily. Ricci reports the theft, but the police see little hope of finding his single stolen bicycle, which could easily have been reduced to parts, in the vastness of Rome. Searching for the bike with his son Bruno (Enzo Staiola), Ricci combs the streets, eventually finding the thief. The bike, however, is long gone. Ricci desperately steals a bicycle himself, only to be caught immediately. In a rare act of kindness towards the hapless man, the bicycle's owner sees young Bruno weeping for his father and declines to press charges. *Bicycle Thieves* ends without resolution. Ricci and Bruno walk away from the scene, hand-in-hand but wordless, leaving us to guess how their relationship has changed and how Ricci's family will avoid starvation.

In contrast to the unassuming opening of De Sica's film, *It's Wonderful Life* begins in a fantastic fashion. The film opens with two pulsating galaxies, apparently populated by angels. Clarence Odbody (Henry Travers), an angel who has not yet earned his wings, is informed by his superiors that George Bailey (James Stewart) will attempt suicide on that Christmas Eve. Odbody, Bailey's guardian angel, must convince Bailey that life is worth living. Through flashbacks (framed as a pre-mission briefing for Odbody), we learn of Bailey's childhood, marriage, business, and family life. Abandoning his dreams of college and adventure, Bailey has

spent his days in the sleepy town of Bedford Falls, tending to his father's Building and Loan Association while growing progressively more despondent.

The first half of *It's a Wonderful Life* ends when the flashbacks do; the second begins with Odbody on Earth. The angel clumsily interrupts Bailey's suicide attempt, but the frazzled man remains forlorn. Odbody strikes an unusual deal with Bailey: The angel who withheld death from the melancholy man now offers him a similar vision to that provided Ebenezer Scrooge: a view of the world without him. Bailey agrees, and sees his world radically altered. His hometown of Bedford Falls becomes the sin-ridden town of Pottersville, named after and owned by unscrupulous businessman Henry Potter (Lionel Barrymore). The moral and social degradation of Pottersville appalls Bailey, and Odbody blames all the terrible aspects of life in Pottersville on Bailey's absence. The long, draining hours Bailey spent at the Building and Loan kept Bedford Falls alive. The town could not thrive without this man with a small family business; no one would be able to buy a decent home, the homey downtown would be replaced by a seedy neon-lit strip, and the librarian would remain an old maid. Redeemed through Odbody's intervention, Bailey begs to be brought back to life. His wish is granted, and he races home. The county sheriff waits there to arrest Bailey for a theft Potter falsely pinned on him, but the townspeople, rallied to action by Bailey's wife, take up a collection and save Bailey from wrongful imprisonment. *It's a Wonderful Life* concludes with a bell ringing on Bailey's Christmas tree, indicating that Odbody's service to Bailey has earned the angel a promotion and his wings.

Renowned author and critic Graham Greene notes that Capra's films follow "the theme of goodness and simplicity in a deeply selfish and brutal world" (qtd. in Kuntz 132); yet can the same not be said about De Sica's Neorealist pictures? Herbert L. Jacobson notes in a 1949

Hollywood Quarterly article that “[Antonio Ricci] is the victim of a social system which forces his fellows—and will eventually force him—to rob Peter to pay Paul” (29–30). *Bicycle Thieves* and *It’s a Wonderful Life* are vivid depictions of social injustice that clearly convey Capra and De Sica’s shared concern for the common man.

Both films focus on those who bear the brunt of society’s brutality, yet their production characteristics are vastly different. Capra’s film is a Hollywood picture—his actors well-known, his sets elaborate, his plots farfetched. *New York Times* film critic Bosley Crowther remarked in a contemporary review that “the weakness of this picture, from this reviewer's point of view, is the sentimentality of it—its illusory concept of life.” Some scenes from *It’s a Wonderful Life* seem almost absurd, e.g., when the floor of a gymnasium where Bailey and his future wife are dancing retracts to immerse the couple in a hidden swimming pool. Moreover, Capra’s film has a “tight,” happy ending—the protagonist is physically and financially saved, his guardian angel earns a reward for doing the Lord’s work, and there are no major loose ends.

In contrast to Capra’s Hollywood production, De Sica’s Neorealist film portrays Ricci’s plight in a non-fantastic, undramatic style. Capra’s actors are stars—1940s Hollywood would permit no less—but De Sica’s characters are portrayed by amateurs (Graham). A similar distinction appears in each film’s production design. Capra uses neatly appointed houses, small town drug stores, and concealed swimming pools to contain his characters. But De Sica substitutes the open streets and squares of Rome—broken and beautiful, bombed-out buildings laid bare for all to behold. *Bicycle Thieves* transforms the quotidian to the sublime, following the Neorealist tendency to “make characters’ personal problems gain universal significance” (Thompson and Bordwell 333). Capra’s film shows the beauty a talented director can create, but *It’s a Wonderful Life* carries with it a sense of underlying artificiality. Hollywood’s escapist

fantasies are wonderful, but fantasies they remain. In contrast, De Sica's film shows us "tremendous vitality seething in the actors, seeping out of the very stone buildings, made eloquent by the camera, bursting the limits of the screen itself, but always as if it were an expression of nature, not the ego of a director, however brilliant" (Jacobson 31).

The use of child actors also merits mention. Bailey's children are flat characters, adding little tension or exposition to Capra's production. Conversely, Bruno plays a vital role in De Sica's film. In some scenes, the son appears to be the star rather than the father, due in no small part to a masterful acting job by the young Enzo Staiola. De Sica's directing of the boy is equally crucial. Writing in the *Hudson Review*, Bert Cardullo tells us that the Italian director's "uncanny directorial rapport" with the child protagonist of his 1944 film *The Children Are Watching Us* catalyzed his ability to frame childlike innocence against the horror and suffering of adult life (297). "The essential theme of the neorealist [sic] cinema," Cardullo continues, "was the conflict between the common person and the immense social forces that were completely external to him, yet completely determined his existence. The most pitiful victims of such forces, because the most innocent, are naturally children" (295). The poignant interactions between Bruno and his father humanize the elder Ricci, reminding us that even his most terrible acts are driven by devotion to his family. One can only wonder how Capra's filmmaking might have benefited if he had better developed his child actors.

De Sica and Capra's ideas about the major tension in their films also provides a strong contrast. Vittorio De Sica's Neorealism is best defined by "its stress on the role of the individual" (Jacobson 29). *Bicycle Thieves* remains relevant, Jacobson asserts, not because it is revolutionary, but because it is a simple, humanistic picture of one man's struggle in an uncaring world (32). As Frank P. Tomasulo notes in *Cinema Journal*, De Sica's film appears quite anti-

collectivist. “Whenever a social group is shown. . .” Tomasulo writes, “there is conflict” (11). The police may not be abusive towards Ricci, but they cannot help him; likewise, the pious Church people might be well-meaning, but religion’s complicated community structure cannot address Antonio’s individual issues (Tomasulo 10-12).

Despite Neorealism’s self-proclaimed honesty, Neorealist directors like De Sica could not avoid using cinematography for authorial commentary. Tomasulo posits that Neorealism’s primary stylistic novelty may be the use of physical space to illustrate dialectical tensions (5). As he explains:

The spatial constriction of interior locations. . . sets up a structure of inside and outside which reinforces the individual/collectivity antinomy. Likewise, the closing of doors and shutters can be read in these terms. Window shutters are rudely shut in Ricci’s face as he proudly hoists his wife up to see his new locker room; when searching the thief’s apartment, a neighbor across the way closes her shutters just as the policeman says “You’re out of luck.” Doors are locked throughout the church as Ricci chases after the Old Man. Thus, openings are closed on him at sites associated with work, neighbors, and religion. None of these offers any hope for integration of the hero or for a solution to his problem. (5–6)

While De Sica’s individualistic work reflects Italian humanism, Capra’s films emphasize the social aspects of the human condition. As María Elena de las Carreras Kuntz notes in *Film History*, Capra was born into a Catholic family, and, influenced by his wife, his faith grew strong midway through his life (121–22). Kuntz argues that *It’s a Wonderful Life* is a modern American gospel parable. Themes of salvation run deep in the film—Bailey’s guardian angel saves him in a

very literal sense; less literally, Bailey's selflessness redeems the town so that the townspeople can ultimately redeem Bailey (132–33). For Kuntz the Catholic influences are threefold. The doctrine of *communion* instills pathos in Bailey, inspiring him to sacrifice his own dreams to meet the community's needs (123). *Mediation* "between the needs of the community and the entrenched forces of greed" makes Bailey almost Christlike, a messianic figure whose Building and Loan Association shields the townsfolk against Potter's onslaught (126). Finally, Capra's film displays *sacramentality*, the ability of earthly things to reflect the presence of God, by emphasizing the "inherent dignity" of even the most seemingly insignificant people (128).

Writing in *American Studies*, Matthew Costello finds the same collectivist view to stem from "a rhetoric of community that derives from seventeenth-century Puritanism" (33). Like Kuntz's Catholic analysis, Costello's analysis focuses on three elements. *Preparation* comes early for Bailey; as a young man he is under constant pressure from Potter and others to pursue his own interests, but he fixes his gaze on moral virtue, setting the stage for a sort of metaphysical *pilgrimage* (37–39). Despite Bailey's burning desire to leave the town, his pilgrimage ends where it starts—in Bedford Falls. Bailey's Building and Loan builds the community's moral character as well as its houses (43). The pilgrimage completed, *progress* comes swiftly. Good morals beget good living, and the community of Bedford Falls prospers through a very Puritan brand of economic rationalism (45–46).

De Sica's *Bicycle Thieves* brings the individual to the forefront, while Capra's *It's a Wonderful Life* pushes him to a background, emphasizing instead the community. Yet both films implicitly call for social change, and both are driven by an underlying emphasis on private people in the fight against the elite. De Sica found no hope in collectivist government as it existed in postwar Italy. And Glenn Alan Phelps notes in the *Journal of American Studies* that

Capra—despite his emphasis on community—was wary of pluralism as the sole source of social change. Phelps finds the optimistic endings Capra employs in *It's a Wonderful Life* and elsewhere to be incongruous, even “ludicrous” (380). Heartwarming though it may be, Bailey’s redemption is utterly irrational, with Capra resorting to a *deus ex machina* to achieve it (Phelps 382). But perhaps Capra’s film is not as optimistic as its ending might suggest. As Phelps explains:

The most important decisions in Bedford Falls. . . are clearly private. The town is almost destroyed by Potter’s attempt to gain control of the bank and the building and loan association. Bailey’s decision to resist him is not made within the public sphere. Yet the importance of all these private decisions is revealed by Clarence, Bailey’s guardian angel. The result of George Bailey *not* acting to resist Potter is shown to be disastrous. . . . All of this occurs because one individual in a key economic position in the community fails to act. (385)

Viewed on this level, *It's a Wonderful Life* becomes “a mixture of homespun comedy and astonishingly cruel melodrama” (Thompson and Bordwell 317). Capra’s hero is the man De Sica’s antihero cannot be, the sort of man postwar Italy needs. For Capra, change comes through community and government, but only when a private individual with the requisite economic privilege steps up as a leader (Phelps 386). Having this privilege, Bailey enjoys a happy ending; lacking it, Ricci does not.

De Sica’s *Bicycle Thieves* and Capra’s *It's a Wonderful Life* seem, superficially, to be similar stories of men in distress. Both Antonio Ricci and George Bailey endeavor to fulfill their duties (Ricci to his family, Bailey to his community), both men are pushed beyond their breaking points (Ricci steals, Bailey attempts suicide), and both are saved through sudden outside

intervention (Ricci by a kind man, Bailey by an angel). Yet the films differ significantly under the surface. The technical and stylistic variations are obvious. De Sica's film is a stripped-down Neorealist production, employing the atmospheric but damaged streets of impoverished post-war Rome, while Capra's picture displays all the characteristics of a typical Hollywood film, where a film set provides a small town setting that is all too perfect. Moreover, De Sica's child actor is an integral part of *Bicycle Thieves*, while the children in *It's a Wonderful Life* are flat characters who do little to drive the film's plot development. De Sica's film is somber, even poignant; Capra's film is uplifting and optimistic.

The films differ primarily in their positions on the conflict between the individual and society. Capra's Catholicism catalyzed his emphasis on community, as did his faith in American democracy. Conversely, De Sica's humanist view of church and state led him to focus on the interactions of men and women as independently functioning individuals. Notwithstanding this central conflict, *Bicycle Thieves* and *It's a Wonderful Life* share a common thread—while Capra doesn't partake of De Sica's rampant individualism, he does show that social change can succeed only when commanded by a strong, financially successful leader. Bailey provides this sort of leader for Bedford Falls, and so the American community prospers. Ricci's Rome has no such leader, and so the Italian individual suffers.

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Shannon Lausch

ENG 116.2

Professor Palmes: Professor Shindler

14 April 2014

Restoring the News Media to its Former Glory

“See, the thing is, we need your help. Right now, you’re helping the politicians and the corporations. And we’re left out there to mow our lawns” (Stewart 1). Jon Stewart, host of the satirical news show *The Daily Show*, confronted CNN Crossfire debate show hosts Tucker Carlson and Paul Begala about the current state of the news media. The news media is no longer helping the American people; rather, as Stewart argues, it is now simply a tool for politicians and corporations. During these highly volatile political times, we need a news media that is willing to help the American people. When the news media no longer performs its fundamental function, we need to reform it.

The fundamental function of the news media is to inform the public about current events around the world and also to investigate corruption. Sometimes dubbed “the fourth branch of government,” the news media, especially in the 20th century, was considered a valuable tool. The news media placed extra checks and balances on the government to ensure that it would not get too powerful. Unfortunately, the tradition of the muckraking, hardworking journalist has all but vanished. The dominant new force – the 24-hour news networks – now characterizes the news media of the 21st century. These news networks inundate the American public with misinformation and partisan bickering. The talk shows on the cable news networks (Fox News, CNN, and MSNBC) are the primary culprits for the deterioration of political journalism. Instead of becoming another tool that provides checks and balances, the news media has simply become

another branch for a political party to control. This change in the news media is hurting the American people. Instead of uniting us through creating a medium for understanding, the news media is dividing us by exacerbating differences in political beliefs.

Cable networks should

- Instead of creating conflict, create understanding
- Instead of propagating misinformation, expose those who spread “political spin”
- Instead of blindly adhering to an ideology, be objective and critical

Perhaps the most noticeable trend on cable news networks is the appearance of numerous debate shows. These shows invite people from opposite political poles and then encourage them to argue. At its core, this is not a bad idea. However, these programs usually erupt into shouting matches, which take away any insight that could be gained. The views that are presented are often extreme and offer no moderate reasoning. CNN’s *Crossfire*, Fox News’s *Hannity and Colmes*, and MSNBC’s *Hardball* are all examples of debate shows that often only feature guests with extreme political views. News networks should promote diversity of opinion; however, they should also encourage intelligent debate. They should present reasonable people on both sides of an argument who are willing to discuss an issue in a constructive manner.

Misinformation is also prevalent in the political arena. The news media should be the people policing factual accuracy. The anchors should take on the role of moderators rather than referees, and whenever someone bends the truth, they should call him or her on it. The situation is grave right now; apparently anyone can present his or her own opinions as fact. This, of course, leads to confusion for the viewing public. The news media, in short, should be the ones investigating misinformation, not the ones propagating it.

The modern news media is also no longer as objective and critical as it once was.

Anchors often voice their own opinions and promote their own ideologies. Of course, anchors should be allowed to have their own opinions. Blatant support for one political party, however, undermines the purpose of the news. News networks should be the one place where people can go to obtain the unbiased truth.

Supporters of cable news networks often state that the news media provides an outlet for both the political left and right. Fox News's infamous slogan, "Fair and Balanced," embodies this belief. However, cable news networks are not fair and balanced. We, the audience, only get to hear what the political extremists think. For example, Ann Coulter has appeared several times on Fox News's *Hannity and Colmes*. During one debate, Ann Coulter stated, "You must outrage the enemy. If you don't leave liberals in a sputtering, impotent rage, you're not doing it right" (1). This is exactly what is wrong with the news media. It should not be about "outraging" the other side; rather, it should be about understanding the other side. Simply putting two political polar opposites on a show does not make news fair and balanced. Guests certainly do not, or should not, have to agree with each other, but for it to be fair and balanced, they have to be willing to engage in constructive discussion. Extreme guests who only want to "outrage" their opponents will likely distort the opposition's view, and that is neither fair nor balanced.

Getting the news media to return to its roots is of the utmost importance. The current atmosphere of political division that the cable networks are promoting is ripping this country apart. The news networks should embrace guests of all different political backgrounds; however, they should not invite guests with extreme views for the sole purpose of stirring animosity. Not many steps can be taken to combat this problem. Regulating news networks would be akin to censorship, which must be avoided at all costs. Citizens, however, must come forward and criticize the news media when necessary. Soon after Jon Stewart expressed his displeasure with

the debate show *Crossfire*, CNN announced its cancellation (Carter 1). People can make a difference. Also, blogs, basically web diaries, have been growing in number and many serve as an alternative to the regular news outlets. Blogs, however, cannot offer the real credibility news networks can. That is why it is imperative for the news networks to reform – they have the largest audiences, largest resources, and largest budgets.

The news media is of critical importance to the American people. Today, however, it is simply not performing its function as well as it once did. Diversity in this country is a great asset. Differences of opinion presented in the news media should foster an understanding between people rather than simply driving people apart. The closeness of the recent 2004 Presidential election illustrated the divisions among Americans. While this country should embrace diversity in political opinions, the cable news networks should not use this as a way to create drama and tear people apart simply to help the politicians or pundits that come on their shows.

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Running Head: A SHORT TITLE (Note: Manuscript page header is not the same as the running head. It should be the first few words of the title.)

The Title of the Paper

(It Is Centered About Here)

Your Name(s)

(Your College/University Affiliation)

(Date)

Note: This paper can serve as a guideline for your own papers. It reflects current APA format for research papers. It should give you a sense of a) the kinds of things you should mention, and b) what should go where. In any case, clarity is key!

Abstract

An abstract is a brief summary of the contents of the article. The abstract should tell the reader, in no more than 120 words, what problem was studied, what the experimental method entailed (briefly), what the conclusions were, and what the results implied. Writing a good, clear abstract is difficult because you want to get the most important research questions and research findings across using only minimal space. Good writing requires practice and editing. It helps to write the abstract last when you have a clear sense of what you are going to say in the paper. Note that the first line of the abstract is not indented.

The Title of the Paper

This next section is the introduction. Notice that it starts with the paper's title and not the section heading Introduction. Start off with something to grab the reader's attention, and in this first paragraph, introduce your topic broadly, without any jargon. An example, especially one you will return to, is a terrific way to start a paper. Do not leave the reader wondering about the topic of your research project. If the shape of your article is like an hourglass, then the opening is like the wide-mouthed top.

After providing a general context for the research project, you should review the relevant literature. To supply the reader with enough knowledge to understand the importance and relevance of your research, you must provide some background on the topic. This is where you review the most relevant previous research. Typically, a research article does not contain a comprehensive review of the literature (APA, 2001), but it does synthesize what is known. Do previous researchers agree? Where do they disagree?

When reviewing the literature, be sure to organize your review so that the discussion of the previous research flows logically. Try to begin each paragraph with a clear and relevant transition from the previous paragraph. Make the introduction more than a list of project descriptions. You should be sure to introduce all important concepts and to define any terms that you use). The literature review provides a rationale for your study. Your research should build on what is already known in the area.

The third section of the Introduction is the "Transition." The Transition is a sentence or section of the Introduction that ties the research you reviewed to your current study. This is the section in which you make the connection to your hypotheses. Explain to the reader how your study is building on past research — by extending it, filling in gaps left out in previous studies,

or addressing limitations of past research.

The final section of the Introduction discusses the hypotheses. This section is where you make specific predictions about your research. Tell the reader what relationships you expect to find among the concepts about which you are interested. These hypotheses should be based on past literature. The hypotheses should be testable. By “testable,” I mean that you can actually run an appropriate analysis on this question with the data we have, not on the data we wish we had.

Things not to include

Some things do not belong in the Introduction section. This section is not the place to discuss how you will measure the concepts in your hypotheses (operationalization). Results do not belong here either. Finally, refrain from describing your sample, dataset, or using the word “variable.”

Formatting information

In APA (American Psychological Association) style, all parts of the paper are double-spaced, and margins are one inch on all sides. Notice that the document is easy to read when you use sub-headings to divide up your paper. You should use headings.

In general, use numerals (843 participants) when the number is 10 or larger. However, write out the number in words when the number starts a sentence.

APA style has developed guidelines for the use of unbiased language. Be respectful of how people label themselves and use those identifiers in your writing. People participate in our studies; they are not simply our subjects. Do not use the pronoun “he” to refer to both sexes.

Avoid the awkward he/she construction by making references to people in the plural (e.g., “researchers should be careful of their language” instead of “a researcher should be careful of his/her language.”)

Citing sources

When describing the previous research, you must cite your sources properly. When describing a study, even when using only your own words, you must cite the author(s) of the reassert. Similarly, if you paraphrase someone else's ideas about a theory or concept, you must give the original thinker due credit. Failure to cite sources properly (and that often means at least one citation per paragraph in an introduction) is plagiarism.

In APA style, references are cited by the last names of the author(s) and the date of the publication. For instance, if this sentence were a restatement of something said or suggested by Smith and Jones in 1993, one way to cite them would be to put the citation information in parentheses at the end of the sentence (Smith & Jones, 1993). Alternatively, you could be more direct: Smith and Jones, in their 1993 discussion of plagiarism, argued that failure to cite sources should be penalized by death. If the entire paragraph describes a particular study, the author(s) and date can be presented in parentheses at the end of the paragraph (Smith & Jones, 1993).

Sometimes more than two authors collaborated on a given study. If three to five authors are involved, all of them should be listed the first time the reference is cited (Smith, Jones, Young, & Green, 1978). The next time this reference is used in the paper, only the first author is listed; the rest are referred to by *et al.*, which means "and others" (Smith et al., 1978). If six or more authors are involved (say Jones, Smith, Sullivan, Sullivan, Green, and Young) you need list only the first author's surname, followed by *et al.* and the date of publication, even the very first time you refer to this sources (Jones et al., 1990). In the reference list, however, all of the names

must be listed.

Quoting sources

I highly recommend you not use direct quotations at all, unless someone has said something so well that you could not possibly say it better. Occasionally, however, you might want to quote someone directly. If the quote consists of fewer than 40 words, "put the quote within quotation marks, and follow the quotes with the source and page number" (Meyer, 1987, p. 123). Similarly, the author might be mentioned earlier in the sentence: As Meyer (1987) noted in her earlier work on quotations, "Quotations should be used sparingly, and only when they add to the content of the paper" (p. 123). Notice that when the author is mentioned in the main text of a sentence, the date of the publication appears in parentheses immediately after the author's name. The page number must always be included when you quote directly.

Quotes containing more than 40 words require a block quotation format:

For a block quotation, the left margin is set in five spaces (or ½ inch), and the first word of each paragraph within the quote is set in an additional five spaces. The right margin remains at the same place and the quote is double-spaced, just as the rest of the paper is. When the quote is complete, citation information that did not appear immediately prior to the quotation is provided in parentheses at the end. This includes the author(s), the publication date, and the page number (Sullivan & Sullivan, 1991, p. 78).

The current study

If this sample paper had a substantive topic, the heading just above would be a good way to let the reader know it is time to focus on the conceptual design of the current research. You could put information about how you are extending the previous research here. Briefly describe your project in general terms; you will be supplying the nitty-gritty details in the methods

section. Introduce your hypotheses and make the rationale for your expectations clear.

Hypotheses should follow logically from the literature you discussed previously. The last thing you say in the Introduction should be your hypotheses themselves, not the rationale for them.

Method

Participants

- Everything in this section should be in the past tense. While subsections of the methods section vary depending on the type of research design used, the first subsection of the methods section is typically the participants' section. How many people participated? How were they assigned to the experimental conditions, and how many were in each condition? Were the participants volunteers from a course, or from some other population? You should also describe your participants in terms of their characteristics, such as their age and their gender. Be specific. Provide actual numbers and percentages. Rather than saying most of the participants were women, tell me that 73% of participants were female. If your study was longitudinal, did you lose participants? (If you think participant attrition is a problem for analysis interpretation, that discussion should logically enough go in the Discussion section.)

Design

You may want to include a section describing the design of the study. For example, does the study employ a within-subjects or between-subjects design? If it does have within-subject variables, which variables are they? Studies utilizing very simple designs may not require a separate design section.

Materials

In the next subsection, the materials used in the study are described. Any psychological tests or questionnaires used in the project should be described in this section. Included with the

descriptions should be information about the actual range of scores as well as the possible range of scores.

Procedure

In the procedure subsection, explain, clearly and completely, all the steps taken in conducting the research. Describe how people were assigned to groups or how you determined whether subjects met the criterion for admittance to the study. Any measures used to control or balance the effects of extraneous variables should be described here. Instructions to the participants should be paraphrased or summarized. However, if the instructions included the experimental manipulation (that is, if the different instructions are themselves being compared) the instructions should be presented verbatim.

Results

In this section, the type of data collected and the statistical techniques used to analyze them are described. The results of the analyses are also presented, and general conclusions are made. For example, an author might first remind us of the conceptual hypothesis: Recall that we predicted that happy people would remember more than sad people. Then the author would tell us what the operational prediction would be: In particular, we expected that happy people would

correctly remember more items from the memory test than the sad people. Third, the author lets us know what happened: they did.

It is this third part that is most difficult for students new to APA style to write. For example, individual scores are not reported. Instead, results are reported in full English sentences, including appropriate information about inferential statistics. This information includes the value of the test statistic, the degrees of freedom, the *p*-value (probability of obtaining results by chance, and the direction of the effect (e.g., which groups scored higher than other groups). In addition, relevant descriptive statistics, such as means, should be reported as well. Finally, if there is a figure (graph) or table that reports the results, the reader should be directed to it (APA, 2001).

For example, to report results of a memory study, I might say the following: As shown in Table 1, the subjects in the mnemonic condition recalled significantly more words ($M = 15.73$) than those in the control condition ($M = 9.36$), $t(12) = 7.62$, $p < .05$. The previous sentence informs the reader which group scored higher with means, provides the *t*-statistic, degrees of freedom, and the *p*-value. Note the abbreviations for test statistics (e.g., *M* for mean). These abbreviations are usually italicized, and further information can be found in Table 3.9 of the APA (2001) manual, pages 141-144. The author should not expound on why the results occurred. Implications of the results are presented in the discussion section.

For demonstration purposes, I also prepared a graph (please see Figure 1). Note that the caption or description of the graph goes on a separate page (Figure Captions). In this example, my conceptual hypothesis was that social support leads to greater life satisfaction. I predicted that married people would be more satisfied with their lives than single or divorced people. This hypothesis was not supported. Single ($M = 2.22$) and divorced ($M = 2.67$) respondents were just

as satisfied with their lives as married ones ($M = 2.58$), $F(3, 95) = 1.79$, *ns*. Post-hoc comparisons revealed no differences among groups. Examination of the standard deviations indicates that there is considerably more variability in the life satisfaction of single people than married or divorced ones (please see Figure 1).

When presenting the results of statistical analyses, you can assume that the reader has a basic understanding of statistics. You do not need to explain the concept of rejecting the null hypothesis, what a *t*-test is used for, or what a significant *p*-value is.

As mentioned previously, it is often easier to understand data that is represented in a table or a figure. Any tables or figures should be mentioned in the text, and the reader should be told what to look for, as in the preceding example. When typing a table, you should prepare the table on a separate piece of paper, and put it at the back of the manuscript (See Table 1). A table is presented at the end of this sample paper so that you can see how tables are prepared. Notice that the table is double-spaced throughout.

Discussion

Typically the discussion begins with a statement about the data's support or nonsupport of the hypotheses. Restate your findings in terms of your hypothesis. Do your findings support the theory? For example: No difference was found in depression after a flood between married and single people. This finding did not support our hypothesis. Furthermore, these results are contrary to previous research, which found that those with social support were less depressed following traumatic events.

Take a moment to think about the “shape” of the paper. The Method and Results sections were very specific to this particular study, and thus are the narrowest part of the hourglass. Now, the Discussion section will move from the narrow neck to the broad base. The purpose of the Discussion is to answer any questions raised earlier in the paper and to conclude your paper thoughtfully. How do you do this? First by discussing everything you presented in the Results section and then placing it in the context of the theory from the Introduction.

Next, discuss the implications of your findings. Integrate the results with the literature you discussed in the introduction. What are the implications for the theory you based your predictions on? You can discuss why some results may not have come out as expected, or what the implications of the present results are in relation to previous work and to the underlying theory of the paper. You may also want to discuss limitations of the study; however, this should not be the main focus of your discussion. Too much focus on this aspect makes you look as if you did not know what you were doing. Instead, focus your discussion of limitations to issues that could be addressed in the future or that make sense theoretically. In general, you are answering the question “Do I still believe my theory?”

Your discussion should end broadly. What has this project contributed? What questions has it answered? How could your findings influence people lives or the way we think about the world? What paths might future researchers follow? Answering these questions can take your discussion far.

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[Note the many details to the reference section. Chapter 4 of the APA Manual discusses these details in detail!]

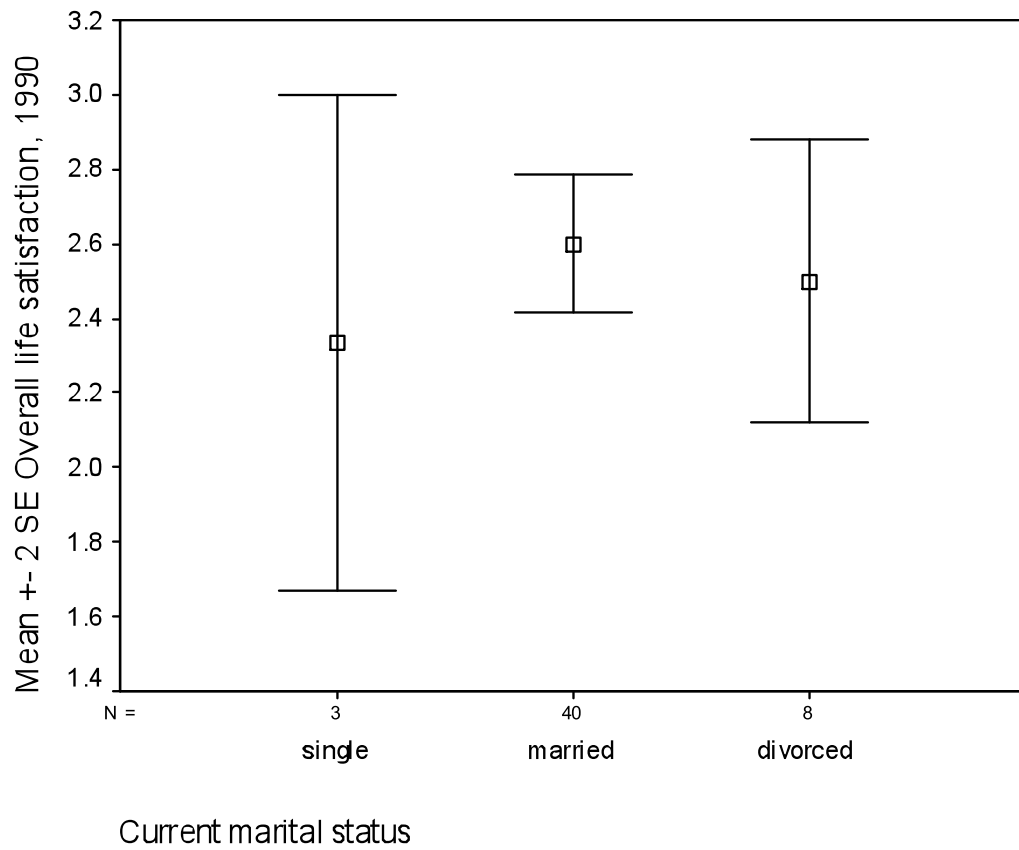
Table 1

Mean Number of Correctly Recalled Items as a Function of Mood

Mood	N	Mean	Std. Dev.
Happy	25	15.73	.39
Sad	32	9.36	2.87

Figure Caption

Figure 1. Mean life satisfaction as a function of marital status



Listening to Support Others: A Conversation

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Prof. Berkland

SPC 200: Interpersonal

Communication June 1, 2014

Introduction

“I don’t wanna make you feel bad, I know you’re gonna, but you gotta realize that it’s...it’s a good opportunity for you” (see Appendix A, p. 10). What does this quote reveal? Does it disclose support or does it deny the other’s feelings? Research has shown that there are specific features of messages depending on the communication goal that determine their effectiveness. When one’s goal is listening to offer support, particular skills and perspectives must be developed. In order to understand how listening styles vary depending on the communication goal, I will first focus on the skills and listening style of a supportive listener. Second, I will apply these skills in an analysis of a conversation to demonstrate what makes supportive listening productive and unproductive.

Review of Literature

Listening to what someone says is much more complex than hearing what is said. Listening involves ones ears, eyes, and heart. It is an active process that requires effort. The effort that someone puts into listening depends on his or her communication goal. When one’s goal is listening to support others, particular skills and perspectives must be developed. This paper will summarize the similarities and inconsistencies in the literature reviewed on this topic. The three areas I will focus on are listening styles, threats to face, and supportive intent.

In the literature on supportive listening, listening styles are emphasized. Some of the different listening styles include those that are person-centered (also referred to as people- or other-oriented), action-oriented, content-oriented, and time-oriented (Bippus, 2001, p. 307; Chesebro, 1999, p. 234; Knapp & Daly, 2002, p. 402). Throughout the literature, person-

centeredness is cited as an important supportive listening style. Person-centeredness is important because those messages that reveal acknowledgement and legitimize the feelings of the troubled person are viewed as comforting messages (Bippus, 2001, p. 301-302). Comforting messages are “tailored to individuals rather than their role or position” (Bippus, 2001, p. 302). They reflect “an awareness of and adaptation to the subjective, affective, and relational aspects of communicative contexts” (Knapp & Daly, 2002, p. 395). Messages that lack the aspect of person-centeredness “deny the other’s feelings and perspective by criticizing the other’s feelings, challenging the legitimacy of those feelings, or telling the other how he or she should act and feel” (Knapp & Daly, 2002, p. 395).

For example, when a listener “butts in” by giving advice, this may reveal to the troubled person that he or she is incapable of making his or her own decisions (Goldsmith & Fitch, 1997). While certain occasions call for advice, sometimes giving advice is seen as “butting in” and thus communicates a discomforting message by showing that the listener does not accept the feelings of the troubled person.

Giving advice can be reflected as a negative aspect in supportive listening. The reason is connected to the concept of face: “Face is an image of self delineated in terms of approved social attributes” (Goldsmith & MacGeorge, 2000, p. 235). There are two types of face, positive and negative. Positive face is the desire to be liked for who you are and negative face is the desire to be respected for your independence (Goldsmith & MacGeorge, 2000, p. 235). Therefore, when advice is taken as “butting in” or “unsupportive” it can threaten negative face and it will generally be less effective (Knapp & Daly, 2002, p. 397). Therefore, even when one may think his or her actions are helpful and caring, they can actually be perceived as threatening to the recipient’s face. Goldsmith and Fitch (1997) define this issue as one dilemma of advice episodes.

Although advice can seem helpful and caring, “it can also be experienced as intrusion, butting in, and criticism of the recipients’ competence” (p. 461). In order to avoid face threats, engaging in a person-centered listening style will keep the focus on the troubled person and indicate supportiveness.

Supportiveness can come in a variety of forms and it can lead to helpful or unhelpful advice. This reveals another dilemma of advice episodes as defined by Goldsmith and Fitch (1997): being supportive versus being honest (p. 465). In some cases, people are looking for support and in other cases they are looking for honesty; whichever it may be, it is not easily identifiable. Being supportive when the recipient is looking for honesty will lead to misunderstanding and may also not be helpful. However, “the intention to ‘be supportive’ is a feature common to all supportive messages; indeed, the existence of this intention is what makes a message ‘supportive’” (Knapp & Daly, 2002, p. 399). As previously stated, supportiveness can lead to helpful or unhelpful advice and also positive or negative outcomes. Supportive intentions can be a sign to the recipient that the helper likes him or her and values the relationship, which is a positive outcome. Supportive intentions can also be a sign that the recipient cannot solve the problem without help, which is a threat against negative face and a negative outcome (Goldsmith & MacGeorge, 2000; Knapp & Daly, 2002).

Another aspect of supportiveness is related to high sophistication of messages. Messages that are highly sophisticated have five qualities: they are listener-centered, neutral, feeling-centered, foster acceptance, and help understanding (Bippus, 2001, p. 305). To expand on these qualities, to be listener-centered means to not be speaker-centered; neutral means to not be judgmental; feeling-centered means to focus on the troubled person’s feelings and not the cause of them; to foster acceptance means not to impose the listener’s point of view; and to help

understanding means to make the troubled person think about how he or she feels (Bippus, 2001). Sophisticated messages have greater positive effects for the relationship and as a result are more helpful in supportive listening (Bippus, 2001).

In addition to the verbal components of person-centeredness presented at the beginning of the paper, nonverbal messages of a person-centered listener include focused attention, eye contact, bodily positioning, nodding the head, and giving verbal encouragers (Wolvin & Coakley, 1998, p. 243-245). These skills communicate mindful listening, which reveal conversation sensitivity. Sensitive partners are more likely to pick up on nonverbal cues that give the conversation more meaning (Chesebro, 1999). In general, there is a strong relationship between conversational sensitivity and person-centered listening styles. Moreover, the event type also has an effect on whether helpers are more or less sensitive. A study on event type showed that “messages were more sensitive when responding to major events versus daily ones” (Hale, Tighe, & Mongeau, 1997, p. 217).

In summary, there are many important factors of supportive listening. The fact that a troubled person comes to you to talk about a problem is a sign that he or she hopes to get support and helpful advice. Therefore, one needs to be aware of the different listening styles and when it is appropriate to use them. It is also important to be aware of what will result in a threat to face, because this can lead to negative outcomes. Finally, listeners need to be conscious of supportive intent and when and how it is helpful and unhelpful. Continued studies on this topic will further enhance our ability to learn to listen effectively, especially when listening to support others.

Conversation Analysis

In the conversation between two individuals, Aaron and Bree, positive and negative aspects of supportive listening can be identified (see transcript, Appendix A). Bree was telling

Aaron about how well her job interview went and about her concerns about leaving her current job. The three aspects of supportive listening in the conversation include the concept of person-centeredness, threats to face, and supportive intent:

A: I'm not tryin' to discourage you, I'm just sayin' I don't want you to tell them, *pay*, because as soon as you mention pay there gonna be like, "Well, why didn't you say anything?... We... we could give you more money... You're... you're the best worker we've got," 'cause that's what it's gonna come down to and you gotta be like, "You know what, it's not about the pay, it's not about the people, it's about the opportunity that I can work at a place like this and gain firsthand accounting experience and be able to put it on a résumé," be like, "I don't want to leave Cliffords, I don't want to leave you guys, I love it here," be like, "You guys are my friends," you know? (see Appendix A, p. 10)

In this example, Aaron attempts to be a supportive listener by giving advice. However, the way that he chose to give advice sends a discomfoting message because he is telling Bree what she should do instead of accepting her feelings. This may be an unproductive approach to supportive listening because he is "butting in," which communicates that she is incapable of making her own decisions. Aaron is not using a person-centered listening style. This is supported in the literature, which states that messages that lack the aspect of person-centeredness "deny the other's feeling and perspective by criticizing the other's feelings, challenging the legitimacy of those feelings, or telling the other how he or she should act and feel" (Knapp & Daly, 2002, p. 395). This seems to be exactly what Aaron is doing; he is telling Bree quite directly what she should do and by doing so he is denying her perspective. If Aaron had realized what he was doing, he could have adjusted his communication style to be more person-centered and acknowledge Bree's feelings.

Secondly, in this example Aaron threatens Bree's face; more specifically, he threatens her negative face. Threats to negative face disrespect the recipient's independence. So, when Aaron tells Bree what to do and what not to do, he threatens her negative face by criticizing her competence. It seems as if he thinks he has to tell her what to do because she cannot figure it out on her own. Research shows when someone "butts in" it can threaten negative face and the advice will be less helpful (Knapp & Daly, 2002). While Aaron might have thought he was being helpful, his advice can "be experienced as intrusion, butting in, and criticism of the recipients' competence" (Goldsmith and Fitch, 1997, p. 461). To avoid threats to negative face, Aaron could have been more person-centered.

Finally, the fact that Aaron does offer his advice to support Bree shows that his intention is to be supportive. Supportive intentions help make a message easier to accept. Throughout the conversation in the transcript, Bree is looking for helpful advice and Aaron's support. Even though some of the other aspects of his supportive listening are not very effective, he clearly has supportive intentions. Research supports that in this case Aaron's supportive intentions are a sign that he cares about Bree and values their relationship, which can lead to a positive outcome. In addition to supportive intentions, Aaron's message may seem supportive because it has one of the five qualities of sophisticated messages, help understanding. While giving advice, he helps Bree think through her dilemma. Sophisticated messages have greater positive effects for the relationship and as a result are more helpful in supportive listening (Bippus, 2001). The sophistication of his message could still be improved by also being listener-center, neutral, feeling-centered, and accepting.

Conclusion

Research on supportive listening has found that there are specific features of communication that make messages more or less effective. Knowing one's goal for listening will help in the effectiveness of communication. When one's goal is listening to offer support, the development of distinct skills and perspectives are necessary. Three key features or skills that this paper touched upon are listening styles, threats to face, and supportive intent. The most important listening style as cited in the majority of research is person-centeredness. Person-centeredness displays mindful listening and sends comforting messages. In addition, a threat to face is what one should avoid when listening to support others. When one reveals that the other is not liked for who he or she is or is not respected for his or her independence, it threatens face. Furthermore, supportive intentions backed up by high sophistication of messages are what make messages supportive. The key to effective supportive listening is knowing how to be a person-centered listener, how to avoid threats to face, and when supportive intentions lead to positive and negative outcomes.

Learning the necessary skills to be an effective supportive listener is like learning another language; it will take time and effort. No one ever wants to think that he or she is doing something wrong. For instance, the analysis section of this paper was challenging to write since it was about a conversation that was sometimes hard to follow on tape. It was interesting to see how the theories of communication even applied to a somewhat casual discussion. Realizing that everyone can make improvements, especially in communication, is important to the continuous development of proper communication skills.

Appendix A- Transcript

A: “I took ’em [the dogs] for a rollerblade today. [voice increases] So tell me about your day... [grabs a Coke]... what else was I gonna...I was gonna say something else, but I forgot...”

B: “What?”

A: “About the...uhh... [takes a drink of Coke]...are you gonna...are you gonna work at Cliffords um are you gonna work Cliffords all summer at all you think? Or are you just gonna work that job? Like you think maybe you want to work there like two nights a week?”

B: “Cliffords?”

A: “Yeah.”

B: “Not really if I’m workin’ forty hours.”

A: “I know but I’m gonna be doin’...I’m still gonna be doin’ stuff like there’s gonna be nights where I don’t come home...”

B: “I know. I’ll work out. I’ve...I’ll have classes Monday night.”

A: “How much ya gonna miss them?”

B: [pause 3 seconds] “It’s gonna be weird.”

A: “Do you think they’re gonna be pissed?”

B: “Yeah.”

A: “Do they have any clue at all?”

B: “No. [pause 3 seconds] I don’t know what I’m gonna say. And uh...”

A: “I feel bad for ‘em...I do...like I feel bad sayin’ it...”

B: [interrupts] “See now you’re makin’ me feel bad...”

A: “I don’t wanna make you feel bad, I know you’re gonna, but you gotta realize that it’s...it’s a good opportunity for you.”

B: “It’s just the fact that...”

A: [interrupts] “Do you hate workin’ there, like besides the people, do you hate it there?”

B: “Some days...I don’t totally hate it...sometimes it just sucks...because like...well like one thing is I can’t go anywhere there, you know what I mean, I can’t move up anywhere, but at this place I can, you know what I mean? That’s a huge difference...the pay is a huge difference...the hours...”

A: [interrupts] “The pay was gonna come though at Cliffords...you were gonna get...”

B: [interrupts] “I don’t know. Bein’ part time, I don’t know how much I would have gotten, you know? Jenny’s full time and she’s makin’ a lot, but I’m...I would still be part time.”

A: “You can still make that much money though, ten bucks an hour.”

B: “Huhhh...”

A: “I’m not tryin’ to discourage you, I’m just sayin’ I don’t want you to tell them, *pay*, because as soon as you mention pay there gonna be like, ‘Well, why didn’t you say anything...we...we could give you more money...You’re...you’re the best worker we’ve got,’ cause that’s what it’s gonna come down to and you gotta be like, “You know what, it’s not about the pay, it’s not about the people, it’s about the opportunity that I can work at a place like this and gain firsthand accounting experience and be able to put it on a résumé,” be like, ‘I don’t want to leave Cliffords, I don’t want to leave you guys, I love it here,’ be like, ‘You guys are my friends,’ you know?”

B: “It’s just...”

A: [interrupts] ““But it’s...but it’s something I have to do for myself, it’s not that I want to leave Cliffords, this came up like [snaps his fingers] that...you know it was an opportunity that I couldn’t pass up and I hope you understand.””

B: “I just...the reason I feel even worse is because it’s a bad time at Cliffords right now...”

A: “During the week, yeah...like the weekends will help, but like are you gonna be able to handle it?”

B: “I’m not gonna work Saturday *and* Sunday though...I’m gonna tell them that I can work Saturday, cause if I’m working twenty hours during the week, I’m not gonna work an additional... like twelve hours on the weekend alone, you know? [pause 6 seconds] It’s just really overwhelming...and confusing...”

A: “This is exactly what you can tell them, just be like, ‘I didn’t mean for it to happen this way, but...’ you know, you’re just lookin’ out for your career.”

B: “I know.”

A: “Granted you’re only a sophomore, but that’s two years of experience, you know, it’s like opportunities like this right by campus, they don’t come up every day...it might be two years before another opportunity like this comes up...I don’t know...you could...you could work there in the summer, like I don’t know if you want to, but, you know?”

B: “I mean I don’t know what it’s gonna be like working at this other job forty hours a week, you know? I mean I might just wanna come home and do nothing, you know what I mean? And like I said I wanna...I’m gonna be taking classes Monday nights...”

A: “Oh you’re gonna be busy...yeah maybe not.”

B: “I’m gonna be takin’ a class Monday night, working forty hours a week, plus I wanna take like an aerobics class or something like that...some type of exercise class...and I just want...just free time, you know what I mean?”

A: “Um hum...see you know what you’re kinda...like when I left Circle Lumber, [clears throat] I didn’t want to leave...you know...the guys that I worked with cause I liked the guys in my department...but I hated work... [interrupts himself]...like I really did like...I was sick of workin’ there at that point...I was sick of workin’ for Circle Lumber period, just because of all the bull there was...”

B: “And I’m sick of workin’ with retail, period, you know? Like Cliffords was definitely better than Macy’s, but... [pause 4 seconds]...I don’t know. I mean they’re gonna be like...”

A: [interrupts] “Do they think you’re gonna work there until like you graduate?”

B: “Yes. They think Jenny’s gonna work there for the rest of her life, you know, and I mean me and Jenny were just talking about it a couple of days ago, like how I’ll probably be there until I graduate, and like you can’t leave until I, you know, you can’t leave before I do...”

A: “You said that?”

B: “Ah huh, I said that to Jenny...I’m like, ‘You can’t leave me... [laughs]...I’m like you can’t leave before I do’... [pause 4 seconds]...but I, but we did say like you never know what’s gonna happen, you know, like she applied for some jobs last summer [pause 4 seconds]...”

A: “You just need to be honest. Don’t be deceitful... [catches what he says]...or you know what I mean, not deceitful but don’t hide anything just tell ‘em like it is. Be like, ‘you know what, this *just* came up like *two days ago* [emphasizes how quick it was]...like I was not planning on leaving Cliffords at all, but I never thought an opportunity like this would come up and it did and this is what I gotta do.”

B: [pause to take in what he said] “It just seems *unreal*, this job. Like I think it’s gonna feel like a very similar environment, meaning it’s a family...”

A: [interrupts] “It doesn’t mean that you can’t go in and like and just see them once in a while, cause you’re still gonna be in town...”

B: “I know. If I leave I’m not completely detaching myself from them, but...”

A: “You’re gonna feel weird, I mean everybody feels weird but that’s what you gotta do.”

B: “What do you think about what I told you about the job...the little bit I told you?”

A: “It sounds like it’s pretty awesome, I mean *Lawrence Development* is a pretty...I don’t know...I know if I recognize that name it’s gotta be pretty good. And if you’re doin’ just a little work now, if they’re expanding while you’re working there, like you know, you never know what you could be doing a year from now. You could be doin’ like *real stuff*, and then like I don’t know you could just be like this is what I know...you could apply for a job and be like I’ve been doin’ this stuff for two years already and I’m not even an accountant.”

B: “Um hum, like um...because like I said it’s a new position all together so they don’t know what...how much time it’s gonna take for me to do some of the things that they want me to do, so they’re like you know, ‘we would like you to be able to do this and this and this, but they said...”

A: [interrupts] “Do they understand though like next year rolls around you’re gonna be part-time again?”

B: “Um hum, yeah during school, we said during school twenty hours, summer forty hours.”

A: “That’s good.”

B: “Umm...”

A: “They’d probably be flexible with vacation stuff like that.”

B: “That’s the other thing, I was wondering if...cause he gave me his email address to email him and I was wondering if you think like should I...I didn’t ask about like dress code and...”

A: [surprised at the question] “Dress code? Jeans and a t-shirt.”

B: “I know. They were both wearing jeans I think. [voice sounds excited] They were just *so cool*, like they were *so funny*. They were both like, ‘We’re cool guys.’ [laughing] They were just trying to be like, ya know, act all young. They were in their thirties and the one guy he kept sayin’ like, cause the other guy would say something like, ‘You know, people our age,’ and the other guy would be like, ‘He means us, like thirties.’ He’s like, ‘He keeps thinkin’ he’s still in college.’ [laughing] But um, like he’s like, ‘Yeah, you know sometimes...we’re really flexible, sometimes we just go out golfin’ one day or’...or he’s like, ‘Three times a week we usually go to the Barka Lounge and have lunch,’ and blah blah blah.”

[pause 8 seconds; he takes another drink of Coke]

B: “But um...what was I just saying? Oh, so they were talking about how...they don't know how much I'm gonna be able to do in the time givin', so they're like you know, 'Maybe your job will only be using the QuickBooks database, you know, maybe you won't have time to do the other things that we were thinking of,' you know, he's like, 'Or maybe we'll be giving you more things to do,' you know, like maybe...because the more I do I think the less they have to have the accountant do, which means the less they have to pay...they said it's like a lot of money to pay this person, but...did I tell you like how they are willing to give me bonuses, if I...if the account needs something or needs some information or they have like a client that they're working with and they need something, like by tomorrow and it's not done and if I stay extra, you know, if I stay and work on it a little bit longer than my normal schedule, they're like we'll give you cash bonus any time you do something extra for us.” [laughing]

A: [slams down his Coke] “*Bree*, especially in the summer, you're gonna be like, 'Aaron is in Glencoe...*sure* I'll stay, there's nothing else to do.’”

B: “I know. Like they were just saying all this stuff and I was just like...like [too shocked to get the words out] Oh *my God!*”

A: “Is this really happening?! Seriously, you got it made. I'd rather do what you're doin' than what I'm doin'. [laughing] Even though I'm makin' double what you are.”

B: “That's true...”

A: “Can you still believe that I'm gonna be making seven hundred dollars a week?”

B: “Um hum, well is that...um...”

A: “After taxes it's like five-thirty.”

B: “So before taxes it's seven hundred?”

A: “I think, yeah.”

B: “So mine would be four hundred before taxes. That's pretty good. *Holy crap!!*” [really excited]

A: “This'll be a good saving summer.”

B: “I know. I'm just like...my head is just so jumbled though, like I want to be so excited about this job, but then I'm like totally feeling the opposite about what I have to do with Cliffords, you know.”

A: "How long have you been workin' there?"

B: "Almost a year."

A: "That's not too bad; you'll get over it quick."

B: "I know."

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Painting the True Picture:
Immigration and Pioneer Life 1830-1850

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Introduction

*Whatever may have been our success in America, I can attribute but little of it to myself; as I gave up the idea of ending my days in my own country with the utmost reluctance, and should never have become an emigrant, if obedience to my husband's wishes had left me any alternative.*¹

In the early 1830's, John and Rebecca Burlend left England with their son Edward to start a new life in America. Their reasons were typical of their English contemporaries; along with her family Rebecca wished "to improve her material lot in life. In this, she succeeded."² This evaluation was made by the editor of her account (written by her son Edward under her direction and published in 1848), entitled *A True Picture of Emigration*. Its validity can be confirmed by Rebecca's opening statements in her account. She confirmed that she and her growing family could not afford a comfortable life on their farm in England and, as a result, her husband chose to emigrate from England to America. Between 1819 and 1840, as nearly 103,000 immigrants from "England, Scotland and Wales" left their homes to "meet the overall needs of a developing industrial society," the Burlends sought a bright future in farming on the frontier of America.³ They became part of a growing trend during the period. The year 1831 witnessed a rise in emigration for the British Isles, an upward swing which began in 1828 and peaked in 1832."⁴ America was full of opportunity for those who would work. For many English citizens, high land expenses and a shortage of work meant that new outlets had to be found for many to survive. Whether in factories or on the frontier, English immigrants found a new home and a new chance. Rebecca Burlend humbly denied any responsibility for the success her family gained. However,

1 Milo Milton Quaife, ed., Rebecca Burlend and Edward Burlend, *A True Picture of Emigration* (Lincoln: University of Nebraska Press, 1987), 7.

2 Ibid, xviii.

3 Leonard Dinnerstein, Roger L. Nichols and David M. Reimers, *Natives and Strangers: A Multicultural History of America* (New York: Oxford University Press, 2003), 62.

they eventually were so successful that they became landlords. Rebecca, like many immigrant women, was in a subordinate role within her family and society. She was subject to the decisions her husband made. While she was reluctant to move and still recalled this thirteen years later, she did accomplish her goal. She also increased the significance of the journey by making an account and communicating her experiences to her former compatriots in England. Her role and experience helped her to paint a “true picture of emigration.” This quotation is a significant place to begin this paper as it contains the first lines to a pamphlet produced by her and her son in 1848 to convince English peasants to immigrate to America.

Purpose and Preview

The objective of this paper will be to demonstrate the linkage between the Burlend account and the features of emigrating from the Old World to the New. The paper will focus on English and frontier immigration from 1830 to 1850. It will become evident that the account recorded by Edward and Rebecca is a “true picture of emigration.”⁵ Women like Rebecca played an essential role in the immigration story because they participated actively in it and were able to reflect on their experience and even write accounts of those experiences. These ideas can be examined through understanding the process of immigration. This process involved many elements that the Burlends experienced directly. It can also be seen through several opportunities that benefited them. There are three critical elements of immigration that can be examined: (1) economic conditions in the Old and New Worlds, (2) the role of transportation, and (3) opportunities and conditions in Illinois (or the place of arrival).

4 Charlotte Erickson, “Emigration from the British Isles to the U.S.A. in 1831.” *Population Studies* Vol. 35, No. 2 (July, 1981), 178.

5 Burlend, 7.

Economic Conditions in the Old and New Worlds

The Burlend story is a “true picture of emigration” because the obstacles they faced and motivations that propelled them were generally characteristic of the English peasantry at that time. Economic difficulties and motivations surrounded the decisions they made. Purchases of workable land and movement were crucial for survival. Their initial attempts at survival were made in the Old World. Rebecca began her account with the previously cited quotation and then discussed her husband’s motives, which she completely accepted: “In the year 1817 we took a small farm at a village in Yorkshire on lease for fourteen years, and as corn was at the time selling well, the rent was fixed at too high a rate for us to obtain a comfortable livelihood.”⁶ Their story was only unique because they maintained their payments until the lease was up, yet they were still eventually in financial peril. For other peasants, this may have not been the case, as their land was either bought out by those who could afford it, or, if they were working the land, they could not make a sufficient living for a large family. Much like many of the peasants, the Burlends had to sell their things, pack their bags and head for the coast.⁷ They were part of a population that decided on a similar action. Their difficulties were not the result of short-term problems, as crop prices were high during the time. Rather, “in 1831 farmers and farm laborers who may have emigrated were probably influenced more by long-term rather than short-term considerations.”⁸ The Burlends were no exception, having been plagued by an inability to make payments from years of declining conditions. The only short-term conditions that may have troubled their farm would have been problems with that year’s harvest and a rise in wheat prices,

6 Ibid, 7.

7 Ibid, 8.

which propelled many to emigrate. Since the Burlends had enough assets to make the journey to America, their ability to obtain passage on a ship heading for the U.S. was relatively easy.

Commerce and Opportunities

The Burlends benefited from the opportunities that resulted from American economic expansion. Though peasants in England saw a great deal of poverty in their nation, abroad, an influx of labor and increased market size in the U.S. had led to an increase in international trade. American entrepreneurs looked to Western Europe for immigrant labor to fill the vacancies at new posts. Both British and Irish Workers boarded ships and went to America for industrial jobs. Because of increased demand for larger volumes of commodities, merchants “sent their ships to New Orleans, Mobile, and Savannah to pick up cargoes of cotton on their way to Europe.”⁹ These actions established new trading patterns and allowed for immigrants to travel to eastern U.S. port cities and also to New Orleans down in the Gulf of Mexico. This new port of entry would be significant to immigrant farmers wishing to gain access to newly purchased western lands in America: “On their return trip (to America), vessels carried both immigrants and manufactured goods.”¹⁰ Before Rebecca and her family left in 1831, she “beheld for the first time in [her] life those unwieldy instruments of commerce crowded like forest trees on the sea further than the eye could reach.”¹¹ Commerce would penetrate into every crevice of the Burlends’ future as their transport, destination, and livelihood would be connected to its importance. Upon arriving in New Orleans, the Burlends (especially Rebecca) were surprised that the stores were open on “the Lord’s day.”¹² The effects of global commerce were apparent.

8 Erickson, 179.

9 Dinnerstein, 59.

10 Ibid, 59.

11 Burlend, 16.

12 Ibid, 33.

New Orleans was a sea of races and ethnicities. Rebecca noted their complexions and made the observation that “this city is a regular rendezvous for merchants and tradesmen of every kind, from all quarters of the globe.”¹³ The ship that had brought them to New Orleans was also involved in the larger economic story of the U.S.

Into the Frontier

The availability of land also brought immigrants and migrants to the frontier. No doubt the economic expansion that occurred in the early part of the nineteenth century in the U.S. and the removal of native populations hastened the rate of expansion into new western lands.¹⁴ Illinois and Missouri served as hubs for those traveling to California and the Oregon Territory. Specifically, St. Louis was the next destination for those willing to travel up or across the Mississippi River. For many immigrants, the fact that “industrialization and economic growth went hand in hand with territorial expansion” meant that they could find new opportunities out West.¹⁵ This was appealing to those immigrants already inside the U.S. and those who wished to immigrate. They could eventually purchase farms and hunt and live off the land. The (Mid) West brought great opportunities to those who could settle and tame it. The economic conditions in the U.S. and abroad largely affected immigration patterns to the extent that families like the Burlends could see transplanting themselves as an opportunity for survival. This was the “true picture of immigration” for them and their contemporaries amidst changing economic patterns.

13 Ibid, 33.

14 Marion R. Casey, “The Limits of Equality” in *Race and Ethnicity in America: A Concise History*, ed. Ronald H. Bayor (New York: Columbia University Press, 2003), 60.

15 Ibid, 66.

Transportation

The conditions and role of transportation during this period also comprised a defining element of the immigration movement. The “true picture of emigration” here was the use of boats as the primary means to travel to the U.S. and within the U.S. during the Burlend journey. Transportation played a central role in the story because travel by both land and water had significant effects not only on immigration, but also on commerce. In the previous section, it was noted that the Burlends became travelers on a ship that most likely owed its presence in England to the expansion of commerce between the U.S. and the world. This expansion was dependent on the U.S. ships delivering goods between ports such as New York and New Orleans, and also transporting goods and immigrants between Europe and the U.S. The selection of a destination for the Burlends was rather common. A family member or friend would travel over to the new nation and send for or recommend the immigration of others. In the case of the Burlends, it was a man named Mr. B., a friend of John Burlend’s (Rebecca’s husband’s) brother who had written them in England.¹⁶ It is through Mr. B. that the Burlends plotted their final destination. Before gaining access to a boat, the Burlend family, which included John, Rebecca, and five of their fourteen children (John, Hannah, Sarah, Charlotte, and baby William), had to travel to the port city of Liverpool.¹⁷

¹⁶ Burlend, 8.

¹⁷ Ibid, 9.

The Port and its Passengers

Liverpool was a popular destination for individuals who wanted to leave for America: “From British passenger returns we know that 87 percent of the passengers recorded as sailing from English and Welsh ports in 1827 left from Liverpool.”¹⁸ Farmers represented a significant portion of the individuals on ship manifests. The farmers most often came from an area near where the Burlends originally resided: “Most of the emigrants via Liverpool came from Lancashire and the West Ridding of Yorkshire.”¹⁹ Rebecca Burlend’s family came from the area of Yorkshire as well.²⁰ In addition to coming from a similar area as the other immigrants, it must also be noted that the Burlends traveled as a family and the ability to make the choice to leave.²¹ These two factors were similar to many coming from England during this period: “Farmers showed no particular tendency to leave the poorer agricultural counties” during the period.²² They had the ability to make the choice to emigrate for the purpose of improving their station. Charlotte Erickson succinctly described the situation that the Burlends might have faced in her article in *Population Studies*, Emigration from the British Isles to the U.S.A. in 1831”:

The skilled workers and farmers may, of course, have been at least people who feared a loss of income during these challenging times... The bulk of English emigrants seem to have been the sort of people who would have had some assets to sell in order to finance emigration and to have been in an position to choose one risk as against another, trying a new country as against adapting at home.²³

This description is most accurate as the Burlend family sold their possessions and struggled with the choice to leave.²⁴ Milo Quaife, the editor of the Burlend account, notes that

18 Erickson, 193.

19 Ibid, 193.

20 Burlend, xviii.

21 Erickson, 183.

22 Ibid, 194.

23 Ibid, 196.

based on information from Jess M. Thompson, an Illinois journalist, four of the other children had died before the trip and the eldest son and daughter, Edward and Mary, stayed behind.²⁵ The Burlends, like many of their contemporaries, had never traveled far from their hometowns. Rebecca notes that she had not traveled further than forty miles from her home.²⁶ The trip to Liverpool would be accomplished overland by “wagon and railway.”²⁷ Once they reached Liverpool, the reader begins to see the human element in their situation. They were real people who were terrified of leaving the only home they had ever known on the chance that they could survive in America. What is clear is that the family had to travel in order to improve their financial position. They chose a path that was not uncommon for other English farmers who had some but limited resources.

In Liverpool, the Burlends wrestled with the idea of staying, but ultimately chose to board the commercial vessel and journey to America. The trip by boat was not simple. Sea travel took several weeks or months depending on the destination. Since the Burlends were traveling to New Orleans, it would take much longer. There were also inherent dangers of sea travel. Given that the main propulsion of the vessel was by wind, the ship was vulnerable to bad storms and poor conditions. The ships also did not have a sophisticated navigation system. In one instance, poor weather affected the voyage. Before the trouble with the weather, two conditions initially plagued the Burlend family. The first was poor eating arrangements and the second, sea sickness.²⁸ Rebecca Burlend seemed rather annoyed at the lack of “punctuality” of meals, and the difficult process of actually cooking on board the ship.²⁹

24 Burlend, 12-13.

25 Ibid, 9.

26 Ibid, 9.

27 Ibid, 9.

28 Ibid, 17-18.

29 Ibid, 18.

Following the onset of sea-sickness, the passengers on the ship were rocked by a terrible storm. Rebecca noted in the account that the other passengers, along with her family, were fearful of the result of the terrible conditions. The storm hit them in the Irish Channel and blew them off course.³⁰ They eventually landed in the Bay of Biscay near France; the ship was ultimately put back on course and it headed out for the Atlantic for the longest leg of the journey. This event was a typical hazard when traveling by sea. To those back in England, this would be a “true picture” of the perils of emigration.

³⁰ Ibid, 18.

Annotated Bibliography

Casey, Marion R. "The Limits of Equality." In *Race and Ethnicity in America: A Concise*

History, edited by Ronald H. Bayor, 41-62. New York: Columbia University Press, 2003.

The Bayor text was useful for gaining background information on national events during the period that was researched. Its usefulness was limited in terms of real data in that it covered almost no accounts of English immigration from 1830-1850. It was, however, useful for its general statements about movements into western states.

Davis, James E. *Frontier Illinois*. Bloomington: University of Indiana Press, 1998.

This text is far broader than both the Pease and Pooley texts (see below) in its discussion of the immigrant settlement of Illinois. It uses several overarching themes to comment on the events of the specific period this paper examines. Three vital topics appear: Native Americans, agriculture on the prairie, and transportation. The latter two themes were the most useful in constructing this paper.

Dinnerstein, Leonard, Roger L. Nichols, and David M. Reimers. *Natives and Strangers: A*

Multicultural History of America. New York: Oxford University Press, 2003.

Though not initially mentioned in my first Annotated Bibliography, the Dinnerstein text served as an effective complement to some of the transportation and economic pieces of the story. It complemented the other sources, such as the Erickson journal article, in corroborating facts and making assertions about the evidence. It was most useful for its statistical information and chronological focus.

Erickson, Charlotte. "Emigration from the British Isles to the U.S.A. in 1831." *Population*

Studies Vol. 35, No. 2 (July, 1981), 175-197. <http://www.jstor.org/stable/2174934>

Though like Dinnerstein a later addition to the Annotated Bibliography, this journal article was by far the most important piece of research completed on English populations during the beginning of the defined period in the paper. Erickson's work was essential in justifying the claims of this paper and informed its direction. The people who were analyzed and researched had experiences that almost exactly mirrored the situation of the Burlend family.

Faragher, John Mack. *Sugar Creek: Life on the Illinois Prairie*. New Haven: Yale University

Press, 1986.

This book served more as a background reference book to supply common knowledge, evidence, and experiences about prairie life than as a direct source. As this book has been used in a class

about Illinois history, it was simply used because of its examples that were similar to the Burlends' prairie experience.

Ford, Thomas. *A History of Illinois from its Commencement as a State in 1818 to 1847*. Ann Arbor, Michigan: University Microfilms, 1968.

While this text does analyze the period the paper seeks to examine, it is broken up into a more general set of topics about national and state history. It argues how those general themes contributed to the development of Illinois. While immigration is an important part of the story, it is by no means the overarching theme. Much like the Pease account, it analyzes the political and military events of Illinois settlement in connection with the struggles of individual immigrant families and communities.

Pease, Theodore Calvin. *The Frontier State 1818-1848*. Chicago: University of Illinois Press, 1987.

Pease's account of Illinois from 1818-1848 is similar to the Pooley account, yet it does not cover life in Illinois on such a small or specific level. It uses generally recognized events and themes to discuss Illinois's settlement and struggles in taming the land. Since it is a more recent text, it does provide more contemporary insights about Illinois's settlement. Its focus is more about politics within the state. Though politics may have affected the Burlends to an extent, the topics covered in the book do not relate closely to their experience.

Pooley, William V. *The Settlement of Illinois from 1830 to 1850*. Ann Arbor: University Microfilms, 1968.

Though a much older source, this survey of Illinois settlement history from 1830 to 1850 adds to the paper in several critical ways. The first lies in its exploration of important themes that are present in the paper. These include but are not limited to agriculture, transportation, settlement patterns, and specific information about each Illinois county, including the one the Burlends settled in (Pike). Although the book is more than thirty years old, that possible deficit is outweighed by its information about the specific conditions that the Burlends would have faced. Second, it is the closest, save the Erickson article, to the spirit of the paper. This is a central resource in the discussion of the Burlends' situation.

Quaife, Milo Milton, ed., Rebecca Burlend and Edward Burlend. *A True Picture of Emigration*. Lincoln: University of Nebraska Press, 1987.

This book is my primary source and is an extremely useful glimpse of the emigration of a family of English citizens, the Burlends, to the New World in the early to mid-nineteenth century. The story is defined by their emigration in 1831 and the publishing of a pamphlet for English citizens

about their successes and failures in 1848. The role it plays in this paper is as the central specific example of the wider immigrant and frontier stories. It is the essential source for the paper as it contributes information about several important concepts in immigration history, including the English story in the early nineteenth century, frontier life, agriculture, transportation, and the role of women.

An Endnotes (or Notes) page is an **alternative** to footnotes in Chicago Style. **(Do not use both: one format or the other is sufficient!)** Your professor may prefer one form to the other. Ask. In the Endnotes format all the notes are numbered at the end of the paper rather than distributed by page. Generally speaking, Chicago Manual of Style papers do not require a Bibliography, since the footnotes or endnotes include much more information than MLA or APA parenthetical notes. This sample paper includes an Annotated Bibliography, which is a specialized bibliography designed to explain how sources were used that also serves as a guide to readers researching the same topic.

If a Notes page is included, it should appear after the body of the text and a Bibliography, if required, should be paginated sequentially.

Websites that provide information about Chicago Style conflict: some suggest superscript (as reflected in the commentary about Chicago Style); some newer sites and some writing handbooks suggest no superscript. We have used the superscript style in this paper, but your instructor may prefer plain numbering. Some sources will suggest single spacing of notes and double spaces between notes, easier to do with typewriters than with computers. In all cases check with your instructor and if possible ask for a sample paper that reflects what that professor prefers if it differs from this example.

In many ways, Chicago Style is similar to older styles of documentation originally designed for typewriters (see the section in this text about the history of documentation). When word processors became common, MLA and APA switched to “parenthetical documentation,” which does not demand keeping track of numbered footnotes at the bottom of a page, a task that was easier on a typewriter than early 1980s computers. Now all word processing programs allow you to create footnotes quite easily and even keep track of the numbering.

Note the main similarities and differences:

1. Pagination (like APA, the title page is page one)
2. Headers include the last name (like MLA)
3. Spacing (single space for entries, as opposed to double in MLA and APA)
4. Numbering of notes (notes are not numbered in MLA or APA)
5. Sources are listed in a Bibliography, rather than a References (APA) or Works Cited (MLA) page, although generally speaking the Notes page or footnotes are sufficient and a separate Bibliography is not required.

**Section IV: North Central College
Library Services**

NORTH CENTRAL COLLEGE LIBRARY SERVICES

The mission of NCC Library Services is to provide resources and services to meet the College community's information and instructional media needs and to assist members of that community in developing skills for lifelong learning. For information on library services, consult *A Guide to North Central College Library Services*, available on the Library Services website, under "About the Library – Library Policies."

INFORMATION LITERACY AND INSTRUCTION PROGRAM

Library Orientations:

Library orientations, which can be tailored to meet individual needs, are available by contacting the Instructional Services Librarian, F. Elizabeth Nicholson, 637-5707 or fenicholson@noctrl.edu, to make a reservation.

First-Year Students Library Instruction:

First-year students are introduced to the Information Literacy and Instruction Program through library instruction embedded in English 115 and English 125. You will be introduced to the Library Services website by working through an online tutorial. A hands-on instruction session on locating and evaluating information from books, periodical articles and websites will follow. Students taking English 115 will have the opportunity to further develop strong information literacy skills in IDS 125 through instruction provided by an Oesterle Library librarian. In selected courses throughout the next four years you will be introduced to more advanced subject-specific research techniques during instruction sessions taught by a librarian. Because the focus of the program is for you to learn each information literacy concept well, one or two skills will be covered in depth each time you meet with a librarian, with a goal of helping you master the following *Information Literacy Competency Standards for Higher Education*:

1. To develop a thesis statement and formulate the questions based on the information needed.
2. To identify keywords, synonyms and related terms for the information needed.
3. To select controlled vocabulary specific to the discipline or information retrieval source.
4. To construct a search strategy using appropriate commands for the information retrieval system selected.
5. To examine and compare information from various sources in order to evaluate reliability, validity, accuracy, authority, timeliness, and point of view or bias.

Library Credit Course:

NCC 120: Information Research Strategies: This course guides students in becoming life-long learners and effective and efficient users of information. Students who take this course will

develop the ability to recognize a need for information, efficiently locate information relevant to the need, critically evaluate information, select the most authoritative resources, and effectively communicate that information to accomplish an identified purpose. Students will be able to build upon existing skills and understandings to advance their abilities to draw upon new information in ethically-informed and resourceful ways. For more information, contact the Instructional Services Librarian at 637-5707 or fenicholson@noctrl.edu.

INFORMATION SERVICES

Personal assistance is available whenever the library is open. If you need help locating print or electronic information, please come to the Information Services Desk, located in the lobby on the main level of Oesterle Library or call 630-637-5715. Electronic reference is also available to all members of the North Central College community. "Email a Librarian" is designed to answer quick, factual questions via the library website, <http://library.noctrl.edu>. The library will attempt to answer all questions submitted through "Email a Librarian" within a 24-hour period, Monday-Friday. "Chat with a Librarian" provides help via chat whenever the library is open. To start a chat, just click on the "Chat with a Librarian" link on the Library Services website. A library staff member will answer your question as soon as possible. To text an Oesterle librarian just send a text message containing your question to (630) 446-0637. Get the latest news from the [Library on Facebook](#).

INFORMATION RESOURCES

Library Services Website:

The starting point for your research will be the Library Services website, which you can access from the North Central College website, CardinalNet, or by using the URL <http://library.noctrl.edu>.

Books, Videos, CDs and DVDs:

CardinalCat, North Central College's library catalog, allows you to search for materials owned by Oesterle Library. Its counterpart, *I-Share*, allows you to search for and borrow materials from more than 70 Illinois college and university libraries. As a student at North Central College, you may place requests online for books from these libraries. When the items you request arrive at Oesterle Library, you will be contacted via your campus email account.

In addition to the I-Share libraries, you also have borrowing privileges at the University of Chicago Libraries. See "[How to get books from the University of Chicago Libraries](#)" on the [Find Books, Movies and More](#) page. Or for further information, please call the Information Services Desk at 637-5715.

Students can recommend that the Library purchase an item (excluding textbooks) needed for a particular course through a special Curriculum Fund. Requests from the Curriculum Fund can be made at the Information Services Desk. Requests are limited to one item per course per term.

Journals, Magazines, and Newspapers:

The library website provides access to a variety of online databases containing indexing, abstracts, and in many cases, full-text of articles from thousands of magazines, newspapers, and scholarly journals. General and subject specific databases can be accessed from the "Articles" tab. Of particular note for those seeking scholarly articles, *JSTOR* and *Project Muse* include full-text, full-image, scholarly journals in the arts and humanities, social and behavioral sciences, mathematics, and sciences.

If you already have a citation for an article, you can use either "Browse Journal, Magazine and Newspaper Holdings" or "Look Up an Article" to find out if Oesterle Library has it. This index contains details on Oesterle Library's paper, microform, and electronic periodical holdings. Online articles can be accessed by linking to the database indicated and entering the pertinent information. Current and back issues of print periodicals, including those in microform, are located in the Periodicals Room on the lower level of Oesterle Library. Periodicals may not be taken out of the library.

Reference Resources

In addition to many print items in the Reference Collection, access to online reference sources is provided via the "Quick Reference" link found under the "Books, Movies, and More" tab on the Library Website. A few of the many sources you will find links to are the *Encyclopaedia Britannica*, *Oxford English Dictionary*, and three collections of subject-specific encyclopedias: *Credo Reference*, the *Gale Virtual Reference Library*, and *Sage Knowledge*.