A Guide for Research Papers

Great Neck South High School

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Eleventh Revised Edition
2016

Table of Contents

The Research Process 1

"Woe is I" 2

Principles of MLA Style 5

- **The Core Elements** 6
- **Optional Elements** 7
- **Example Works Cited Entries: Print** 9
- **Other Examples of Print Sources** 10
- **Other examples of web sources** 13
- **Example Works Cited Entries: Online Databases** 15
- **Other examples of database sources** 17

Formatting the Works Cited Page 20

The Annotated Bibliography 21

- **Example of an Annotated Bibliography Entry** 22

Using and Documenting Sources in the Text of the Research Paper 23

The Format for the Research Paper 27

A Sample Research Paper (Literary Argument) 28

A Sample Research Paper (Topical Argument) 37

Sources Used in Creating This Guide 52

Useful Links 52

The Research Process

The following is a general overview of the most common steps of the research process. Be sure that you follow your teacher's specific requirements for all components of the assignment.

1. BRAINSTORM: Conduct some preliminary research into general area(s) of interest.

2. TOPIC: Based on your preliminary research, develop a more specific topic and/or a question to answer.

3. READ: Collect information. Based on your specific topic, conduct more sharply focused research. Do not just skim. Read thoroughly and annotate, evaluating sources and information as you read.

4. THESIS: Based on your research and information, develop a working thesis statement.
   - Writing a research paper is a discovery process. As you learn more about your topic, you ought naturally to find ways to refine your thesis statement. The most successful researchers know that they do not begin with their perfectly worded thesis but rather use the research to help in the creation of the thesis.
   - A successful thesis statement must be a *statement* rather than a question and must present an argument rather than state facts or offer the writer's unsupported opinion.

5. WORKS CITED/ANNOTATED BIBLIOGRAPHY: Bring your sources together into a works cited page and/or an annotated bibliography. Be sure that, based on your works cited entries, you know how to cite your sources in the text of your argument.

6. OUTLINE: Develop the structure and organization of your argument into a logical and easy-to-follow outline that lays out the sequence of your argument and its points.

   Now would be a good time to schedule a writing conference to discuss your outline and the drafting of your paper.

7. DRAFT: Compose a rough draft of your entire paper.

8. REVISE: Re-read your draft, revise it, edit it, and proofread it – several times.

9. FINALIZE: Bring together your essay with a *properly formatted* cover page (if required) and *properly formatted* works cited page. Make sure your paper (page numbers, spacing, margins, etc.) conforms to the guidelines outlined in this handbook.

10. HAND IT IN: Submit your paper through Turnitin. Many teachers will also require hard copies. Be sure to follow your teacher's directions.

"Woe is I"

"Life is already so difficult for me. *Why* are so many of my teachers making me do reports, or term papers, or research papers, or research projects? They don't even agree on what to call them, and they all have different requirements. *What* am I supposed to do for each paper? *Why* must I cite sources and do bibliographies? *When* do I cite? If I make a mistake, am I the same as a deliberate plagiarist? *How* do I correctly and ethically research and write my paper?" Here are answers to those six questions.

Why Write Research Papers?

Well, the answer to the question "Why?" is simple. We want to help you to become a better student by developing your ability to learn on your own, to be independent. The educated person is the person who knows *how* to learn. This is especially true in college, where you will have to learn independently – and where you will have to write many research papers.

What Do I Have to Do?

The answer to the follow-up question "How am I supposed to know what to do for each paper?" is also simple. Ask your teacher the following five questions:

1. Do I have an assigned topic, or do I have free choice?

2. What is the nature of the paper? The purpose of most papers assigned in English and history classes is either to explain or to argue. In **explanation (expository) papers**, the main concern is gathering information. This is fact-based writing. The basic questions to be answered are who and what. This generally requires no thesis. In **argument (persuasive) papers**, the main concern is gathering information, analyzing the information, and interpreting the information in relation to a thesis. You are basically constructing an argument with evidence. This paper may progress to the area of persuasion in that you want your readers not only to accept your judgment but also to take some action. Your teacher should explain clearly what is desired.

3. What are the requirements of the paper? For example, what is the minimum length? What is the minimum number of research sources? What types of sources are required? Is the research process broken into stages? When are the due dates? What is the grading process? Ask, and you should be told.

4. What documentation format is required for citations and the bibliography? The answer for English and social studies papers at Great Neck South High School is The Modern Language Association method of citation or, as it is usually referred to, the MLA. When you go to college, your professors may require MLA, or they may require you to use another system, such as that in *The Chicago Manual of Style* or that used by The American Psychological Association (APA).

5. How should the paper be formatted? Should there be a cover page, an outline page, a page numbering style, etc.? You can refer to the examples in the format section of this guide.

Why Cite?

We do research when we need information. We find that information by searching various sources. **Primary sources** are materials created by people who actually saw or participated in an event and recorded that event or their reactions to it. **Secondary sources** are discussions of a subject after the fact. They include information created from an outsider's point of view. When we use information gathered from other people's work, we are required by fairness and honesty to give them credit. We do this by documenting or "citing" them. This also enables the reader to make some judgments about the quality of the information being used in a paper.

When Must I Cite, Document, or Give Credit?

You must cite, document, or give credit:

- When you are using or referring to somebody else's **words or ideas** from a magazine, book, newspaper, song, TV program, movie, Web page, computer program, letter, e-mail, advertisement, conversation, or any other medium.
- When you use information gained through interviewing another person.
- When you copy the exact words or a "unique phrase" from somewhere.
- When you reprint any diagrams, illustrations, charts, or pictures.

You do not need to cite, document, or give credit:

- When you are writing your own experiences, your own observations, your own insights, your own thoughts, or your own conclusions about a subject.
- When you are writing up your own experimental results.
- When you are compiling generally accepted facts.
- When you are including **common knowledge**, which can be such things as folklore, common sense observations, shared information within your field of study or cultural group. If you find the same information undocumented in at least five other sources, if you think it is information that your readers will already know, and if you think a person could easily find the information with general reference sources, then the material is probably common knowledge.

Am I a Plagiarist?

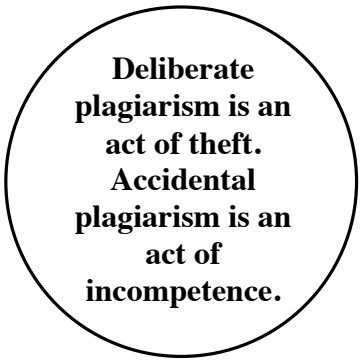
Plagiarism is the theft of another's work. Since teachers and administrators may not distinguish between accidental and deliberate plagiarism, the heart of avoiding plagiarism is to make sure you give credit where it is due.

Examples of "deliberate" plagiarism:

- buying, stealing, or borrowing a paper
- hiring someone to write your paper
- copying from another source without citing
- submitting a paper previous written for another class

Examples of possible "accidental" plagiarism:

- using the source too closely when paraphrasing
- building on someone's ideas without citing
- copying from a source without citing



What is the role of technology in the research process?

While technology can make things simpler, it does not do the work for you.

Sources
While technology gives you access to virtually unlimited amounts of information, it is *vital* that you read and evaluate each source. *Anyone* can publish *anything* on the Internet. As they research, careful readers always determine the credibility of their sources. A site like Wikipedia is sometimes helpful to provide background information, but it is not the best place to find the most credible evidence for academic research.

MLA format and works cited entries
Similarly, sites like Noodletools and EasyBib seem like – and sometimes advertise – that they can do the work for you. But they cannot. As the researcher, you need to enter the correct information to compose proper works cited entries. In order to write citations correctly – with or without help – you need to know the authors, titles, publishers, and dates of your sources. If you do not have this information or if you put it in the wrong fields on those websites, your entries will *not* be correct.

Why must I submit my research paper through Turnitin?

This service helps teachers instruct students in the writing process, encourage academic integrity, and maintain a paperless repository of student work.

Principles of MLA Style

If you have conducted any research using MLA style prior to 2016, you have probably been confused and perhaps even overwhelmed by the task of figuring out what type of source you are citing. The eighth edition of the *MLA Handbook* introduces a major conceptual shift. Recognizing the difficulty of identifying types of sources while technology is changing so rapidly, the creators of the eighth edition have abandoned the prescriptive list of citation rules based on source type and instead focus on a set of universal guidelines for source citation.

While gathering sources, you must evaluate them. According to the eighth edition of the *MLA Handbook*, students should ask themselves the following questions:

- **Who** is the author of the source? Is the author qualified to address the subject? Does the author draw on appropriate research and make a logical argument? Do you perceive bias or the possibility of it in the author's relation to the subject matter?
- **What** is the source? Does it have a title, and does that title tell you anything about it? If it lacks a title, how would you describe it? It is a primary source, such as an original document, creative work, or artifact, or is it a secondary source, which reports on or analyzes primary sources? If it is an edition, is it authoritative? Does the source document its own sources in a trustworthy manner?
- **How** was the source produced? Does it have a recognized publisher or sponsoring organization? Was it subjected to process of vetting, such as peer review, through which authorities in the field assessed its quality?
- **Where** did you find the source? Was it cited in an authoritative work? Was it among the results of a search you conducted through a scholarly database (such as the *MLA International Bibliography*) or a library's resources? Did you discover it through a commercial search engine that may weight results by popularity or even payment?
- **When** was the source published? Could its information have been supplemented or replaced by more recent work? (11-12)

Once you have evaluated the source and determined whether or not it is both authoritative and relevant to your assignment, you will use the answers to the above questions to find the information you need for your works cited page.

All works cited entries, regardless of the type of source you use, should contain the following core elements in the same order and with the same punctuation as they appear below. If an element is not relevant to the work you are citing, you may omit it.

- Author.
- Title of source.
- Title of container,
- Other contributors,
- Version,
- Number,
- Publisher,
- Publication date,
- Location.

The Core Elements

1. Author. Who wrote it? This refers to the person or group primarily responsible for the creation of the source.
    - Last name, First name.
    - When a source has two authors, include them in the same order that the source does.
    - The second name should be written in normal order (First name Last name).
    - When the person or group did something other than create the main content, include a label that describes the role (e.g., editor).
2. Title of source. What is it called?
    - Titles are written exactly as they are in the source – except capitalization and punctuation are standardized (i.e., written in title case).
        - Capitalize the first word, last word, and all principal words (nouns, pronouns, verbs, adjectives, adverbs, and subordinating conjunctions)
        - Do *not* capitalize the following parts of speech when they are in the middle of a title: articles, prepositions, coordinating conjunctions, the *to* in infinitives
    - If the source is part of a larger work, enclose it in quotation marks.
    - Italicize titles of self-contained works.
    - If the source is untitled, provide a generic description, neither italicized nor in quotation marks.
3. Title of container. When a source is part of a larger whole, MLA uses the word **container** to describe that larger whole. The title of the container is usually italicized and followed by a comma.

    Here are some examples of sources and their containers:

Source	Container
essay	anthology or collection
newspaper article	newspaper
web page or article	website
television episode	television program
song	album

If you access any of these sources from a database, then that database becomes an additional container.

It is important to include all relevant information for each container. According to the *MLA Handbook*, "Each container likely provides useful information for a reader seeking to understand and locate the original source. Add core elements 3-9 (from 'Title of container' to 'Location') to the end of the entry to account for each additional container" (31).

4. Other contributors. If the contributions of people besides the author are important to your research or to identifying the source, include the other contributors in the entry. Before each name, include a description of the role (e.g., Directed by, Edited by, Translated by).

5. Version. Some books are released in multiple versions, usually referred to as *editions*. If this is true for your source or container, identify the version in your entry.
6. Number. If the source (or container) you are citing is part of a numbered sequence, include that information. Many anthologies have volume numbers. Journal issues usually have numbers; some use volume and issue numbers (vol. 17, no. 2).
7. Publisher. This refers to the organization that is primarily responsible for making the source available to the public. If more than two organizations are named and all seem equally responsible, cite each of them and separate the names with a forward slash (/).
    - Omit business words like Company, Corporation, Incorporated, and Limited.
    - Replace University Press with UP for academic presses.
    - The publisher's name may be omitted in the following circumstances:
        - The source is a periodical (e.g., journal, magazine, newspaper)
        - The source was published by its author or editor.
        - The title of the website is essentially the same as the name of the publisher.
        - A website not involved in producing the work makes it available (such as on *YouTube*).
8. Publication date. When was the source published?
    - If a source has more than one publication date, cite the date that is most meaningful or relevant.
        - For example, if you are citing a *New York Times* article that you accessed online, use the date of online publication rather than print publication (if the two dates are different).
    - Include as much of the date information as you find in the source.
    - Abbreviate names of months that are longer than four letters.
    - If more than one date appears on the copyright page of a print source, cite the most recent one.
9. Location. The location of a source depends on the medium of publication. For print sources, use page numbers (preceded by p. for a single page or pp. for a range of pages).
    - The URL indicates the location of a work published online.
    - If the source has stable URLs or permalinks, use those.
    - According to the *MLA Handbook*, the MLA "recommend[s] the inclusion of URLs in the works-cited list, but if your instructor prefers that you not include them, follow his or her directions" (48).

Optional Elements

If they are important to your use of the source, the following elements should be added to the end of an entry or after the core elements to which they relate.

1. **Date of original publication**. If you are using a republished source, include the original publication date; place it immediately after the source's title.
2. **City of publication**. It is no longer necessary to include the city where the publisher is located except in the following circumstances:
    - The book was published before 1900.
    - A publisher with offices in more than one country has released two different versions (perhaps with different spelling and vocabulary). If you are citing an

unexpected version (such as the British edition when you are in the United States), include the city of publication.
    - The text was released by publisher outside of North America that readers might be unfamiliar with.
3. **Other facts about the source**. Is there any additional information that will help your readers find the source?
    - If you are citing a multivolume publication, you might include the total number of volumes.
    - If you are citing a book that is part of a larger series, you might include the series name (without italics or quotation marks) and the number of the book (if any).
    - If the source is an unexpected type of work (such as a transcript or lecture), you might include a descriptive term
    - If the source was previously published in a different form, you might include information about the previous publication.
        - An example would be citing an essay from an anthology like *Opposing Viewpoints* that was initially published as a *New York Times* article.
    - If the source is a government document (bill, report, resolution, etc.), you might include the number and session.
4. **Date of access**. Because sources accessed online can be altered or removed at any time, the date of access can be important for identifying the version you used.
    - Including this date is particularly important when there is no publication date.
    - Although MLA has determined that this element is option, many of your teachers at South prefer that you include this information, so make sure to check with them about this.

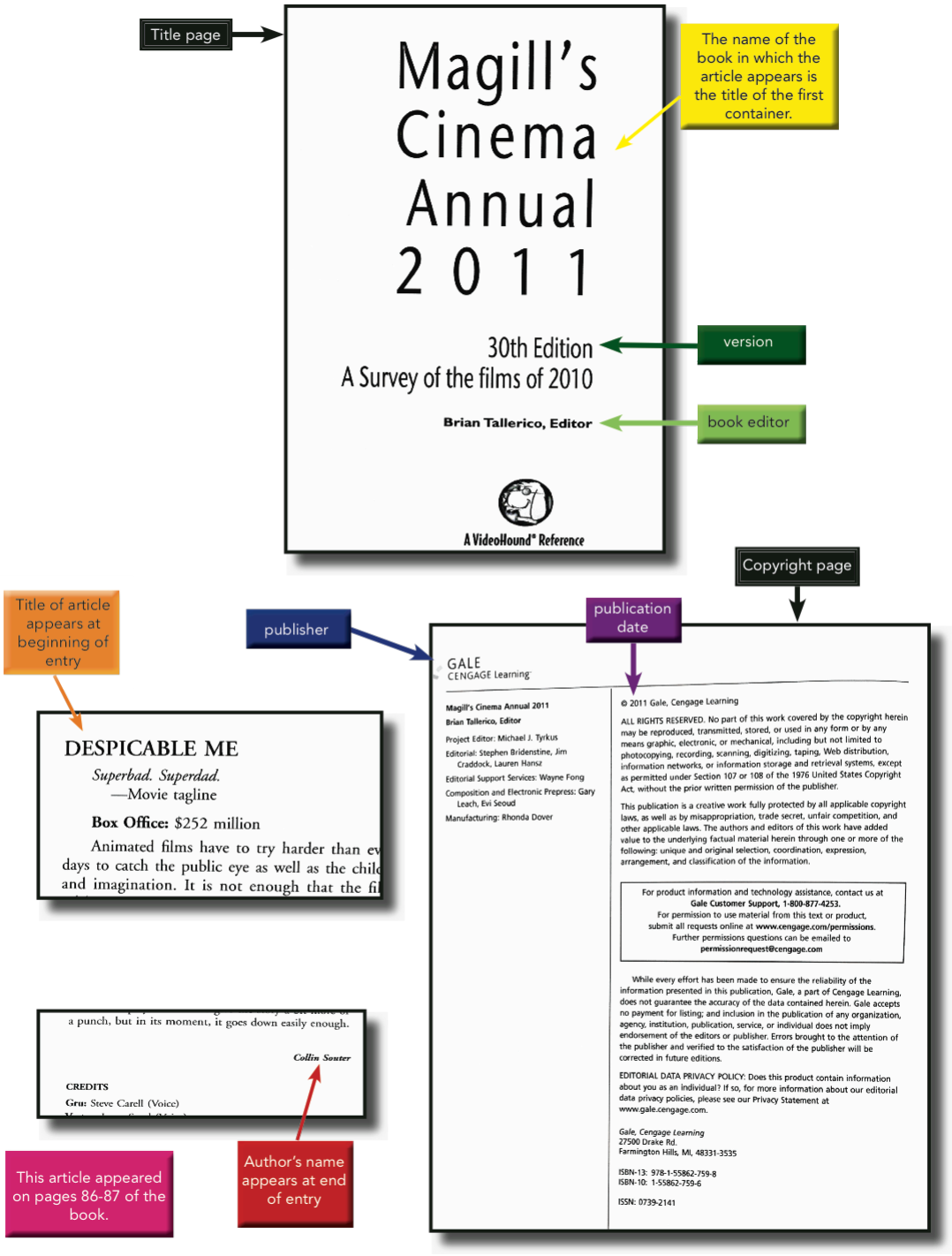
For every source that you cite, you can use the same basic template to complete the works cited entry:

Source	
1. Author.	
2. Title of Source.	

Container 1	
3. Title of container,	
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	
8. Publication date,	
9. Location.	

Example Works Cited Entries: Print

Collin Souter's review of *Despicable Me* was published in *Magill's Cinema Annual*, a book series. The print source was used, so there is only one container.



Citation template for this source:

Source	
1. Author.	Souter, Collin.
2. Title of Source.	"*Despicable Me*."

Container 1	
3. Title of container,	*Magill's Cinema Annual 2011*,
4. Other contributors,	Edited by Brian Tallerico,
5. Version,	30th ed.,
6. Number,	
7. Publisher,	Gale Cengage Learning,
8. Publication date,	2011,
9. Location.	86-87.

Note: The title here is italicized AND in quotation marks because the title of the article is also the title of the film. You would do the same thing when citing an article title that contains the title of a novel, play, or epic poem.

Souter, Collin. "*Despicable Me*." *Macgill's Cinema Annual 2011*, edited by Brian Tallerico. 30th ed., Gale Cengage Learning, 2011, 86-87.

Other Examples of Print Sources

If you are citing from a **self-contained book** (such as a novel, novella, or play you are reading in English class), there is no separate container; the entire book is the source.

Steinbeck, John. *Of Mice and Men*. Penguin Books, 1993.

Book with two authors:

Manley, Seon, and Susan Belcher. *O, Those Extraordinary Women! Or the Joys of Literary Lib*. Chilton, 1972.

Book with an author and editor:

Shakespeare, William. *The Tragedy of Romeo and Juliet*. Edited by Barbara Mowat and Paul Werstine, Washington Square P, 1992.

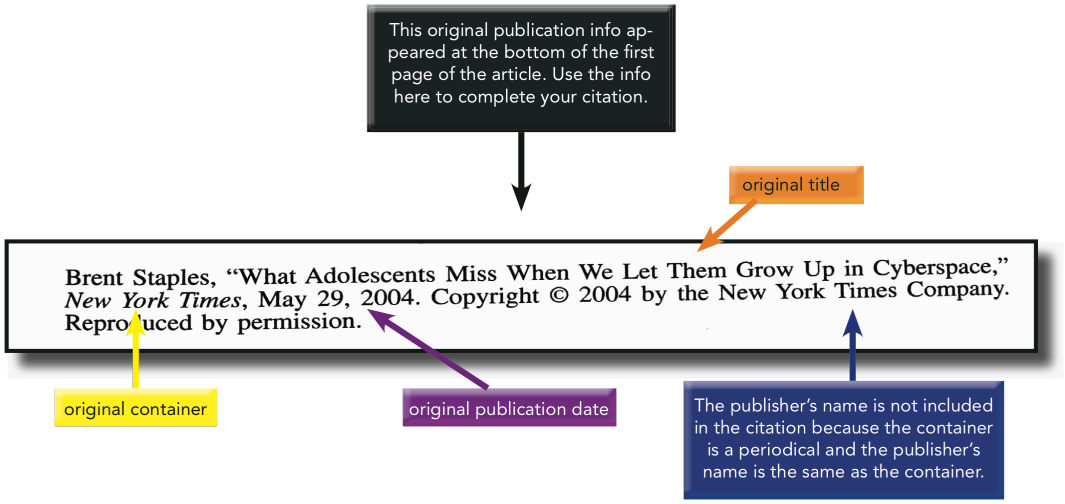
Book with an editor but no author:

Gordon, Andrew, editor. *Postwar Japan as History*. U of California P, 1993.

Book with an edition:

MLA Handbook. 8th ed., MLA, 2016.

If you are citing from a **collection or anthology**, the essay or article you are citing is the source, and the book is the container. For information about previous publication, make sure to look at the bottom of the first page of the essay; many of the essays included in anthologies or collections have been previously published elsewhere.



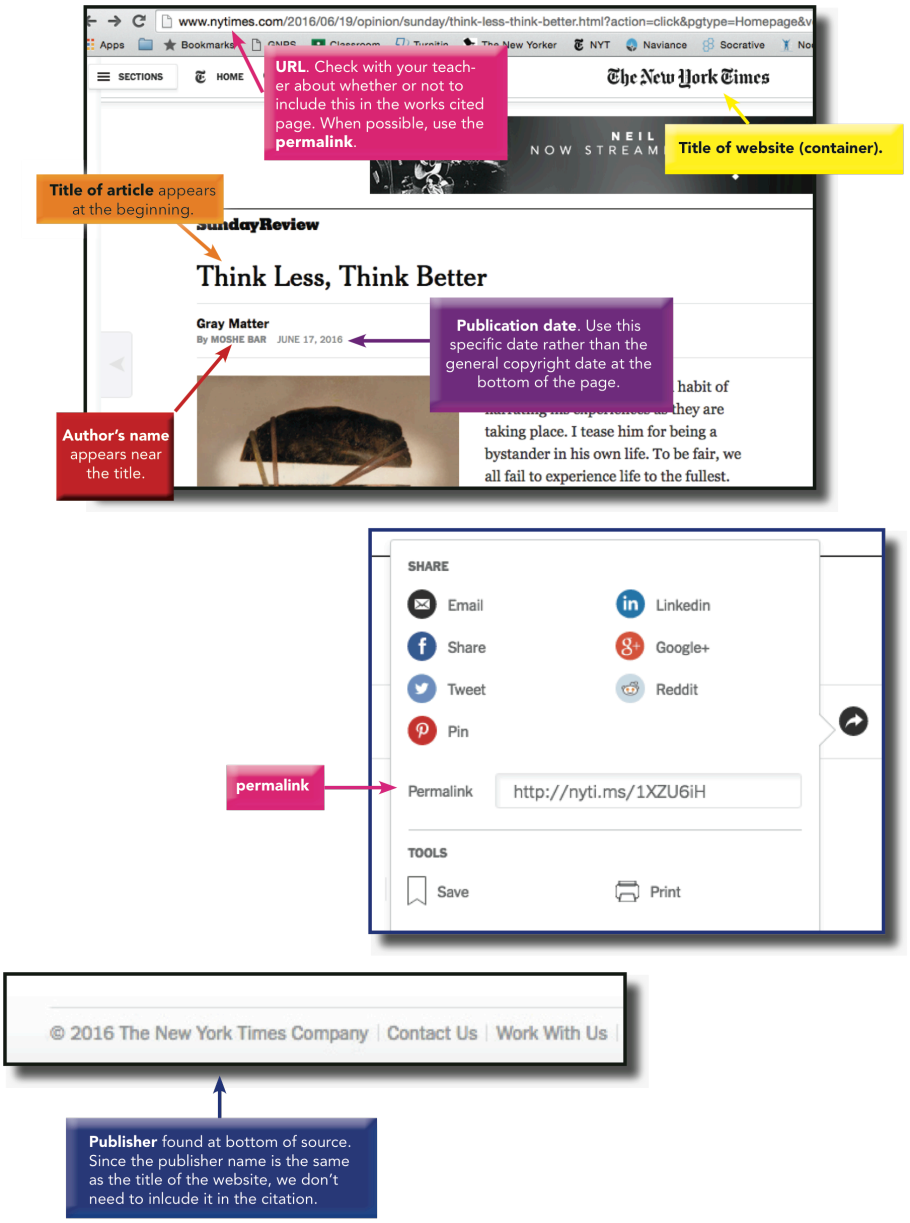
Staples, Brent. "The Internet Isolates People." *Technology and Society*, edited by David Haugen and Susan Musser, Greenhaven P, 2007, pp. 49-53. Opposing Viewpoints Series. Originally published as "What Adolescents Miss When We Let Them Grow Up in Cyberspace." *The New York Times*, 29 May 2004.

Example Works Cited Entries: Web

For most web citations, the web page or article you are citing is the source and the website is the container. Be sure to look carefully for all the publication information you might need. Most of the important information will be near the title at the top of the article or at the bottom of the article. To find some of the information you need to complete the citation, you may also need to navigate to an "About Us" section or even the website's homepage.

Be sure to check with your teacher about whether to include the URL and date of access.

The following *New York Times* article was published in print and online; because the website was used, only web publication information should be included in the works cited entry.



Citation template for this source:

Source	
1. Author.	Bar, Moshe.
2. Title of Source.	"Think Less, Think Better."

Container 1	
3. Title of container,	*The New York Times*,
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	The New York Times*
8. Publication date,	17 June 2016,
9. Location.	http://nyti.ms/1XZU6iH.

Bar, Moshe. "Think Less, Think Better." *The New York Times*, 17 June 2016, http://nyti.ms/1XZU6iH. Accessed on 21 June 2016.

Other examples of web sources[1]

A TED Talk published on the TED.com website:

Little, Brian. "Who Are You, Really? The Puzzle of Personality." *TED: Ideas worth Spreading*, TED Conferences, Feb. 2016. http://www.ted.com/talks/brian_little_who_are_you_really_the_puzzle_of_personality. Accessed on 26 June 2016.

An article from *The Economist*, a website that does not publish author's bylines. It is also published as a print magazine, but if you consulted the website, you do not need to include the print information. It is not necessary to include the name of the publisher in the citation because *The Economist* is a periodical.

"Passenger Drones: Those Incredible Flying Machines." *The Economist*, 25 June 2016, http://www.economist.com/news/science-and-technology/21701080-personal-robotic-aircraft-are-cheaper-and-safer-helicopterand-much-easier. Accessed on 26 June 2016.

[1] URLs have been included in most of these examples because the MLA recommends using them; however, including URLs is ultimately at your teacher's discretion.

A pamphlet by Sonja Brookins Santelises and Joan Dabrowski was published as a PDF on *The Education Trust* website. The publisher is also The Education Trust, so you do not need to include the publisher name in the works cited entry.

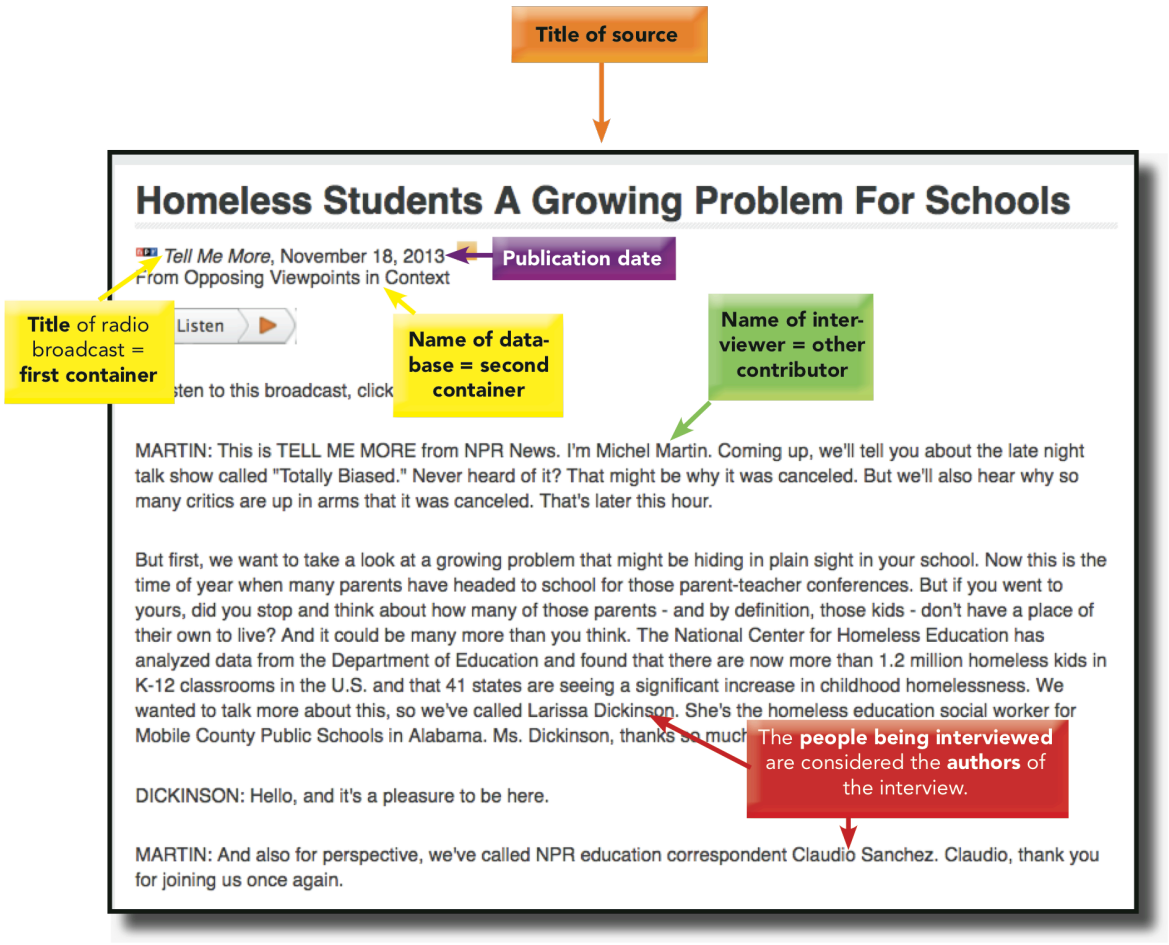
Source	
1. Author.	Santelises, Sonja Brookins, and Joan Dabrowski.
2. Title of Source.	"Checking in: Do Classroom Assignments Reflect Today's Higher Standards."

Container 1	
3. Title of container,	*The Education Trust,*
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	The Education Trust*
8. Publication date,	Sep. 2015,
9. Location.	http://edtrust.org/wp-content/uploads/2014/09/CheckingIn_TheEducationTrust_Sept20152.pdf

Santelises, Sonja Brookins, and Joan Dabrowski. "Checking in: Do Classroom Assignments Reflect Today's Higher Standards." *The Education Trust*, Sep. 2015, http://edtrust.org/wp-content/uploads/2014/09/CheckingIn_TheEducationTrust_Sept20152.pdf. Accessed on 23 June 2016.

Example Works Cited Entries: Online Databases

The following source is a **transcript of a radio interview accessed through an online database**.



Citation template for this source:

Source	
1. Author.	Dickinson, Larissa, and Claudio Sanchez.
2. Title of Source.	"Homeless Students a Growing Problem for Schools."

Container 1	
3. Title of container,	*Tell Me More,*
4. Other contributors,	Michael Martin
5. Version,	
6. Number,	
7. Publisher,	NPR
8. Publication date,	18 Nov. 2013,
9. Location.	

Container 2	
3. Title of container,	*Opposing Viewpoints in Context,*
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	
8. Publication date,	
9. Location.	

Optional Elements	
Date of Original Publication	
City of Publication	
Other Facts	Transcript.
Date of Access	Accessed on 23 June 2016.

Dickinson, Larissa, and Claudio Sanchez. "Homeless Students a Growing Problem for Schools." *Tell Me More*, interviewed by Michael Martin, NPR, 18 Nov. 2013. *Opposing Viewpoints in Context*. Transcript. Accessed on 23 June 2016.

Other examples of database sources

An article published in the academic journal *The Journal of Politics*, accessed through the online database *JSTOR*:

Source	
1. Author.	Carnes, Nicholas, and Noam Lupu.
2. Title of Source.	"What Good Is a College Degree? Education and Leader Quality Reconsidered."

Container 1	
3. Title of container,	*The Journal of Politics*,
4. Other contributors,	
5. Version,	
6. Number,	vol. 78, no. 1
7. Publisher,	
8. Publication date,	23 Sept. 2015,
9. Location.	pp. 35-49.

Container 2	
3. Title of container,	*JSTOR,*
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	
8. Publication date,	
9. Location.	http://www.jstor.org/stable/10.1086/683027

Carnes, Nicholas, and Noam Lupu. "What Good Is a College Degree? Education and Leader Quality Reconsidered." *The Journal of Politics*, vol. 78, no. 1, 23 Sept. 2015, pp. 35-49. *JSTOR*, http://www.jstor.org/stable/10.1086/683027.

An encyclopedia article accessed through *Bloom's Literature* database:

Source	
1. Author.	Ridley-Elmes, Melissa.
2. Title of Source.	"Pride in *Julius Caesar*."

Container 1	
3. Title of container,	*Encyclopedia of Themes in Literature,*
4. Other contributors,	edited by Jennifer McClinton-Temple,
5. Version,	
6. Number,	
7. Publisher,	Infobase
8. Publication date,	2011
9. Location.	

Container 2	
3. Title of container,	*Bloom's Literature,*
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	Facts on File
8. Publication date,	
9. Location.	http://www.fofweb.com/activelink2.asp?ItemID=WE54&WID=17787&SID=5&iPin=ETL0992&SingleRecord=True

Ridley-Elmes, Melissa. "Pride in *Julius Caesar*." *Encyclopedia of Themes in Literature*, edited by Jennifer McClinton-Temple, Infobase, 2011. *Bloom's Literature*, Facts on File, http://www.fofweb.com/activelink2.asp?ItemID=WE54&WID=17787&SID=5&iPin=ETL0992&SingleRecord=True. Accessed on 23 June 2016.

An article from a *Points of View* book accessed on the *Points of View Reference Center* database:

Source	
1. Author.	Lee, Deborah, and Denise B. Geier.
2. Title of Source.	"Bullying in Schools: An Overview."

Container 1	
3. Title of container,	*Points of View: Bullying in Schools,*
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	Lakeside Publishing Group
8. Publication date,	2016
9. Location.	

Container 2	
3. Title of container,	*Points of View Reference Center,*
4. Other contributors,	
5. Version,	
6. Number,	
7. Publisher,	EBSCO
8. Publication date,	2016
9. Location.	http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=23686642&site=pov-live

Lee, Deborah, and Denise B. Geier. "Bullying in Schools: An Overview." *Points of View: Bullying in Schools*, Lakeside Publishing Group, 2016. *Points of View Reference Center*, EBSCO, 2016, http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=23686642&site=pov-live. Accessed on 24 June 2016.

Formatting the Works Cited Page

The works cited page must:

- be double-spaced throughout (do not skip lines in between entries).
- be in alphabetical order.
    - Disregard *A*, *An*, and *The*. For example, *The Catcher in the Rye* should be alphabetized according to *Catcher*.
    - Entries that begin with a numeral should be alphabetized as if the numeral were being spelled out. For example, if there were an unsigned article titled, "*1984*," it would appear in the citation list in numeral form but as if it were spelled "Nineteen eighty-four."
- use ½-inch hanging indents.
- italicize (do *not* underline) titles of longer works (containers).
    - When the title of a novel or play is included in the title of a book-length print source, do NOT italicize the title of that novel or play. For example, if the title of a longer work were *Twentieth-Century Interpretations of* The Catcher in the Rye *and Holden Caulfield*, the title of the novel itself would not be italicized.

Use the following links for additional information on:

The Works Cited Page – Basic Format: https://owl.english.purdue.edu/owl/resource/747/05

Citing Book Sources: https://owl.english.purdue.edu/owl/resource/747/06

Citing Print Periodicals and Journals: https://owl.english.purdue.edu/owl/resource/747/07

Citing Databases and Websites: https://owl.english.purdue.edu/owl/resource/747/08

Citing Other Types of Sources: https://owl.english.purdue.edu/owl/resource/747/09/

Sample Works Cited Page: https://owl.english.purdue.edu/owl/resource/747/12/

Once you have found those elements, look at the examples on the next several pages to see how the elements appear in an actual citation.

The Annotated Bibliography

An **annotated bibliography** is not a works cited page. A **bibliography** is a list of sources (books, journals, databases, websites) you have consulted while researching your topic. An **annotation** is a brief summary, explanation, and evaluation of the source. An **annotated bibliography** includes the following:

- MLA format for the citation
- 1 or 2 sentences that summarize the main idea(s) of the source
- 1 or 2 sentences that explain how the source relates to your particular topic
- 1 or 2 sentences that evaluate the source's worth, effectiveness, and relevance to your particular topic
- 1 or 2 sentences that explain how you will use the source to support your thesis in general or a main point in particular
- As required, brief quotations from the source

Format your citation as you would when writing the works cited page; then, follow these instructions for adding an annotation:

- Hanging indents are required for citations in the annotated bibliography, just as they are for citations in the works cited page. The first line of the citation starts at the left margin. Subsequent lines are indented.

- As with every other part of an MLA-formatted essay, the annotated bibliography is double spaced, both within the citation itself and between the citations. Do *not* skip an extra line between the citations.

- The annotation is a continuation of the citation. Do *not* drop down to the next line to start the annotation.

Example of an Annotated Bibliography Entry

"Gamification: Powering Up or Game Over?" *Knowledge@Wharton*, edited by Mukul Pandya, Wharton School, 11 Feb. 2014. Accessed 1 Mar. 2014. "Gamification" is the practice of combining work with play. Though studies show that gaming at work causes more employee satisfaction and happiness, the article warns that "mandatory fun" can cause some people to disengage and become less productive. This article contradicts some of my other sources because it claims that the effects of "gamification" are not proved to be completely beneficial. Since the author is anonymous, it is possible that he/she is unbiased and/or unqualified, even though Wharton is a well-known school. Like my sources about Google and Stuart Brown, this source helps me show that there have been real instances in which incorporating play into work has benefited employees. It also allows me to make a concession about the ambiguous effects of play at work.

Using and Documenting Sources in the Text of the Research Paper

The following chart created by Purdue University's Online Writing Lab should be an aid to you:

Making Sure You Are Safe

	Action during the writing process	Appearance on the finished product
When researching, note-taking, and interviewing	• Mark *everything* that is someone else's words with a big **Q** (for **quote**) or with big quotation marks • Indicate in your notes which ideas are taken from sources (**S**) and which are your own insights (**ME**) • Record all of the relevant documentation information in your notes	Proofread and check with your notes (or photocopies of sources) to make sure that *anything* taken from your notes is acknowledged in some combination of the ways listed below: • In-text citation • Footnotes • Bibliography • Quotation marks • Indirect quotations
When paraphrasing and summarizing	• First, write your paraphrase and summary without looking at the original text, so you rely only on your memory. • Next, check your version with the original for content, accuracy, and mistakenly borrowed phrases	• Begin your summary with a statement giving credit to the source: *According to Jonathan Kozol, ...* • Put any **unique words or phrases** that you cannot change, or do not want to change, in quotation marks: *... "savage inequalities" exist throughout our educational system (Kozol).*
When quoting directly	• Keep the person's name near the quote in your notes, and in your paper • Select those direct quotes that make the most impact in your paper -- too many direct quotes may lessen your credibility and interfere with your style	• Mention the person's name either at the beginning of the quote, in the middle, or at the end • Put quotation marks around the text that you are quoting • Indicate added phrases in brackets (**[ ]**) and omitted text with ellipses (**. . .**)
When quoting indirectly	• Keep the person's name near the text in your notes, and in your paper • Rewrite the key ideas using different words and sentence structures than the original text	• Mention the person's name either at the beginning of the information, or in the middle, or at that end • Double check to make sure that your words and sentence structures are different than the original text

Parenthetical documentation identifies the source of information used by a writer in the text of the paper. The following rules apply to these in-text citations. (The examples below are drawn from the sample research paper in this guide.)

1. **Basic parenthetical in-text citation**:

Information that appears in the parenthetical citation comes directly from the works cited page and must be clearly identified with a particular work on that page. Place in the parenthetical

citation only the information necessary to identify the source: usually the author's last name (if there are two authors, both names appear) and the number of the page where the information may be found. There is no comma between the author's name and the page number.

> But as time passes, readers of Shakespeare must remember that the meaning of his plays is dependent not only upon modern interpretations but also upon the response of Shakespeare and his company to their own audience, including Queen Elizabeth (Manley 253-4).

2. **Attributive phrase before a print source:**

When the author's name appears in the text of the essay, the parenthetical citation includes only the page numbers.

> According to Seward, there are two major historical views: the first is that Richard was the villain Shakespeare and others make him out to be; the second is that he was innocent of all charges (15-16, 21).

3. **Source without an author:**

When the source has no author, the parenthetical citation uses the first words of the citation that appears in the Works Cited page (usually the title) and, if appropriate, the page number. Use only as much of the beginning of the main citation as is necessary to identify the work from the Works Cited page.

> A third view takes a more credible middle road: "Though ruthless, [Richard] was not the absolute monster Tudor historians portrayed him to be, nor is there proof he was a hunchback" ("Richard III" 790).

4. **Distinction between two works by the same author:**

In order to distinguish between two works by the same author, the parenthetical citation includes the author's name (followed by a comma), a shortened form of the title of each work, and the page number.

> But only in some places; in others he keeps him human (Tillyard, "First Tetralogy" 196).

> Such challenges threatened the order and stability that the Elizabethans valued so highly (Tillyard, *Elizabethan* 8).

5. **Multiple sources with the same information:**

When more than one source contains the same information, both sources appear in the parenthetical citation, separated by a semicolon:

> In fact, there is a credible case for the second view mounted by both serious historians and The Richard III Society, which sets forth the historical record and seeks to mend Richard's reputation (Jacob 645; Moorhen).

6. **Placement of the parenthetical citation:**

Place the parenthetical citation as close as possible to the information drawn from the source. Try to fit the citation into the structure of the sentence. If the citation comes at the end of the sentence, a period follows the closing parenthesis.

> Though some readers see "psychological complexity" in the character of Richard, the accepted view is that he is a Machiavel (Dominic 276) or even a "villainous monster" (Gillespie 385).

7. **Block quotation:**

When a direct quotation exceeds four typed lines (or three lines of poetry) use a "block quotation," which follows a colon, which is double spaced, which is indented half an inch from the left margin, which takes no quotation marks, and which takes the parenthetical citation *after* the period.

> Richard the villain is also a concept he finds in Sir Thomas More, who "had already transformed mere chronicle event into a literary tradition" in which he "describes Richard as an absolute villain" (Hamilton 284-5):
>
> > More's account of the reign of the last Yorkist monarch, notable for its strong Lancastrian bias and its lively, ironic tone, was very influential, and while other treatments of Richard . . . added lurid details . . . it was More who first presented him as a grotesque, almost diabolical figure. Thus, while contemporary portraits of the king depict him only as rather short in stature, with one shoulder slightly higher than the other, More describes him as actually deformed. (Scott 137)

8. **Poetry quotation:**

Poetry quotations of *fewer* than four lines appear within the paragraph, with each poetic line break indicated by a forward slash.

> She regrets her attractions to Richard, confessing that she is cursed in her marriage, that Richard hates her, and that he will probably kill her: "Besides, he hates me for my father Warwick, / And will, no doubt, shortly be rid of me" (4.1.70-76).

Poetry quotations of four or more lines appear as a block quotation (without quotation marks) indented half an inch on the left and double-spaced. The citation appears at the end of the final line. If the citation does not fit, it should appear on a new line, flush with the *right* margin.

> The simple interpretation is clear from the beginning of the play when the protagonist declares his own villainy:

> And therefore, since I cannot prove a lover
> To entertain these fair well-spoken days,
> I am determined to prove a villain
> And hate the idle pleasure of these days. (1.1.28-30)

9. **Omitting material with an ellipsis:**

Sometimes, to save space or to maintain the focus of a quotation, a writer must omit words from a direct quotation. Such omissions are indicated by an ellipsis [. . .]. There is no need to place an ellipsis before or after a quotation since it is understood that the quotation is taken from a larger context. It is also acceptable to change capitalization at the beginning of a sentence to make a quotation conform to its new context in an essay.

> "While other treatments of Richard . . . added lurid details . . . it was More who first presented him as a grotesque, almost diabolical figure" (Scott 137).

10. **Quoting a quoted source:**

When citing an indirect source, that is, when quoting someone who has, in turn, been quoted by one of a writer's secondary sources (and when it is impossible to find the original of that quotation), the in-text citation indicates who is quoted by whom.

> To understand how repulsive Shakespeare's Richard III would have seemed, it is also useful to contrast him to the ideal of man as understood in the Renaissance. George Wither, for example, describes how "no eloquence may worthily publish forth the manifold preeminences and advantages which are bestowed on this creature" (qtd. in Tillyard, *Elizabethan* 4).

The Format for the Research Paper

Paper	Use one side of unlined 8½- by 11-inch white paper.
Font	Use a standard, legible typeface (i.e., Times New Roman, 12-point font); align the text flush with the left margin (i.e., left justify).
Margins	Leave one-inch margins on all four sides of the paper.
Spacing	Double space all lines of type.
Page numbers	Place page numbers ½ inch below the top of the page in the upper right hand corner. Place your last name just before the number. Number all pages including the works cited page.
Paragraphs	Indent all paragraphs ½ inch or five spaces.
Quotations	Indent long quotations (over four typed lines of prose or over three lines of poetry) one inch or 10 spaces from the left margin.
Order	Arrange the paper in this order: title page (if required), outline page (if required), essay, works cited page.
Title Page	Make a title page, if directed to do so, according to this model:

Center title 1/3 down the page.

Center name on the page.

Center other information at the bottom of the page.

Shakespeare's Richard III

John Smith

English 10R
Mr. Jones
30 June 2008

A Sample Research Paper (Literary Argument)

Sentence Outline

John Smith

Mr. Jones

English 10R

30 June 2008

I. Introduction

A. The character of Richard III has always been popular (Seward 200, note 1).

B. Shakespeare's plays are contingent upon contemporary attitudes and circumstances (Manley 254).

C. Thesis: Shakespeare made Richard the villain Elizabethans expected.

II. Richard's character in the play seems clear.

A. He's a Machiavellian villain.

1. Some view him as having more "psychological complexity" (Dominic 276).

2. Richard is viewed as a Machiavellian (Dominic 276).

3. Richard is even viewed as a monster (Gillespie 385).

B. His character is revealed at several points in the play.

1. His statements reveal that he will be a villain (1.1.28-30).

2. Anne testifies to his villainous character (4.1.70-86).

3. His actions confirm her testimony.

a. He woos the widowed Anne, whose husband he killed (1.2.227-63).

b. He orders the murder of the princes (4.1.72-75) and of others.

III. Shakespeare relies only partially on his sources.

A. Shakespeare follows his sources in some ways.

1. Shakespeare follows available historical sources, unreliable as they were (Scott 137).

2. He follows More's "literary tradition" in making Richard "an absolute villain" (Hamilton 284-5; Hall 137).

3. He may be contrasted to the ideal man of the period (Wither, qtd. in Tillyard, *Elizabethan* 4).

B. But Shakespeare alters his sources in some other ways.

1. Shakespeare uses literary types.

a. Richard is medieval Vice (Scott 140).

b. Richard is Senecan tyrant (Scott 140).

2. He takes More's comedy and gives Richard a sense of humor that makes him at times human while he is still, according to "vulgar opinion," monstrous (Tillyard, "First Tetralogy" 196).

IV. But what does history say?

A. There are three views (Seward 15-16, 21).

1. Richard was the villain that Shakespeare portrayed.

2. Richard was innocent, a view held by some historians and the Richard III Society (Jacob 645; Moorhen).

3. Richard was ruthless but not a monster (the middle road) ("Richard III" 790).

a. Why would Shakespeare perpetuate the negative stereotype?

b. Is this Tudor propaganda to comfort a regime and a country obsessed by order? (Tillyard, *Elizabethan* 8; Scott 137)

B. The negative view, or the "black legend," is still more credible since it comes from contemporary sources (Seward 19-21, 16).

1. Polydore Vergil's account is thoroughly researched.

2. Sir Thomas More is unlikely to have written a biased account.

V. Conclusion

A. In the end, Shakespeare did not create the villain Richard III.

B. Considering his era and his sources, Shakespeare took the only position he could have.

C. He also made his plays more about "the soul of England . . . as about the souls of their heroes" (Kirsch).

John Smith

Mr. Jones

English 10R

30 June 2008

Shakespeare's Richard III: Human Villain

The character of Richard III has always been popular. In fact, someone has written about the infamous king in almost every generation since his death in 1585 (Seward 200, note 1). But as time passes, modern readers of Shakespeare must remember that the meaning of his plays is dependent not only upon new interpretations but also upon the response of Shakespeare and his company to their own audience, including Queen Elizabeth (Manley 253-4). That means that when we come to consider the character of Richard III, we must understand how the Elizabethans would have viewed him. It is not surprising, therefore, that Shakespeare's Richard III is the villain that the sixteenth-century audience expected.

Though some readers see "psychological complexity" in the character of Richard, the accepted view is that he is a Machiavel (Dominic 276) or even a "villainous monster" (Gillespie 385). This simple interpretation is clear from the beginning of the play *Richard III* when the protagonist declares his own villainy:

> And therefore, since I cannot prove a lover
> To entertain these fair well-spoken days,
> I am determined to prove a villain
> And hate the idle pleasure of these days. (lines 1.1.28-30)

Later, Richard's wife, Anne, confirms that characterization. She regrets her attractions to Richard, confessing that she is cursed in her marriage, that Richard hates her, and that he will probably kill her: "Besides, he hates me for my father Warwick, / And will, no doubt, shortly be rid of me" (4.1.70-71). Indeed, Richard will have her killed, as he has killed others (including Anne's first husband) and as he will kill the two young princes under his charge. All this Richard does to advance his own power, which demonstrates his Machiavellian character.

Shakespeare, however, did not invent this view of Richard III. He has certainly followed the historians that were available to him, including Edward Hall and Raphael Holinshed—though they were, by modern standards, unreliable (Scott 137). Richard the villain is also a concept he finds in Sir Thomas More, who "had already transformed mere chronicle event into a literary tradition" in which he "describes Richard as an absolute villain" (Hamilton 284-5):

> More's account of the reign of the last Yorkist monarch, notable for its strong Lancastrian bias and its lively, ironic tone, was very influential, and while other treatments of Richard . . . added lurid details . . . it was More who first presented him as a grotesque, almost diabolical figure. Thus, while contemporary portraits of the king depict him only as rather short in stature, with one shoulder slightly higher than the other, More describes him as actually deformed. (Scott 137)

To understand how repulsive Shakespeare's Richard III would have seemed, it is also useful to contrast him to the ideal of man as understood in the Renaissance. George Wither, for example, describes how "no eloquence may worthily publish forth the manifold preeminences and advantages which are bestowed on this creature" (qtd. in Tillyard, *Elizabethan* 4). Therefore, given both the historical tradition and the Renaissance association between deformity and evil,

modern readers cannot necessarily blame Shakespeare for painting an unsympathetic portrait of the last Plantagenet king of England.

What Shakespeare did add, however, are the literary aspects of the protagonist's character. Some readers, for example, see how the playwright drew upon literary conventions; these critics "view Richard in light of his literary or cultural antecedents—the medieval Vice and the Senecan tyrant—claiming that his relation to such conventional types, more than any psychological cause, explains the nature of his evil" (Scott 140). Another critic, however, suggests that More's abundant sense of humour encouraged Shakespeare to add to Richard that touch of comedy that makes him so distinguished a villain. . . . Shakespeare was already at one with "vulgar opinion" and willingly makes [Richard] a monster. But only in some places; in others he keeps him human (Tillyard, "First Tetralogy" 196). Thus, by adding a more complex characterization to the conventional view of Richard, Shakespeare rounds out the figure of the king, making him more than a literary type.

But most readers still focus on one question: whether or not Shakespeare's characterization is consistent with history. According to Seward, there are two major historical views: the first is that Richard was the villain Shakespeare and others make him out to be; the second is that he was innocent of all charges (15–16, 21). In fact, there is a credible case for the second view mounted by both serious historians and The Richard III Society, which sets forth the historical record and seeks to mend Richard's reputation (Jacob 645; Moorhen). A third view takes a more credible middle road: "Though ruthless, [Richard] was not the absolute monster Tudor historians portrayed him to be, nor is there proof he was a hunchback" ("Richard III" 790). But why would Shakespeare perpetuate the popular negative stereotype, including the hunchback that made him so repulsive a character? The

answer brings us back to the influence of the Elizabethan audience upon the playwright. The Queen was the granddaughter of Henry VII, the man who defeated Richard III in 1485 and took the crown, so she was not so far removed from doubts about her own legitimacy as ruler; moreover, she faced many challenges to her own authority as sovereign. Such challenges threatened the order and stability that the Elizabethans valued so highly (Tillyard, *Elizabethan* 8). Therefore, on the one hand, it is entirely possible that by using the standard characterization of Richard, Shakespeare was writing Tudor propaganda rather than offering a true account (Scott 137). On the other hand, Seward brings readers back to the historical accounts of the period, arguing that Polydore Vergil's account is thoroughly researched and that Sir Thomas More is unlikely to have written an especially biased account (19-21). Being closest to the actual events, therefore, such accounts of Richard's villainous character, Seward argues, must be credible (16).

Ultimately, the reader may never know the whole truth about Richard III. But Shakespeare, influenced as he must have been by contemporary attitudes, gives his audience a credibly human protagonist in the Tudor regime's great adversary. In that way, the reader understands how Shakespeare's plays, especially *Richard III*, "are as much about the soul of England as they are about the souls of their heroes" (Kirsch). That insight into the soul of a man and of his age will certainly continue to attract readers as it has in every generation since the Renaissance.

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- - - . "The First Tetralogy: *Richard III*." *Shakespearean Criticism*, edited by Mark W. Scott, vol. 8, Gale, 1989, pp. 193-197. Originally published in *Shakespeare's History Plays* 1944, pp. 198-214.

A Sample Research Paper (Topical Argument)

Casey Li

Ms. Hastings

English 11AP

3 March 2014

Annotated Bibliography

Brown, Stuart. "Relationships." *National Institute for Play*. Accessed on 1 Mar. 2014. Stuart Brown writes about how play builds intimacy in human relationships. For example, a mother and her child express mutual joy, safety, and intimacy through smiling and "baby talk," which stimulates the right cerebral cortex in both the adult and the child. Brown published a 3-hour special on PBS, was the cover story of *National Geographic*, and was featured on *The New York Times*, so he is a credible expert on play. This adds to my source from Brown's TED talk with information showing that play can help working adults strengthen necessary relationships.

- - -. "Stuart Brown: Play Is More than Just Fun." *TED: Ideas worth Spreading*, TED Conferences, May 2008. Accessed on 1 Mar. 2014. Brown discusses his research on serial killers in Texas, showing that lack of play correlates to dangerous and unhealthy behavior. He also says a study by Stanford students made work meetings more productive by incorporating fun activities. Since this conference is specifically about play as a serious practice, it's possible that his lecture is biased to conform to the conference theme. However, Brown's theories seem credible and are supported by my other sources. I will use this source to help show that play is not detrimental, but healthy and productive for adults.

"Gamification: Powering Up or Game Over?" *Knowledge@Wharton*, edited by Mukul Pandya, Wharton School, 11 Feb. 2014. Accessed on 1 Mar. 2014. "Gamification" is the practice of combining work with play. Though studies show that gaming at work causes more employee satisfaction and happiness, the article warns that "mandatory fun" can cause some people to disengage and become less productive. This article contradicts some of my other sources because it claims that the effects of "gamification" are not proved to be completely beneficial. Since the author is anonymous, it is possible that he/she is unbiased and/or unqualified, even though Wharton is a well-known school. Like my sources about Google and Stuart Brown, this source helps me show that there have been real instances in which incorporating play into work has benefited employees. It also allows me to make a concession about the ambiguous effects of play at work.

Poole, Steven. "The Right to Be Lazy: From Footballers' Work Rates to the World of Big Data, the Cult of 'Productivity' Seems All-Pervasive—But Doing Nothing Might Be the Best Thing for Your Well-Being and Your Brain." *New Statesman,* 6 Dec. 2013, *Gale Student Resources in Context*. Accessed on 2 Mar. 2014. Modern workers are preoccupied with the "cult of productivity" that demands busyness in all aspects of life, even leisure; however, idleness gives the mind a chance to rest and return to a "default network," which in turn enables the brain to come up with new creative solutions. Poole is a British journalist who has written three books and produced a documentary for BBC. His books and articles about video games and the workplace show that he has researched leisure and work. This source will be in my first body paragraph, which disproves the idea that busyness without leisure time brings more productivity. It is different from my other

sources in that it provides specific examples of other authors throughout history who have written similar criticisms of overworking.

Stewart, James B. "Looking for a Lesson in Google's Perks." *The New York Times*, 15 Mar. 2013. Google's office building features open spaces, a secret library room with a swinging bookcase door, a LEGO play station, ladders, dog corridors, desks with treadmills, free yoga classes, exercise rooms, T.G.I.F. parties, and free food. Teresa Amabile, a professor at Harvard Business School, says the fun open spaces facilitate "cross-fertilization of ideas," and one employee talks about going to the office even on her days off. The author of the article is a graduate of Harvard and a professor of journalism at Columbia University who won the Pulitzer Prize for Explanatory Journalism. Given his reputation and the reputation of *The New York Times*, his writing is probably trustworthy. This source shows that that incorporating leisure into the workplace has been not only possible but also highly successful.

Umberger, Daryl. "Leisure Time." *St. James Encyclopedia of Popular Culture*, edited by Sara Pendergast and Tom Pendergast, vol. 3., St. James P, 2000, pp. 128-30. *Gale Student Resources in Context*. Accessed on 14 Feb. 2014. Umberger outlines how American leisure has evolved from the industrial revolution to the late 1900's. This article supports my source from Steven Poole by mentioning "time-deepening," which pressures people to be productive even in their leisure time. The entry is important because Umberger provides a succinct definition of "play" that will be extremely useful in my paper. This source, like the post from Wharton, contradicts some of my other sources with its claim that favoring leisure too much can be just as destructive as an obsession with work. The author has some credibility because he cites fourteen different sources for his four-page encyclopedia entry.

Casey Li

Ms. Hastings

English 11AP

10 March 2014

Sentence Outline

I. Introduction

A. Lego stations, scavenger hunts, free candy, scooters, video games, soda, lava lamps, secret ladders, slides. Ask anyone to picture a place like this and he or she will undoubtedly conjure up a scene featuring shrieking children running around and having the time of their lives. Now take out the shrieking children and replace them with some of the world's most brilliant engineers. What's left is a pretty accurate image of Google's New York City headquarters.

B. At first, it seems ridiculous that a multi-billion dollar tech company would have a workplace that resembles an open playground. It's even harder to believe that thousands of well-paid, highly-qualified employees get any work done in this environment. But over the years Google has multiplied in success and innovation.

C. Today, most people believe that play is best left to the kids; when adults play, it is seen as senseless hedonism. However, play and work are not dichotomous. Far from a mere diversion from work, play is actually essential to adults' wellbeing and can even promote increased productivity and efficiency.

II. The myth that working ceaselessly will improve output is what some researchers are calling the "cult of productivity" (Poole).

A. No one boasts of being unproductive, but extreme productivity is highly valued: football coaches praise outstanding work ethic; companies track workforces through complex data analysis methods; employees go to work even when they are sick (Jabr; Poole).

1. A survey in 2012 found that the average American has nine unused vacation days (Jabr).
2. The art of maximizing productivity has consumed Americans so much that they fear doing anything that will jeopardize it, disregarding even personal health and social lives.

B. One study concluded that Americans complain about not having enough free time because of "time-deepening," defined as "the sense of being rushed, either a sense that is self-imposed, or perceived" (Umberger).

1. In the 21st century, anything and everything people do must be purposeful and meaningful.
2. People are pressured—not only at work, but also during downtime—to accomplish the most that they possibly can within a given time interval.
3. They eat while watching television, read while using the bathroom, text while talking to other people, etc. Even lying down to rest needs to be exploited in the form of short "power naps."

C. According to Samuel Johnson, an English essayist, busyness that "keeps [a man] in perpetual agitation and hurries him rapidly from place to place" produces only "motion without labour" (qtd. in Umberger). Continual exertion on the part of the worker actually produces nothing but overwork, anxiety, and, ironically, idleness.

III. Though counterintuitive, interrupting work with play can prevent the idleness that results from overwork and amplify enthusiasm, creativity, and innovation.

A. Play is defined as doing something enjoyable, not as a means to achieve something else, but as an end in itself (Burke 38; Umberger). It encompasses all aspects of leisure, or

downtime, that fall within its parameters, from rough-housing, making music, and playing sports to yoga, painting, and eating with friends.

B. Stuart Brown, founder of the National Institute for Play, said in a lecture that "the opposite of play is not work, it's depression." There's a reason why adults often associate play with hyperactive children. One of its principal effects is that it is invigorating and energizing.

C. A study at Harvard Business School tracked employees who began replacing one day or night of work each week with uninterrupted personal time, and found that, after five months, employees who rested periodically from their work were more satisfied, content, lively, and confident (Jabr).

1. During a long work week, play can stimulate the brain to revive itself and replenish its energy.
2. By reviving the brain, downtime also makes people more eager to return to work, which in turn causes less procrastination and more productivity.

D. Integrating play into serious fields of work can result in inspiration and innovation.

1. Scientists were unable to decipher the structure of a monkey virus critical to the spread of AIDS until 2011, when a game called Foldit was released, challenging gamers to obtain the highest score by creating enzyme structures. Within 10 days, players figured out the shape of the virus which had stumped scientists for decades ("Gamification").
2. Studies show that during downtime, the brain consolidates new data, creates memories, and makes new connections, thereby enhancing creative output when people least expect it; this state of mind is called the "default mode network" (Poole).
    a. During any type of rest, even the blink of an eye, the brain switches over to working in default mode.

b. This is why many people stumble upon creative epiphanies while showering, brushing their teeth, or going for a walk, when their brains are allowed to stop working and start wandering. The default mode network also explains why people are advised to "sleep on it" when they face dilemmas.

IV. Incorporating play into work is both pragmatic and possible; in fact, practical steps have already been taken by various groups and companies.

A. Several Fortune 500 companies, including Google, Apple, Facebook, Coca-Cola, and Ford, have adopted a strategy of actively encouraging employees to take many small breaks throughout the day (Jabr).

B. Google, for example, allows employees to spend 20% of their time on individual projects unrelated to work. Some employees have treadmills attached to their desks, so that they can jog while working, and others bring in dogs to keep them company.

1. Though unconventional, Google's strategy hasn't failed. According to Forbes.com, it is the 5th most valuable brand in the world and a leader in the field of technological innovation.

2. Harvard business professor Teresa Amabile, asked about Google's success, explains, "open spaces that are fun, where people want to be, facilitate idea exchange" (qtd. in Stewart).

a. Because Google's office building is an environment in which employees can easily spend time together playing ping-pong, eating, etc., they build better relationships and communicate well with one another.

b. Bonds forged during play, when people tend to relax and let their guard down, are stronger and more genuine than bonds forced out of obligation or propriety.

C. Play theorist Brian Sutton-Smith writes that engaging people in social play also gives them a sense of belonging, identity, and comfort in their environment (106).

1. A new software developer at Google, for example, by spending some free time playing ping-pong with other employees, will make new friends and get a sense of where he fits in the company.

2. Google employee Allison Mooney enjoys the office so much that she goes there even on her days off (Stewart).

D. Another method of merging play and work is "gamification," nicknamed "chocolate-covered broccoli" by some experts ("Gamification"). "Gamification" is the use of incentives like high scores and prizes to make work more appealing.

1. For example, some college professors transform their courses into adventure games and allow students to create their own avatars.

2. Doing homework and passing tests can allow students to level up or advance in the game.

V. There is a strong case for play in the workplace. Even so, the benefits of play can be convenient excuses for abandoning work in favor of leisure, so it is necessary to maintain a healthy balance between work time and downtime.

A. "Working at play" should not consume a person so much that he or she ends up only "playing at work" (Burke 46).

1. In other words, an extreme focus on leisure that results in avoiding work entirely can be more detrimental than an obsession with work that results in ignoring leisure entirely.

2. And people who play so much that they are unfocused and frivolous at work are perhaps better off not playing at all.

B. The ultimate goal of gamification and other methods of joining play and work is to encourage employees to be "intrinsically motivated to enjoy the job for its own sake," but the paradox of "mandatory fun" can backfire ("Gamification").

1. When people are forced against their will to do "fun" activities, it violates the very definition of play: something done for enjoyment as an end in itself.
2. For example, a person's genuine joy in playing pick-up basketball with friends will waver if his employer begins tracking his play hours and adjusting his paycheck accordingly as part of a rewards system. Though he might have more incentive to play basketball, his "play" now becomes just another part of his work day, and its positive results will not be as pronounced.
3. There must be a careful balance between work and play for productivity to be truly maximized.

VI. Conclusion

A. Playtime not only reduces the chances of overworking the brain, but also augments healthy characteristics like happiness, job satisfaction, alertness, creativity, and intuition. Companies like Google have already paved the way for a future of playful workplaces.

B. Even so, employers don't need to go to the extreme of transforming their offices into football fields or candy-filled mazes. Just taking 30-minute breaks every now and then, organizing weekend softball games, or setting up a ping-pong table in the break room can go a long way in encouraging adults to play more.

C. Play is as important to productivity as working is. Busy adults don't make room for playtime, but serious adults do.

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31 March 2014

The Serious Business of Play

Lego stations, scavenger hunts, free candy, scooters, video games, soda, lava lamps, secret ladders, slides. Ask anyone to picture a place like this and he or she will undoubtedly conjure up a scene featuring shrieking children running around and having the time of their lives. Now take out the shrieking children and replace them with some of the world's most brilliant engineers. What's left is a pretty accurate image of Google's New York City headquarters. At first, it seems ridiculous that a multi-billion dollar tech company would have a workplace that resembles an open playground. It's even harder to believe that thousands of well-paid, highly qualified employees get any work done in this environment. But over the years Google has multiplied in success and innovation. Today, most people believe that play is best left to the kids; when adults play, it is seen as senseless hedonism. However, play and work are not dichotomous. Far from a mere diversion from work, play is actually essential to adults' wellbeing and can even promote increased productivity and efficiency.

The myth that working ceaselessly will improve output is what some researchers are calling the "cult of productivity" (Poole). No one boasts of being unproductive, but extreme productivity is highly valued: football coaches praise outstanding work ethic; companies track workforces through complex data analysis methods; employees go to work even when they are sick (Jabr; Poole). In fact, a 2012 survey found that the average American has nine unused vacation days (Jabr). The art of maximizing productivity has so consumed Americans that they fear doing anything that will jeopardize it, disregarding even personal health and social lives.

One study concluded that people complain about not having enough free time because of "time-deepening," defined as "the sense of being rushed, either a sense that is self-imposed, or perceived" (Umberger). In the twenty-first century, anything and everything people do must be purposeful and meaningful. People are pressured—not only at work, but also during downtime—to accomplish the most that they possibly can within a given time interval. They eat while watching television, read while using the bathroom, text while talking to other people. Even lying down to rest needs to be exploited in the form of short "power naps." According to Samuel Johnson, an English essayist, busyness that "keeps [a man] in perpetual agitation and hurries him rapidly from place to place" produces only "motion without labour" (qtd. in Umberger). Continual exertion on the part of the worker actually produces nothing but overwork, restlessness, and, ironically, idleness.

Though counterintuitive, interrupting work with play can prevent the idleness that results from overwork and amplify enthusiasm, creativity, and innovation. Play is defined as doing something enjoyable, not as a means to achieve something else, but as an end in itself (Burke 38; Umberger). It encompasses all aspects of leisure, or downtime, that fall within its parameters—from rough-housing, eating, and exercising to practicing yoga, watching movies, and making music. Stuart Brown, founder of the National Institute for Play, said in a lecture that "the opposite of play is not work, it's depression." There's a reason why adults often associate play with hyperactive children. One of its principal effects is that it is invigorating. A study at Harvard Business School tracked employees who began replacing one day or night of work each week with uninterrupted personal time, and found that, after five months, employees who rested periodically from their work were more satisfied, content, lively, and confident (Jabr). During a long work week, play can stimulate the brain to revive itself and replenish its energy. By reviving the brain, play also makes people more eager to return to work, which leads to less

procrastination and more productivity. Consequently, integrating play into serious fields of work results in inspiration and innovation. Scientists were unable to decipher the structure of a monkey virus critical to the spread of AIDS until 2011, when a game called Foldit was released, challenging gamers to obtain the highest score by creating enzyme structures. Within 10 days, players figured out the shape of the virus, which had stumped scientists for decades ("Gamification"). How? Studies show that during downtime, the brain consolidates data, creates memories, and makes connections, thereby enhancing creative output when people least expect it—this state of mind is called the "default mode network" (Poole). During any type of rest, even the blink of an eye, the brain switches over to working in default mode. This is why people stumble upon creative epiphanies while showering, brushing their teeth, or going for a walk, when their brains are allowed to stop working and start wandering. It is also why people are advised to "sleep on it" when they face dilemmas. Engaging in recreational play lifts the lassitude of work and encourages employees to be more enthusiastic, eager, and enterprising.

Incorporating play into workplaces is not idealistic, but pragmatic and possible; in fact, practical steps have already been taken by various groups. Several Fortune 500 companies, including Google, Apple, Facebook, Coca-Cola, and Ford, have adopted a strategy of actively encouraging employees to take small breaks throughout the day (Jabr). Google, for example, allows employees to spend 20% of their time pursuing individual projects. Some employees have treadmills attached to their desks, and others bring in dogs to keep them company. Though unconventional, Google's strategy is effective, inasmuch as it is the fifth most valuable brand in the world and a leader in the field of technological innovation ("Google"). Harvard business professor Teresa Amabile, when asked about Google's success, explains that "open spaces that are fun, where people want to be, facilitate idea exchange" (qtd. in Stewart). At Google, employees are motivated to mingle by an expansive layout of break rooms, cafeterias, lounges,

and game stations. Google fosters an environment that strengthens employee relationships and interpersonal communication. In a company that relies on innovation to continue expanding, cohesive teamwork is essential. Play theorist Brian Sutton-Smith writes that engaging people in social play also gives them a sense of belonging, identity, and comfort in their environment (106). Bonds forged during play, when people tend to relax and let their guards down, are stronger and more genuine than bonds forced out of obligation or propriety. Employees who are strongly bonded to their co-workers are also more loyal to their jobs, and, in turn, are more willing to work. For instance, Google employee Allison Mooney enjoys the office so much that she goes there even on her days off (Stewart).

Google's promotion of break time and transformation of office space are not the only ways to incorporate play into the workplace. Another popular method of merging play and work is "gamification," nicknamed "chocolate-covered broccoli" by some experts ("Gamification"). "Gamification" is the use of incentives like high scores and prizes to make work more appealing. Some college professors transform their courses into adventure games and allow students to create their own avatars. Doing homework and passing tests can allow students to level up or advance in the game. Adding fun incentives to working environments is rather open-ended and only requires a little bit of imagination. Be it playing ping-pong with friends after lunch, clambering up a ladder to get to a meeting, or finishing a project early to win a free month of gym membership, there are many efficacious methods for reconciling work and playful leisure.

There is a strong and tenable case for play in the workplace. Even so, the benefits of play can be convenient excuses for abandoning work in favor of leisure, so it is necessary to maintain a healthy balance between work time and downtime. "Working at play" should not consume a person so much that he or she ends up only "playing at work" (Burke 46). In other words, an extreme focus on leisure that results in avoiding work entirely can be even more detrimental than

an obsession with work that results in ignoring leisure entirely. And people who play so much that they are unfocused and frivolous at work are perhaps better off not playing at all. The ultimate goal of "gamification" is to encourage employees to be "intrinsically motivated to enjoy the job for its own sake," but the paradox of "mandatory fun" can backfire ("Gamification"). When people are forced against their will to do "fun" activities, it violates the very definition of play: something done for enjoyment as an end in itself. For example, an employee's genuine joy in playing pick-up basketball with friends will waver if his manager begins tracking his play hours and adjusting his paycheck accordingly as part of a rewards system. Though he might have more incentive to play basketball, his "play" now becomes just another arduous part of his work day. There needs to be a careful balance between work and play in order for productivity to be truly maximized.

Playtime not only reduces the chances of overworking the brain, but also augments healthy characteristics such as happiness, alacrity, creativity, connectivity and intuition. Companies like Google have already paved the way for a future of playful workplaces. Even so, employers don't need to go to the extreme of transforming their offices into football fields or candy-filled mazes. Just taking 30-minute breaks every now and then, organizing weekend softball games, or setting up a ping-pong table in the break room can go a long way in encouraging adults to play more. Play is as important to productivity as working is. Busy adults don't make room for playtime, but serious adults do.

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Useful Links

For further assistance with writing a research paper, consult the following online resources:

Main Difference between MLA 7 and MLA 8:
http://www.easybib.com/guides/citation-guides/mla-8/mla-7-vs-mla-8/

Models of MLA-format Research Papers: https://style.mla.org/sample-papers/

Model of an MLA-format Topical Argument Paper:
http://bcs.bedfordstmartins.com/writersref6e/lmcontent/ch07/PDF/Hacker-Hammond-MLA-Arg.pdf

Writing Center Handouts and Demos on the Various Stages of the Research Paper Process:
http://writingcenter.unc.edu/handouts/

MLA Tutorial (Note: Use this interactive online tutorial to navigate your way through the entire research process, especially the works cited page.):
http://library.hunter.cuny.edu/tutorials/mla/mla_tutorial.html

How to Get an A on a Research Paper: http://andromeda.rutgers.edu/~jlynch/EngPaper/

Advice on Writing a Literary Analysis Paper:
http://unix.cc.wmich.edu/~cooneys/tchg/lit/adv/lit.papers.html

Writing a Literature Paper:
https://owl.english.purdue.edu/owl/resource/618/01/

Writing about Literature:
http://grammar.ccc.commnet.edu/grammar/composition/literature.htm

Principles of Composition:
http://grammar.ccc.commnet.edu/grammar/composition/composition.htm

Plagiarism: What It is and How to Recognize and Avoid It:
http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml