

A MANUAL OF STYLE:  
GUIDELINES FOR WRITING RESEARCH PAPERS  
AND ESSAYS

4th Edition (electronic)

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## I. INTRODUCTION

Teachers had several objectives when they first met to prepare an essay-writing handbook for use in Valley schools. The first was to eliminate the confusion caused in school written work because one teacher required students to do something one way and another teacher required them to do it another way. The manual establishes a few consistent guidelines you should follow when writing research papers, term papers, reports and other essays assigned by your teachers. The guidelines will be the same for all grades and for all subjects. What applies to grade 12 biology, for example, should also apply to grade 9 history.

A second objective was to provide students with a text for learning essay writing skills and conventions. Many sections of this manual relate to this purpose, reviewing rules and explaining procedures for conducting research, writing essays, and editing drafts. A glossary has been added to review the terms used in this manual.

A third objective was to provide a simplified guide for documenting sources, so that students could familiarize themselves with this practice and give proper credit for information "borrowed" from other works. This manual will briefly introduce three common systems for documenting material, but will explain the MLA system in some detail. Students who become familiar with one system will find it easier to adapt to other conventions.

As much as possible we tried to follow our own rules and guidelines in preparing this manual so that you can imitate the manual when you write your essays. Unfortunately that is not always possible, because we are writing a guide, and you are writing an essay. We needed to divide our document into sections and label them for your convenience; this is seldom necessary for essays. We labelled this introduction, for example; your introductory paragraph(s) would normally be an integral part of your essay. We also included a table of contents, seldom necessary for high school assignments. We double-spaced our manual, included a WORKS CITED AND CONSULTED list at the end, page 60, and properly credited our sources throughout.

Sample pages or partial pages are interspersed throughout this manual. They are included so that you can imitate correct examples. We tried to pay attention to such details as margins and page numbers, but were not always able to recreate these accurately in reduced form.

You are asked to study the handbook carefully and ask your teacher about any points you do not understand. Please keep this manual handy throughout your high school years. You will also find it to be an invaluable resource in post-secondary courses and writing situations.

## **II. WRITING RESEARCH PAPERS AND OTHER ASSIGNMENTS**

Research papers require you to gather information from a number of sources and combine it together for your own purpose. Generally, your teachers use the research paper assignment as a learning tool, so that you will enhance your knowledge and experience of a topic in the course. It is, however, more than a process of copying information from encyclopedias; you must present a thesis and support it with appropriate evidence and explanations from a variety of sources, and draw your own conclusions. Most importantly, as explained in the sections QUOTING SOURCES (page 11) and DOCUMENTING SOURCES (page 14), you must credit the sources of all of the ideas and quotations you use.

Sources may be either primary or secondary. Primary research requires, writers to look at documents like experiments, letters, interviews, novels, and to observe and analyze directly. In secondary research, writers rely on reviews, criticisms, magazines, encyclopedias, and other sources of published information and ideas. In secondary sources a writer of the source has already summarized or in some way interpreted the primary sources.

There are other kinds of assignments that you may be required to write. You may be asked to write about a novel or poet, for example. Such an essay will require you to research primary sources (the novel or poems) and, if you wish, secondary sources like essays and books about the writer and the works (often called criticisms). You credit both types of sources. It would be plagiarism to use someone else's ideas about a work and pass them off as your own, even if you have reworded them. A book report becomes a kind of research paper if you consult other people's reviews and borrow ideas from them.

Expository essays or speeches, which require you to state an opinion on an issue and present arguments and reasons for your point of view, are also research papers, of a sort. Again you gather information from a number of sources and give credit to those sources in the manner described in this manual. In speeches, the credit would be given in the text of the speech and would usually include the name of the author and the title of the work.

In other courses, like science, you may consult dictionaries, textbooks, and other sources to help you explain your own experiments. Credit those sources.

For all of your assignments, follow the instructions in this manual for crediting your sources, organizing and writing your text, editing your drafts, and setting up your document.

### **III. PLAGIARISM**

You must give credit for all source material used in an essay. Even brief quoted passages must be indicated in quotation marks or set off to show that the passages are quotations. All quoted passages, all statements of fact which are not common knowledge, all statements of particular opinion which are not original with you, and all paraphrased materials require a reference or some other clear indication of their origin. You also should not "parallel someone else's line of thought" (Furberg and Hopkins 5) without specific credit.

You are the judge of what is and what is not common knowledge. It is common knowledge that Fredericton is the capital of New Brunswick; it is not common



knowledge that the population of Fredericton in 1960 was 18,719. The source of the latter information would be credited, the former need not be.

**You are responsible for taking notes in a way that makes proper crediting possible.** Do not combine information from a number of sources unless you are prepared to cite each source. Do not take information from sources without making a note of the bibliographical information in case you want to use it in an essay at a later time.

Another form of plagiarism is using someone else's essay or accepting outside help that is not acknowledged. This does not extend to editing assistance, but applies to extensive content contribution. All deliberate plagiarism is dishonest: it is a moral, academic, and legal offence.

Teachers usually recognize writing styles different from a student's, and information not likely to be from the student's own knowledge and experience. They also **expect** that information will be gathered from a number of sources, as that is what research-paper writing entails. In elementary school copying from an encyclopedia is often accepted; in high school it should never be.

#### **IV. STYLES OF DOCUMENTATION**

There are two basic systems for crediting or documenting information from sources: the foot- or endnote system and the in-text or parenthetical system. The former was advocated in earlier editions of this guide; the latter, which is gaining popularity because it is easier, will now be recommended for school use. The former system, outlined in The Chicago Manual of Style, is favoured by history and science publications and departments in universities.

The parenthetical documenting system includes both the APA and MLA styles. The APA style is based on the Publication Manual of the American Psychological Association. The MLA style, developed by the Modern Language Association of America, is commonly used in university English courses and publications.

This manual will emphasize the MLA style. If YOU plan to use a style other than MLA, you will probably need to consult a **manual** that provides more detailed information on that particular style. If you plan to use MLA style, as this manual presumes, read on in the rest of the manual.

## V. GENERAL FORMAT GUIDELINES

**Click on the following for instructions about the following:**

[Title Page](#)      [Numbering Pages](#)      [Margins](#)

[Script](#)      [Sequence of Parts](#)      [Short Cuts](#)

[Content Notes](#)      [Model Title Page](#)

[HYPERLINKS TO A MANUAL OF STYLE](#)

### A. Title Page

Every assignment should have a title page that includes

- the assignment's title, centred on the page, in capitals, not underlined, and one-line high (or normal size). If it is very long, put it on two lines, double spaced. Try to avoid wordy titles, and make them interesting introductions to your essay, not statements of the assignment. "Research Paper," for example, would be a

very poor title. Use appropriate punctuation: if your title contains a book title, underline that portion; if part of it is a poem or essay, put quotation marks around that part. The title of a work studied in English, like Julius Caesar, is unacceptable as an essay title.

- the writer's name, centred, in lower case letters (after the initial capitals). Double space after the title, and use by on a separate line if you wish.
- the teacher's name; the course designation as indicated by your teacher (e.g. ENG 441-1) or course name, with number and section (History 12A); and the due date, including year, without abbreviations. These should be placed on three lines in the bottom left hand corner. Please refer to the sample on page 11. The title page of this manual is not a good example for obvious reasons. Other manuals may suggest slightly different formats.

There are instructions for typing title pages or producing them on word processors on page 55.

## B. Script

Essays should be neatly hand-written in blue or black ink or typewritten. Do not use felt markers. You are encouraged to use word processors whenever possible, as they produce a very neat copy and allow easy editing and correcting. Double space, on one side of a standard page or loose-leaf sheet. Indent paragraphs five spaces. Do not leave an extra space between paragraphs. Do not label the introduction or make it a separate section.

MAGES OF WOMEN IN ATLANTIC PROSE

by

Sarah Jane Singh

Ms. Doris M. Bouchard

English 441-2

February 28, 1999

### C. Numbering Pages

Pages should be numbered in Arabic numerals, not punctuated or embellished by periods or circles or lines, in the upper right hand corner of the page, as on these pages. The first page of text is not numbered but is considered page 1. Some style manuals ask you to put your last name on each page immediately before the page number.

### D. Margins

Margins should be at least two and a half centimetres (or one inch) on all sides. On the first page, the essay should begin one-third of a page down from the top. On some computers, that may work out to be about seven double-spaced returns. Conventions in other style manuals will sometimes require you to repeat the title or add other information at the top of the page; read guides and instructions carefully and make the necessary alterations. Use the printed margins on loose-leaf pages, including the faintly visible right one; leave three or four lines empty at the bottom, unless you have a footnote in that margin.

### E. Sequence of Parts

Staple the pages of your essay together in the following sequence. Use one staple, placed diagonally across the upper left hand corner.

- title page
- OUTLINE or TABLE OF CONTENTS (if required, so titled)
- body of the essay

- appendices, if necessary, containing graphs, illustrations, diagrams, tables, and other documents that do not fit easily into the text. Label each APPENDIX 1, 2, etc., and indicate its existence in parentheses in the text. We recommend, however, fitting these into the text where they are most appropriate and most convenient to the reader, usually where first reference is made to them.
- endnotes, if required, on a numbered page entitled NOTES (centred)
- WORKS CITED, so titled for MLA style, centred, on a numbered page
- blank back page (optional), not numbered
- rough drafts if requested by the teacher.

#### F. Short Cuts

You should, in most cases, avoid the following short cuts in formal writing:

- abbreviations such as govt. for government, vs for versus, or e.g. for for example.  
Use only commonly recognized abbreviations like Mr., UN, NATO;
- contractions such as can't for cannot and don't for do not;
- symbols, such as & and ditto marks;
- numerals, except when the written number exceeds two words. For further information on use of numerals in essays, see the USING NUMBERS section (page 52).

#### G. Content Notes

Using the MLA style for crediting eliminates the need for foot- or endnotes in essays, except for explaining or commenting on points or for adding information not directly related to the text material. As will be explained in the section-

DOCUMENTING SOURCES, notes can also be used to credit material combined from a number of sources.

Endnotes are collected on a separate page at the end of the essay. Word processors often present footnotes as a command you select from the menu, and are easy to use. If you have to make your own foot- or endnotes, place a raised, unembellished Arabic numeral at the end of the quotation or point you wish to explain.<sup>1</sup> A footnote uses the bottom margin and whatever additional space required. At the bottom of the page, draw a line from the left margin five centimetres or two inches long to separate the notes from the text. Indent the normal five spaces and place the same number, again raised. Write, single spaced, the information you wish to give. If it requires more than one line, begin subsequent lines at the margin. If there is more than one footnote on the page, double space between them.

Do the same for endnotes, eliminating the line.<sup>2</sup> Use the title NOTES, and number the page as usual.

## VI. QUOTING SOURCES

There are conventions for quoting from sources that you must learn and use. Whenever you use the words of the source, even a short phrase, you must show this in your text by using quotation marks, or, for longer quotations, by setting them off. You should set off quotations that will take **more than three** lines of text, **instead of** using quotation marks.

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<sup>1</sup> Such raised numbers are called *superscript*.

<sup>2</sup> Endnotes are less convenient for the reader as they require frequent flipping to the back of the essay.

To do this, single space the long quotation and increase your left margin two and a half centimetres (one inch) or ten spaces. If you need to indent within a long set-off quotation, use **three** spaces instead of the usual five. After the next section (page 17,) there is a portion of a sample essay to illustrate short and long quotations that have been properly credited and introduced.

When you quote poetry, up to four full or partial lines, incorporate the lines into the text. Keep the capitals of the original and show line breaks with a slanted line (virgule), with a space each side. These lines from Coleridge's The Rime of the Ancient Mariner illustrate: "He prayeth best, who loveth / best All things both great and small" (143). Longer quotations, which are set off and single spaced, retain the lines of the original, as in the following example from the same poem:

0 happy living things! no tongue  
 Their beauty might declare:  
 A spring of love gushed from my heart,  
 And I blessed them unaware:  
 Sure my kind saint took pity on me  
 And I blessed them unaware. (132)

If there is a quotation within a short quotation, show it with single quotation marks, thus: "He holds him with his skinny hand, /'There was a ship,' quoth he" (Coleridge 123). If there is a quotation within a set-off quotation, use double quotation marks as in the following example from the same poem:

It is an ancient Mariner,  
 And he stoppeth one of three.  
 "By thy long grey beard and glittering eye  
 Now wherefore stoppest though me?" (122)

Follow the same quotation mark rules for prose.



When you quote a passage but want to leave out words from within the quotation, use an *ellipsis* to signal the omission. When you fit short quotations into your text, do not use ellipses at the beginning and ends of short quotations that are obviously portions of a passage. If, however, you leave off the last part of a sentence that comes at the end of a quotation, use an ellipsis, then the quotation marks, the parenthetical reference, and, finally, the period.

When you supply information within a quotation, like a clarifying name for a pronoun, use brackets. Show any changes you make to fit the quotation grammatically into your essay. Put *sic*, meaning *thus*, in brackets to show any errors that were part of the original and which you wish to disclaim or point out. ,

All of these rules are illustrated in the portion of an essay included on page 17. The essay's title is "Images of Woman in Atlantic Prose."

You should also notice in the text above, and in the sample essay just referred to, the use of *introductory* comments to introduce quotations and fit them into the essay. Generally use a colon or a comma after such an introductory comment, though short quotations that are part of the text require no special punctuation before the quotation marks.

Try to use variety in your introductions to quotations and in-text references to sources. Use a Thesaurus to find alternative words. Instead of *said*, try:

discussed	stated	reasoned	acknowledged
added	included	explained	claimed
agreed	affirmed	suggested	declared
urged	reported	indicated	noted
recognized	elaborated	recounted	commented.

## VII. DOCUMENTING SOURCES

As previously explained, you must give credit for all of the information used from a source, whether paraphrased, summarized or combined with information from another source,<sup>3</sup> and whether copied directly or not. The exceptions are common knowledge and very familiar quotations. As MLA Handbook for Writers of Research Papers states, "you must indicate the source of any appropriated material that readers might otherwise mistake for your own" (Gibaldi and Achtert 155).

You document (credit) your source three ways: by introducing and commenting on it in the text, by a parenthetical acknowledgement of specifics (as with the MLA Handbook being quoted above) and by listing it in the *Works Cited* list. In the MLA style, the parenthetical acknowledgement is called a *reference*. (In the Chicago style, it is a *footnote or endnote*; in APA style, a *citation*.) The reference usually consists of only the author's last name and the relevant page number(s). The reader consults the *Works Cited* list for additional information.

You must be sure that the information you give in the text of your essay matches the information in the *Works Cited* list. If there are two works listed by the same author, or if two authors have the same last name, you will have to provide enough additional

---

<sup>3</sup>MLA style uses notes for several reasons. If material from a number of sources is paraphrased and combined without quoting, and citing all the sources in the text would be disruptive, you would document them in a foot- or endnote. Another use for notes would be to **explain a point in detail**. Such notes are called *content notes*. An explanation of their use, as well as instructions for making them, can be found in the section GENERAL FORMAT GUIDELINES.

information to clearly identify which book is the source; for example, add the writer's first name or the book title (or a shortened version of it). If there are more than three authors, identify them as you do in *Works Cited*, by the last name of the first, with et al. (meaning and *others*). Similarly cite works with no author, corporate authors, and recordings as instructed in the *Works Cited* section.

The reference need contain only the information not provided in the text of your essay. If, in your introductory comment, you mention the name of the author and the book title, the reference would give only the page. If you are quoting, place the reference at the end of the quotation. The MLA Handbook for Writers of Research Papers directs the writer: "To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material it documents" (Gibaldi and Achtert 159).

If you are summarizing or paraphrasing, be sure to make reference to the source in your text and place the reference at the end of the material for which you need to give credit.

There are a few rules for punctuating the text that should be noted. Generally, "the parenthetical reference precedes the punctuation mark that concludes the sentence clause, or phrase containing the borrowed material." However, "if a quotation comes at the end of the sentence, clause, or phrase, insert the reference between the closing quotation mark and the concluding punctuation mark" (Gibaldi and Achtert 159). The exception would be long quotations, which are set off and single-spaced. For these there are no quotation marks. The reference is placed two spaces after the concluding punctuation mark.

Another point from Gibaldi and Aclttert: "If you quote several times from the same page within a single paragraph--and no quotation from another source intervenes--you may give a single parenthetical reference after the last quotation" (160). The text you are reading illustrates these instructions. Below is part of a sample essay to illustrate further.

## VIII. SAMPLE ESSAY: "Images of Women in Atlantic Prose"

2

The Stepsure Letters by Thomas McCulloch presents an excellent picture of early nineteenth century life and attitudes through its narrator, Mephibosheth Stepsure. Stepsure, as described by Northrup Frye in his introduction to the novel, is an example of "the industrious apprentice [who] works hard, attends to business, saves his money, never gets into debt, and does not attempt to reach any position in society above what he can afford" (iii). He is a model citizen of his time, even in his sexist attitudes.

Stepsure's attitudes toward any woman are very negative and satirical, unless she carefully and consciously adopts the role of helpmate and homemaker and quietly accepts the man's decisions. His marriage to the Widow Scant's daughter Dorothy is a happy one because she is "a good-looking little woman . . . round-faced, red-cheeked . . . and had a good bottom in her too" (McCulloch 79). Her other attributes include the fact that she was apprenticed to the Widow, "a very religious woman" (80), and thus was "habituated to domestic life" (86). She is also "very good-natured" (86) and has received her instruction at the wedding from Parson Drone, who said, among other things, 'A husband's house is the home of his wife: she clings to him as the vine clings to the elm' (83). He advised her:

Remember... that you must derive your comfort from your husband's happiness. If you seek it elsewhere, woe will betide you. Many of the females of our town experience [find] ~ an unhappy husband makes a wretched wife, and they have themselves to blame. Young women are not sufficiently aware of the connexion [sic] between female happiness and home. (84)

Later, the Parson is again quoted on marriage:

When Tubal Thump's young daughter-in-law came with black eyes to the Parson the other day, complaining of her husband, he only told her that what can't be cured must be endured; and, that, even though he should beat her frequently, the best way was to stay home and take it; for patience might bring a blessing along with it, which would do her good in the end. (85)

On a visit shortly after the marriage of Stepsure and Dorothy, the minister further counsels, "Females were given to be helps. . ." and "the wife who desires domestic happiness, must, by the

## IX. WORKS CITED

In the MLA style, the list at the end of the essay of all the materials to which you referred in any way during the writing of the essay is called Works Cited. (In the Chicago style, it is the Bibliography; in APA style, References.)

If you are asked for a list of Works Consulted, use the same format. Such a list includes the works to which you referred in the essay as well as those you consulted while doing your research.

The list is placed on a new, numbered page at the end of the essay, under the centred heading WORKS CITED. Double-space after the heading and between entries. **Single space within the entries.** Begin each entry at the margin. Subsequent lines of the citation (entry) are indented five spaces.

Alphabetize the entries by the author's last name. If the author's name is unknown, as in some encyclopedia articles, alphabetize the first word in the title other than A, An, or *The*.

There are three parts to each entry, each separated by a period and two spaces. These are the author, the title, and the publication information. Additional information also follows a period and two spaces. Provide the relevant information in the following order:

- author's last name, first name(s) as it appears on the title page;
- title of a part of a book, in quotation marks;
- title of the book as it appears on the title page, underlined;
- name of the editor, translator, or compiler, preceded by *Ed.*, *Trans.*, or *Comp.*;

- edition;
- volume number(s), with Vol., except for alphabetically-arranged encyclopedias;
- name of the series, not underlined;
- place of publication, name of the publisher, date of publication;
- page numbers, for the entire part of a book, such as an essay or preface.

Refer to the examples and exceptions on the pages that follow (pages 21-24). Imitate their spacing and punctuation carefully.

Publication information may cause problems. In general, give the city of publication (or the first city mentioned in a list), followed by a colon and a space, the publisher (using an appropriately shortened form of the publisher's name), followed by a comma, and the date of publication (the latest copyright date if no date is given, and the original printing date if several are given), followed by a period and two spaces. Give an abbreviation of the country or province if the name of the city may be ambiguous or unfamiliar. If there is no city given, write Np., an. abbreviation for no *place*. If no publisher's name is given anywhere in the book, write n.p., for no *publisher*. If no date is given, use the abbreviation n.d. Notice the capitalization, punctuation and spacing of these abbreviations. If you are using a paperback edition of a book, give the dates of both the original (hardcover) edition and the reprint edition. Give the original publishing date immediately after the title, and the republishing date as part of the publishing information. If the book is an imprint (a group of books, often paperbacks, identified by the publisher under a special name), give the name of the

imprint, followed by a hyphen (and no space), and then the name of the publisher. An example is given on page 22 in *SAMPLE WORKS CITED*.

For non-print resources, such as films and recordings, there is some flexibility in the citing process. Depending on what you are emphasizing or discussing in your essay, you may begin citations with the names of writers, producers, works, or even performers. Citations for films may begin with whatever is most appropriate to your essay, but should include the title, underlined; the director, with Dir., the distributor; and the year. Physical characteristics may be added after the date. Refer to the examples under films, videocassettes, filmstrips, recordings, and radio programmes.

Television and radio programmes generally begin with the title of the episode, in quotation marks; followed by the programme name, underlined; the network, and local station, with city; and the broadcast date. Production, writing and casting and narrating information may be given if appropriate, usually after the title of the programme. Each part ends with a period followed by two spaces.

Sometimes you will be citing two or more works from the same collection (of essays, for example) or anthology. This will necessitate *cross-references* in your *Works Cited* list. Basically, you will be listing both the collection and the individual works. For the collection, give the editor, title, and publishing information as described above. For the individual works, give the author and title, followed by the last name of the editor of the collection, and the pages for the entire work. The following examples from MLA Handbook for Writing Research Papers (Gibaldi and Achtert 104) are easy to understand:



## WORKS CITED

- Atkin, Charles. "Changing Male and Female Roles." Schwarz 66-70.
- Kilbourne, Jean. "Sex Roles in Advertizing." Schwarz 211-15.
- Schwarz, Meg, ed. TV and Teens: Experts Look at the Issues. Reading: Addison, 1982.

## X. SAMPLE WORKS CITED

- |                         |  |
|-------------------------|--|
| Republished book        | Alcott, Louisa M. <u>Little Women or Mea. Jo. Beth and Amy</u> . 1868-9. Rainbow Classics. Cleveland: World, 1946  |
| One author              | Anderson, Doris. <u>Slave of the Haida</u> . Toronto: Macmillan, 1974.   |
| Two or three authors    | Angus, Terry, Janet Grant, and Alastair Sweeney. <u>Canadians All: 6 Portraits of Our People</u> . Toronto: Methuen, 1986.                               |
| Title within a title    | Barnes, John. <u>A Critical Commentary on Dickens' "Great Expectations."</u> Macmillan Critical Commentaries. London: Macmillan, 1966.                   |
| More than three authors | Bowles, Richard et al. <u>Canada and the U.S.: Continental Partners or Wary Neighbours?</u> Canada: Issues and Options. Scarborough, ON: Prentice, 1973. |
| Encyclopedia (signed)   | Brand, C. M. "Byzantine Empire." <u>Academic American Encyclopedia</u> . 1985 ed.  |

Encyclopedia (unsigned)	"Byzantium." <u>Academic American Encyclopedia</u> . 1985 ed.
Dictionary	"Crucible." <u>Webster's Seventh New Collegiate Dictionary</u> . 1963 ed.
Series (with series editor(s))	Dickens, A. G and Dorothy Carr, eds. <u>The Reformation in England to the Accession of Elizabeth I. Documents of Modern History</u> . Ed. A. G. Dickens and Alun Davies. London: Arnold, 1967.
Translation	Dymtryshyn, Basil, ed. <u>Imperial Russia: A Source Book 1700-1917</u> . Washington, DC: National Geographic Society, 1975.
Anthology	Eastman, Arthur M. et al., eds. <u>The Norton Anthology of Poetry</u> . Shorter Ed. New York: Norton, 1970.
work in an anthology	Emerson, Ralph Waldo. "Concord Hymn." <u>The Norton Anthology of Poetry</u> . Ed. Arthur M. Eastman et al. Shorter Edition. New York: Norton, 1970.
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## XI. NON-DISCRIMINATORY LANGUAGE

Although there is some criticism of so-called "political correctness," it is important for writers to be sensitive to their audience and the language conventions of their time. Writers have a responsibility not to offend their readers and to show respect for them by referring to them by names they themselves approve. Language is a strong tool, and has a lasting impact. It can devalue and dehumanize people; it can create and foster negative stereotypes and attitudes. Changing language habits can seem difficult and sound awkward at first, but it will soon be as natural as paying attention to spelling and punctuation.

Racial biases should be avoided. A careful writer uses words that do not have negative social connotations. Examples include using *native people* or *aboriginal people* instead of Indians, and using the names Afro-Canadian or *blacks or person of colour*, whichever is most acceptable in your area, instead of terms that may be considered offensive.

When discussing persons with disabilities, it is important to begin with the person; that means writers should say *person with a mental or physical disability*, rather than *disabled person*. The words *challenged* and *victim of* are not usually accepted. Adjectives like *blind and epileptic*, for example, should follow the noun, as in *person who is blind* or *has epilepsy*.

Sexism in writing can take several different forms. It can begin with biased research and continue with exclusionary language. Conscientious writers keep gender and other biases in mind throughout the essay-writing process. Because of the ambiguity of supposedly generic terms like man, do not use he or man for someone of unspecified sex. Instead, rewrite the sentence to use plurals and other avoidance strategies, and choose non-sexist terms like *fire fighter and police officer*. Sentences like *The prime minister chooses his cabinet* can be easily changed to *The prime minister chooses the cabinet*. Also, *man's search for knowledge* can read *the search for knowledge*.

Similarly, avoid stereotyping by using parallel terms like *husband and wife* instead of man and wife and *females and males* instead of *females* and men. Use inclusionary terms like

*spouse and parent* instead of *wife or mother* especially in phrases like *doctors and wives* or *Get a note from your mother*. Use *polite* in favour of *ladylike*. Do not use stereotypes that evaluate like *woman driver* or *typical boy*.

Use a resource like [The Non-Sexist Word-Finder: A Dictionau](#) or [Words That Count Women Out In](#) to help you avoid errors. It is important to learn to use non-discriminatory language because it is a requirement of writing done for governments, the media, and many other institutions and businesses. It is also important to understand that language creates as well as reflects negative attitudes.

When your sources use exclusionary language, you can use any one of the following courses of action, illustrated with examples from "My Speech to the Graduates" by Woody Allen, published in [Essays: Thought and Style](#):

1. paraphrase the quotation, eliminating the questionable language;

Example: Change "Am I my brother's keeper?" (13) to [Allen asks if we are responsible for one another's wellbeing](#) (13).

2. change the word, using brackets;

Example: Change "It is impossible to get your Congressman on the phone" (14) to "It is impossible to get your [Congressional representative] on the phone" (14).

3. quote the material, using *sic* to show you see the error;

Example: Write "More than other time in history, mankind [sic] faces a crossroads" (12).

4. mention the error in your opening comment, **but do not disrupt or distort your essay**:

Example: Allen, commenting on his sister's repair problems, notes in a rather humorous but sexist manner, "when the **man** [emphasis mine] comes to fix it, it gets worse"

or: Allen, no doubt meaning **ordinary citizen**, although he does intend a pun on his own size, observes that "the government is unresponsive to the needs of the **little man** [emphasis mine]" (14).

## XII. THE ESSAY-WRITING PROCESS

Writing is a process. If you are to succeed at it you must be willing to follow the steps that will allow you to present your material in the most effective and readable way possible.

Essentially, writing breaks into three parts: the **presenting stage**, the **developmental or writing stage**, and the **revising stage**. Each of these stages further breaks down into the basic writing steps. It is essential to note that you cannot eliminate steps or change their sequence and still expect to produce a good end result.

### A. Pre-Writing Stage

The presenting stage is of vital importance. It points you in the direction you want to go and shows you how to get there. Simply put, it is **planning**. Follow these steps, one at a time, and your essay writing will improve considerably.

1. Define a **subject**, select a **topic**, and create a **thesis** statement. You may find it easiest to pose a question; the answer will be your thesis. It is pointless to go any further until you have decided exactly what you intend to write about in your essay. You may need to do some preliminary research at this stage to help you decide on your thesis, but remember that it should be **your** thesis. You will want to ensure that you have access to sources that will provide evidence for your point of view.

Example:     subject            Music  
                   topic                The decline in the quality of rock music.



question        What have been the effects of the decline in the quality of rock music?

thesis        The quality of rock music has declined to the point that people are unwilling to purchase records or attend concerts, thus threatening the financial security of the industry.

Your thesis requires careful consideration. It must be specific and present your precise viewpoint or opinion, or explain exactly what you intend to set forth, describe, argue, or recount in your essay. It must not be too general or vague. Note that in the above thesis on rock music, the viewpoint is clearly that of one who is concerned about the financial security of the industry and blames the unwillingness of people to buy the product on the declining quality of the music.

2. Next, you must find **evidence** (facts, statistics, illustrations, viewpoints) that you might use to support your thesis. (It may be that you have located your material before arriving at your final thesis; nevertheless, make sure that the material is consistent with the thesis and purpose of your essay.) If your essay is argumentative, it is advisable to look at contrary evidence and opinions also, so that you might be aware of them and perhaps deal with them in your presentation. Your own opinion is important, but it does not have much value if the facts, past experience, and informed opinion prove you wrong.

3. You must then **organize** your material. Carefully select the most significant material resulting from your research and decide which facts, opinions, etc. are of the greatest value or effectiveness in presenting your thesis. Do not save your best or most interesting points for the last; you may have lost your audience or your argument earlier in your presentation.

The best tool for effective organization is the formal **outline**. It is a detailed plan by which you will present your information most effectively. It will help keep you on track and help you avoid irrelevant tangents in your writing. It will ensure that you present your material in logical, effective order, with the most significant points being made first. It will help you to avoid repetition: as you work down through the outline, you will present each point once. Remember that the outline is only an organizational tool: you might want to amend it as your essay progresses. Refer to the section NOTE CARDS AND OUTLINES, page 37. There is an outline formal on page 39. 4. You must next select an appropriate **style** for your essay. Consider your audience. Should your language be formal or informal? (Note that colloquial language or slang would rarely be appropriate in writing most essays.) How technical should you be? Will the audience understand the material if it is not familiar with the terminology you are using. On the other hand, assume that your audience is intelligent.

Although your teachers assign the essays, they would probably prefer not to be considered to be the only audience. You can probably assume your audience will be your peers, or you may assume a general adult audience. If you do have a defined audience, as you would if you were writing for a specific magazine or age group, adjust your style accordingly.

#### B. Developmental Stage

Your essay must have an **introduction**, a **body**, and a **conclusion**. These are not separate sections and are not labelled.

**1. Introduction:** The introduction is crucial. Not only must it clearly present your thesis, but it must also arouse the interest of your reader. Normally, it will consist of one paragraph, although there are occasions when two or three short introductory paragraphs might be more effective. **There are several alternatives open to you in writing your introduction.**

a. Opening with a broad statement. This is the most common, and sometimes the least interesting, method of beginning an essay. Often a general statement about the topic is followed by the specific limitations of your thesis.

Example: Leaders of the rock music industry are concerned about lower profits and claim that the quality of rock music has declined to the point that people are unwilling to purchase records or attend concerts, thus threatening the financial security of the industry.<sup>4</sup>

b. Opening with a quotation. Selecting a quotation, either directly from your research or from some well-known source such as the Bible, Shakespeare, famous politicians, etc., can be an effective way of introducing your thesis.

Example: "If the music gets any worse, not even Sam the Record Man will be able to make a living" ("What's Wrong with Rock?").<sup>5</sup> This gloomy forecast on Entertainment Tonight from Sandra Sharp, head of Big Shot Records, illustrates the financial insecurity faced by the rock music industry, which blames the financial losses on the declining quality of the music it packages and increasingly finds hard to sell in any form.

c. Opening with an anecdote. An anecdote can be amusing and attention getting if it is short and to the point.

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<sup>4</sup> The examples throughout this section are fictional. For this reason, and because this is not a sample essay, parenthetical references are included only occasionally and are themselves fictional.

<sup>5</sup> This title of the programme segment should be adequate to point the reader to the appropriate source in the Works Cited list. The entry would read: "What's Wrong with Rock?" Narr. Mary Hart. Entertainment Tonight. GLOBAL TV, Halifax. 26 Mar. 1998.

Example: In 1966 Elmer Johnston shocked his parents by ending his career as a folk singer. He grew his hair long, started wearing strange clothes, threw away his banjo, and hopped on the rock music bandwagon. Today, Johnston, leader of the rock group Smooch, is becoming increasingly alarmed by declining sales and profits evident in the industry which are being blamed on the rock music “hacks” who have watered down the quality of the music to the point that no one is willing to spend money on it (Chan 71).

d. Opening with a statistic or a fact. Sometimes, a statistic or a startling fact will add interest to your introduction. Some indication of the source should be included.

Example: Rock music sales have plummeted 38 percent in the first half of 1979, according to the industry’s monthly financial forecast, Music Money, and industry officials are quick to put the blame on the declining quality of the sound being produced by rock musicians (Dhir 43).

**2. Body:** The middle of your essay consists of paragraphs that must follow logically from your introduction and must present the supporting evidence you have chosen to prove your thesis. It will clearly explain, describe, or reveal whatever information is relevant to your topic. Ordinarily, each new item of evidence or information will be given a new paragraph and each paragraph will include a topic sentence which defines the purpose of the paragraph Use connectives to show the relation of each paragraph to previous ones and to the thesis. There are many different ways of presenting the material in the body of your essay. You may use examples, description, comparison and contrast, humour, classification, and explanations. You can anticipate arguments and briefly provide counter-proof. You can organize specially

(descriptions), logically (general to specific or vice versa), chronologically, or in cause-and-effect sequence.

**3. Conclusion:** The conclusion is your last word to the reader and it may take several forms. Normally, it consists of at least **one final paragraph**.

Occasionally, a short essay does not require a separate conclusion, especially if the thesis has been well supported in the body of the essay; however, in most cases, and always in longer essays, some kind of separate conclusion is important.

Consider the following strategies for ending your essay:

a. **With a Summary.** A summary is often necessary with a very long essay because it allows you to re-emphasize points established many pages back in the text. If your essay is primarily argumentative, the summary conclusion enables the reader to recall the main points of your argument. A restatement of the process or explanation serves to review and reinforce your information.

Example: Clearly then, the profit outlook for the rock music industry is bleak because fewer people are buying what they consider to be third-rate albums and the public is being much more selective about spending money on concerts in which the quality of the music is inferior. The financial slump can be reversed only if the industry begins to demand quality performances from its artists. The buying public is already expressing its view with its pocketbook.

b. **With a Prediction.** If your essay is one in which you have given a statement of events or conditions, the conclusion may suggest or predict possible outcomes or results.

Example: If the rock music industry does not take immediate steps to improve the quality of the music being produced, rock music will end up in radio station archives,

nostalgically hauled out once in a while as "Golden Oldies," like early Elvis Presley hits from the fifties.

c. With a Question. Closing with a question allows readers to make their own predictions, to formulate their own conclusions. If you have done a careful job of presenting your case, your reader will answer the question you raise in agreement with your thesis.

Example: Is it not obvious that the blame for the drastic profit reduction in the rock music industry lies squarely on the shoulders of musicians who are driving away the record-buying and concert-going public with mediocre music and inferior performances.

d. With Recommendations. You might choose to specifically suggest a remedy for the problem that you have presented in your essay.

Example: There is only one way to reverse the alarming fall of profits in the rock industry: tell the artists that they had better shape up or lose their contracts. Such an approach would have a twofold effect: it would force decent groups to improve the quality of their music, and push inferior groups out of the studios, a place in which they had no business being in the first place.

e. With a Quotation. Since a quotation may summarize, predict, question, or call for action, you may use a relevant quotation within a conclusion, or as the conclusion, for nearly any kind of paper, from argumentative to narrative.

Example: Smooch leader Elmer Johnston sums up the cloudy financial picture of the rock music industry succinctly: "We have simply got to smarten up and turn out half-decent music or we'll end up like the old Ford Edsel: so obsolete and inferior that on one will want to buy us" (Chan 70).

f. With a Combination of Strategies. Quite obviously, an effective conclusion might consist of any combination of these strategies.

### C. Revising- and Titling

The writing process is not complete until you have titled and revised your essay. Titles should be effective and appropriate. A good title gives an indication of the theme of the essay; it is not merely a label. In literature, it is not acceptable to use the title of the work being discussed as the title of the essay. A good title is brief. It should arouse some interest, but should not be sensational. Consider these examples:

Unacceptable:	<u>Julius Caesar</u>
Poor:	A Character Sketch of Brutus
Better:	Brutus, A Person of Integrity

You cannot expect to turn out a good paper with one draft no matter how much planning has been done. It is a good idea to write a number of drafts, editing each draft with a different quality in mind. You might ask a peer editor to assist you in this process. The first reading should be for meaning-subsequent readings for order and language. Additional attention could focus on audience, purpose, and so on. It may be helpful for your editors to answer questions about these various characteristics of the paper as they read. The answers could be written as notes or explained to you in a editing conference.

To read for meaning or content, ask such questions as:

Can the piece of writing be easily summarized or retold?

Is the thesis developed in the paper as a whole?

Is there convincing evidence for each point?

Does the reader need more information or explanations of any point? Is there irrelevant material that should be removed?

Is the paper too long or too short?

Is there any part where is it repetitive or dull?

Does the paper keep the reader interested?

Are anecdotes and examples used to add clarity and interest?

Is the documentation varied and appropriate to the point being made?

To read for- **order** or **organization**, ask:

Does the title seem appropriate and does it catch the reader's interest? Does the lead (the first sentence or two) catch interest?

Does the paper begin smoothly?

Is the organization logical and easy to follow?

Do transitional phrases connect one paragraph to the next?

Is the order effective? Should material be rearranged?

Does the paper end effectively.?

To read for **language**, ask:

Are important pieces of specific information placed at section, paragraph or sentence ends and beginnings for emphasis?

Are paragraphs and sentences varied in length?

Are words precise, verbs active, tenses consistent?

Have unnecessary adjectives, adverbs, and clauses been eliminated?

Are errors of punctuation, spelling, sentence structure and word usage eliminated?



Other potential errors are covered in the handbook sections of this guide. After the final revision, write the final draft in accordance with established procedures, and proofread carefully. If you are using a word processor, use the spelling checker, but proofread as well for incorrectly used words, for spacing errors, and so on.

### **XIII. NOTE CARDS AND OUTLINES**

There are four principal ways of using source material: summary, paraphrase, direct quotation, and combined, summary or paraphrase with quotations. Notes should be taken in your own words, not the words of the reference you are using. Only passages you wish to quote should be copied verbatim (exactly) from the source.

For your own convenience, write on only one side of your paper. On every sheet you use, list author, title, publisher, etc., of your source. Use half-size sheets or 4X6 or 5X7 note cards for taking notes. Do not record information on more than one sub-topic of your essay on one sheet or card. If you are preparing a paper about Napoleon, do not mix information about his early life and material about his military campaigns on the same sheet. Use separate sheets or cards for different aspects of your topic and for different sources. When you begin to organize your notes for essay writing, the reason for following the above procedure will be obvious.

It is important to indicate the source of information on each sheet or note card. Include complete details for use in your works cited list. You may wish to use a 3X5 card for the bibliographical information. You will need an identifying code on each note card so that you can match it to the correct bibliography card. These bibliography cards are superior to loose-

leaf lists because they can be arranged in alphabetical order. Note cards are superior to loose-leaf pages or photocopied pages because they can be assembled and laid out for ease in organizing and writing the essay.

For the most part, take notes in your own words. If you do copy particularly apt phrases and statements, indicate with quotation marks those phrases and passages copied from the source. As explained in various sections of this manual, you must properly acknowledge both ideas and wording from your source.

The following types of material should be quoted *verbatim* and enclosed in quotation marks:

- wording of laws, official rulings, etc.;
- mathematical, scientific, and other formulae;
- a hypothetical (theory-untested) statement;
- discussed lines of poetry or prose;
- a significant thought particularly well expressed.
- statements and figures which may be questioned.

Many writers find it best to write from an outline. An outline may be a simple plan or a formal descriptive picture of the main points in your essay. Working from a plan helps you to keep focused, to eliminate irrelevant material, to proceed logically and meaningfully, and to present material in the most effective order and manner. It will also help you to resist the temptation to rely too heavily on a source and to parallel its line of thought; even paralleling a line of thought is plagiarism if not credited.

There are conventions for the number-letter sequence of a formal outline, which uses headings that are words, phrases, or clauses to summarize the aspects or sub-topics the essay

will cover. The same number-letter sequence is used when long documents, like this manual, are divided into sections. You will find a diagram of an outline on the next page.

At each level, you can have as many points as necessary (but at least two). Your main sections are numbered I, II, and so on. Sections in each of them are indicated by A, B, C. If you have sub-sections in any of those sections, use 1, 2, 3, 4. Similarly numbered and lettered sections will be parallel or similar in some way. There should be logical reasons for subdivisions.

After you have prepared your outline, arranging your note cards for writing the essay is very easy. With the note cards piled in the order you have predetermined, you can write your first draft by writing the transitional and explanatory sentences and paragraphs that will link your note cards together and by copying or paraphrasing your notes.

This is a note card for the sample essay used earlier in this manual:

*TOPIC: PORTRAYAL OF WOMEN*

*SUB-TOPIC: ROLE OF PENNY*

*Source: Hugh MacLennan. BarometerRising. Toronto: McClelland / NCL, 1969.*

*- Penny as an important though not main character*

*- victim of explosion, not hero like Neil and Murray*

*- MacLennan seems ambivalent about women and their status*

*- works in a 'man's' world of shipbuilding as a designer*

*- p. 11 - "To be a woman and work at a profession pre-eminently masculine meant that she must be more than good. She had to be better than her male colleagues; she had to work longer hours and be doubly careful of all she did, for a mistake could ruin her. It had taken the war to open such a job for her in the first place, but she was undeceived as to how superior she must be to keep it.*

## XIV. PUNCTUATING

Sheridan Baker, in The Practical Stylist, says that "punctuation gives the silent page some of the breath of life. It marks the pauses and emphases with which a speaker points [the] meaning" (63). Punctuation is a mechanical aspect of writing, yet it is of extreme importance in the conveyance of the writer's ideas and meaning. The ability to punctuate well, with a minimum of effort, is an essential skill in the utilization of language for communication and for expression.

**Click on the following for a review of the punctuation conventions:**

[Periods](#)      [Commas](#)      [Semicolons](#)      [Colons](#)      [Parentheses and Dashes](#)

[Apostrophes](#)      [Hyphens](#)      [Question Marks](#)      [Exclamation Points](#)      [Brackets](#)

[Ellipses](#)      [Quotation Marks](#)      [Underlining](#)

[HYPERLINKS TO A MANUAL OF STYLE](#)

### A. Periods ,

1. The chief function of the period is to mark the end of a sentence that states a fact, an opinion, a command, or a request.

Example:      Be sure your sentence is complete, and not just a fragment.

2. The period is also used:

a. after abbreviations and initials (Jan., Feb., N.S., A. J. Foyt, Ph. D.);

b. between dollars and cents (\$4.50);

c. as a decimal point (.8 or 3.578);

d. for listings:                      1.;

2.;

3.;

e. for dramatic, poetic and Biblical citations.

Examples: The Merchant of Venice (I.iii.102-106)

The Rime of the Ancient Mariner (II.115-122)

## **B. Commas**

1. Use a comma between all items in a series.

Examples: We want more books, scribblers, pencils, and pens.

He glanced over his shoulder and saw a tall, dark, lurking shadow.

She liked oysters, broccoli, anchovies, caviar, and other delicacies usually not preferred by teens.

2. Put a comma before co-ordinating conjunctions such as and, but, for, or, nor, yet, and still when joining principal clauses.

Example: She was naughty, but that is not our business.

3. Set off parenthetical openers and afterthoughts with a comma.

Example: Green with envy, she smiled weakly.

a. The parenthetical opener might be an introductory clause or phrase. The sentence is seemingly out of order, with a subordinate clause preceding the principal clause, or with long, preceding modifying phrases.

Examples: Although several looked bored, she kept on talking.

Unless you intend to buy the magazine, you may not look at it.

Being of stout heart, he dieted.

b. Commas will often be needed to prevent misreading and to ensure clarity.

Examples: When he eats, people stare.

The day before, she had promised to be careful.

c. The parenthetical openers and afterthoughts may be intended to add emphasis, to provide contrast, or to change sentence direction and tone of voice.

Examples: He really wanted to be a husband, not a corpse. (A contrasting expression, using but or not.)

She did not worry about the dangers, if indeed she thought about them.

(Pause for emphasis.)

This is the right road, isn't it? (Sentence changes direction.) ,

4. Enclose parenthetical insertions within a pair of commas.

Example: She will see, if she has any sense at all, that he is right.

a. Sometimes these insertions are called "interrupters," such as however, by the way, of course, etc.

Example: I do not believe, however, that you were there last night.

b. The insertions might be appositives; appositives rename or explain the noun or pronoun they follow.

Example: Elizabeth Smith, a local banker, was asked to head the fund drive.

c. The insertion might be a non-restrictive modifier, something that describes the subject, but is not essential in conveying the meaning.

Example: John, who had been driving a long time, knew the dangers well.

The taxes, which are reasonable, will be paid.

NOTE: A restrictive modifier is essential to meaning and is not set off at all by commas.

Example: The taxes that are reasonable will be paid.

5. Routine uses of the comma include its insertion

- a. between the date of the month and the year (June 30, 1975);
- b. in addresses, such as between a town and the province (New Minas, Nova Scotia);
- c. after the salutation in a personal letter and after the complimentary close in all hand-written letters (Dear Maggie,) and (Sincerely,);
- d. to set off degrees and titles (Peter Smith, M.A.; Scott Brison, M.P.);
- e. to indicate omissions (One person gets results by displaying the right merchandise; another, by saying the right thing.)

### C. Semicolons

1. The semicolon is used when you could also use a period, but would prefer not to because the ideas of the sentences are so closely related that a period would be too distinct a break. The following sentence is correct with a period, but the use of the semicolon is preferable.

Examples:     The Canadians have their hockey. The Americans have their baseball.

                  The Canadians have their hockey; the Americans have their baseball.

2. The semicolon is also used in the following situations:

a. A semicolon is used to separate the clauses of a compound sentence when they are not joined by a co-ordinating conjunction (and, but, for, or, nor, yet, so).

Example:     Jane was doing over seventy; she was driving too fast.

b. When you have two principal clauses joined by a co-ordinating conjunction (for, and, but, etc.) and the clauses are complicated with internal punctuation, use a semicolon.

Examples:     The road was winding, slippery, and steep; and the car we were driving was shaky, clunking, and not very powerful. You should see that the

thought is full, the words well cleaned, the points adjusted; and then your sentence will be ready to go.

c. When the principal clauses are joined by connectives such as then, still, however, moreover, therefore, nevertheless, consequently, (which are called conjunctive adverbs), the clauses are separated by a semicolon.

Example: First she cut across a left-hand corner; then, he took a right-hand bend on two wheels.

d. A semicolon is used (instead of commas) between items in a series if the items contain commas.

Examples: Of the three cars he wrecked because of carelessness, one was a Volkswagon, which had been his mother's; another was the Chev, the first car he had owned; and the third was his father's Ford.

On our vacation we visited New Minas, Nova Scotia; St. John, New Brunswick; and Charlottetown, Prince Edward Island.

#### **D. Colons**

1. Use a colon to introduce a list, a following sample, or an explanatory clause when the sentence is complete.

Examples: In this course we shall read from the following authors:

Munroe, Lawrence, Buckler, and Richler.

Pierpoint lived for one thing only: money, money and more money.

Eric justified his action by an ingenious argument: if he had not eaten the cake, his roommate would have broken his diet.

2. Routine uses of the colon include the following:



- a. use a colon to introduce a long or formal quotation in writing;
- b. use colons in labelling dialogue in plays;

Example:       Macbeth: Ride you this afternoon?

                  Banquo:    Aye, my good lord.

- c. use colons after salutations in business letters;

Example:       Dear Madam/Sir:

- d. use colons between hours and minutes;

Example:       10:15 a.m.

- e. if there is no punctuation between the title and sub-title on the title page of a book, insert a colon in your citations;
- f. use a colon to separate volume number and pages in your citations;
- g. use a colon between city of publication and publisher in your citations.

### **E. Parentheses and Dashes**

1. Parentheses are used to include a whispered aside or interruption in a sentence.

Examples:    The period that thus came into being (of which I shall have more to say later) was of great importance to science.

                  The incident we are discussing (you can find it on page four) is a fine example of dramatic irony.

2. The dash marks a sudden change in the sentence structure or an abrupt break in thought.

Dashes are indicated in typing by using two hyphens<sup>6</sup> with **no spaces** before, between, or after.

Example:     Please send me two--no, I'll need three--extra cases.

---

<sup>6</sup> Word Processors will typically change the two hyphens into a long dash (-- becomes –.)

3. The dash is used to make appositives, explanatory comments, and similar expressions stand out clearly and conspicuously.

Example: These important discoveries--gunpowder, the printing press, the compass, and the telescope--were the weapons which brought death to medieval science.

4. The dash can be used before a word or phrase that summarized emphatically preceding terms.

Example: The historians, the diarists, the chroniclers--these are the spokespeople of the past.

5. A double dash is used to signify that a sentence is left unfinished, especially in written dialogue.

Example: "I hardly know how to ask----" and the speaker blushed and sat down.

NOTE: Put commas and periods **outside** a parenthetical group of words (like **this** one). (If you make an entire sentence parenthetical, put the punctuation inside.)

## F. Apostrophes

1. Add 's to form the singular possessive, even with words already ending in s:

dog's life, Yeats's poems, Marx's idea, Charles's crown, Chris's toys. Plurals not already ending in s also form the possessive by adding 's: children's hour, men's room, sheep's wool. Plurals ending in s take the apostrophe after the s: witches' sabbath, the Browns' house, citizens' right.

2. Also use the apostrophe to indicate letter omissions: The Class of '94, can't, won't, don't.

(Avoid contractions in formal writing, like research papers.)

3. Use the apostrophe when adding a grammatical ending to a letter, sign, or abbreviation: She X'd each mistake; he was K.O'd in the eighth round.

For plurals of letters use the apostrophe, as follows: She typed five r's.

Do not use apostrophes for plurals of abbreviations or numbers: His 3s looked like 8s; SATS, VCRS, 1920s.

## **G. Hyphens**

1. Hyphenate two or more words serving together as an adjective.

Examples: He was a fish-and-chips fan.

She will be elected in the not-too-distant future.

2. Un-hyphenated words acquire hyphens when moved to the adjectival position, before nouns, but they are not hyphenated after nouns.

Examples: She teaches in high school. She is a high-school teacher.

Highway 101 is well paved. It is a well-paved highway.

3. Hyphenate prefixes to proper names.

Examples: anti-Communist, un-American, pro-Canadian

4. Hyphenate suffixes to single capital letters.

Examples: T-shirt, T-square, X-ray

5. Hyphenate to avoid double i's and triple consonants.

Examples: anti-intellectual, bell-like

6. Hyphenate two-word numbers and fractional numbers.

Examples: twenty-five, eight-six, one-fourth

7. Avoid dividing words at the ends of lines, if possible. When it is necessary to use hyphens to divide words at line ends, hyphenate only between syllables. Consult a dictionary to divide a word. Be consistent about hyphenation throughout the paper.

## **H. Question Marks**

1. A question mark is used at the end of a sentence that the writer intends as a question.

Example: Does this chart make any sense to you?

2. If a sentence contains a series of questions, use a question mark after each item in the series. Do not capitalize the separate items.

Example: What do you intend to be when you graduate? a doctor? a lawyer? a teacher?

## **I. Exclamation Points**

The exclamation point is used after a phrase or word intended to be made very emphatic.

Exclamation points should be used sparingly or they become very ineffective.

Examples: Help! Over here! Someone's drowning!

## **J. Brackets**

Brackets are used to indicate your own words inserted or substituted within a quotation from someone else. These inserts are called *editorial interpolations*.

Example: "Byron had already suggested that [they] killed John Keats."

(In this example the writer has substituted "they" in the quotation for "the gentlemen of the Quarterly Review" to suit the context and purpose.)

## **K. Ellipses**

1. Use three spaced periods... (the ellipsis mark) when **you** omit something from a quotation.

When you use an ellipsis be sure the remaining material is a sentence.

2. If you omit the end of the sentence, add the end punctuation.

Example: Peggy looked at him in astonishment. "Do you mean the . . . ?"

3. If your omission falls after a completed sentence, space and add the ellipsis to the punctuation already there. . . .

### **L. Quotation Marks**

1. Quotation marks, besides being used to set off some titles, are used to indicate dialogue or material in you essay quoted from another source.

Example:     The Prime Minister said, "The Constitution of Canada must contain a Charter of Rights."

Example:     "I don't know anything about the accident," Bob whimpered convincingly.

Example:     "I am not going to discuss this," she said. "Let's consider the incident closed."

NOTE: Put the quotation marks **outside** the punctuation of the sentence.

Example:     Did he say, "I have enough money"?

                  She asked, "Have I enough money?"

                  "Have I enough money?" she asked.

NOTE: Every question mark, exclamation point, or dash, comes **outside** the quotation marks, **unless it is part of the quotation or dialogue.**

2. If you are using a title or other item set off by quotations in dialogue, or when quoting, you use the single quotation mark.

Example:     "I don't think," Paul began, "that you will like the poem 'Trees' by Joyce Kilmer."

### **M. Underlining**

1. As well as being used for titles, underlining is used to indicate the names of artworks, musical compositions, legal cases, airplanes, boats, and trains, as well as for emphasis or stress. Foreign words not part of ordinary speech, including scientific names of plants and animals are underlined, as are words taken out of context and discussed. Reproduce accents and other marks as they appear in the original.

Examples: The Mona Lisa is smaller than most people expect; David is larger.

The Spirit of St. Louis is more famous than the Titanic. I told you to do more work, not less.

If your conclusion does not logically follow from your evidence, you have committed an error of reasoning called a non sequitur.

In math, we always use X's and Y's to represent independent variables.

## **XV. TITLES**

You should set off the titles of literary works and other published materials by (1) capitalizing the initial letters of each word and (2) either underlining or using quotation marks. As usual in English, there are rules and exceptions for both of these ways of designating titles.

A. Titles should have all words capitalized except:

1. prepositions of five letters or less (to, of, with, in, by, on, etc.)
2. conjunctions (and, but, or, etc.)
3. articles (a, an, the)

Examples: Gone with the Wind; Confessions of an Opium-Eater

NOTE: Even the three classes of words mentioned above should be capitalized if they are the first or last words of the title or if they are longer than five letters.

Examples: "I'm Through with Love" (Through is a preposition with more than five letters.)

In Darkest Africa (In is a preposition at the beginning of a title.)

"I'll Stand By" (By is a preposition at the end of a title.) NOTE:

Some publishers do not follow these rules for capitalization. Some magazines will capitalize all words in the title of one article ("Inventory Atlantic Trivia") and only the first words in the next ("A postmortem on free trade"). When you are documenting such sources, you should supply the appropriate capitals.

EXCEPTION: In APA style, as illustrated on page 7, only the first word in the title is capitalized.

B. Underline a title to indicate that it should be in italics. Thus, War and Peace is the same as War and *Peace*. **If your typewriter or word processor can produce italics, use italics instead of underlining. You should always italicize or underline the following:**

1. the names of magazines (e.g.: Sports Illustrated);
2. the names of newspapers (e.g.: The Chronicle-Herald);
3. the titles of books (e.g.: The Call of the Wild);
4. the titles of plays (e.g.: I Remember- Mama)
5. the titles of long poems (e.g.: The Rime of the Ancient Mariner);
6. the names of radio programs (e.g.: Morningside)

7. the names of television programs (e.g.: Ally McBeal)

8. the titles of movies (e.g.: Titanic)

9. the titles of record albums (e.g.: Born in the U.S.A.).

C. Place quotation marks around a title of a work which does not take too long to read or which is part of something longer. You should always use quotation marks around the following:

1. the title of magazine articles (e.g.: "Fifteen Seconds to Live");

2. the headlines of newspaper stories (e.g.: "Aaron Breaks Ruth's Home Run Record");

3. the titles of chapters in books (e.g.: Chapter 15: "The Chain Letter Craze");

4. the titles of short stories (e.g.: "Leiningen Versus the Ants");

5. the titles of all but the longest poems (e.g.: "Richard Cory");

6. the titles of songs (e.g.: "Snowbird");

7. the titles of essays (e.g.: "The Decline of Drama");

8. the titles of episodes of television programs (e.g.: "The Real Thing").

E. In MLA style, the titles of series (in citations) are not indicated by either quotation marks or italics (e.g. Macmillan Critical Commentaries).

F. The titles of sacred books and chapters in the Bible are not indicated by either quotation marks or italics (e.g. Koran, Bible, Proverbs).

G. Use quotation marks or underlining only when writing **about** books, stories, poems and so on. If, for example, you have written a short story, you do **not** put quotation marks around your own title at the beginning of the story. If, however, you are writing a paper about **someone else's** story, you should use quotation marks around any reference to that title.



## XVI. USING NUMBERS

In ordinary (non-technical) writing there are a number of conventions limiting the use of numerals. One should note, however, that there are some variations of usage between disciplines. What is acceptable in a sociology paper or a political science essay might be frowned upon by a teacher in an essay in English literature. The following guidelines provide correct usage. Some variations are possible; consult with your teacher.

A. It is conventional to **write out** numbers that can be expressed in one or two words; **use numerals** for numbers that require more than two words.

Examples:     fifteen, six hundred, seven thousand, 385, \$850, 2 1/2, 1196

If you write comparatively about numbers in a single category within a paragraph, then use all numerals if the largest requires more than two words, and write out numbers if none requires three or more words.

Example:     Last year there were 130 students in my English class; the preceding year there were only 98. Next year we anticipate an enrolment of nearly 150 students.

The old man has three chickens, two ducks, seven geese, and twenty-seven other birds.

NOTE: In modern news magazines, this convention (number 1, above) has become optional and seemingly arbitrary. For example, Time will usually use numerals for most things, with general exception for numbers of nine or less. Time will refer to "600 people" or "five people" or "20 people." Likewise, in a single article, Time will use "13 years" and "two months." On the other hand, Time will write, "His eleven-page 22-minute address to the Congress. . . ." Newsweek will write "8 year-old" or "13 year-old" while Time will prefer "eight year-old" and

"13 year-old." Canada's Maclean's will use numerals for anything over eight. Do not allow these variations to confuse you: you are correct to follow the conventions noted in section 1.

B. Metrication (SI). In numbers of four or fewer digits (such as 8345 cm), no commas or spaces are used to separate the digits. In numbers of five or more digits, a space is used between every three digits to the left and right of the decimal point, whether the decimal point is present or not.

Examples: 5 682 139          6.143 28          1329.3468

NOTE: Use of abbreviations for metric amounts depends upon the preference of the subject area. Check with your teacher. When using non-metric figures, such as those referring to money, commas are used instead of spaces.

Examples: \$25,000 or 1,800,000 miles

C. Numerals are used in the following instances:

1. Addresses: P.O. Box 1101 or 15 Locust Avenue
2. Dates: 11 November 1999 or November 11, 1999
3. Time: 6 a.m., 10 p.m. (Write out six o'clock or ten o'clock.)
4. References to page numbers, divisions (parts, chapters, sections, etc.)

Examples: Please read pages 10 through 86 for your test next week.

Also skim over Section 3 of the workbook. Proverbs 22:6 (or Proverbs xxii.6).

5. References to a specific part in a play: Act II. scene iii. line 86 or (II.iii.86)

6. References to percentages:

Example: The Students' Council requested a fee increase of 10 per cent.

(Note that the phrase per cent is usually written out; however, modern usage will allow 10%.)

7.<sup>7</sup> Reference to age:

Examples: 54 year-old man

Jane Doe, 27, is the newest teacher in the school.

## 8. Reference to a century:

Examples: 19th-century Victorian women

In the 20th century . . .

## 9. Reference to a length of time: (Note the use of hyphens.)

Examples: 30-second commercial

16-year veteran

20-minute period

D. Money. Use numerals for amounts of money expressed in dollars and cents (\$14.95 or \$1.25). Note the inclusion of the dollar sign (\$). For whole amounts use either figures or write out the amount (\$3.00 or three dollars). For figures representing millions or billions of dollars, use the following form:

Example: Turner promised to cut the budget by \$80 million.

E. Never begin a sentence with a numeral of any kind. You must either rewrite the sentence moving the number to another position, or Write it out. It is incorrect to write: "145 years have passed since the end of her life." You should use one of the following forms:

Example: One hundred and forty-five years have passed.

It has been 145 years since the end of her life.

---

<sup>7</sup> Some teachers will prefer you avoid numerals in the instances discussed in sections 7, 8, and 9 and write out the numbers: eight-year old; nineteenth century Victorian women; Jane Doe, twenty-seven; sixteen-year veteran.

## XVII. INFORMATION FOR TYPING PAPERS OR USING WORD PROCESSORS

Please note that this information is for keyboarding, not for handwriting on looseleaf pages.

Paper: Standard Size (8 1/2 X 11 inches)

<u>Margins</u>	<u>Unbound</u>	<u>Bound</u>
Left:	2.5 cm (1 inch) or 10 pica spaces	3 cm (1.2 inch) or 12 pica spaces or set gutter of .5 inch). This will shift the centre of the page 2 spaces to the right.
Right:	2.5 cm (1 inch) or 10 pica spaces	2.5 cm (10 pica spaces)
Top of first page:	Start the <b>body of the paper</b> on line 22 (typewriter) or 7 double-spaced returns on a word processor.	Start of line 22
Subsequent pages:	Start the body of the paper on line 10.	Start on line 10.
Bottom:	2.5 cm (1 inch) or 6 blank lines at bottom.	2.5 cm (1 inch) or 6 blank lines at bottom.

---

Page Numbers

**First Page:** none

**Subsequent Pages:** Sixth line from the top (6 single-space returns), even with the right margin. Do not type a period after the number. Leave two blank lines between the page number and the body of the paper. For word processors, set margins at one inch. Set auto page numbering at 0.5 in. from the top and 1 in. from the right.

**Spacing:** Set the machine for double spacing. Set the tab for a 5-space paragraph indentation.

**Title:** Centre the line of type and type in all capitals. Do not underline or set off in quotation marks. If using a title page, it is not necessary to repeat the title on page 1.

Headings (or Titles)

**Main** All capitals (as above).

**Secondary** A second title (which gives additional information). Double space after the main title; triple space following the secondary title. When using word processors, double space after all titles.

**Side (or Sub)** Type even with left margin and capitalize main words. Underscore (underline) the heading. Leave a triple space **before** the side title, but double space after.

**Paragraph** Indented (5) as part of the first line of a paragraph. Capitalize main words and underscore. Separate the paragraph title from the paragraph by a period and 2 spaces.

Displayed Quotes All quotations of 3 lines or more are typed separately from the paragraph, indented 10 spaces from the left margin, typed single spaced, **with no quotation marks**. Double space before and after the quotation. Indent an extra 3 spaces for a new paragraph. Such indents are created on a word processor by moving the left indent marker 1 inch for that paragraph/section. Consult your manual for more detailed instructions.

Title Page: For type writers: Type the title in all caps on line 21. (Centre the line of type.) Type the word "by" in lower case letters on line 32 (centre under title). Type student's name on line 34.

Type teacher's name on line 55.

Type name of course on line 56.

Type date of paper on line 57.

For word processors, experiment as previously suggested.

Works Cited Page: The title of the endnote and works cited pages must be uniform-- usually beginning on the 13th line (or 2 inches down). Number the page as instructed previously. Type the endnotes in numerical order, indented 5 spaces from the margin, preceded by the superior number. Single space the entries. Subsequent lines

of longer notes are not indented. The title NOTES or WORKS CITED commences on line 13 (or 2 inches down), but can begin on line 15 (2 1/2 inches down) if entries are few. The works cited entries are typed in hanging-indented style; that is, the first line starts flush with the left margin, but subsequent lines are indented 5 spaces. Double space between entries. To set a hanging indent for your word processor, consult your manual. It usually involves moving the left indent marker 5 spaces.

## XVIII. WORKS CITED AND CONSULTED

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## XIX. GLOSSARY

APA	abbreviation for American Psychological Association; publishers of a popular manual of style, particularly for such disciplines as sociology, psychology, psychiatry
Audience	the intended group of readers for your essay or creative work; the audience influences the style and diction of your writing; if in doubt, assume an audience of your peers or your "best self" (Elbow 179)
Bibliography	literally means book description; refers to the list of sources at the end of the essay in Chicago style; the phrase <i>bibliographical</i> information is a general one that means author, title, and publishing information
Citation	gives information on a source of ideas or quotations in an essay; refers to either the parenthetical reference to a source (APA style) or the bibliographic reference (MLA style)
Cite (verb)	to credit; to name a source of information or quotations in an essay
Content footnote	an explanation of a point at the bottom of a page of an essay; the content note is signalled by a superscript number or an asterisk; see pages 11, 12, 15, and 56
Conventions	accepted rules or procedures for writing and for crediting sources and formatting papers
Credit (verb)	to acknowledge the source of information or quotations; to express indebtedness in an essay to a source
Document (verb)	to provide information in parentheses or notes on the source of information, ideas or quotations used in an essay; includes providing bibliographical information
e. g.	abbreviation for <i>exempli gratia</i> , a Latin term meaning <i>for example</i> ; like <i>i. e.</i> , it is not capitalized and is usually set off by <u>commas</u>
endnotes	notes collected at the end of the essay, with reference numbers corresponding to those in the text;. endnotes are collected on a new page labelled NOTES, are first-line indented, and are single spaced with a double space between each

et al	abbreviation for <i>et alii</i> or <i>et aliae</i> , a Latin term meaning and <i>others</i> ; used when more than three authors are listed for a source
etc.	abbreviation for <i>et cetera</i> , a Latin term meaning and <i>so forth</i> ; like most abbreviations it is not appropriate in formal essays or school assignments
footnote	a note placed at the bottom of the page, with a footnote reference number corresponding to one in the text; a five-centimetre line separates the note from the text
i. e.	abbreviation for <i>id est</i> , a Latin term meaning <i>that is</i>
introductory comment	a phrase used by a writer to introduce a quotation and fit it into the body of the essay; for samples and discussion, see page 14
Ibid.	abbreviation for <i>ibidem</i> , Latin for in <i>the same place</i> ; used as a short cut in the Chicago system when two notes in sequence are exactly the same source
loc. cit.	abbreviation for <i>loco citato</i> , Latin for in <i>the place cited</i> ; not recommended for current use; formerly used as a short cut in the Chicago system when two notes are from the same source
MLA	abbreviation for Modern Languages Association; publishers of a manual for writing essays; uses parenthetical or in-text references and a works cited list
op. cit.	abbreviation for <i>opera citato</i> , Latin for in <i>the work cited</i> ; not recommended for current use; was used as a short cut in the Chicago system when two notes are from the same source; used with the author's last name and the page reference
primary sources	includes diaries, letters, interviews, literary works like novels, poems and stories, first-hand accounts, personal experiences, experiments, observations, etc.; does not include second-hand accounts, or summaries and interpretations of events or documents
quotation	a phrase, sentence, or passage copied from a source; it may be two words or two paragraphs; it is enclosed in quotation marks or set off (if longer than three lines of text); its source is credited

quote (verb)	to copy <i>verbatim</i> (word for word)
reference	information regarding a source; used to describe parenthetical documentation (MLA style) or bibliographical information (APA style)
secondary sources	includes criticisms or interpretations of literary works, reviews, essays that refer to others' experiences, encyclopedias, textbooks, histories, summaries or compendiums of other documents; often secondary sources cite primary sources; writers should try to find and document the primary sources but may credit the original writer (primary source) as quoted or cited in the secondary source
<i>Sic</i>	means <i>thus</i> in Latin; used to point out that an error in a quotation was printed that way in the source; is placed in brackets after the word or phrase being pointed out
Text	body of the essay; the essay or paper
thesis	the central idea or opinion that the writer sets out to explain, illustrate, explore, argue or prove in an essay; usually stated in the introduction, referred back to, in different words, as the essay progresses, and repeated in the conclusion

## XX. ESSAY FORMAT CHECKLIST

Your teacher may give you a form similar to this one to help you pay attention to format guidelines and essay details. This checklist may be useful to you or your editor during final proofreading.

DETAIL	SELF EDIT	PEER EDIT	TEACHER CHECK
<b>TITLE PAGE</b>			
• TITLE, in caps, centred, one-line high	-----	-----	-----
• WRITER'S NAME, centred	-----	-----	-----
• TEACHER'S NAME, spelled correctly	-----	-----	-----
• COURSE, properly designated	-----	-----	-----
• DATE, not abbreviated	-----	-----	-----
<b>FIRST PAGE</b>			
• begins 1/3 down	-----	-----	-----
• margins 1"	-----	-----	-----
• double spaced	-----	-----	-----
• paragraphs indented 5 spaces	-----	-----	-----
• paper, 8.5 X 11", white	-----	-----	-----
• interesting lead	-----	-----	-----
• clear thesis statement	-----	-----	-----
<b>SUBSEQUENT PAGES</b>			
• Margins, 1" on all sides	-----	-----	-----
• page numbers, Arabic, upper right, unembellished	-----	-----	-----
• written one side only	-----	-----	-----
• typed or very legibly hand-written	-----	-----	-----
<b>QUOTATIONS</b>			
• proper use of quotation marks for short quotes (less than 4 lines)	-----	-----	-----
• citation in parentheses at end	-----	-----	-----
• punctuation follows citation	-----	-----	-----
• longer quotations set in 10 spaces	-----	-----	-----
• single spaced, no quotation marks	-----	-----	-----
• paragraph indents 3 spaces	-----	-----	-----
<b>WORKS CITED</b>			
• title of page centred	-----	-----	-----
• page numbered	-----	-----	-----
• entries in alphabetical order	-----	-----	-----
• entries single spaced	-----	-----	-----
• hanging (2nd line) indents	-----	-----	-----
• double spaced between entries	-----	-----	-----

