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*This handbook was designed as a writing tool for students by the high school English Department of Twin Valley School District. Because the English Department defers to the authority of the Modern Language Association in establishing guidelines, many of the examples*
GENERAL GUIDELINES

Follow these guidelines to ensure that your compositions meet the proper standards:

• Type in standard Times New Roman, font size 12.

• Type on only one side of the paper.

• Preserve one-inch margins on all sides (except for pagination).

• Double-space the entire manuscript including heading, title, body, works cited, etc.

  Do not increase spacing between heading and title, between paragraphs, or between any other sections unless instructed to do so.

• Use proper heading and pagination.

  Heading: One inch down from the top left-hand margin, type your name, the instructor's name, the course title, and the date (day month year).

  Pagination: On every page, type your last name and the page number one-half inch down from the top right-hand margin.

• Center the title.

• Use proper form when citing quotations. Document all sources properly.

• Proofread and polish rough drafts. Submit a clean final draft, free of cross-outs.

• Unless otherwise instructed, turn in all elements of the composition process including prewriting activities, rough draft(s), peer response, and final draft. Organize these components in the order specified by your instructor.

• Staple pages together in the upper left-hand corner before coming to class.

The instructions in this handbook are based on the guidelines set by MLA and followed by most colleges and universities. Please keep in mind that some teachers may have additional and/or different requirements depending on the assignment.
The following is an example of the first page of an essay.

An Analysis of Macbeth

The witches’ ominous declaration, “Fair is foul, and foul is fair,” (I. i. 11) introduces the motif of appearance versus reality in Shakespeare’s tragedy Macbeth. From the very first scene, it is clear that the nature of
PLAGIARISM

Plagiarism is a serious scholarly offense. In the Fifth Edition of The MLA Handbook for Writers of Research Papers, Garibaldi notes that the word "plagiarism" is derived from the Latin word for "kidnapper." Plagiarism is "intellectual theft." It is using "another person's ideas or expressions in your writing without acknowledging the source" (30). Plagiarism is cheating, and in the event that plagiarism is discovered, instructors will impose appropriate penalties.

Students are often confused about what constitutes plagiarism. If you use a familiar expression such as "The Golden Rule," or if you refer to facts that are common knowledge such as "The United States is comprised of fifty states," you need not cite a source. This type of information is considered part of the public domain; however, if you report that the population of Morgantown is 175,392, you need to cite your source, as most residents are not aware of the exact number, and population is in flux. Some forms of plagiarism are obvious. If you download a paper from the Internet, or if you cut and paste from several sources, you are guilty of plagiarism. If you copy the paper, ideas, or words of a friend, you are guilty of plagiarism. If you submit work that has been written, revised, or edited—in part or in whole—by another person, you are committing plagiarism. You can also plagiarize yourself. If you submit a paper that you wrote for one class for credit in another class, you are guilty of plagiarism. Likewise, if you steal an idea from a book, movie, speech, magazine, lecture, journal, teleplay, or electronic source and represent it as an original thought—even if it is expressed in your own words—then you have committed an act of plagiarism. A reader has a right to know which ideas are yours and which belong to others, and to know where to find the information you have used. Study the examples on the following page to differentiate between proper and improper use of source materials.
AVOIDING PLAGIARISM IN A SUMMARY OR PARAPHRASE


England attempted to solve its crime problem by transporting criminals to Australia; however, transportation did not stop crime in England or even slow it down. The "criminal class" was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime (168).

Version A: Transportation did not stop crime in England or even slow it down. Criminals were not eliminated because transportation did not deal with the causes of crime.

Version A is plagiarized. The writer gives no indication that the words and ideas belong to Hughes. She has attempted to cover her theft by changing or omitting an occasional word.

Version B: Robert Hughes points out that transportation did not stop crime in England or even slow it down. The criminal class was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime (168).

Version B is also plagiarized. The writer acknowledges his source and documents the passage with a parenthetical reference, but he has misunderstood the difference between quoting and paraphrasing. He has copied the original word-for-word, yet supplied no quotation marks; thus, the passage masquerades as a paraphrase when, in fact, it is a direct quotation.

Version C: Hughes argues that transporting criminals from England to Australia "did not stop crime in England [. . .] . The 'criminal class' was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime" (168).

Version C is one satisfactory way of handling the source material. The writer has identified her source as Hughes and given the page number in parentheses. She defines the concept of transportation in her own words (transporting criminals from England to Australia), and then borrows only those sections of the original that serve her purpose, using ellipsis points to indicate where she has deleted words.

Version D: Hughes argues that transporting criminals out of England to penal colonies in Australia did not have the intended effect: a reduction in crime. The transported criminals were replaced by new lawbreakers, primarily because the "causes" of crime were not addressed under this system (168).

Version D is a superior way of handling this material by identifying Hughes as the source of the idea and then explaining his argument in different words. This version includes additional information from the same page of the article. Instead of attempting to reword every phrase of the original source, the writer has summarized the main idea of an entire paragraph in his own words, being careful to preserve the original meaning of the passage. This writer knows that it is often best to reserve direct quotes for those phrases that could not be stated more eloquently or more succinctly than the original author has done.
MLA STYLE OF DOCUMENTATION

WORKS CITED

The works cited page lists only the sources that are cited in your paper. It appears on a separate page after the essay, but before the bibliography. (A bibliography is a list of all sources consulted for the research assignment and is the last page of the entire paper). Notice that the documents are double-spaced throughout, the titles are centered, and one-inch margins are preserved, except for pagination. Each entry begins flush with the left margin, with subsequent lines from the same entry indented five spaces. Be sure your sources are properly formatted before typing the works cited page (and before inserting in-text citation). Alphabetize the entries by the first word of your citation, which is usually the author's last name; however, when the author is unknown, use whatever appears first in your citation. When alphabetizing by title, ignore the words "A," "An," and "The." Your teacher may require a works cited page, a bibliography, or both.


Helpful Hints

1. Begin your Works Cited page on a separate page at the end of your research paper. It should have the same one-inch margins and last name, page number header as the rest of your paper.
2. Label the page Works Cited (do not italicize the words Works Cited or put them in quotation marks) and center the words Works Cited at the top of the page.
3. Double space all citations, but do not skip spaces between entries.
4. Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.
5. List page numbers of sources efficiently, when needed. If you refer to a journal article that appeared on pages 225 through 250, list the page numbers on your Works Cited page as 225-50.
6. Capitalize each word in the titles of articles, books, etc, but do not capitalize articles (the, an), prepositions, or conjunctions unless one is the first word of the title or subtitle: *Gone with the Wind, The Art of War, There Is Nothing Left to Lose*.
7. **New to MLA 2009:** Use italics (instead of underlining) for titles of larger works (books, magazines) and quotation marks for titles of shorter works (poems, articles).
MLA STYLE: SAMPLE WORKS CITED ENTRIES

A BOOK BY A SINGLE AUTHOR

Author’s Last Name, First Name. Title of Book. Place of Publication: Publisher, Year of Publication. Medium of Publication


TWO OR MORE BOOKS BY THE SAME AUTHOR


A BOOK BY TWO OR THREE AUTHORS

Invert the first author's name and list the second and third authors in normal order.


A BOOK BY MORE THAN THREE AUTHORS

Invert the first author's name and add et al. ("and others").


A BOOK BY A CORPORATE AUTHOR

Author's Name. Title of Book. edition. Place of Publication: Publisher, Year. Medium of Publication.

A BOOK IN TRANSLATION

Cite as you would any other book. Add "Trans."—the abbreviation for translated by—and follow with the name(s) of the translator(s).


SACRED WORKS

Omit underlining and quotation marks. Include the version.


ENTIRE VOLUMES AND EDITIONS

Author's Last Name, First Name. (or Editor's Last Name, First Name, ed.) *Title.*


A PORTION OF A BOOK

Author's Last Name, First Name. *Title.* Place of Publication: Publisher, Date.

Pages. Medium of Publication.

A SHORT WORK IN AN ANTHOLOGY WITH AUTHOR OF SHORT WORK


A SHORT WORK IN AN ANTHOLOGY WITHOUT AUTHOR OF SHORT WORK


Place of Publication: Publisher, Date. Pages. Medium of Publication.


A LONG WORK IN AN ANTHOLOGY (book, play, epic poem, etc.)


**AN ENCYCLOPEDIA ARTICLE**

Use this only for comprehensive encyclopedias. Specialized collections are handled as anthologies. Look for the author's name in small print at the end of the article.


If the article is unsigned, begin with the title (or editor—see note below).


When no author is available, your teacher may allow you to use the editor as a means of streamlining construction of in-text citation later.


**A DICTIONARY ENTRY**


**A NEWSPAPER ARTICLE**

Author’s Last Name, First Name (if available). “Title of Article.” *Name of Newspaper*

Date, Edition (if published more than once a day): Section and Pages. Medium of Publication.


If an article is not printed on consecutive pages, write the first page number and +.


If the city's name does not appear in the title, include it in brackets.

## A MAGAZINE ARTICLE

Author’s Last Name, First Name. “Title of Article.” *Title of Magazine* Publication

Date: Pages. Medium of Publication.


## AN EDITORIAL

Author’s Last Name, First Name. “Title of Article.” Editorial. Appropriate Publication Information. Medium of Publication.


## A REVIEW

Author’s Last Name, First Name. “Title of Article.” Rev. of Name of Work

Reviewed (underline or use quotation marks as appropriate), by Author/Creator of Work Reviewed. Appropriate Publication Information. Medium of Publication.


## A JOURNAL ARTICLE

Author’s Last Name, First Name. “Title of Article.” *Title of Journal* Volume.


A REPRINTED ARTICLE

Give the complete data from the earlier publication, and then add Rpt. in (Reprinted in), the title of the collection, and the new publication facts. Medium of Publication.


CROSS REFERENCES

To avoid unnecessary repetition when citing several articles from the same larger work, employ cross-reference. Give the complete documentation on the larger work, and brief information on the articles. (Smith is the larger work; Atkin’s and Baker’s articles appear in Smith.)


A PAMPHLET

Treat a pamphlet as you would a book. If you can find an author, use his/her name; otherwise, begin with the title and list whatever information is available. Add the state when the city is not universally known. (Note: the city has been eliminated from college entries where it is redundant.)


A FILM

*Title of Film.* Name of Director. Studio, Year. Film


To focus on the contribution of a particular person, cite that person's name first.


Additional pertinent information may be added, such as performers, producers, etc.


This entry includes the original release date and the new format and release date.


A TV/PROGRAM

"Title of Episode.* Name of Series.* Network. Station, City. Broadcast Date. Television


Last Name of producer or director, First Name. Title of Program. Station, City. Broadcast Date.

- Brown, Carol, dir. *At Your Service.* KRLT, Kings Beach. 22 Jan. 2001. Television
# A Published Letter in a Collection

Last Name of Writer, First Name. "To Receiver." Date. *Name of Larger Work.*

   Editor. Volume. Place of Publication: Publisher, Year. Pages. Medium of Publication.


# An Unpublished Letter

Last Name of Writer, First Name. Letter to First and Last Names. Date.


# A Letter Received by the Researcher

Last Name of Writer, First Name. Letter to the author (you). Date. Medium of Publication


# A Published Interview

Subject's Last Name, First Name. Interview. Publication Information. Medium of Publication.


# A Personal or Telephone Interview

Subject's Last Name, First Name, Occupation/Area of Expertise. Personal or Telephone Interview (as appropriate). Date.

A PAINTING/STATUE/WORK OF ART

Artist's Last Name, First Name. *Title of Work*. Location (Museum, Church, Pvt. Collection), City.


If you use a photograph of the artwork, then you must add slide, illustration, or page number, and proper publication information.


A MUSICAL COMPOSITION

Composer's Last Name, First Name. *Title*. Original Publication Date. Publication Place: Publisher, Year. Medium of Publication.


A RECORDING

Performer's Last Name, First Name. "Title of Song/Story." Recording Date. *Name of Album/CD/Cassette/Disk*. Studio, Number, Year.

- Foo Fighters. *In Your Honor*. RCA, 2005. CD.

A PERFORMANCE

*Title*. By Author. Director. Theater, Place. Date. Additional Information.


WEB PUBLICATIONS

MLA no longer requires the use of URLs in MLA citations. Because Web addresses are not static (i.e., they change often) and because documents sometimes appear in multiple places on the Web (e.g., on multiple databases), MLA explains that most readers can find electronic sources via title or author searches in Internet Search Engines.


Citing an Entire Web Site

*It is necessary to list your date of access because web postings are often updated, and information available on one date may no longer be available later. Be sure to include the complete address for the site.*

Editor, author, or compiler name (if available). *Name of Site*. Version number. Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available). Medium of publication. Date of access.


A Page on a Web Site

*For an individual page on a Web site, list the author or alias if known, followed by the information covered above for entire Web sites.*

**ELECTRONIC DATABASES**

When citing most online documents, use the same information you would use for print materials, but end the citation with the DATE OF ACCESS and the MEDIUM OF PUBLICATION. *(Check with your instructor to determine if the <URL> is needed).* A few examples follow. If not all of the publication information is available, use what you can find. If you are providing the <URL>, be sure that the web address you give is for the specific information accessed and not for the larger database. Remember: If a web address exceeds one line, split it only after a slash. Do not add a hyphen to indicate the split (and make sure your computer doesn't either!).

### ONLINE BOOK

Author's Last Name, First Name. *Title*. Editor. Publication Information. Date of Access. Medium of Publication. <URL>.

  


### ONLINE DATABASES

*Title of Database*. Editor's Name. Version. Date of publication or up-date.

Sponsoring Institution. Date of Access. Medium of Publication. <URL>.

  

  

### ARTICLE ON ONLINE DATABASES (GALE GROUP DATABASES)

Author’s Last Name, First Name. “Title of Article.” *Title of Original Publication*


PARENTHETICAL DOCUMENTATION

The Works Cited page is the first step to authenticating the information in your report. The second step is to give credit to your sources within the body of your paper. There are several styles of in-text citation. The MLA format employs the author-page citation technique.

AUTHOR/PAGE CITATION TECHNIQUE--MLA STYLE

Guidelines: Simply stated, parenthetical documentation MLA style means putting the author's last name and the page number in parentheses within the text of the essay. In practice, there are several options of how you may present this information. Cite all facts not covered under public domain. In other words, if you would not know this information without researching it, cite the source. Direct quotes are always cited. Refer to the section on plagiarism for clarification. Before tackling in-text citation, be sure your bibliographic entries are correctly formatted. If so, you may simply use whatever is listed first in each entry: author, title, etc. Several models follow. (Punctuation is important.)

AUTHOR AND PAGE NUMBER IN PARENTHESES - MLA

SINGLE AUTHOR

• "Washington is like the Winter Palace under Nicholas and Alexandra" (Peters 3).

TWO AUTHORS

• Bertha may serve not only as Jane's alter ego, but Brontë's as well (Gilbert and Gubar 27).

MULTIVOLUME WORK

• Economic policy should provide for maintenance of full employment (Johnson, 2: 173).

CORPORATE AUTHOR

• The report denies any United States activity in Peru (U. S. Department of Defense 31).
SINGLE AUTHOR

• Peters compares Washington to the Winter Palace under Nicholas and Alexandra (3).

TWO AUTHORS

• Gilbert and Gubar suggest that Bertha serves as alter ego for both Jane and Brontë (27).

MULTIVOLUME WORK

• In Volume 2, Johnson asserts that economic policy should provide for full employment (173).

CORPORATE AUTHOR

• In 1984 the U. S. Department of Defense issued a report denying activity in Peru (31).

CITING A WORK IN ITS ENTIRETY - MLA

Author’s last name and complete title

• Seller's, Ethnic Theater in the United States includes many examples of folk mythology.

AN UNSIGNED WORK - MLA

Title and Page (if available) in parentheses

• New York Magazine recommends Mallard's for casual dining ("Country Inns" 213).
• The spectrum is visible when light is sent through a prism ("Color and Light").

TWO OR MORE UNSIGNED ARTICLES WITH THE SAME TITLE - MLA

“Title of article,” shortened version of title of larger work page (if available)

• Hawking has penetrated the mystery of black holes ("Hawking," World Book 213).
• The inspirational Stephen Hawking has battled ALS or "Lou Gherig's Disease" for most of his life ("Hawking," Grolier).
Author, shortened version of title and pages in parentheses

• Surprisingly, most humans experience some depression, often for unknown reasons (Rogers, “Psychology” 171).

• The use of Ritalin in treating A.D.D. is overrated and overused (Rogers, “Schools” 83).

Title and author in text, pages in parentheses

• In “Psychology and Modern Man,” Rogers notes that most humans experience some form of depression (171).

• Rogers deplores the overuse of Ritalin in his latest book Save Our Schools (83).

A PLAY - MLA

Act, scene, and line(s) separated by periods and enclosed in parentheses. For the first entry of the play, include the title. Classic plays are often cited with Roman numerals.

• Ophelia laments, "Oh, what a noble mind is here o'erthrown" (Hamlet III.ii.158).

• Polonius advises Laertes, "To thine own self be true" (I.iii.78).

• "Anger's my meat. I sup upon myself," shouts Volumnia (Coriolanus 4.3.50).

If the lines are not numbered, give the title and page followed by a semi-colon and the act and scene separated by periods. If scenes are not numbered, identify the act.

• Sparkish asserts, "[L]oving alone is as dull as eating alone" (The Country Wife 41; 3.2)

• Abigail accuses Tituba: "She makes me drink blood!" (The Crucible 43; Act 1).

A BIBLICAL REFERENCE - MLA

Book chapter: verse in parentheses

• In "The Sermon on the Mount" Jesus states, "Blessed are the meek, for they shall inherit the earth" (Matt. 5: 5).
In the first reference, include the word "lines." In subsequent references, list only line numbers. Line breaks are indicated by using a slash with a space on each side.

- In Tennyson's *Ulysses*, the title character's quest is ultimately revealed when he admits, “My purpose holds to sail beyond the sunset” (lines 59-60), and because he is “strong in will / To strive, to seek, to find, and not to yield” (69-70), his triumph is inevitable.

A LONG POEM - MLA

In the case of long poems or classic verse plays, cite by whatever division is appropriate (canto, book or part) and lines, with periods separating the various sections.

The following citation is book 1, lines 61-63 in Milton's *Paradise Lost*.

- Milton's description of hell in *Paradise Lost* is a paradoxical "dungeon [...] horrible, on all sides round /As one great furnace flamed; yet from those flames, / No light" (1.61-63).

The following citation is canto 3, line 1 of the *Inferno* from Dante's *Divine Comedy*.

- Dante sets a doleful atmosphere by posting this sign over the entrance to hell: "Abandon all hope, ye who enter!" (*Inferno* 3.1).
The use of quotations from both primary and secondary sources is an effective writing tool when done properly. The primary source is the original work, the document or text being analyzed. A secondary source is a work that comments on the primary source. Be selective. Quote only phrases or lines that are particularly interesting or relevant to your argument. Use quotations to support or emphasize your own ideas; over quoting is boring and can influence your reader to believe that you haven’t done your own thinking. Follow the guidelines below to effectively incorporate quotations into your text.

**QUOTATIONS - MLA**

A quotation should correspond directly to its source in spelling and punctuation. If a quote must be changed to work grammatically into your sentence, then indicate the change with brackets. Also, use ellipses within brackets to indicate words you have omitted.

**PUNCTUATION/GRAMMAR**

A quotation should correspond directly to its source in spelling and punctuation. If a quote must be changed to work grammatically into your sentence, then indicate the change with brackets. Also, use ellipses within brackets to indicate words you have omitted.

**Original line from The Good Earth:**

- "The woman and the child were as brown as the soil and they sat there like figures made of earth" (Buck 29).

**Incorporated into text of essay:**

- Buck reinforces O-lan's affinity with the land when she describes the stoic Madonna and child "as brown as the soil [. . .] like figures made of earth" (Buck 29).

**Original line from The Crossing:**

- "She studied them across the top of the splayed fan" (McCarthy 225).

**Incorporated into text of essay:**

- She is obviously intrigued by the young Americans as she "studie[s] them across the top of the splayed fan" (McCarthy 225).

**COLON, COMMA, NO PUNCTUATION**

Use a colon before a quotation you formally introduce (including quotations longer than four lines in your text). The colon adds emphasis. Use a comma or no punctuation before a quotation you integrate into the sentence.

- Mark Antony eulogizes Brutus with the highest form of praise: "This was the noblest Roman of them all" (5.5.74).

- It is apparent in the first scene of Macbeth that evil is lurking in Scotland when the witches proclaim, "Fair is foul, and foul is fair" (1.1.10-11).

- Shelly thought poets "the unacknowledged legislators of the world" (794).
QUOTES UNDER FOUR LINES

If the quote is shorter than four lines in the text of the essay, put it in quotation marks and incorporate it into the sentence/text. Depending on the sentence construction, a comma or colon is sometimes required to introduce the quote. Notice also the various uses of punctuation at the end of the quote and the final use of a period after the citation.

• "It was the best of times, it was the worst of times [. . .]," wrote Charles Dickens (35).

• For Charles Dickens the eighteenth century was both "the best of times" and "the worst of times" (35).

• Charles Dickens begins his novel A Tale of Two Cities with this memorable paradox: "It was the best of times, it was the worst of times [. . .]" (35).

QUOTES OVER FOUR LINES

Quotes longer than four lines are introduced by a colon and separated from the text by indenting them ten spaces from the left only.

• Orwell laments the laziness of his contemporaries when he writes:

[M]odern writing at its worst does not consist in picking out words for the sake of their meaning and inventing images in order to make the meaning clearer. It consists in gumming together long strips of words which have already been set in order by someone else, and making the results presentable by sheer humbug. The attraction of this kind of writing is that it is easy. (Orwell 247)

The inherent danger in this kind of writing is that it is also boring, as Orwell so artfully demonstrates.

Notice that, since the quote is distinguished by indentation, there are no quotation marks. Internal punctuation matches the original source. In this case, the period goes before the citation. Do not end a paragraph with a quotation. End with commentary as this writer has done with her "boring" remark! It is important that quotations be used sparingly and only to amplify or emphasize your analysis.
This quote is fully incorporated into the sentence. No comma or colon is necessary.

- In *1984*, Orwell defines "doublethink" as "the power of holding two contradictory beliefs in one's mind simultaneously and accepting both of them" (215).

This quote is introduced with the word "proclaim." Either a comma or a colon is correct; the colon is a stronger form of punctuation that adds emphasis to your example.

- It is apparent in the first scene of *Macbeth* that evil is lurking in Scotland when the witches proclaim, "Fair is foul, and foul is fair" (I. i. 10-11).

This quote is incorporated into the sentence. Notice the double punctuation required when quoting narration and dialogue in the same sentence. Notice also the brackets around words that have been changed or added to the quotation to preserve grammatical correctness.

- O-lan's practical nature is sometimes too harsh for Western sensibilities. When her children cry out for food, she looks first at her own belly swollen with yet another child and then at her husband, "beseeching him for the children" until he sees "at last the thing that [is] to be done. So he [says] roughly, 'Let it be killed then. But I cannot do it'" (51).

No punctuation (Author in text, Page in parentheses)

- Hondimann identifies Macbeth's bumbling behavior—bringing the daggers from the bedchamber and failing to smear the guards' faces with blood—as an indication of his overwhelming guilt. He sees Macbeth "not as a devil, a fiend, but as a man who has done himself a terrible injury—so terrible that he cannot even locate his pain" (128).
SOURCE CARDS

First, create a source card for each source that you consult. This will make constructing your Works Cited and pages much easier, as you will only need to alphabetize your source cards and type! Assign an identifying number to each source card. The first source you consult is "1." Number your sources consecutively (1, 2, 3, etc.). Place this number in the upper left-hand corner of the card.

SAMPLE SOURCE CARDS - MLA

1


2


3


This numbering system is a shorthand method for tracking your sources while doing research. When citing sources on your works cited pages, omit the source number and arrange according to handbook directions. (MLA-style is alphabetical.) Likewise, when citing sources within the body of your report, omit the source number and record author/page (MLA style) following the examples in the handbook.
Note cards are tied to the appropriate source cards through a simple numbering system for source and page. Create a note card for each piece of information you will use. Follow these three important steps:

1) **READ** (or scan the article in its entirety to get a sense of the author's position)

2) **THINK** (about what is important and what is implied in the article)

3) **RECORD** (accurately and thoughtfully in your own words)

**There are three types of note cards: fact, paraphrase, and quote. Each note card should contain the following:**

- a specific topic heading (taken from your research questions)
- only one idea
- your note (fact, paraphrase, or quote)
- the source number (which ties it to the source card)
- the page number where the information is found
- if no page number is available, write "n. pag." for "No Page"

**The type of information which should be placed on the note cards is the following:**

- information that gives support to your thesis
- facts, statistics, definitions, dates
- opinions from authorities on your subject
- information that relates to each of your topic headings
- quotations that state something important about your subject/thesis
Paraphrase Note Card

Paraphrase note cards are used when translating someone else’s words into words of your own; consequently, they are often called summary notes. This is the most useful type of note card.

When writing paraphrase or summary notes, follow these directions:

• ask yourself the author's main idea or purpose
• restate the idea in your own words
• leave out all insignificant and/or joining words
• read what you wrote to be sure it has the same meaning as what the author wrote

Consider the following excerpt from John Gardner's article (source 3). This is the passage as it appears in the original:

At the end of a mystery, we want all the questions answered, red herrings explained away, false clues justified, and so on. In a more serious kind of novel, we want all important issues dealt with, no character left hiding forever behind the tree where the author put him and forgot him. It may be that, finishing the novel, we at first imagine that some thread was left untied--for instance, some symbolic idea. Two different characters may have been subtly identified as Eden serpents, and as we finish the novel we at first can't see how the double identification was resolved. Carefully rereading, we discover the seeming contradiction was indeed resolved, and the belated satisfaction of our expectation gives pleasure. But whether the satisfaction is immediate or purposely delayed, it must sooner or later come.

Sample paraphrase note card based on Gardner's comments:

<table>
<thead>
<tr>
<th>3</th>
<th>Reader Response Theory</th>
<th>614</th>
</tr>
</thead>
<tbody>
<tr>
<td>good authors set up reader expectation and then fulfill that expectation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sometimes it is immediate: usually plot related</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sometimes it is delayed on purpose: usually symbol related</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sample paraphrase card for information on one topic summarized from several pages of a single source: (Notice that the page breaks are recorded.)

<table>
<thead>
<tr>
<th>1</th>
<th>Social Issues in Merchant of Venice</th>
<th>129-131</th>
</tr>
</thead>
<tbody>
<tr>
<td>P-129 conflict between Antonio (Christian) &amp; Shylock (Jew)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>is really not religious but economic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Antonio (merchant) vs. Shylock (money-lender)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P-130 Christians forbidden to lend money; Jews were not</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P-131 however, Christians did lend money</td>
<td></td>
<td></td>
</tr>
<tr>
<td>proof: Shakespeare's own father convicted of usury!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Direct Quotation Note Card

A direct quotation is a sentence or phrase taken word for word from a source. When writing a direct quotation note, place quotation marks around the phrase or passage you are quoting. Also, include the name of the person who said it (in parentheses) at the end of the quote. Use a direct quotation when:

- a thought has been phrased particularly well
- the words express a meaning as no other words could
- an author has concisely stated an opinion about your thesis
- the effect of the quote is startling, thought provoking, or shocking— an attention-getter!

Use direct quotations judiciously. Overuse of quotations diminishes your authority and weakens the effectiveness and quality of your paper.

Sample quotation card where the author of the source is the author of the quote:

<table>
<thead>
<tr>
<th>2</th>
<th>Language Development</th>
<th>620</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;As soon as you plant a garden or a crop, you develop the conception of a 'weed,' the plant you don't want in there. But you can't say that 'weed' is either an intellectual or an emotional conception, because it's both at once.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Frye)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Since Frye is also the author of the source, you would cite it as usual in the text of your report. MLA style (author/page) would become (Frye 620).

Sample quotation card where the author of the source is NOT the author of the quote:

<table>
<thead>
<tr>
<th>2</th>
<th>Poets</th>
<th>621</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;A poet in our times is a semi-barbarian in a civilized community. He lives in the days that are past. [ . .. ] The march of his intellect is like that of a crab, backwards.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Thomas Love Peacock)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Peacock is quoted in Frye's article, so your citation (MLA style) would reflect your use of an indirect source, as follows: (Peacock, qtd. in Frye 621). Another option (MLA style) would be to name the author of the phrase within your text, as follows: According to Thomas Love Peacock, the "march of his [the poet's] intellect is like that of a crab, backwards" (qtd. in Frye 621).
WRITING TIPS AND TERMINOLOGY

1. When composing, good writers consider four critical elements that relate to the Pennsylvania Writing Domains:

**Voice:** establishes the tone of communication between writer and audience and reflects the writer's attitude or stance toward the subject. It involves thoughtful word choice (diction) and sentence structure (syntax).

**Audience:** specific reader(s) targeted by the writer.

**Purpose:** the writer's motive. Examples include writing to inform, to explain, to comfort, to record, to persuade, to complain, or to entertain.

**Form:** the structure and format of the writing.

2. The following chart compares the components of the two major types of writing:

<table>
<thead>
<tr>
<th>Personal Writing</th>
<th>Analytical Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focuses on</td>
<td>information/literature</td>
</tr>
<tr>
<td>Is composed in</td>
<td>first person</td>
</tr>
<tr>
<td>Employs</td>
<td>sensory detail</td>
</tr>
<tr>
<td></td>
<td>first person</td>
</tr>
<tr>
<td></td>
<td>third person</td>
</tr>
<tr>
<td></td>
<td>third person</td>
</tr>
<tr>
<td>Employs</td>
<td>objective data</td>
</tr>
<tr>
<td></td>
<td>interpretation</td>
</tr>
<tr>
<td>Employs</td>
<td>analysis</td>
</tr>
<tr>
<td></td>
<td>examination of topic</td>
</tr>
<tr>
<td>Results in</td>
<td>self-discovery</td>
</tr>
<tr>
<td></td>
<td>deeper understanding of topic</td>
</tr>
</tbody>
</table>

3. **Pre-writing:** getting your ideas and support down on paper before you organize your essay into paragraphs. You can use any or all of the following: webs/clusters, outlines, flow charts, drawings, or free writing.

4. **Shaping:** establishing a pattern of development for your essay.

5. **Rough draft:** the first complete version of your essay. It is often necessary to revise a rough draft more than once.

6. **Revise:** does not mean recopy. Revise literally means to "see again." Revision involves changing and improving content and style.

7. **Edit:** proofreading and correcting mechanical errors such as spelling and grammar.

8. **Final draft:** a revised, edited, and polished version that is clean and professional in appearance.

9. **Peer response:** another's oral or written reaction to your paper.
10. **Thesis**: a defensible sentence that states both your topic and your point of view toward it. It may also suggest a pattern of development for the essay. Every essay you write must contain a thesis in the introductory paragraph. *Remember to reference your thesis throughout your paper.*

11. **Introduction**: an opening paragraph. It has three major purposes: to catch the reader's attention, to provide some general remarks that establish the topic, and to include your thesis.

12. **Body**: the paragraphs of your essay in which you develop your thesis through the use of concrete detail and commentary. The body of a paper is not constrained to a 5 paragraph essay. Multiple paragraphs demonstrate a stronger, more cohesive essay.

13. **Topic sentence**: frequently the first sentence in the paragraph, it expresses the controlling idea. While the thesis controls the entire essay, the topic sentence guides the individual paragraph by stating both your topic and your point of view toward it.

14. **Transition**: a statement, word or phrase that links two paragraphs, sentences, words or ideas together.

15. **Concrete detail**: varies according to the type of writing. In personal writing, concrete detail is usually specific sensory details and facts. In analytical writing, concrete detail means examples and quotations from the text or critical/reference works. Concrete detail is synonymous with evidence and support.

16. **Commentary**: what you have to say about the concrete details or evidence/support in your essay. Synonyms for commentary include: opinion, interpretation, analysis, explanation, insight, and speculation.

17. **Conclusion**: the last paragraph of the essay that may do one or more of the following: sum up your ideas, reflect on what you have said in your essay, provide additional insight, draw conclusions, make predictions, or call to action. The conclusion does not introduce new material; the conclusion should provide closure for the entire essay.
## Chart of Composition Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Thesis Statement Is</td>
<td>The controlling idea behind your essay, which establishes the direction your thoughts will take.</td>
</tr>
<tr>
<td>A Thesis Statement Should</td>
<td>Appear in the introduction of your essay.</td>
</tr>
</tbody>
</table>
| A Thesis Statement Contains | 1) A topic/subject  
2) An opinion/position/attitude.  
3) A preview of the direction your essay will take. |
| A Topic Sentence Is | The controlling idea behind a paragraph. Often the most general statement in the paragraph. |
| A Topic Sentence Contains | 1) A topic/subject and  
2) An opinion/position/attitude. |
| A Concrete Detail Is | A specific fact or a quotation. |
| Commentary | “Comments” on the concrete detail of the essay. |
| Commentary Is | Your analysis, interpretation, insight, evaluation, explication, discussion, speculation, opinion, reflection, response, or reaction. |
| The Introduction Is | The first paragraph of an essay. |
| The Introduction Should | 1) Catch the reader’s attention.  
2) Include the thesis statement. |
| A Transition Sentence | 1) Provides a finished feeling to the paragraph.  
2) Links the paragraph to the one that follows. |
| The Conclusion Is | The last paragraph of the essay. |
| The Conclusion Provides | Closure and a finished feeling for the entire essay. |
| The Conclusion May | 1) Sum up your ideas  
2) Reflect on what you have said  
3) Culminate in new insights  
4) Offer solutions or make predictions  
5) Reshape or restate your thesis  
6) Resonate in style or substance with the intro. |
| The Conclusion Does Not | Introduce new or distracting information.  
Restate specific words or sentences already in your paper. |
KEY WORDS IN ESSAY QUESTIONS

Analyze: Break into separate parts and discuss, examine, or interpret each part.

Compare: Examine two or more things. Identify similarities and differences.

Contrast: Show differences. Set in opposition.


Define: Give the meaning--usually a meaning specific to the course or subject. Consider the context. Determine the precise limits of the term to be defined. Give the exact meaning. Definitions are usually short.

Describe: Give a detailed account. Make a picture with words. Detail characteristics, qualities, and parts.

Discuss: Consider and debate or argue the pros and cons of an issue. Write about any conflict. Compare and contrast.

Enumerate: List several ideas, aspects, events, things, qualities, reasons, etc.

Evaluate: Give your opinion or cite the opinion of an expert. Include evidence to support the evaluation.

Illustrate: Give concrete examples. Explain clearly by using comparisons or examples.

Interpret: Comment upon, give examples, describe relationships. Explain the meaning. Describe first; then evaluate.

Outline: Categorize main ideas, characteristics or events following a specific sequence. (Unless the prompt requires a "formal outline," do not organize with Roman numerals, etc. Write in sentences and paragraphs.)

Prove: Support with facts (especially facts presented in class or in the text).

State: Explain precisely.

Summarize: Give a brief, condensed account in your own words. Include conclusions. Avoid unnecessary details.

Trace: Show the order of events or progress of a subject or event.
A GUIDE TO TRANSITIONS

Experienced writers use "trail markers," transitional words that guide their readers along the pathways of their arguments. Transitions link one idea to the next and facilitate the flow of communication. The following are some of the more common transitional words and phrases, classified according to their function:

• **Addition and sequence**: again, also, besides, even more important, finally, first, further, furthermore, in addition, in the first place, last, likewise, moreover, next, next in importance, second, then, third, too.

• **Cause and effect**: accordingly, as a result, because, consequently, for, for this reason, hence, if . . . then, so, then, therefore, thus.

• **Comparison**: also, comparably, in the same way, likewise, similarly.

• **Contrast**: although, at the same time, but, conversely, despite, even so, except, however, in another sense, in contrast, nevertheless, nonetheless, notwithstanding, on the contrary, otherwise, still, though, yet.

• **Emphasis**: above all, besides, even more, in addition to this, more important, to repeat.

• **Example**: for example, for instance, in fact, indeed, of course, specifically, that is, to illustrate.

• **Purpose**: because, for this purpose, for this reason, to this end, with this object.

• **Place**: above, adjacent to, below, beyond, farther on, here, nearby, on the other side, opposite to, there, to the south.

• **Summary or conclusion**: as I have said, consequently, for these reasons, in any event, in brief, in conclusion, in other words, in short, in summary, to sum up, on the whole, that is, therefore.

• **Time**: after, after this, afterward, at last, at length, before, formerly, from now on, immediately, in the meantime, in the past, later, meanwhile, now, presently, previously, since, since then, soon, subsequently, then, thereafter, ultimately, while.

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A WRITER'S CHECKLIST FOR SUCCESS

Before submitting your essay, you should be able to answer "yes" to all of the following questions:

_____ Did you write your name and other identifying material on the work?
_____ Are all pages numbered and in order?
_____ Have you correctly spelled the name of the person who is receiving your work?
_____ If you typed, did you choose Times New Roman, 12 font?
_____ If handwritten, is your work neat, legible, and written in black or blue ink?
_____ Is your paper double-spaced and written on only one side of the page?
_____ Have you left sufficient margins on all edges of your paper?
_____ Have you read your work aloud at least once to "hear" your writing?
_____ Having read the assignment carefully, did you respond to the task appropriately?
_____ Did you use specific details and examples to fully support your ideas?
_____ Did you organize your writing with a strong introduction, body, and conclusion?
_____ Did you choose specific words that are appropriate for your audience and purpose?
_____ Did you vary your sentences to make your writing interesting to read?
_____ Does your writing end with an effective closing statement that reinforces your thesis?
_____ Have you carefully re-read your work at least once (preferably after setting it aside) to check for spelling, punctuation, and grammar errors?

Note: It is often helpful to have your essay proofread by another reader.

_____ If you have made any last-minute corrections, are they neatly done?
_____ If you consulted any outside sources, did you use proper citation and attach a works cited page?

If you can answer "yes" to all of the above questions, you can turn in your work with confidence!
CORRECTION CODES

These symbols correspond to areas where your essay can be improved.

TH Thesis is unclear or incomplete.

TS Topic sentence is weak or unclear.

CD This paragraph lacks sufficient concrete detail/evidence to prove your point.

CM This paragraph lacks sufficient commentary. Elaborate.

TR Transition(s) between paragraphs or ideas is missing or weak.

PR Pronoun reference is unclear (no antecedent); use a specific noun. (Pronouns should agree with their antecedents in number.)

K Sentence is awkward or unclear. Avoid ambiguous language and awkward phrasing.

W Sentence is too wordy; be concise.

Y Do not write in second person (you); use first or third person as appropriate.

SV Faulty agreement. Subject and verb should agree in number.

OT Off-topic. Focus on topic; eliminate extraneous information.

CS Combine sentences; form compound and complex sentences.

HP Write in the historical present; use present tense when referring to literature.

H Homophone error (its/it’s; there/their/they’re; right/write).

WW Wrong word; word choice in this context is questionable or improper.

SI Slang, which is inappropriate in a formal composition.

Dg Dangling modifier.

MM Misplaced modifier.

// Write in parallel structure.

^ Insert missing elements.

C Capitalization error.

T Tense shift.

U Usage error.

FR Sentence fragment.

P Punctuation error.

RO Run-on sentence.

S Spelling error.

V Incorrect verb form.

Abb Avoid the use of abbreviations.

AC Add a comma.

Pl Pluralization error.

DC Delete a comma.

¶ Create new paragraph.

R Redundant.
STUDY SKILLS
HOW TO READ AN ACADEMIC WORK

Reading a textbook is different from reading a book for pleasure. Textbooks are heavy on facts and concepts. Our first task is to understand these facts and concepts; our second task is to figure out how they relate to what we already know. The only way to accomplish this is to become active readers.

Have you ever read three or four pages and then sat back and asked yourself, “What did I just read?” If your answer is, “Yes,” then you are probably not an active reader. SQP2RS is the answer to your problem! What is SQP2RS? It means Survey, Question, Predict, Read, Respond, and Summarize. Using this method developed by Dr. MaryEllen Vogt, you will not only read faster, but you'll remember what you've read.

SURVEY: Before you actually begin, leaf through the section you are about to read. Scan the headings. Glance at the pictures and charts. Read the captions underneath. What is the author writing about? Notice boldface and italicized words, and "phrases in quotation marks." Glance at the notes at the bottom of the page to bolster your vocabulary. Look over the review questions. These give a very good hint about what is important in the chapter. Chapter summaries also provide an important overview and prepare you to understand what you are about to read.

Benefits of Surveying:
• creates a background so words, ideas, and concepts are not completely new
• provides advance organizers so you can relate items to each other
• limbers your mind; gets you ready to be an active reader

QUESTION: Based on your survey, write several questions you think you'll be able to answer after reading the text. (Don't bother writing questions you can already answer.)

PREDICT one to three things you will learn.

READ the section to answer the questions you have posed. Stop at the end of the section. Write down important words. (This is called a VSS sheet = Vocabulary Self-Selection sheet).

RESPOND to questions and determine which were answered in the text. If you are reading at home, ask yourself each question out loud and respond out loud. Check the book to see if your answer is correct. If your answer is incorrect, pose the question to yourself once more out loud and respond with the correct answer. Write each answer below the appropriate question. Pose additional questions that arose as you read. Eliminate questions that did not prove useful. If you are working in class, follow your teacher's lead. (See the charts on the next two pages.)

SUMMARIZE: State the main ideas of the section. Consider how the points made in this section relate to other points you have read in the preceding sections.
NOTE TAKING STRATEGIES
HOW TO LISTEN DURING A LECTURE

LISTENING is the first step to good note taking. In order to take effective notes, you have to know what you are listening for. Hearing is not listening. Hearing is something you do without thinking. Listening is making meaning out of what you hear.

ESTABLISH BACKGROUND INFORMATION on which you can build meaning. Before class, look over your notes from the last lecture and review what you learned. Be sure you have read the assignment using the SQP2RS method. Review your SQP2RS questions and answers, and your VSS sheet. This will make it easier for you to connect what the instructor says today with past lectures using ideas and terms that are already familiar to you.

FOCUS YOUR ATTENTION on the lecture. If your mind wanders, you will slip into hearing rather than listening mode, and information will literally go in one ear and out the other. Listening allows the words your instructor is speaking to enter into your short-term memory where they are turned into ideas, which can then be processed and filed by association in your long-term memory.

LISTENING FOR KEY WORDS

EXAMPLES: to illustrate, for example, for instance, here’s an analogy

SEQUENCE: first, second, third, finally, before, after, formerly, subsequently, prior, meanwhile

CHARACTERISTICS: descriptive words (especially superlatives) greatest, longest, highest, most enduring, most effective, important, definitive, quintessential, etc.

DEFINITIONS: which means, is a synonym for, which includes the following elements, which is the opposite of, which is another word for, which can also mean

CAUSE AND EFFECT: cause, reason, factor, source, influence, impact, effect, result, consequence, therefore, as a result of, if . . . then, accordingly, thus, so

CONTRAST: on the other hand, in contrast, conversely, pros and cons

EMPHASIS: more importantly, above all, remember this, please note

REPETITION: in other words, which simply means, that is, briefly, basically, in essence

SWIVEL WORDS: however, nevertheless, yet, but, still, although, otherwise

SUMMARY WORDS: in a nutshell, to sum up, in conclusion

TEST CLUES: This is important. Remember this. You’ll see this again. Here is a pitfall.

INSTANT REPLAY: As soon as possible after the lecture, mentally replay the hour. Ask yourself: “What was the lecturer’s main point? What was the central theme? What did I learn? How does this relate to what I already know?” Review your notes within twenty-four hours. Fill in the blanks (anything you abbreviated).
NOTE TAKING STRATEGIES
HOW & WHAT TO WRITE

1. Use standard 8 1/2” x 11” lined binder paper.

2. Use a loose-leaf binder rather than bound notebooks. This permits the shifting of notes and the insertion of handouts and/or missed lecture notes.

3. Label all notes with date and topic. Be specific. Write "Imagery in Macbeth." Do not write simply "English Notes."

4. Start the notes for each day on a separate page. This leaves room for review notes.

5. Keep all of your notes in chronological order. Do not separate your notebook into sections for notes, handouts, exams, etc. unless otherwise instructed.

6. If possible, keep a separate binder for each course you are taking. If you use one binder for all of your classes, then use dividers to create a separate section for each course.

7. Take brief notes; use key words. An exact stenographic record of the lecture/presentation is neither required nor desired. If you try to record information word-for-word, you will be unable to focus your full attention on the broader scope of the lesson.

8. Translate the lecture into your own words. When directed, record definitions verbatim.

9. Develop a set of abbreviations and symbols and use them consistently.

10. The most important element of successful note taking is organization. Use a formal or informal outline and/or diagram system that is meaningful to you and that distinguishes between major and minor points. If your notes will be collected by the teacher, ask for clarification regarding which formats are acceptable to him/her.

11. Look for structure in the presentation. Concentrate on the topic of the discussion. If a presentation or film lacks clear organization, take notes as best you can and reorganize the information later. Do not give up because the organization is not what it should be.

12. If you miss a point during a lecture, leave a blank space in your notes and fill it in later.

13. Use various cues to spot important points: i.e., title and introduction, repetition of key points, summaries, key words, voice inflections, pauses, etc. (See LISTENING FOR KEY WORDS on the previous page.)

14. Review and revise your notes as soon as possible after taking them. If you let them sit for a few days, they will get “cold” and lose meaning.

15. If you miss a lecture, film, or presentation, borrow and copy the notes of a fellow student who you know takes good notes. Return them promptly. Request handouts from the teacher. File this information in the appropriate chronological order within your notes.

16. Review your notes carefully and frequently. Several short reviews spaced over time are much more effective than one long study session the night before the exam.
OUTLINING

Outlining is a flexible tool for organizing information. Its uses include prewriting for essays, recording data during lectures and discussions, and summarizing main points in your readings. The most popular outline format is demonstrated below. Note: in most outlines, key words and fragments are the preferred forms of encapsulating information. If your instructor prefers sentence outlines, follow punctuation rules.

FORMAL OUTLINE

TITLE

I. Major Point
   A. Major Sub-Point
      1. Detail
      2. Detail
         a. Detail
         b. Detail
            1) Detail
            2) Detail
   B. Major Sub-Point
      1. Detail
      2. Detail

II. Major Point.
(Continue in this fashion)

The Formal Outline: If you wish to elaborate on any main point, you must list at least two sub points beneath it. In other words, every “I” must have a “II” and every “A must have a “B,” etc. If you cannot separate the additional information into two distinct ideas, include the information within the preceding level. See the sample outline below.

William Shakespeare

I. William Shakespeare’s private life is somewhat of a mystery.
   A. Spent early life in Stratford-on-Avon
      1. Born April 23, 1564
         a. Father, John, was a prosperous alderman
         b. Attended local grammar school
            1) Read Virgil in Latin original, Homer in Latin translation
            2) Study of history influenced his success as playwright
               a) Many plots based on Holinshed’s Chronicles **
      2. At age 18, married “in haste” to Anne Hathaway, 8 yrs. his senior
   B. “Lost years” from 1585-1592 (Obviously, this section is too brief.)

II. Shakespeare rises to fame in London
** Every "a" must have a "b," so this line cannot stand on its own; it must be included in the line directly above, becoming instead:

   2) Study of history = success as playwright; plots based on Holinshed’s Chronicles.