Your Essay and Multimedia Project:

What Your Teacher Expects

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The Seven Deadly Sins of Essay Writing

(or…the stupid little things students do to lose points)

Most of these things are EASY to fix and there is no reason to lose points because of them.

	Problem	Quick Fix
1	**Problem**: Students talk about the paper or elements of the paper (thesis, paragraph, paper, essay, chapter).	**Fix**: Use the Find feature (Ctrl + F) to locate and ***remove*** the words in parentheses. Just talk about the *subject*, not the paper.
2	**Problem**: Students talk to the reader, about themselves, or include the reader with the writer (I, me, my, you, your, we, us, our).	**Fix**: Use the Find feature (Ctrl + F) to locate and ***remove*** the words in parentheses. Instead of saying, "You buy a cat for company," try "Some people buy cats for company." Really, it's that easy.
3	**Problem**: Students use abbreviations or contractions (*U.S.* instead of *United States*; *TV* instead of *television*; *52* instead of *fifty-two*, *etc.* instead of *and others*, *can't* instead of *cannot*).	**Fix**: This is a *formal* paper. Take out the shortcuts. Any number that can be written out in three words or fewer should be (and hyphenate it!). All words should be written out in their entirety.
4	**Problem**: Students tell the reader something is important instead of showing him/her. **Example**: This is an important subject because cats are increasing in popularity.	**Fix**: Give enough information to allow the reader to see for himself the subject is important. **Example**: Cat ownership has risen twenty percent in the last decade, while dog ownership has declined.
5	**Problem**: Students use first person.	**Fix**: At the risk of sounding redundant, I'll point out that this is a *formal* paper. The *subject* is important, NOT the writer (unless the pronouns appear in a personal anecdote used to develop a point).
6	**Problem**: Students ignore formatting guidelines.	**Fix**: Your teacher gave you formatting guidelines (remember that MLA stuff???); why do you ignore it? Just make your paper match the examples and you're gold!
7	**Problem**: Students neglect to document sources.	**Fix**: You went to the trouble to *find* the information, why not document it and get credit for it?????
	Bonus Problem: Students spell words incorrectly.	**Fix**: Spellcheck is on your computer for a reason, you know.

Table of Contents

The Step-by-Step Research Paper

This text is designed so that you, the student, can proceed through the text step-by-step, finding the information you need *when* you need it. The steps explained in this text are NOT the traditional pen and paper steps still in use in many high schools today. These steps are designed with the contemporary student in mind – most students today resist any suggestion that they should put pen to paper, preferring to do everything at their computer. If this is you, read on.

The problem that many students unwittingly fall into when composing at the keyboard can result in detrimental consequences for their grades: a zero on a research paper due to plagiarism. I don't need to tell you what often happens to your grade in a class if you make a zero on the research paper, do I? It's not pretty. If you follow the steps as they are suggested in this text, exactly, you can protect yourself from this ugly consequence and, hopefully, make an excellent grade on the easiest research paper you've ever written.

Wait! Did I just say *EASY*? Yes, I did. The research paper doesn't have to be a painful experience. If you follow the steps as they are laid out in this text, the paper should be easy to write. In fact, it will probably be the easiest paper you've ever written. Want to know more? Read on!

Step 1: Create a Working Thesis

The first step in writing any paper is figuring out what you are going to write about. I'm assuming you've been given an assignment that should point you in the right direction. First, you have to decide on a subject. Pick a subject you are interested in. You will be eating, sleeping, breathing this subject for at least a few weeks, so you're better off if you are somewhat interested in the subject – your paper will be better, too.

In the contemporary world, most research papers are argument papers, NOT reports. No matter what type of essay you have been assigned to write, the fundamental idea is that you MUST keep your task clear in your mind:

You are NOT being asked to gather information and report the information to your reader.

You ARE being asked to gather information, draw a reasonable and logical conclusion based on the information you have found, and convince your reader that your conclusion is valid and accurate by using the information you have gathered to prove your point.

In your essay, you are functioning like a detective to present your case and your evidence. As such, the pivotal focus of your essay is *your opinion*. You must present enough evidence in the body of your essay to prove that your opinion is logical and correct. Your teacher may call your statement of opinion a thesis statement, a claim, or an argument, but the fact remains that it is *your opinion*. Without an opinion, you do not have an essay; you have a report.

Before you can write a working thesis it is helpful to understand what a thesis is, as well as the differences between a good thesis and a not-so-great thesis.

The Thesis Statement (Claim, Purpose, Argument, Point, Opinion)

Whatever you want to call the thesis of your paper, it should be the one point that you are trying to prove in your paper. It should be your *opinion* that you will prove in your paper using facts, statistics, anecdotes, and other evidence. A claim is the position you take on a particular issue. It can't be just a statement of fact. A fact stands alone, cannot be argued, and requires no support. A claim, however, argues for one side of a controversy. Someone may disagree with your claim, so you must support it, just like the pyramid builder needs to support the top of the pyramid. The claim is the "point" you are trying to make, so keep it focused. In the case of the thesis or claim, it is true that ***less*** really IS ***more***. In order to avoid confusing your reader (or yourself), just state your point and STOP. Period. No more. That's it.

These are the characteristics of an effective claim:

- It is a declarative sentence NOT a question (It's a thesis *statement*, NOT a thesis *question* – get it?)
- It is arguable (If an opposing opinion doesn't exist, who are you trying to convince?)
- It is an opinion NOT a fact (You can't argue against a face; it either is or is not. If it can be proven to be true or untrue, it's a fact. It should be a judgment, evaluation, or criticism.)

- It must be something that people care about, not merely a personal opinion (If no one cares, who will read your paper?)
- It may propose a solution to a problem or recommend a policy (Unless you are writing about literature, your claim should specifically state what should be done.)

	Do This	NOT This
1	**All citizens should participate in community service.** *It is very clear what your position is and what you think people should do.*	**People who participate in community service perform worthwhile tasks.** *Really, who would argue against this?*
2	**Smoking should be banned in places where people congregate.** *Both smokers and non-smokers alike probably have a vested interest in this topic.*	**Chewing gum is offered in too many flavors.** *Okay, maybe five percent of the population might care about this, but not an overwhelming number.*
3	**Police should offer active protection to people who have been threatened by others.** *This states specifically what needs to be done to protect people; it is very concrete and specific.*	**More should be done to protect people who have been threatened.** *Okay, like what?*
4	**Upper-class Americans should not have to pay a higher tax percentage than middle-class Americans.** *This is an opinion that many people would argue against.*	**Upper-class Americans pay a higher income percentage in taxes than lower-class Americans.** *Yes, they do. This is a fact. Do you have an opinion on this subject?*
5	**Upper-class Americans should not have to pay a higher tax percentage than middle-class Americans.** *This is an opinion that many people would argue against.*	**Why should upper-class Americans bear the burden for supporting the country?** *This is a question, not a statement. What is your opinion?*

Do NOT use prongs in your thesis. Yes, I know that a previous English teacher told you to list the subjects of your body paragraphs, but that was just a device to get you to make sure your entire paper was focused on your point (see the next section, "The Body of Your Essay" for more information on the formula paper).

Do NOT use the first-person pronoun *I* in your thesis. Yes, the thesis is entirely your opinion, but you weaken your point if you use *I*. That opens the door for your reader to think, "Yeah, that's what you believe, but *I* think…." That never ends well. State it firmly, as if you consider it a fact, and then stop.

Do NOT give reasons in your thesis. You will give your reasons, your *evidence* of why you are correct (just think courtroom) in the *Body* of your paper, NOT in the introduction.

The thesis statement should be the last sentence of the introduction, right before the body in which you will prove you are right.

If you MUST use prongs, or *I,* or even reasons in your thesis (if it helps you organize your thoughts), go ahead, but then go back and ***take them out*** (this is the critical point).

For example, if it helps you think, go ahead and write "I think that it is time to enact stronger laws to protect cats, both cats as pets and cats that are in danger of becoming extinct because of the history of abuse owners get into, because of the weakness of the laws that already exist, and because the world cannot afford for animals to become extinct."

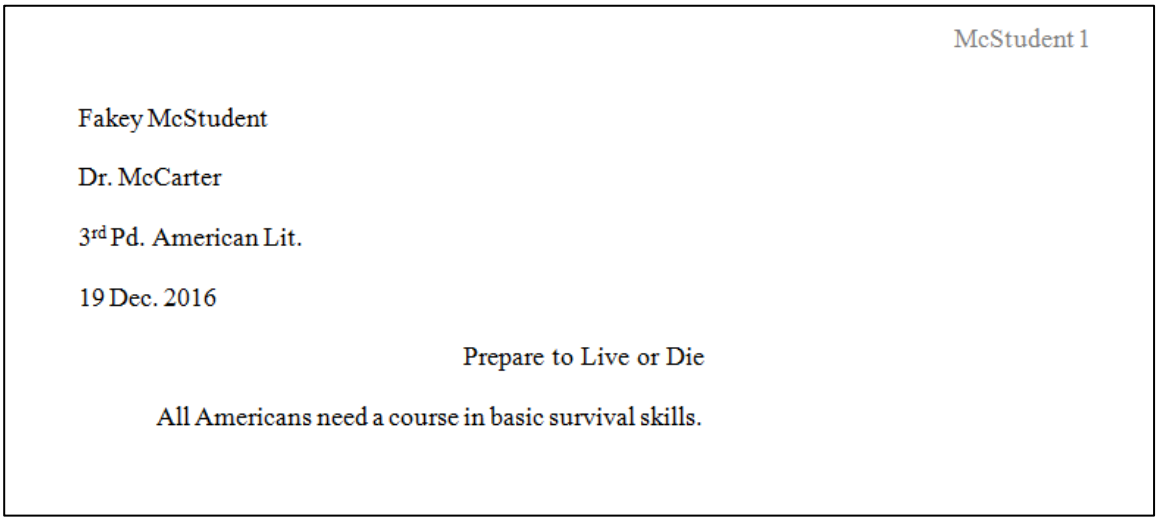
Then, go back and cross out the bad stuff that weakens your statement: "~~I think that~~ (pronoun *I*) it is time to enact stronger laws to protect cats, both cats as pets and cats that are in danger of becoming extinct ~~because of the history of abuse owners get into, because of the weakness of the laws that already exist, and because the world cannot afford for animals to become extinct~~ (three prongs AND reasons)."

You will be left with a nice, concise statement of opinion (claim): "It is time to enact stronger laws to protect cats, both cats as pets and cats that are in danger of becoming extinct."

Working Thesis Example:

A common topic for a research paper is an argument paper that links a contemporary topic with a piece of literature, so I will use just such a topic as an example for this process. For this example, I will use as my focus piece of literature a novel by William Golding titled *Lord of the Flies*. In this British novel, a group of schoolboys must find a way to survive on a deserted island after their plane crashes due to nuclear war. The same topic would also work with *Alas, Babylon* by Pat Frank, a classic novel which focuses on the survival of people living in a small town in Florida after America has been attacked by nuclear bombs. Even though the time period of both novels is the 1950's, with the contemporary threat of EMPs (electromagnetic pulses) and other terroristic events, survival after an apocalyptic event is a topic related to the novel that could easily be relevant in the contemporary world.

Once you've decided on a subject, you need a direction. This direction will take the form of your working thesis. This is what you *think* you are going to write about. NOTE: The working thesis *might change* as you continue, but it's a starting point.



McStudent 1

Fakey McStudent

Dr. McCarter

3rd Pd. American Lit.

19 Dec. 2016

Prepare to Live or Die

All Americans need a course in basic survival skills.

Now that I have a working thesis, I have a direction. Once I have a direction, I can start doing some research and looking for information that will support what I want to say in my paper.

What your teacher expects to see:

When I grade your **thesis/claim**, I expect to see the following before you will receive an A:

- Clear identification of the topic of your paper
- The point you are trying to make about your topic (your opinion)

Step 2: Research and Document Sources

Once you have a direction, you are ready to start your research and your reading. It is best if you conduct research in a scholarly database, which is generally populated with articles from certified scholarly sources; however, if you are writing about a contemporary topic, that isn't always possible, since you want articles that are very current. When you are looking for very recent scholarly sources, you might need to visit a search engine, such as Google, to search the Internet. Whether you are searching a database or the Internet, you need to know some basic information about conducting an effective search.

Conducting a Search

The biggest mistake that students make when conducting a search is to make their search too specific. If you make your search too specific, you will receive far fewer results than if you make your search a bit more general.

Keywords

The trick in conducting an effective search is to use keywords. These are words that are likely to appear in an article that will be helpful to you.

Since my thesis is that all Americans need a course in basic survival skills, instead of searching for the entire thesis, I should use only two words: survival skills. If I include the word Americans, I will eliminate any sites that don't include the word *Americans*, and that word isn't really the most important part. Search by words that represent the important elements you need information on.

Be Creative

While it is tempting to search for your exact topic, that's not always the most effective way to search. You might consider search for *elements* of your topic rather than your topic as a whole. That way, you will get specific information about various parts of your topic rather than general information that may not be detailed enough to really help.

For example, while I can certainly search for basic survival skills to get an overview of the ideas I need to address in the model paper, once I get a general overview (water, food, shelter, etc.), I will have to search for more the more specific topics to get detailed, usable information. Since a general overview indicates that decontaminated water is a fundamental of survival, I might search for "water decontamination" or "how to decontaminate water" or even "filtering water." Using a phrase, like "how to make water safe to drink" might also yield results that provide specific information.

NOTE: You might be better off NOT to use quotation marks when conducting a search. If you use quotation marks, your search will return only sources that use the exact words that are within the quotation marks, *in the exact order and form in which they were typed*. This will eliminate a lot of potentially good sources. If you don't put the terms in quotation marks, the search will return all results that are *close* to the searched terms.

Once you've conducted a search and found some sources, you still have another step to do before you can use the information you've found. The most important step, before you invest any more time in a source, is to determine whether or not the source is scholarly. This will determine whether or not you should use the source. If you use sources that are not scholarly in your research paper, they will not count and will cause damage to the credibility of your overall paper. The ability to determine whether or not a source is scholarly is part of an important topic called information literacy.

Information Literacy

Many people define literacy as the ability to read and write. Prior to computers, literacy involved a writing utensil and something to write on. The definition of *literacy* broadened in the late 20th century to include electronic sources. Paul Zurkowski is credited with first using the "information literacy" in 1974. Mr. Zurkowski extended the definition of *literacy* beyond the simple skills of reading and writing. He observed the necessity of being able to locate and manipulate various sources of information for practical use. By 1989, a Presidential Committee on Information Literacy report asserted, "To be information literate, a person must be able to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information." It is this skill that the educational system in America has embraced in the Common Core Standards.

At virtually every grade level, the Common Core Standards emphasize the importance of students' ability to sift through the morass of information readily available on the Internet, identify appropriate scholarly sources that meet the needs of an individual assignment, and manipulate the information in a mature, responsible manner that acknowledges the owner of the intellectual property known as *information*. Consequently, guidelines have been developed that guide both the type of information that is considered scholarly and the appropriate manner of acknowledging authorship. It is critical that students learn the guidelines that govern these tasks as the evaluation and use of found information replaces the importance of simply locating information. No longer is it important for individuals to retain all information within the folds of the brain – information is readily available over virtually any computer, tablet, or telephone. What is critical is knowing whether or not the information that is found can be trusted and giving credit to the person who published the information for others to use.

Students should consider four things when evaluating the quality of information: authority, objectivity, accuracy and timeliness. There are multiple indicators to help with the evaluation of these items.

- **Authority** is based on the level of expertise of the writer. For example, a website published by American Kennel Club has more authority than one published by a dog breeder, though they might include similar information.
- **Objectivity** is degree to which the source of the information is biased. More objective sources present either multiple points of view on a subject or a neutral point of view.
- **Accuracy** refers to whether or not the information is correct and without error. Information published by sources with high authority are more likely to be accurate.
- **Timeliness** refers to information which is current. Information on many subjects changes over time so the more recent the information is, the more likely it is to be accurate. Information which is several years old may have changed since the information was gathered.

It is critical that students – indeed, *any* persons – who use found information verify its quality. This ability to evaluate the nature of information will only become more important as the information age surges forward.

The following sections will focus on several important aspects of information literacy: finding and selecting appropriate information sources, integrating found information into your own ideas, and documenting the sources of the information you use.

Identifying Scholarly Sources

As the previous section explains, in today's world there is more of a need to locate and manipulate information than ever before. You will be required to synthesize informational texts that you have located into your research paper in order to support your claim and other assertions. However, you are

expected to use *only* scholarly information. It will be up to you to determine whether or not the information you find is scholarly. Be forewarned – if you use information from a non-scholarly source, it will NOT count. Your teacher will grade your paper as if the non-scholarly source and any information you pull from it does not exist. As a result, you will have wasted your time locating and utilizing information that will serve only to lower your grade. To avoid this problem, you will need to evaluate the sources you find and verify their scholarly nature before you use the information they contain.

Scholarly Criteria

To determine whether or not a source is scholarly, examine the following aspects:

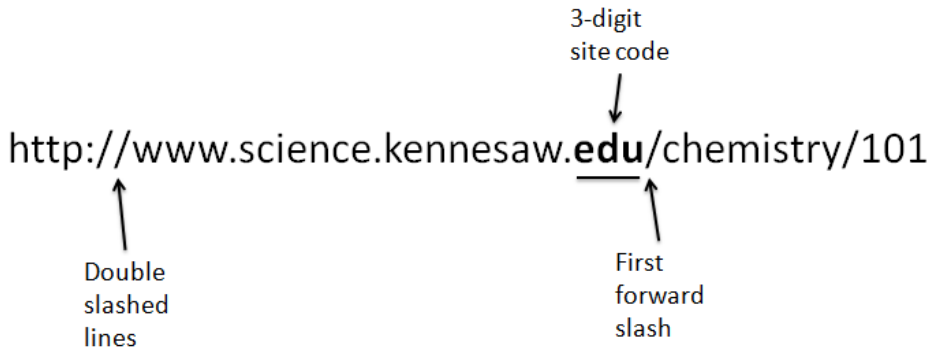
Author/Site. Find out who the author is. Is he/she a scholar on the subject? A Ph.D. in macroeconomics does NOT make a person an authority on William Shakespeare. Many time, simply clicking on the author's name will bring up information about the author. If you cannot locate information on the actual author of the article, evaluate the site on which the information is published. Who has placed this information on the information highway? Why? (Tip: Blogs are generally NOT scholarly sources and the use of a blog sends a red flag to your teacher that she needs to check ALL of your sources.)

Tips on Finding Out about the Author or Site:

- Most credible web pages or sites will include an *About* page that gives background on the publishing organization and/or authors. Look for a link to the site's *About* page to investigate the credibility of the site.
- If there is no *About* page accessible from the page you are currently viewing, check to see if the site logo on the page is a link to the site's main page. The *About* is probably accessible from the main page.
- The link to information about the site might be at the *bottom* of the page. Scroll down.
- Check to see if the author's name is actually a link to a page with information about the author.
- If you want to get to one of these other pages without losing the page with the article you are interested in, right-click on the link and select "Open link in new tab."
- If you need to get to the main site page but there is no link on the page you are viewing, click on the URL in the address bar. The URL (web address) is constructed so the main page is the first part of the URL, immediately following "http://": http://www.mainpage.com. You may either copy and paste the main part of the URL (including the http:// and the .com part) in the address bar of a new tab, or you may simply delete everything in the URL after the main part and press Enter (You can always get back to the page you were on by pressing the Back arrow). Either method should get you to the site's main page.

Objectivity. You must know the nature of the site from whence you pull information. It is helpful to know the type of web site you are dealing with. To determine this, locate the base URL of the site. You will need to look at the 3-digit code that identifies the type of site. It will appear between the double

forward slashes and the first single forward slash, immediately after the last dot that comes before the single forward slash. Refer to the following diagram:



The three digit code identifier will tell the type of site you are looking at. Refer to the following table for tips on determining whether or not the different site types are considered scholarly.

Code	**Tips**
.edu	This site is published by an **edu**cational institution. The page you are looking at is scholarly if it has been published by the institution itself, a department of the institution (library, department, etc.), or an instructor. **It is NOT scholarly if it has been published by a student at the institution**. If you cannot determine whether or not a student published the information, do NOT use it. **TIP**: Sometimes the URL will provide tips that indicate who published a web page. For an educational site, if the URL includes the term *faculty*, it is often okay, as long as the faculty member has not published a student's work as a sample (you will need to determine this). On the other hand, if the URL includes any form of the word *students*, it is a safe bet that the page has been published by a student and is NOT scholarly. For example, of the two URLs below, the first one is probably safe, while the second one is not: http://english.kmcacademy.edu/**faculty**/bsmith07/pages/english112 http://**students**.kmcacademy.edu/4713925/english112 URLs act like filing cabinets. The two URLs above both belong to kmcacademy.edu, which is an educational institution. We know this because kmcacademy is directly before the edu. In the first URL, the word *english* before *kmcacademy* indicates this is the part of the web site that has been set aside for the English department. After the single slash, we see the word *faculty*, which indicates that in the English section of the site, the English faculty members have pages. After the next single slash we see *bsmith07*. That is most likely an identifier of the English department faculty person to whom the page belongs. Everything after his/her name is the file structure he/she has determined for the web pages he/she creates.

	The second URL has the word *students* immediately before *kmcacademy*. This is an indicator that the page you are looking at comes from the section of the institution's web site set aside for students to publish their own pages, which often include pages, essays, and projects they have created for the classes they take at the institution. The number *4713925* after the first slash is likely the student number of the student who created the page. Everything after his/her number is the file structure he/she has determined for the web page(s) he/she creates.
.com	This site is published by a **com**mercial business that is in business to make money. If the site belongs to a credible news agency, the information is scholarly because the news industry is bound by agreement to confirm information before publishing it. Do NOT use information on a news company's editorial or blog pages unless you can confirm the scholarly nature of the author. If the site is owned by a company who is selling something, the information is likely to be biased in that company's favor. Confirm the information you find in another, credible source before using it.
.gov	This site is published by a source affiliated with the **gov**ernment. Most of these sites are considered scholarly because they typically publish information for the good of the public. Be wary of sites published by politicians running for office, however – they tend to be biased in favor of the politician's goals and the information should be verified with another, credible source before using it.
.org	This site is published by a non-profit **org**anization. These sites are typically biased in favor of whatever agenda or goal the organization advocates. Verify that the organization pulled the information you wish to use from a credible, scholarly source before using it – better yet, track down the organization's scholarly source and use that source directly. Some organizations are developed and supported by scholars in a specific field who have high standards for the information published on the site. If you can confirm that the founding organization and author is a respected authority on the topic, the information can be considered scholarly.
.net	These sites are **net**work sites for people and organizations joined by a common interest. Individual contributions to these sites might or *might not be* considered scholarly, depending upon the source and credibility of the contributing individual. Generally, these sites are more trouble than they are worth, though they may include links to potentially scholarly sites which must be evaluated on their own merits.

General Tips about Scholarly Sites

The following tips can help you determine whether or not a site is likely to be scholarly.

- If a site seems to be created for entertainment purposes, it is often not scholarly.
- If a site includes a multitude of pictures or graphics, pretty backgrounds, or a variety of fonts or font colors, it is unlikely to be scholarly (unless there is a legitimate reason for including many graphics, such as on the FBI's Most Wanted page).
- If a site includes errors in grammar, punctuation, or spelling, it is unlikely to be scholarly.
- Sites that use many emotional words to convince an audience of something are generally biased and not considered scholarly.
- Scholarly sites typically document their own sources to prove their credibility. Look for their own list of sources.
- Scholarly sites are often boring, having plain backgrounds and fonts and few graphics, though they may include diagrams and tables containing data.

Sites NOT Appropriate for Scholarly Research

The following sites and types of sites should be avoided as they are generally regarded as non-scholarly:

Wikipedia and Other Wikis. Anyone in the world may modify the pages on Wikipedia, whether he/she is an authority on the subject he/she modifies or not. This is true for any other wiki-type site. Tip: Wikipedia typically includes links to sites that *might be* scholarly at the bottom of its articles. Check out these sites – they might be useful to you.

Blogs. Again, virtually anyone can post on these pages. Avoid them unless you can verify the credentials of the author who wrote the information you wish to use.

Vanity Sites. These sites allow anyone, regardless of the person's credentials, to publish. Avoid them unless you can verify the credentials of the author who wrote the information you wish to use.

Encyclopedias. These general-knowledge sites, such as *World Book* or *Britannica,* while considered scholarly, contain general knowledge that is often helpful to the writer in acquiring a general understanding about subjects, but they should not be quoted or cited.

SparkNotes, CliffsNotes, and Other Student Sites. These are NOT scholarly sites. The authors of the articles may or may not be authorities on the subjects they are writing about – they are simply people who are paid to write the articles. Like encyclopedia site, they are often helpful to writers who need some background information about their subjects, but they should NOT be quoted or cited.

What your teacher expects to see:

When I grade **your sources**, I expect to see the following before you will receive an A:

- A variety of current, relevant, scholarly sources
- Sources which support your claim and your counterclaims
- Primary and secondary source information

Annotated Bibliography

Before you are allowed to conduct unrestricted research, your teacher might require you to create an annotated bibliography for one or more of your sources. An annotated bibliography is a brief summary and evaluation of a source. It informs the reader of the location, accuracy, quality, and relevance of sources.

The annotated bibliography is a standalone document. It is NOT a part of the paper for which you are doing research. An annotated bibliography should begin on page one of the file and include the MLA 4-line heading, as well as a running header.

A Note on Terms:

- A **Bibliography** or a **Working Bibliography** is a list of bibliographic citations for all the sources you have located that are related to your topic (sources you *might or might not* actually use in your paper). It may be a standalone document OR the last page of your draft essay document, as specified by your teacher
- An **Annotated Bibliography** is a list of bibliographic citations for the sources you have found. Each citation is accompanied by a summary, assessment, and reflection. The annotated bibliography is a standalone document, NOT part of the essay.
- A **Works Cited** page is the last page of your actual, final paper. It contains all of the sources you actually used and cited in the paper of which it is a part.

The purpose of compiling an annotated bibliography is to enable the writer to do several things:

- Learn about the topic
- Focus more critically on secondary sources
- Refine the thesis
- Guide other researchers, and
- Demonstrate the ability to determine a source's scholarly nature to your teacher

The overall annotated bibliography document should conform to the guidelines of MLA format, with the exception that EACH complete entry should follow a single hanging indent (see information on formatting the Works Cited page for directions on creating a hanging indent). There are four parts to the annotated bibliography. These parts may be changed or modified according to the teacher's preferences.

The parts of the annotated bibliography entry are as follows:

1. **Bibliographic citation**
   - Write the bibliographic entry according to MLA guidelines.
   - Do not annotate primary source(s); only annotate secondary sources and informational texts.
2. **Summary**
   - Provide a brief yet thorough summary of the main points, particularly the ones relating to your topic.
   - 3 – 5 Sentences
3. **Assessment**
   - State how you know the source is reliable/scholarly. The decision about whether or not the source is scholarly should be based on a minimum of **TWO** criteria. Consider the following:
   - Is the author a recognized expert?
   - Is the author unbiased?
   - Does it appear in a credible source or a reputable collection of criticisms?
   - Is it found in the reference section of the school or public library? (This is NOT the only consideration.)
   - Is the source current or out-of-date for your topic?
   - Is the information well-documented or referenced?
4. **Reflection**
   - How does the book or article fit into your research?
   - Was the source helpful? Does the source relate to your topic? *How* can you use this source in your research? (This is NOT simply a matter of whether you can use it or not – tell *how* the information will be used.)

Fakey McStudent

Dr. McCarter

4th Pd. American Lit.

5 Oct. 2012

Annotated Bibliography: Keeping the Peace

DeYoung, Karen, and Sayed Salahuddin. "Afghan Officials Stress Need for U.S. Security Presence Beyond 2014 Withdrawal." *The Washington Post*, 10 Apr. 2012, www.washingtonpost.com. Accessed 28 Sep. 2012. This article explains that Afghan President Hamid Karzai is concerned that once the United States withdraws its troops, he will lose control of his country again. The article explains that the U.S. leaders have assured Afghan leaders that the United States will help and support Afghanistan in maintaining control, even after U.S. troops have withdrawn. The article explains that the primary goal at this point is to build up Afghanistan's own security forces so they will be prepared to control their own country once the U.S. has withdrawn. This is a scholarly article that is appropriate for use because it is from *The Washington Post*, a newspaper with a reputation for reporting accurate news. In addition, Karen DeYoung, one of the authors, is the senior national security correspondent for *The Washington Post*, so she is a scholar on this subject. The article will be very useful to me in my research paper since I am writing about the role of the United States in keeping peach around the globe.

Citation

Summary

Assessment

Reflection

Walters, Samson. "Working for the Man." *U.S. News and World Report,* 25 July 2014, pp. 24-28. This article provides a summary of personal financial status among American

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Documenting Essays and Sources, MLA Style

While there are a variety of style guides, the style guide most often used by English classes is the guide by the Modern Language Association, abbreviated MLA. The style guide governs how you format various items in your paper and your grade will be affected by your ability to conform to MLA format in your writing.

Basic Essay Formatting Guidelines

The following are required by MLA format:

- **Margins:** 1" margins on all four sides of the paper
- **Font:** The font should be Times New Roman 12
- **Running Header:** A running header that is .5" from the top of the paper and includes the writer's last name and the page number of each page (including the Works Cited page)
- **First Page Heading:** A four-line heading on the first page of the paper
- **Title:** A title should be centered between the first page heading and the body of the paper
- **Spacing:** True double-spacing throughout the paper (no extra spacing on returns, no blank lines)
  NOTE: You will have to TAKE OUT the extra spacing that Microsoft Word automatically inserts in all new documents.
- **Underlines/Italics:** No underlines (use *italics* instead)
- **Spacing**: Quotations marks should NOT be separated from quoted words by a space. Parentheses should NOT be separated by a space from the words they contain. Commas, periods, and colons should be placed against the words they follow and be followed by ***a single space.***
- **Adjacent Punctuation**: Periods and commas **ALWAYS** go ***inside*** quotation marks.
  Example: word." NEVER: word".
- **Capitalization**: All titles should be in *Title Case,* which means that the first word and all important words are capitalized. Do not capitalize articles (a, an, the), prepositions, or conjunctions unless they are the first word in a title.
- **Dates**: May, June, and July may be written out in their entirety. For all other months, use the three-letter abbreviation: Jan. Feb. Mar. Apr. Aug. Sep. Oct. Nov. Dec. All dates should be provided in day, month, year format: 7 Oct. 1981.

What your teacher expects to see:

When I grade **MLA format**, I expect to see the following before you will receive an A:

- An essay that reflects perfect MLA format in every aspect
- Perfect MLA parenthetical citations
- A Words Cited page the is in perfect MLA format
- Bibliographic citations in perfect MLA format

If you are using Microsoft Word 2010, follow the following steps (do NOT skip any steps!) to put your paper in proper MLA format. If you are using a different version of Microsoft Word, the steps will be similar, but you may have to locate the various options yourself.

Open *Microsoft Word 2010* and complete the following directions BEFORE you type the first letter or space in your document (If you type something before you follow these format directions, you will have to Select All (Ctrl + A) before you follow the directions to format).

Font, Line Spacing, and Alignment

1. From the "Home" tab
    a. Select the proper font: Times New Roman 12
    b. From the "Paragraph" options, select the little arrow box in the bottom-right corner of the box to display the Paragraph dialog box.
    c. Select the "Indents and Spacing" tab and select these options:
        i. Alignment: Left
        ii. Outline level: Body Text
        iii. Indentation (Left and Right): 0"
        iv. Special: (none)
        v. Spacing (Before AND After): 0 pt
        vi. Line spacing: Double
        vii. Select the checkbox in front of "Don't add space between paragraphs of the same style"
        viii. Select OK (on the bottom line of the box)
2. From the bottom line of the "Paragraph" options, select the far-left button to **Align Text Left** (or you can select Ctrl + L).

Margins

3. From the "Page Layout" tab
    a. Select the little arrow under "Margins"
    b. Select "Normal" to put a 1" margin all the way around your paper.

First Page 4-line Header

4. Type the four-line MLA heading (it should automatically double-space):
    a. Your Name
    b. Instructor's Name
    c. Class Information (4th Pd. American Lit. OR American Lit., 4th Pd. ←Abbreviate *Period* and *Literature*)
    d. Date the Paper is Due (see formatting guidelines for dates)

Running Header with Page Number

5. From the "Insert" tab
    a. From the "Header & Footer" options, select the little arrow to the right of "Page Number"
    b. From the options, select "Top of Page"
    c. From the options, select "Plain Number 3"
    d. Type your last name and a space (these will appear in front of the number).
    e. Using your mouse, select the entire header (your last name AND the number).
    f. Select the "Home" tab on the main menu bar.
    g. Select the font: Times New Roman 12
    h. Double-click anywhere on your paper *outside of the header area.*

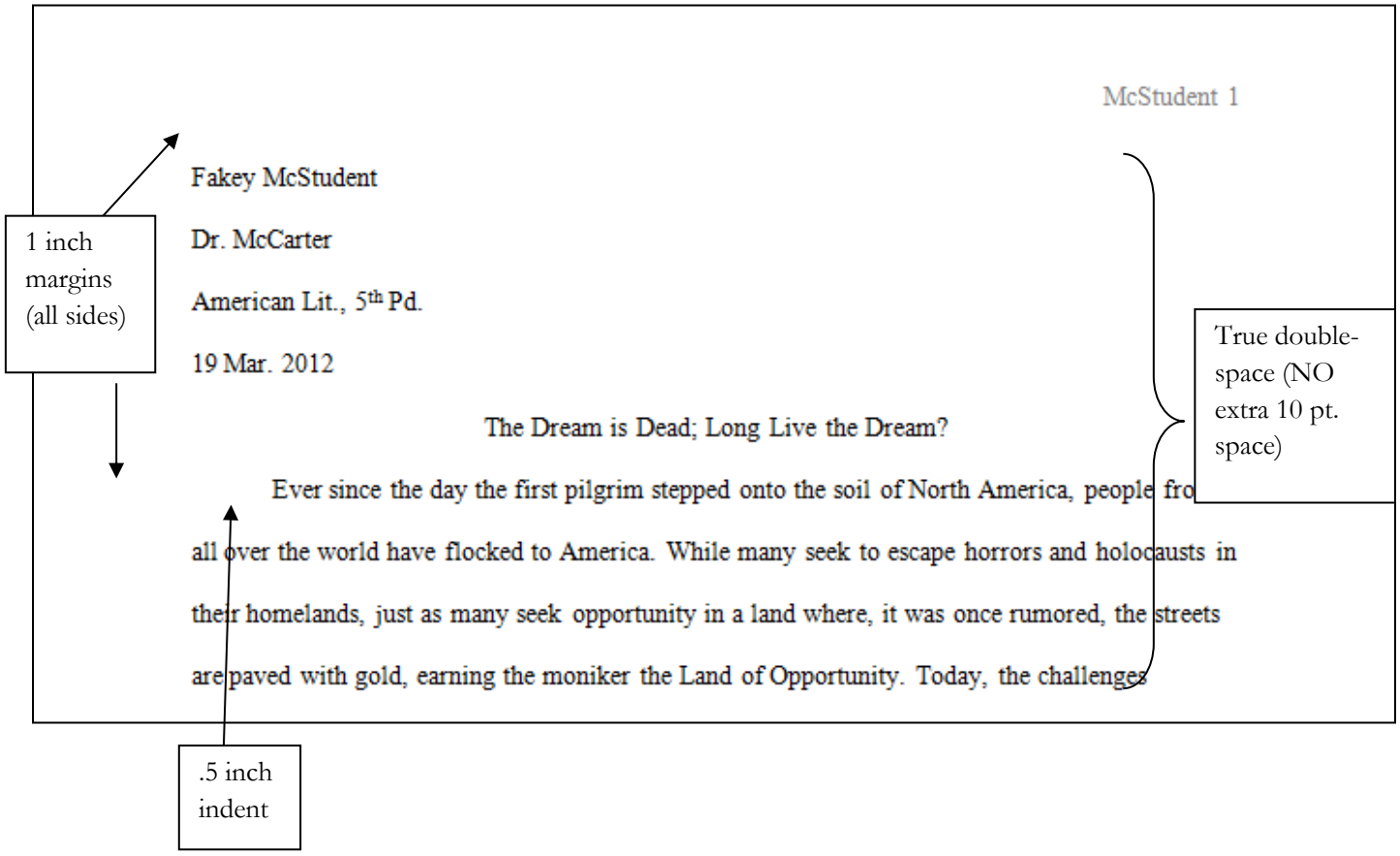
Title

6. Click your mouse to place your cursor at the end of the date you typed in the heading.
7. Press Enter.
8. From the "Paragraph" options on the "Home" tab, select the second symbol from the left on the bottom row to **Center** your text (or press Ctrl + E).
9. Type the title of your paper.
10. Press Enter.

Body of Paper

11. From the bottom line of the "Paragraph" options, select the far-left button to **Align Text Left** (or you can select Ctrl + L).
12. Press the Tab key → | ONE time.
13. Start typing the introduction to your paper. At the end of each paragraph, you should press Enter ONE time to go to the next line; then, press the tab key to indent the beginning of the NEXT paragraph.

When you are finished, the top of the first page of your paper should look like this:



Students get points deducted for improper MLA format over and over again for neglecting to format the following items correctly:

- The date format (check out the information two pages ago!)
- The line spacing (Take OUT that extra 10 pt. space!!)
- The font of the Running Header (changing the font in the paper does NOT change the font in the Running Header – you must do that separately!)

Don't get points deducted for these very common mistakes!

Formatting the Works Cited Page

You will need to create bibliographic citations for your sources when you create a Working Bibliography, an Annotated Bibliography, or a Works Cited page. The following guidelines refer specifically to the Works Cited page, but ALL bibliographic citations should be in a hanging indent:

- **Page Numbering:** The Works Cited page is simply the next numbered page following the end of your paper. It is NOT page 1. It should NOT have a 4-line header.
- **Title:** The title *Works Cited* should be centered on the top line of your Works Cited page. It should NOT be bolded, italicized, or underlined.
- **Spacing:** The page should maintain the normal double-spacing of the rest of your paper. There should NOT be additional blank space between the title and the first entry or between individual entries.
- **Order:** Entries should be arranged in alphabetical order by the first words of each entry (usually, this will be the author's last name; in the event there is no name, this will be the title of the article). Do NOT alphabetize by articles (*a*, *an*, or *the*). Alphabetize by the word following the article.
- **Indent:** Entries should be in a hanging indent. (Paragraph Options → Indents and Spacing tab → Indentation section → Special → Hanging → By 0.5").

Step-by-step directions for typing the Works Cited page in MLA format:

1. Place your cursor after the period that follows the last word of your paper.
2. Hold down the CTRL key and press Enter (this will take you to the top of the next blank page).
3. From the "Paragraph" options on the "Home" tab, select the second symbol from the left on the bottom row to **Center** your text (or press Ctrl + E).
4. Type the words *Works Cited* (They should NOT be bolded, italicized, underlined, or in quotation marks. Please make sure they are spelled correctly.).
5. Press Enter to go to the next line.
6. From the bottom line of the "Paragraph" options, select the far-left button to **Align Text Left** (or you can select Ctrl + L).
7. From the "Paragraph" options, select the little arrow box in the bottom-right corner of the box to display the Paragraph dialog box.
8. From the "Indentation" section of the box, find the "Special" drop-down list and select "Hanging."
9. Select OK.
10. Begin typing the first entry on your Works Cited page. It will automatically form a hanging indent, double-spaced. When you are done with the first entry, press enter to go to the next line and begin typing the next entry. Continue with this process until you have type all the entries on your Works Cited page.

NOTE: If you type your Works Cited entries before putting them in a hanging indent, you will need to select all of your entries before following steps 6-9.

A Note on Terms:

- A **Bibliography** or a **Working Bibliography** is a list of bibliographic citations for all the sources you have located related to your topic.
- An **Annotated Bibliography** is a list of bibliographic citations for the sources you have found. Each citation is accompanied by a summary, assessment, and reflection.
- A **Works Cited** page is the last page of your paper. It contains all of the sources you actually used and cited in your paper.

When you are finished, the Works Cited page should look like this:

Works Cited

"7 Survival Skills You'll Need at the End of the World." *Popular Mechanics,* Hearst Communications, 6 Mar. 2015, www.popularmechanics.com/adventure/outdoors/a14440/7-survival-skills-youll-need-at-the-end-of-the-world/. Accessed 6 Jan. 2017.

Gabbard, Bryan, and Robert Joseph. "The EMP Threat Is Real and Growing." *U.S.News and World Report*, 1 Oct. 2015, www.usnews.com/opinion/blogs/world-report/2015/10/01/we-cant-keep-ignoring-the-emp-threat. Accessed 6 Jan. 2017.

Gibson, Chris, et al. "From Incremental Change To Radical Disjuncture: Rethinking Everyday Household Sustainability Practices As Survival Skills." *Annals of The Association of American Geographers*, vol. 105, no. 2, 2015, pp. 416-424. *Academic Search Complete*, scob.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=101347757&site=ehost-live. Accessed 6 Jan. 2017.

"Preface." *Report of the Commission to Assess the Threat to the United States from Electromagnetic Pulse (EMP) Attack,* Vol. 1: Executive Report, The EMP Commission, 2004, pp. vi-viii, empcommission.org/docs/empc_exec_rpt.pdf. Accessed 6 Jan. 2017.

Pry, Peter. "Threat from EMP Attack Ratchets Up." *Newsmax,* Newsmax Media, 10 May 2016, www.newsmax.com/PeterPry/emp-north-korea-nuclear/2016/05/10/id/728126/. Accessed 6 Jan. 2017.

You must include a bibliographic citation on your Works Cited page for <u>every source you cite in your paper</u>. You should **NOT** include bibliographic citations for sources that are not cited in your paper.

To create the bibliographic citation, you will evaluate what you have step by step, placing each element in correct MLA format before going on to the next element. <u>Every piece of punctuation must be PERFECT.</u>

Creating the Bibliographic Citation

The following step-by-step guide will walk you through creating citations for all of your sources. Sample citations are included after the step-by-step guide.

The core elements of a bibliographic citation, in the order they should appear and accompanied by the punctuation that should follow each element, are as follows:

1	**Author.**
2	**Title of Source.**
3	**Title of Container,**
4	**Other Contributors,**
5	**Version,**
6	**Number,**
7	**Publisher,**
8	**Publication Date,**
9	**Location.**
10	**Optional Elements.**

The following sections will detail the specific requirements and format for each of the elements that should appear in a bibliographic citation.

1	**Author.**

Formatting:

NOTE: The author's name is usually the first item in the bibliographic citation. Since these citations will be arranged on the Works Cited page in alphabetical order, and you want to alphabetize by the first word of each citation, you want the author's LAST name to be the first word of the citation. For this reason, you always invert (last name first) the name of the first author. The only reason you invert this name is so that the LAST name will be the first word of the entry. For this reason, you will NOT invert any other names since they are not the first item in the entry.

The author's name should be formatted with the last name followed by a comma, followed by the first name and the rest of the name, followed by a period:
Examples: Smith, Maria Theresa. OR Parker, James S.

If there are **two authors**, they must be presented in the order they appear in the work. Format the first name as described, followed by a comma and the word *and*, followed by the second name *in normal order* (only the first name should be presented with the last name first).
Example: Baxter, James, and William McKinney.

If there are **three or more authors**, they must be presented in the order they appear in the work. Format the first name as described, followed by a comma and *et al.* (which means *and others*).
Example: Knowles, Sarah, et al.

If there is a **pseudonym or online user name**, treat it like any other author name, followed by a period.
Example:
@RhoseRhed. "Why I'm Kind to Everyone - #kindnesscounts." *Twitter*, 24 Mar. 2016, 7:55 p.m., twitter.com/rhoserhed/status/6546846546. Accessed 25 Mar. 2016.

Translated and Edited Works

If there is an **editor but no author**, provide the editor (or editors) name, formatted as you would for the author, followed by an identification of that person's role, followed by a period.
Example: Markel, Santiago, editor. OR Jackson, Eric et al., editors.

If there is a **translator but NO author**, format as above, without the addition of the author's name.
Example: Thomas, Seth, translator. *Mi Casa.*

If there is **a translator AND an editor but no author**, use the name of the translator at the beginning of the entry, and move the editor's name to after the title, just as you would the author's name.
Example: Thomas, Seth, translator. *Mi Casa.* Edited by Jane Jones,

If there is **a translator, an author, AND an editor**, **and the focus is on the work itself, NOT the specific translation,** use the name of the author at the beginning of the entry, moving the translator's and editor's names after the title (see Section 4 – Other Contributors).

If there is a **translator AND an author and the focus is a specific translation of the work, rather than on the work itself**, provide the name of the translator first, formatted as you would for the author, followed by an identification of that person's role, followed by a period. Move the name of the actual author of the work to after the title, preceded by the word *By*, and followed by a comma.
Example:
Rafferty, Burton and John Hopkins, translators. *L'etoile du Mer.* By Mirabel Samovar,

If there is **a translator, an author, AND an editor**, **and the focus is a specific translation of the work, rather than on the work itself,** use the name of the translator at the beginning of the entry, moving the author's and editor's names after the title.
Example: Sampson, Delilah, translator. *Papa et Le Petit Chou.* By Etienne Nichol, edited by Sam Davis,

Works with a Corporation or Government Agency as Author

If the work was created by an institution, association, government agency, or other organization and the **creating organization is NOT also its publisher**, use the name of the organization as the first item in the entry. Place a period, instead of a comma, at the end of the organization's name.

Example:

Committee on Environment and Public Works. *Briefing on improving the Endangered Species Act: Perspective from the Fish and Wildlife Service and State Governors: Hearing before the Subcommittee on Fisheries, Water, and Wildlife of the Committee on Environment and Public Works, United States Senate, One Hundred Fourteenth Congress, First Session, September 29, 2015*, U. S. Government Publishing Office, 2016.

NOTE: If the name of the **creating organization is the same as the publisher**, skip the author element, begin with the title, and use the creating organization only in the publisher portion of the entry.

Film and Television

If your reference to a visual text focuses on the contribution of a specific actor or creator (such as the director, screenwriter, or choreographer), use that person's name as the first item in the entry, followed by that person's role.

Examples:

Reedus, Norman, actor. *The Walking Dead*. American Movie Classics (AMC), 2010-2017.

Darabont, Frank, creator. *The Walking Dead*. American Movie Classics (AMC), 2010-2017.

If your reference does NOT focus on the contribution of a specific person, begin with the title. You may include information about contributors after the title and before the name of the publisher.

Example:

The Walking Dead. Created by Frank Darabont, performance by Norman Reedus, American Movie Classics (AMC), 2010-2017.

Musical Recording

The songwriter should be provided as the author. You can add the information about the performer after the title of the album or CD.

Example:

Lindsey, Hillary. "Jesus, Take the Wheel." *Some Hearts*, performed by Carrie Underwood, Arista, 2005.

Formatting Notes on Punctuation

Even though the formatting guidelines indicate that the author's name should be followed by a comma, if the author portion of the entry ends with a period, you will NOT add the comma.
If providing a corporation as an author, the name of the corporation will be followed by a period rather than a comma.

Item Missing:

If the source has no identifiable author, skip the author part of the entry and begin the entry with the title.

2	**Title of Source.**

This is the title of the actual piece you need to cite. Often, these are small, named pieces contained within a larger item. For example, see the table below:

Description of Item	**Title of Source**	**Larger Container**
Online article	Title of Article	Web Site
Print article	Title of Article	Title of Magazine, Journal, or Newspaper
Titled chapter/article in a book	Title of Chapter/Article	Title of Book
Selection in an Anthology	Title of Selection	Title of Anthology
Song	Title of Song	Title of CD the song appears on
Poem	Title of Poem	Title of the book the poem was published in
Short Story	Title of Short Story	Title of the book or site the story was published in/on
Encyclopedia article	Title of Article	Title of Encyclopedia
A specific tv show episode	Title of the Episode	Title of the Television Show

Sometimes, the title of the source actually is a large item that is not made up of smaller pieces. In these cases the **Title of Source** is actually the title of the large item:

- A novel
- A book that does not include individually titled chapters
- A movie

Formatting

If the Title of Source is a **smaller piece of a larger container**, the title is placed in quotation marks. The period at the end of the title is placed *within* the quotation marks.
Capitalization is standardized in title case (the first word and all important words are capitalized; articles and prepositions are not capitalized unless they appear as the first word).

If the Title of Source is a **standalone piece** or **a larger container**, the title is italicized.
Capitalization is standardized in title case (the first word and all important words are capitalized; articles and prepositions are not capitalized unless they appear as the first word).

NOTE: If the Title of Source **includes the name of a standalone piece**, the title of the standalone piece should be italicized within the Title of Source.
Example: Smith, John. "Symbolism in *The Great Gatsby*." *Literary America*, Harcourt, Brace, 2007.

If the title **contains a subtitle**, the subtitle should be provided following the title, separated by a colon:
Example: Lowery, John. "Symbolism: A Study of Color." *Literary America*, Harcourt, Brace, 2007.

3 Title of Container,

If the Title of Source is a small item that is contained within a larger container, the Title of Source must be followed by the name of the larger container.

Formatting

The **Title of Container** is italicized and followed by a comma.
Capitalization is standardized in title case (the first word and all important words are capitalized; articles and prepositions are not capitalized unless they appear as the first word).

If the title contains a **subtitle**, the subtitle should be provided following the title, separated by a colon:
Example:
Chaucer, Geoffrey. "From *The Canterbury Tales*: The Prologue." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2011.

NOTE: If the **Title of Container** was used as the **Title of Source**, this item may be skipped. Do not repeat the same information.

4 Other Contributors,

Many people may be involved in the creation of any work. If a person's contribution is important to your research, you should identify that person and his/her contribution in your citation. The following are common descriptions:

directed by (Directed by)
edited by (Edited by)
illustrated by (Illustrated by)
introduction by (Introduction by)
narrated by (Narrated by)
performance by (Performance by)
translated by (Translated by)

If the person's role is better defined by a label, provide the label, followed by a comma and the person's name:

general editor, Gavin McCloud, (General editor, Gavin McCloud)

If the work you are citing includes many contributors, include the contributors most relevant to your work. For example, if you are writing about heroes in contemporary media, you might write about a specific television episode and focus on a particular character within that episode. In this situation, it would be important to identify the series creator as well as the actor who performed the role of the character you discuss:

"Hounded." *The Walking Dead*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012.

NOTE: If the label follows a comma, it should NOT be capitalized (above). If the label follows a period, it SHOULD be capitalized:

The Walking Dead. Created by Frank Darabont, American Movie Classics (AMC), 2010-2017.

If the source you are citing has been translated, but the work appears within a container and the translator only translated the source you are citing and not the entire container, place the name of the translator after the title of your source, NOT after the name of the container:

Chaucer, Geoffrey. "From *The Canterbury Tales*: The Prologue." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2011.

5	**Version,**

If the source is identified as a particular version or edition, note this in your citation.

Examples:
The Bible. Authorized King James Version, Oxford UP, 1998.

Miller, Casey, and Kate Swift. *Words and Women*. Updated ed., HarperCollins, 1991.

Newcomb, Horace, editor. *Television: The Critical View*. 7th ed., Oxford UP, 2007.

Scott, Ridley, director. *Blade Runner*. 1982. Performance by Harrison Ford, director's cut, Warner Bros., 1992.

NOTE: If your computer converts the *st* or *th* following a number to hypertext (7th, 2nd), immediately press Ctrl + Z to convert it back to plain text (7th, 2nd).

Formatting Notes on Punctuation

The Version is ALWAYS followed by a comma, even if the version information ends with a period.

6	**Number,**

If the source you are documenting is part of a numbered sequence, this should be noted in the citation.

NOTE: If the label follows a comma, it should NOT be capitalized. If the label follows a period, it SHOULD be capitalized.

Examples:
Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, Oxford UP, 2002.

Wellek, Rene. *A History of Modern Criticism, 1750-1950*. Vol. 5, Yale UP, 1986.

Some journals use **both volume and number**.
Example:
Baron, Naomi S. "Redefining Reading: The Impact of Digital Communication Media." *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193-200.

Others use **only numbers**.
Example:
Kafka, Ben. "The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror." *Representations*, no. 98, 2007, pp. 1-24.

Television series are typically numbered by season as well as episode:

"Hounded." *The Walking Dead*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012.

If your source uses another type of numbering system, include the number in your entry, identified by a label that indicates the type of division the number refers to.

Formatting Notes

The Number is ALWAYS followed by a comma.
Use the abbreviations provided in the examples for the words *volume* and *number*.
If the Number identifier (vol., no., season, etc.) follows a period, it is capitalized; if the Number identifier (vol., no., season, etc.) follows a comma, it is NOT capitalized. See the examples.

7	**Publisher,**

The publisher is the person or organization who is responsible for placing the source in the location that allowed you to find it.

For a **book**, look at the title page. If the publisher does not appear on the title page, look at the copyright page (usually, the back of the title page).

For a **web site**, the publisher's name is generally provided in the copyright notice at the bottom of the home page or on a page that provides information about the site.

Publisher information **can be left out** for the following:

- A journal, magazine, or newspaper
- A web site whose publisher is the same as the name of the site

Formatting:

Give the shortened name of the publisher, last name only, followed by a comma.

Omit articles (a, an, the), business abbreviations (Co., Corp., Inc., Ltd.), and descriptive words (Books, House, Publishers).

When citing a university press, use U and P for the words *university* and *press*.

8 Publication Date,

Any source may have multiple dates associated with it. Provide the date that is most relevant to the source you are actually citing.

For a **book**, use the most current date.

For an **online source**, you may have several dates: the date the article was published in a print version, the date the article was published online, the copyright date of the web site. Since you are documenting the online article, you would use the date the article was published online. If no date is given for the actual article, use the copyright date on the web page.

Formatting:

Provide all of the date that is given for your source, including the time, if provided, followed by a comma.

May, June, and July may be written out in their entirety. For all other months, use the three-letter abbreviation: Jan. Feb. Mar. Apr. Aug. Sep. Oct. Nov. Dec.

All dates should be provided in day, month, year format: 7 Oct. 1981,

If the time is included, it is provided after the date, separated by a comma: 25 Apr. 2013, 10:30 p.m.,

9 Location.

The type of location information you provide depends on the type of source you are documenting.

For **print sources**, provide a page number (preceded by p.) or a range of page numbers (preceded by pp.) that specifies the location of the source within the container.

Example:

Chaucer, Geoffrey. "From *The Canterbury Tales*: The Prologue." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2011, pp. 96-119.

The location of an **online work** is commonly indicated by its URL or web address:

Example:

Jameston, Chris, "Working for Living." *American Economy*, Central News Group, 2014, www.cng.com/magazine/archive/1245687/.

A **print text published online in its original printed form** must provide both the page numbers and the name of the online text:

Example:

Chaucer, Geoffrey. "From *The Canterbury Tales*: The Prologue." Translated by Nevill Coghill, *Prentice Hall Literature: The British Tradition*, Georgia ed., Pearson, 2010, pp. 96-119. *Pearson e-text*.

A **print text published in ereader format** will include the name of the ereader on which the text was accessed.

Example:

Daley, Kathi, *The Great Catsby*. Kathi Daley, 1 July 2016, Kindle.

A **television series on disc** will provide the disc number:

Example:

"Hounded." *The Walking Dead: Season 3*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012, disc 2.

A **television series streamed online** will include not only the name of the provider and the URL (if available) but also the date of access:

Example:

"Hounded." *The Walking Dead*, created by Frank Darabont, performance by Norman Reedus, season 3, episode 6, American Movie Classics (AMC), 2012, *Hulu*, www.hulu.com/watch/123456. Accessed 29 March 2015.

An **article from an online database** will include the name of the database, in italics, followed by the URL:

Example:

Johnson, Karen, et al., "Numbers in Literature." *Numerology*, no. 13, 2015, pp. 7-11. *JSTOR*, www.jstor.org/stable/713713713. Accessed 2 Feb. 2016.

Formatting:

URLs should be copied directly from the web browser, omitting the http:// or https:// from the beginning of the address.

Database names and the names of companies that provide streaming video should be italicized.

The location should be followed by a period.

If your computer converts URL to a hypertext link (turns it blue), immediately press Ctrl + Z to convert it back to plain text.

10 Optional Elements.

Though MLA 8 may refer to these elements as optional, I do not. If these elements exist, you must include them in your bibliographic citation.

Date of Original Publication

If a source has been republished and the original date will provide the reader with insight into the work's creation or relation to other works, include the original date of publication. Place the orginal date directly after the title of the source, followed by a period.

Rogers, Mallory, "Technology on the Fast Track." 1988. *Living in the Technological Age*, edited by Burton Sims, Sylvester, 2012, pp. 72-81.

City of Publication

If a work was published in two versions, such as a British version and an American version (which would use different spellings or word choices), provide the city in which the version you are cited was published.

If the publisher is very small and not well known, provide the city of publication to assist the reader in tracking down the publisher.

If included, the city name should be located directly before the name of the publisher, followed by a comma.

Rowling, J. K. *Harry Potter and the Philosopher's Stone*. London, Bloomsbury, 1997.

Name of Series

If the tile page of a book indicates that it is part of a series, include the series name and the number of the volume you are using (if such a number exists). This information should be placed after the period at the very end of the finished entry. DO NOT italicize or use quotation marks. Use title case. Place a period at the end of the information.

Marlowe, Jane. "The Genius of Shakespeare." *Britain: Authors of the Renaissance*, edited by John Bloome, Oxford, 1976, pp. 259-363. Writers of the World 5.

Congressional Bill, Report, or Resolution

Provide information about the Congressional number and session from which the source emerged, as well as the document's type and number. This information should be placed after the period at the very end of the finished entry. DO NOT italicize or use quotation marks. Place a period at the end of the information.

United States, Congress, Senate, Joint Committee on Printing. *Our Flag*. Government Printing Office, 1998. 105th Congress, 1st session, Senate Document 105-013.

Date of Access

Because online sources often come and go, it is important to not the date that online sources were accessed. Type the word *Accessed* (NO ITALICS in the actual entry), followed by the date on which you accessed the source. Format the date in proper MLA date format. This information should be placed after the period at the very end of the finished entry. DO NOT italicize or use quotation marks. Place a period at the end of the information.

United States, Congress, Senate, Joint Committee on Printing. *Our Flag*. Government Printing Office, 1998. 105th Congress, 1st session, Senate Document 105-013, www.gpo.gov/fdsys/pkg/CDOC-105sdoc13/pdf/CDOC-105sdoc13.pdf. Accessed 4 Jan. 2017.

Step 3: Read and Annotate

While you might have done some basic reading as you found your sources to make sure they were actually usable before you printed them out, it is now time to take a closer look at the information contained within each of the sources you have located.

For this reading, you will need to read closely, interacting with the text as you go and leaving yourself "bread crumbs" in the margins to save yourself some time later.

As you read, if you find a particularly important fact or statistic that you might want to include in your paper, underline (or highlight) it and write in the margin the topic of the information. For example, in one of my articles, I underlined a quote that said "solar storms across Alaska in March and the accidental power station explosion in April that left Washington, D.C. in the dark" (Gabbard and Joseph).

Since my paper needs to show the need for survival skills, I have to prove that the threats against safety, and the potential need for survival skills, is real. This detail proves that the threats really exist because there is documented evidence that mishaps have occurred that could have been very threatening.

In the margin to the left of the underlined detail, I wrote "threat reality." This is a note to myself. If I had only underlined this detail and not made the note in the margin, every time I saw this detail I would have to re-read the detail and figure out why I had underlined it. Re-reading and re-reading is very time consuming. With the note, now I can skim the article and read only two words rather than twenty, which will save me a lot of time.

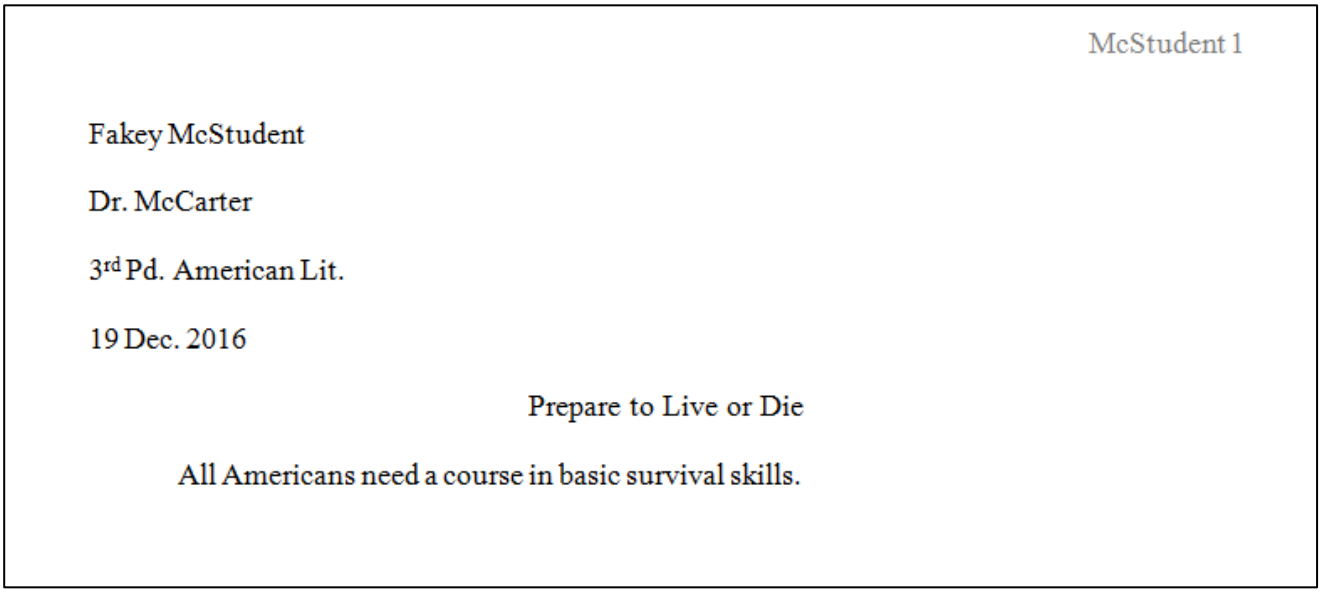
Additionally, the brief note in the margin can assist me in writing and organizing my body paragraphs. If I label several underlined details "threat reality," that means I probably have enough information to write an entire paragraph about the reality of the threat. I can write a topic sentence that states that Americans face very real threats that could be detrimental to their health if they didn't know what to do in an emergency. Then, all I would have to do is skim my notes for the details marked "threat reality" and gather them all together to write the paragraph. Easy, peasy!

TIP: If you notice that you are writing the same, or similar, labels over and over, you might try to make sure your later labels are consistent – it will make organizing your paper and grouping your ideas into paragraphs MUCH easier!

Now, go read and annotate!

Step 4: Revise the Thesis

Once you have read and annotated your articles, you might find that your thesis needs adjustment.



McStudent 1

Fakey McStudent

Dr. McCarter

3rd Pd. American Lit.

19 Dec. 2016

Prepare to Live or Die

All Americans need a course in basic survival skills.

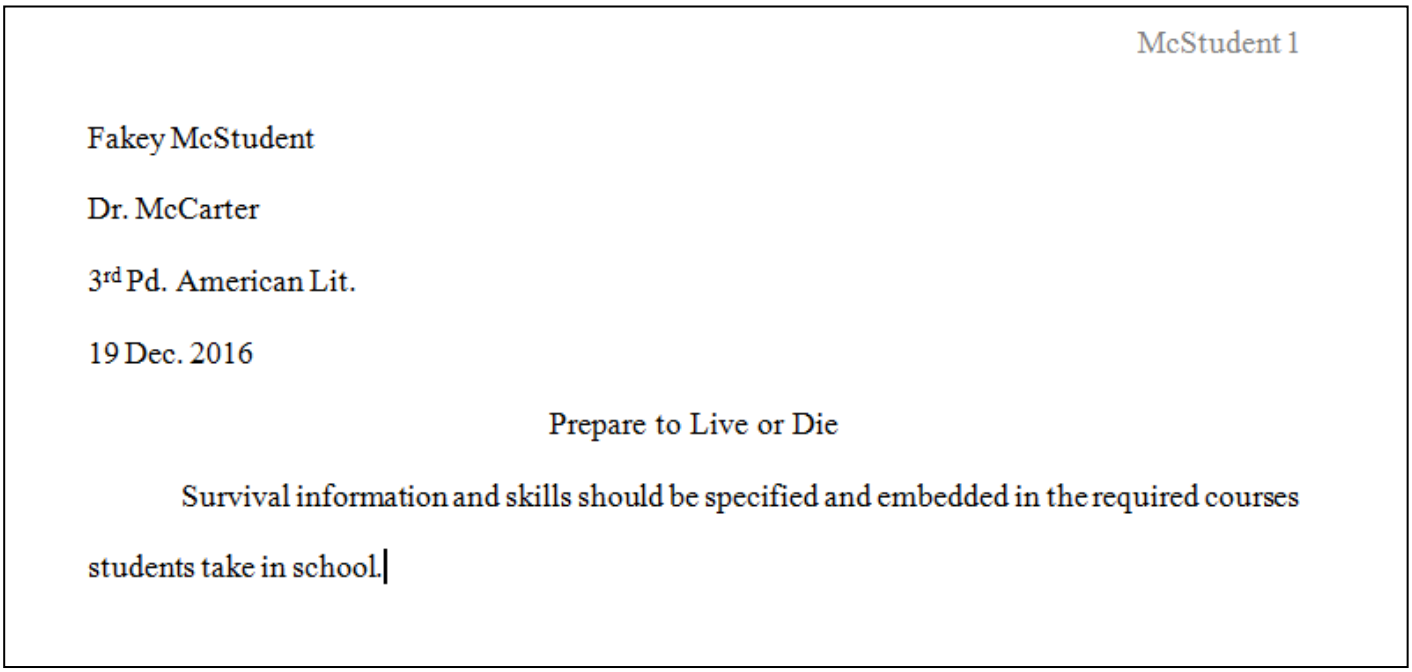
My original thesis was that "All Americans need a course in basic survival skills." Since I knew that in my paper I was going to have to explain what the course would look like, I was always thinking about the skills the course would have to teach, and taking notes about those skills as I read. I made notes in the margin, such as "skill: starting fire" and "skill: drinking water." I also took notes about the different types of threats, making notes in the margins about those: "threat: solar flare," "threat: EMP," "threat: viral outbreak," and "threat: nuclear bomb."

As I read, I realized that most of the threat that people faced were threats that could last a really long time. These were threats that would require skills necessary for long-term survival, unlike the temporary skills that were needed until things got back to normal after a short-term disaster like a hurricane or a blizzard. As a result, I realized that there were far too many survival skills to pack into one course.

Once I realized that, I had to start thinking about how people could really acquire the skills they would need in order to survive. A single course really didn't seem to be adequate in teaching the type of skills people would need in order to survive a threat of the long-term magnitude most of the threats represented. People would need survival skills that would help them survive for a long time without outside support. Furthermore, people would lots of basic information as well as skills if they were to

survive a long-term catastrophe. This was not information that could be gained in one course. The situation was far worse than I realized.

Once I realized the magnitude of the problem, I had to ask myself how people could realistically acquire the information and skills they would need. A long-term problem needed a long-term solution. The bottom line is that people would have to acquire and build the knowledge over a long period of time. For this reason, I needed to modify my thesis. My new thesis met this need: "Survival information and skills should be specified and embedded in the required courses students take in school."



McStudent 1

Fakey McStudent

Dr. McCarter

3rd Pd. American Lit.

19 Dec. 2016

Prepare to Live or Die

Survival information and skills should be specified and embedded in the required courses students take in school.

This new thesis better reflects the information I found in the sources I located on my topic. Based on my reading, I know I have the information I need in order to support this thesis in my paper.

Step 5: Write the Introduction

The Introduction Explained

Your essay is expected to have three distinct parts that serve to present and support your opinion: an Introduction, a Body, and a Conclusion. Each part is expected to contain some very distinct elements. The introduction is your first opportunity to wow your reader. Do you want to wow your reader? Only if you want an A on your paper. The introduction should do several things:

1) Identify the **subject** of your essay;
2) Identify the **importance** of your subject;
3) Provide **background** information on your subject;

4) Identify the **point** you intend to make about your subject (pssst…this is your *thesis* – more on that later).

Yes, I know, previous teachers have told you that the most important thing (the *first* thing!) you need to do is interest your reader. Here's the truth: if you do the things that are the elements of good writing (*1-4, above*), you won't need to entertain your reader – the interest will happen naturally. *That*'s just good writing.

In an argument introduction, it is important to convince your reader that there is something *broken* that needs to be *fixed*. Provide general information on what is broken in the introduction (you can get more specific in the body of your paper). Your thesis provides information on how it should be fixed.

Since I know you're not wild about reading a lot of text, here are some examples of what you *should* and *should NOT* do to address the four elements listed above (for my personal amusement, I am going to use *cats* as my sample subject; if you are an *ailurophobe*, feel free to substitute *dog* everywhere I say *cat*.).

The Introduction: What you should and should NOT do to address 1) Subject, 2) Importance, 3) Background, and 4) Point. (*pssst…the italics are the thoughts going on in the reader's head as he/she reads)*

	Do This	NOT This
1	**Cats have been played a huge part in many cultures throughout history.** *Hmmmm…wonder what this paper is going to be about? Oh…yeah…maybe cats. Doh!*	**This paper is about cats.** *Bleck! Why is this guy talking about the paper? I know it's a paper. I'm not stupid. Sigh. I don't want to read a paper – another paper – about cats.*
2	**In fact, recent studies suggest that more people own cats than own dogs or birds combined.** *Wow! Guess they're important. A lot of people seem to care….*	**Cats are an important subject in today's world.** *Oh yeah? Why? I don't believe you! Based on what???*
3	**In ancient Egypt, cats were revered as gods and often buried with their owners to ease the way into the afterworld. Other cultures see them far differently: as a food or a game prey to track and kill.** *Huh. Hadn't really thought about it. Guess there's a lot I don't know about cats.*	**They've been around a long time.** *Ummm. Yeah. How long? What exactly do you mean by* around*? Why have they been around? Yeah, I think I'm done now. This is just boring.*

4	**It is time to enact stronger laws to protect cats, both cats as pets and cats that are in danger of becoming extinct.** *Hmmm…laws? Do we have laws that protect cats? Why don't we? Cats are becoming extinct? We need to do something to protect animals. Let's see what this guy has to say.*	**Cats are important and nothing should happen to them.** *Yeeesh. Really? Now he's getting repetitive. Again with the* important. *How??? Why??? At this point, I've had about enough of cats AND this lousy paper!*
	By the end of this paragraph, the reader's interest has been sparked and he is curious enough to *want* to read the paper. By this point, he's looking for info.	**By the end of this paragraph, the reader is simply frustrated and mad at the writer for wasting his time. Basically, this paragraph says nothing beyond identifying the subject. What kind of grade do you think a frustrated, mad, bored teacher is likely to give a paper?** **The problem here, really, is a lack of *ideas*. There is nothing concrete or specific in this paragraph – it's a collection of generalities.**

Now, let's get back to what past teachers have told you to do – interest your reader. You can find any number of books that tell you to begin your essay with a variety of things:

- A fascinating but clever quote
- A personal story, or anecdote
- An insightful statistic

The list goes on, but ultimately, these are all the same thing: concrete ideas. You will hear this again and again from this text and from your teacher: it all boils down to ideas. Specific, concrete ***ideas*** are the (should be) the primary building blocks of any good essay, and if you include them, your introduction (and your paper) should interest and inform your reader.

What your teacher expects to see:

When I grade your **Introduction**, I expect to see the following before you will receive an A:

- Context and background that tells me why I should care about your subject
- Your mature, clear thesis/claim/purpose in your last sentence

Introduction Example

For our sample essay, I wrote the following introduction:

> Prepare to Live or Die
>
> How many people know how to install solar panels on a roof or build a makeshift toilet? Would the average person know how to barricade a home effectively against intruders using materials torn from interior walls? Most educated adults know that a person can survive several days without food but only for a short time without water; however, do they know how to turn a lake or rainwater into drinkable water? Many people would correctly suggest that boiling the water would do the trick, but do those same people know how to start a fire without a lighter or match? These are not skills that schools teach, but they should. Each year, the world becomes more advanced, but the advancements come with risks. More and more of day-to-day life relies on electricity to function. What would happen if electricity ceased to exist? The results would be catastrophic. Air travel makes it possible for a single, devastating virus to wipe out most of the world's population very quickly. Are these real possibilities? With more and more countries developing sophisticated weaponry, more and more viruses morphing into monsters, and bacteria becoming more resistant to contemporary medication every day, they are. Unfortunately, as societies become more advanced, fewer people are prepared to survive in the event of a catastrophe. The survival skills that once sustained the world's ancestors have fallen by the wayside because they are not necessary in today's world. This fact could have devastating consequences in the event of a wide scale disaster. For this reason, survival information and skills should be specified and embedded in the required courses students take in school.

While I could have started this paper in a variety of ways, since my paper is about building survival skills, I started with skills that most people don't possess. I followed this information with background information about why those skills are important, establishing the relevance of my subject. I finished the

introduction with my thesis. The thesis is the most important point in the paragraph, the point that I want people to notice right before they start reading the paper. For that reason, the thesis is a simple sentence. I don't want the reader to get lost in phrases and clauses and miss what I'm trying to say, so I state my claim clearly and succinctly.

You may be thinking that the introduction is a bit long. First of all, you need to understand that not all subjects are created equally. Some introductions will be long; some introductions will be brief. Very few good introductions will be shorter than five or six sentences, because they need to make sure the reader understands the importance of the subject. For this paper, I have a lot of information about my subject because I've done a lot of reading. I want my reader to fully understand how important this is. If you are enthusiastic about your subject, as well as well-informed, that's what happens, naturally. ☺

Step 6: Outline and Organize Your Argument

The Body of Your Essay

The most important part of any essay is the body of the paper. It is in the body of the paper that you provide evidence to your reader that convinces him that your point (your thesis) is true. Let's begin by dispelling an ancient myth.

Myth: You should have three body paragraphs.
Fact: You should have as many body paragraphs as necessary to fully and completely make your point.

Wait! I hear you (or at least what you are thinking): "*My 7th-grade (8th-grade/9th-grade/fill in as appropriate) teacher told me that I should have three body paragraphs in my* ***5-paragraph*** *paper).* While this may be true, it has the same basic problem as the 3-prong thesis: it's a formula. (For more info against the 3-prong thesis, refer to the previous section, "The Thesis Statement").

The truth of the matter is that most subjects are far too messy (and you are far too mature) for a 5-paragraph, formula paper.[1] Teachers teach the formula paper to help students understand the basic structure of the paper and how all the pieces work together. The formula is not a cast-in-stone recipe for an essay; it is simply a means to an end. It is not the *goal*; it is simply *the basic design plan*.

Basically, the 5-paragraph paper is like the training wheels on your first bicycle. When you learned to ride a bicycle, no one perched you, teetering, on the seat of a full-size 10-speed, taped your feet to the

[1] The essay you will write for the SAT is still a good place to use your knowledge of the formula essay. Since the graders want to see that you can organize an essay, formulaic essays often results in higher scores.

pedals, stepped back and said, "Go for it!" That would have been foolish (not to mention dangerous and expensive, considering the Emergency Room charges that would have ensued). No, they led you to a bicycle that was appropriate to your size at the time and attached to training wheels so you could work out the mechanics of making the bicycle move without having to learn how to balance at the same time. The experience helped you understand pedaling, braking, and steering, without risking damage to yourself. Once you mastered those concepts, the training wheels were removed and you started to learn how to balance on two wheels.

In a similar manner, the 5-paragraph formula essay allowed you to get acquainted with how the introduction, body, and conclusion work together. It helped you understand the thesis statement and how it led the paper. It helped you understand how to develop your thesis with ideas. Most importantly, it helped you learn this without risking unnecessary damage to your grade.

High school is where we take the training wheels off. You know the basic structure; now it's time for a 10-speed (metaphorically speaking, of course).

When you wrote the 5-paragraph formula papers, your teachers carefully selected topics that lent themselves neatly to three body paragraphs: favorite holidays, summer activities, etc. When you write about the real world and real literature, things are messier.

Some essay topics still lend themselves to three elements of discussion; most do not. On the subject of cats (used as examples in the previous section), it might be expedient to talk about two subjects: domestic cats and wild cats. This would necessitate either two body paragraphs or, if you decided to break each up into current laws and needed laws, four body paragraphs. Three simply wouldn't work.

Depending upon the complexity of the topic you choose, you might have anywhere from two to ten body paragraphs – you must use whatever works best for *your* subject.

How to Determine Topics

As I previously mentioned, I made notes when annotating my sources. When I was finished, I realized the notes I made on the sides of my articles fell into specific groups: threat – EMP, threat – solar flares, threat – weather, threat – disease, consequences, survival skills. Based on these annotations, I need to have at least three areas of discussion: threats, consequences, and skills. However, it's not quite that simple. I need to think about the point of my paper and organize my ideas based on convincing my reader that the claim in my thesis is correct.

Organizing for Effectiveness

Whether you are organizing an entire essay or merely one paragraph within the essay, it is important to consider the order in which you present your evidence. Organization can make the difference between a convincing essay and an incomprehensible one. There are several ways to organize evidence, such as **time order, spatial order, order of importance,** and **contrasting ideas**. You may select one of these or a combination of these to make your argument as effective as it can me.

Time Order

Time order is especially important when you are writing a narrative. A story doesn't make sense when the events are not presented in the proper sequence. Here is an example of a poor organized paragraph:

> I arrived after the speaker had begun her presentation. As I was running down the hill, I remembered that I had left my car keys on the kitchen table. When I started the car, I saw the clock, and I knew I was going to be late. I had to go back and get my key.

The lack of organization in this paragraph makes it very difficult to follow the story line. See below how organizing the passage in a time sequence makes it much easier to read and understand.

> As I was running down the hill, I remembered that I had left my car keys on the kitchen table. I had to go back and get my keys. When I started the car, I saw the clock, and I knew I was going to be late. I arrived after the speaker had begun her presentation.

Spatial Order

When you describe a scene or a location, you can sometimes use **spatial order** to arrange your ideas. Imagine yourself making a movie of a scene or object and moving the camera in every direction. You can order your observations from **top to bottom, left to right, clockwise, near to far, front to back, inside to outside, east to west, north to south, etc.,** and all of these directions *reversed* (e.g. **bottom to top, etc.**). Read the following description of a horse organized in spatial order.

> When I saw the horse, I knew I was looking at a creature of great athletic beauty and ability. The horse's head was finely shaped, as if sculpted by an artist. On either side of its head, the eyes were alert and far-seeing. The ears were pointed and moved attentively to the slightest sound. The horse's neck was crested in a proud arch, and its muscular shoulders tapered down to powerful legs. The spine of the horse was perfectly aligned, and the back legs were unblemished and moved freely. The hindquarters of the horse were well rounded, and the horse's tail flowed like silk in the wind. In short, the horse was a magnificent animal.

In the passage, the details of the horse are organized from head to tail. This helps the reader create a continuous picture in his mind. Spatial order can also be an effective way to organize other kinds of writing, as you can see in the following example of persuasive writing.

> It's time for the city to clean up Jones Park. As visitors enter the park, they are greeted by a broken sign that is smeared with graffiti. Next, they pass the pond where they must hold their noses because of the smell of the decaying trash. If visitors make it past all of this, they reach the playground in the middle of the park. Here they find swings with ripped seats hanging limp beside slides with broken steps. The park in its current state is a hazardous waste area that must be cleaned up.

Order of Importance

The most common way to organize evidence is by **order of importance**. All of the details you include should be relevant to the topic and important to the reader. Some details, however, you will want to

emphasize more than others. You can emphasize a certain idea by placing it either at the beginning or end of a paragraph. The following letter provides a good example.

> Dear Aunt Jenny,
> I would really like to spend the summer with you because I have never spent much time in Oregon. Also, I am interested in earning some extra money for my college savings, and many jobs are available in your area. Most importantly, I really enjoy our short visits when we get together over the holidays, and I want to spend more time with you so we can be closer.
> Please write back soon, and let me know what you think.
> Love,
> Sandra

In this letter, Sandra begins with a simple wish that may be of some interest to her aunt. Aunt Jenny would be more likely to respect Sandra's second reason. However, Sandra's desire for a closer relationship will make the greatest impression upon her aunt's decision.

This similar to the technique employed in fishing. First, you bait a hook with something a fish notices and would like to investigate. Once the fish is close, you make sure the item is tasty enough to take a bite. Once he bites, you hook him so he cannot get away. Do the same with your reader: 1) give them an idea to spark her interest, 2) add another idea that helps her see your point of view, and once she's a little bit convinced, 3) hook her permanently with your most convincing detail.

Of course, the letter could be arranged so that the most important idea comes first:

> Dear Aunt Jenny,
> I would like to spend the summer with you because I really enjoy our short visits when we get together over the holidays, and I want to spend more time with you so we can be closer. I am also interested in earning some extra money for my college savings, and many jobs are available in your area. Besides, I have never spent much time in Oregon.
> Please write back soon, and let me know what you think.
> Love,
> Sandra

Sometimes you will want to start off with the most important idea when you really think you can snag your audience with your best idea and have them agree with you throughout. Other times you will want to "save the best for last." The decision is yours based upon your audience, topic, and personal preference.

Contrasting Ideas

The Georgia High School Writing Test requires you to choose one side of an issue and convince the reader of the validity of your position. One good way to do this is to **contrast** your position with its opposite. In this kind of contrasting, you will point out differences and show why your position is

better. For example, look at the paragraph below in which the writer is trying to convince his or her family about the best kind of pet to get.

> Since our family spends a lot of time traveling, a cat is definitely a better choice for a family pet than a dog. Dogs need to be let outside several times a day, while a cat knows how to use a litter box. Dogs also need to be fed regularly, whereas a cat can snack on one bowl of food for a few days. Dogs are very social animals and get lonely if they don't have people or other dogs to play with. Cats, on the other hand, are affectionate sometimes, but they can also get along just fine by themselves. A dog would not be treated well enough in our busy household. A cat would be much happier.

In this example, the writer contrasts the qualities of a dog with those of a cat. The writer points out the reasons why a cat would fit better in the family that likes to travel. Someone with a different family situation could write a paragraph like the following.

> For our young family, a dog would be a much better choice than a cat for a family pet. Dogs are social animals who love to be around people, especially kids. Cats, on the other hand, avoid crowds and often run from children. Dogs require regular feeding, which is a great opportunity to teach children responsibility. Cats require much less regular care. A dog offers great security for a home and family by barking when strangers approach. A cat can do little more than hiss at someone it doesn't like. A cat just doesn't offer our family the benefits provided by a dog.

This second paragraph shows how awareness of audience is important in writing. Different families have different needs and interests. Therefore, a cat may be the better choice for the first family, while a dog would be better for the second family.

Be careful and choose your details with a purpose. Notice how neither of the two paragraphs reveals ALL of the details – they share only the details that best develop the paragraph topic.

You do NOT want to support your opposition (or sound like you don't really know how you feel about the topic).

The Power of the Warrant

The book *The Craft of Research* defines a warrant as "a statement that connects a reason to a claim." In other words, if someone makes a claim, he should have valid reasons for that claim. The reason needs to have relevance to the claim. If the relevance of the reason, or warrant, is not well accepted, then there is room for disagreement as to the reasoning for the claim. The warrant establishes validity by identifying **a point on which ALL sides can agree**.

Warrants point to how reasons are relevant to a given claim. Making claims is a practice done in situations varying from everyday conversations to academic research papers. Claiming that quality of life is better in China than the U.S. because China has a higher Gross Domestic Product (GDP) is an example of an argument using a verifiable fact, yet agreeing on the reasoning may be difficult. There are different ways to define quality of life and a person may not consider a country's GDP to be one of them. The debatable warrant in this case is that GDP is the main indicator of quality of life.

Identification. Identifying a warrant in an argument is not always easy. Warrants are often not stated but rather implied. A warrant is generally only stated when the person making the argument anticipates that it may not be accepted. Therefore, examining the reasoning behind a claim is sometimes the only way to identify a warrant.

Assumptions. All ways of approaching an argument involve warrants. Using the terms warrant and assumption interchangeably is a common practice. Both refer to the level of acceptability of the reasoning behind a claim that is supporting an argument.

Misconceptions. Warrants considered valid may differ from person to person, culture to culture and even from generation to generation. The idea that a warrant is always either valid or invalid is not true. While most people in some cultures may agree with the claim that bullfighting is wrong because of inhumane treatment of the bull, the underlying warrant is not widely valid in other cultures.

The Importance of Audience

No matter what you are writing, you must always consider your audience and how your audience feels about your topic. Your goal is to convince your audience that you are correct and that they should agree with you. The way you go about organizing your paper will have a huge impact on whether or not your audience agrees with you. You must consider certain aspects of your audience while you write:

- the **audience's interests**,
- the **audience's prior knowledge**,
- the **audience's vocabulary**,
- **what the audience needs to know,** and
- **how your audience feels about your topic**

Read the following two paragraphs written by the same person. Try to develop a picture of the audience that the writer had in mind.

Example 1: While it is true that many older cars did not have seatbelts, that is not because safety was not important. Primarily, it was due to the fact that not enough cars had seatbelts to determine the effect on safety. That is no longer the case, recent studies show that ninety-five percent of individuals wearing seatbelts during a crash survived, as compared to only fifty-percent of individuals not wearing seatbelts in a crash. Clearly, wearing a seatbelt increases an individual's chance of surviving a crash.

Example 2: It is true that seatbelts are not always very comfortable, but that is not a good reason not to wear them. People who do not wear seatbelts often get hurt if the car they are riding in has an accident. Some people get hurt so badly that they bleed a lot or get a broken arm or leg. While it might be cool to have a cast your friends can decorate, it really is not that great to miss out on lots of fun things like swimming and field day because you are in a cast. All people should wear seat belts so they do not hurt and can have fun.

In both paragraphs, the author is trying to convince someone to wear a seatbelt. The intended audience for the first paragraph is an adult. It uses a more mature vocabulary and give hard facts about things the reader is likely to be interested in – staying alive. The second paragraph is intended for a small child. Notice the simpler vocabulary and the discussion of things a small child is likely to care about. Also notice that the author knows enough about children to point out the additional problems that might result from broken bones – in terms the child will know and care about.

Audience Interest

How do you capture an audience's interest in writing? Clearly, the first paragraph is intended for a reader who is interested in facts and statistics, so that is what the reader provides. The child, on the other hand, the audience of the second paragraph is more interested in having fun, so the writer links his argument to something that might inhibit the child's ability to have fun.

Audience Knowledge

What does the writer assume that the audience already knows? Since the reader of the first paragraph knows the purpose of seat belts, it is not important to explain it. An adult is probably also familiar with the fact that cars did not originally come with seat belts, so that point is addressed and deflected early on. The child, on the other hand, might have only a vague idea of the purpose of seat belts, so it is necessary for the writer to explain how seatbelts can help.

Audience Vocabulary

What kinds of words will the audience be familiar with and understand easily? The writer expects the reader of the first paragraph to know what is referred to with terms like "survival." A child might not realize that the lack of seatbelts might result in a lack of survival and lead to death. In fact, a child might not understand the concept of death at all, so the writer avoids the terminology and, instead, references something a child *would* likely understand – blood and broken bones.

What the Audience Should Know

What does the writer want the audience to know? In both paragraphs, the writer wants to share the information that wearing seatbelts can make riding in a car safer. The writer shares information that will be of interest to two kinds of audiences and that will encourage readers to buckle up.

How the Audience Feels About the Subject

The writer will want to structure an argument for an audience who agrees with him/her far differently than he would structure an argument for an audience who disagrees or is even hostile to his/her claim.

Language and Tone

The type of language and tone you use in writing greatly affects how your audience will interpret your ideas. This is especially important to consider in persuasive writing. When you are trying to persuade, you need to present information in a particular way in order to make readers agree with your position. You must emphasize points of interest to the reader and describe them in language that is attractive to your audience. For example, let's say you worked in a restaurant last year, and you are applying for a new job. When the manager asks what you did at your last job, you could answer with either of the sentences below.

Example 1: I mopped floors for a while, and then I took orders at the counter.

Example 2: After proving my abilities by maintaining the restaurant's cleanliness, I was promoted to sales associate.

Both sentences provide the same truthful information. However, the second makes you sound like a responsible and hardworking employee, while the first isn't very impressive. If you want to impress your future employer and convince the manager to hire you, the second sentence would be a better choice.

Answering Objections (Counterclaims)

Knowing your audience not only helps you choose an appropriate language and tone, but it also helps you anticipate objections to your position that your audience may have. Answering these possible objections, or counterclaims, is like building a wall around your pyramid to protect it from anyone who may want to tear it down.

Read the following passage regarding capital punishment and decide which objections the author is trying to answer.

No More Executions

I want to applaud the governor of Illinois for his recent decision to stop all executions in his state until further review of the capital punishment system. Contrary to popular belief, capital punishment is not a deterrent to crime. In fact, statistics show that states without capital punishment had a lower rate of violent crime in 1999: 3.6 murders per 100,000 persons. States with capital punishment had a higher rate of violent crime in 1999: 5.5 murders per 100,000 persons. Some people claim that the appeals process takes too long, and that's why the death penalty is not a deterrent. However, the Death Penalty Information Center reports that 21 condemned inmates have been released from death row since 1993. This includes seven from the state of Illinois. We cannot risk the execution of innocent people by speeding up the appeals process. The lengthy appeals process also makes capital punishment very expensive. Anyone who has been in a court case knows how much lawyers cost. Those who do not want tax money wasted on criminals should oppose capital punishment because it is actually more expensive to execute someone than to imprison him or her for life. Overall, the system is terribly flawed. The other 38 states with capital punishment laws should join Illinois in placing a moratorium on all executions.

The author of this passage opposes capital punishment and wants to convince others to oppose it as well. In doing so, the writer addresses three popular reasons for supporting the death penalty:

1. Capital punishment deters crime.
2. Capital punishment would be a deterrent if the appeals process were shorter; and
3. Execution is less expensive than life imprisonment.

The author answers these objections to her argument with statistics, authoritative information, and common sense.

The three steps in building an argument are to make a claim, to support the claim, and to answer objections (counterclaims).

How Warrant, Claim, and Counterclaim Work Together

Topic: The Salaries of Professional Athletes

Warrant: Athletes are paid a lot of money.
This is an idea on which both sides can agree.

Claim: Professional athletes are paid too much.

Reason 1: They really are not doing anything important; it is just a game.

(*Factual support):* Teachers educate the world and they are paid less. *Provide example of salaries*

(*Common Knowledge support*): They don't save lives or help anyone.

Reason 2: They get paid even when they do not play.

(*Anecdotal support*): *Specific examples of players who sit out and the amount they are paid.*

Counterclaim 1: Even if they do not play, athletes still risk injury in practice.

This is what an opponent to the claim would argue. You will need to rebut this to disprove it.

Rebuttal: (*Common Knowledge rebuttal*): Some people might argue that even if athlete do not play that they risk injury in practice and should be compensated for the risk. However, this offers them payment outside actually doing their job, which is not typically how jobs are compensated. Other professions, such as teaching, do not get paid simply for *planning to do* their jobs; why should athletes? Injury is a risk they took when they decided to go into sports. If they are so susceptible to injuries, they may be in the wrong profession.

Counterclaim 2: They deserve compensation for living their lives in the public eye.

Again, this is something an opponent would argue that needs to be countered.

Rebuttal: (*Common Knowledge rebuttal*): Still others might argue that athletes should be compensated for the strain on their personal lives; however, this really is just part of the job. They knew that was part of the job when they selected it; if they don't like it, they should choose a different profession.

What your teacher expects to see:

When I grade **your organization**, I expect to see the following before you will receive an A:

- A clear, logical flow of ideas (both in the paper overall and within paragraphs)
- Transitions that indicate how ideas are related to one another
- A clear introduction, body, and conclusion
- A rebuttal of opposing viewpoints/counterclaims (if you are writing an argument paper)

Creating an Organized Outline, Step-by-Step

There are several steps that you can take to build the outline of your paper. Because you are dealing with a complex argument, a simple subject outline doesn't work as well as a sentence outline because you need to have some idea what you are going to say in each paragraph and how each paragraph connects to your overall thesis. The following section provides two guides for organizing a paper depending on the number of counterclaims your argument has. While there is no magic "formula" for every topic, one of these should help you organize your own paper. You may need to modify the structure somewhat to make it perfect for your topic.

An Argument with One Primary Counterclaim and Desirable Warrant

The first step in this organization plan is to identify the counterclaim and warrant. Once you have done this, you can follow the guide below to outline your paper. Depending on the warrant, you may wish to address it in a separate paragraph or simply mention it in the introduction and/or conclusion.

- **Introduction**
- **Body Paragraph 1:** Although some people believe that [counterclaim], [state one reason why this counterclaim is untrue].
- **Body Paragraph 2+:** Another reason why [counterclaim] is not necessarily accurate is because [insert reason]. ***(Continue this structure for each reason you can state and defend with scholarly evidence).***
- **Body Paragraph [next+]:** An additional benefit to [your claim] is [state your benefit and explain].
- **Body Paragraph [next#]:** [Your claim] will help [warrant] by...
- **Conclusion**

An Argument with Several Counterclaims and Desirable Warrant

The first step in this organization plan is to identify all of the counterclaims and the warrant. Once you have done this, you can follow the guide below to outline your paper. Depending on the warrant, you may wish to address it in a separate paragraph or simply mention it in the introduction and/or conclusion.

- **Introduction**
- **Body Paragraph 1:** Although some people believe that [first counterclaim], [state the reason why this counterclaim is untrue].
- **Body Paragraph 2+:** Other people believe that [next counterclaim], but [state the reason why this counterclaim is untrue]. ***(Continue this structure for each counterclaim you must address).***
- **Body Paragraph [next#]:** [Your claim] will help [warrant] by...
- **Conclusion**

Organized Outline Example

This paper must convince people that "survival information and skills should be specified and embedded in the required courses students take in school" (thesis). It has several counterclaims, the most significant of which is that most people don't believe that there is any real need for the average person to have extensive survival skills, so the first several paragraphs will focus on rebutting this counterclaim, since people need to be convinced that the threats are real and the consequences for not having the skills could be deadly. When I was reading and annotating, I marked quite a few different kinds of threats. It is not possible to address all of the threats in one paragraph, so the threats will be separated into different paragraphs.

The second counterclaim is that people believe the average person possesses enough skills to survive already. The third counterclaim is that people can and will take a survival skill course if they need to develop the necessary skills.

A further counterclaim and rebuttal, that people have already survived natural disasters, will be woven into the body paragraphs, distinguishing between short-term disasters and long-term disasters.

The warrant in this paper is that it is important for people to be able to survive a disaster situation. Because it is understood, I have not addressed it directly in a paragraph; however, I will point out in my conclusion that my claim supports it.

- **Introduction**
- **Body Paragraph 1:** Though some people may not believe it, recent evidence suggests that there is a strong possibility that the world could face an EMP attack, with few people able to survive.
- **Body Paragraph 2:** Natural disturbances in the earth's environment could also have disastrous repercussions for the world.
- **Body Paragraph 3:** The skills needed for surviving a long-term catastrophe are not the sorts of skills that the average person possesses.
- **Body Paragraph 4:** While it is possible to take survival courses and learn basic survival skills and techniques, these courses are woefully inadequate for preparing people to survive a long-term event.
- **Body Paragraph 5:** Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation.
- **Conclusion**

These sentences function as the topic sentences of the body paragraphs of the paper. Notice that each topic sentence does two things: clearly links to the thesis AND identifies what the paragraph will be about. The rest of each body paragraph will be developed with evidence from the scholarly sources that prove the truth of each of the topic sentences.

Step 7: Type a Rough Draft of the Body

The next step in writing your paper is to type a rough draft. This should be relatively easy since you already have the topic sentences of each body paragraph written (in the outline). All you need to do is type in the topic sentence and then type two to three sentences that given an overview of the information you plan to include in the paragraph.

At this point, you don't need to stress about adding scholarly support. Don't worry about citing your sources. In fact, this will work better if you type your rough draft without any of your sources in front of you – just use what is in your head. Since you have read and annotated your sources, you know a lot about your subject. Go ahead and write what you know. The key point is that your topic sentences need to be supported by evidence. If you know that you read something about a high percentage that would support your point, go ahead and say that even if you don't remember the actual percentage. You can say "#% of the population would likely not survive the first year after a major catastrophe" – you can add the actual number later.

Each body paragraph has three primary parts: 1) the topic sentence, 2) the ideas, and 3) the concluding sentence. The following section will provide you with additional information about what you should include in each body paragraph.

The Topic Sentence

The topic sentence of your paragraph has two very important jobs: it must ***identify the subject of the paragraph*** and it must ***connect to the overall point of your essay (the thesis)***. Your reader should know, after reading the topic sentence of any given paragraph, what that particular paragraph has to do with the point you are trying to make in your paper.

Example thesis: It is time to enact stronger laws to protect cats, both cats as pets and cats that are in danger of becoming extinct.

Good topic sentence: While the current animal welfare laws offer a fair amount of protection, they do not protect new pets from owners who have previously proven to be a danger to animals.
In this topic sentence, the thesis is clearly linked to this body paragraph and it is clear that the paragraph will discuss the limitations of the current laws.

Bad topic sentence: Many people own cats.
There are actually many problems with this sentence. Firstly, I will acknowledge that it is connected to the thesis, but only in the most basic way: both sentences are about cats. There is no indication what this particular paragraph will discuss. Will it be about different people and the cats they own? Will it talk about different breeds of cats? There really is no indication. Further, it isn't even really a point – it's a fact.

Supporting Details

An effective topic sentence introduces the point you wish to make in the paragraph, but it is typically your opinion. In order to convince your reader that your opinion is correct, you must provide clear, logical, specific ideas to support the opinion. These ideas can be a combination of general knowledge, documentable facts and statistics, expert opinions, and anecdotes. As you provide these ideas, there are certain key elements you must keep in mind.

Good Example: Existing laws do not adequately protect new pets from owners with a history of animal abuse. Georgia animal cruelty laws indicate that persons who repeatedly abuse animals, causing injury or death, can receive penalties that become more severe if they repeat the offense; however, the laws do not prevent them from purchasing more animals, no matter how many times they have been convicted of animal abuse. Studies from the ASPCA show that seventy-five percent of animal abusers are repeat offenders.

In this example, the underlined topic sentence is supported by details. The writer cites both the Georgia animal cruelty laws and an ASPCA research study to support the opinion of the topic sentence.

There are three very common errors you must avoid:

Error 1: Supporting details restate the opinion of the topic sentence.

Error Example 1 (DON'T DO THIS!!!): Existing laws do not adequately protect new pets from owners with a history of animal abuse. Many pet owners who have already abused previous pets should not be allowed to acquire new pets. These owners have already proven that they cannot be trusted to take care of pets, so they should be stopped from adopting new animals to abuse.

In the bad example, the underlined topic sentence is *not* supported with details. Instead, the remaining sentences simply restate the opinion of the topic sentence in different words. ALL of the sentences are opinions; there are no facts in the paragraph at all.

Error 2: Supporting details are not related to the topic.

Error Example 2 (DON'T DO THIS!!!): Existing laws do not adequately protect new pets from owners with a history of animal abuse. This is just the same as drunk driving laws. If a person is arrested for drunk driving, they may have to pay a fine, but soon they will be back on the streets behind the wheel of a car. People have to be caught driving drunk three or four times before the courts take their driver's license away forever.

While the analogy comparing the two laws might be helpful to some degree, it really isn't relevant. All it really does is take the reader away from the topic under discussion and discuss an entirely different, totally unrelated topic.

Error 3: Supporting details are general statements rather than specific ideas.

Error Example 3 (DON'T DO THIS!!!): Existing laws do not adequately protect new pets from owners with a history of animal abuse. Many people have pets, sometimes multiple pets. Unfortunately, many of those pet owners are charged with cruelty to animals. The laws concerning animal cruelty are very weak and really do not help as much as they should.

These sentences hint at relevant ideas without actually giving them. What percentage of pet owners abuse pets? Why are the laws considered weak?

Developing Supporting Ideas

So how do you develop supporting ideas? How do you figure out what to put in your body paragraphs? There are two primary ways to develop supporting ideas: Questioning and Research.

Questioning: One way to develop supporting ideas is through questioning. This method requires you to think like your reader. Look again at your topic sentence. If you were to read that sentence, what questions would you ask the person who wrote the sentence? For example, if the topic sentence said, "**Existing laws do not adequately protect new pets from owners with a history of animal abuse**," you might question, "How do you know?" or "When does that happen?" or even "What are the laws? What are the flaws in the laws?" Your task as the writer is to anticipate the questions and then strive to answer them. You might provide evidence in the form of personal experiences that happened to you, people you know, or animals you have seen or heard of. These personal anecdotes could help answer your readers' questions.

Research: It is very possible that you, the writer, might not have all the answers…yet. To find the answers, you might need to do some research and read a good deal about your topic. As you read, since you know the point you want to make, highlight or underline information that supports the points you are trying to make. You might even find additional reasons that support your overall argument. Take note of those, as well. You will want to use everything you can find to provide as much support for your argument as possible. The more evidence you can find, the more fully developed your final argument will be. Do NOT worry that you have *too much* information. There is *no such thing* as an argument that is developed *too well*. If you can add additional paragraphs to the body of your paper to further develop your argument, the only thing you risk is getting a higher grade, and that's not really a scary prospect at all, is it?

Types of Supporting Details

There are three basic types of support: Ethos, Logos, and Pathos. These three types can be used in various combinations to appeal to the reader's sense of what is right, to appeal to the reader's sense of logic, and to appeal to the reader's emotions. Using a combination of all three can create a very powerful message.

- **Ethical appeal (Ethos)** is directed at the audience's sense of morality or values – the sense of right and wrong. This type of appeal is linked to the audience's perception of the trustworthiness and moral character of the speaker or writer.

  Ethical appeals depend on the credibility or training of the author. Audiences tend to believe writers who seem honest, wise, and trustworthy. An author or speaker exerts ethical appeal when the language itself impresses the audience that the speaker is a person of intelligence, high moral character and good will. Thus a person wholly unknown to an audience can by words alone win that audience's trust and approval. Aristotle emphasized the importance of impressing upon the audience that the speaker is a person of good sense and high moral character.

Even a writer who has not built a reputation as a scholar, such as a student, can create ethical appeals by citing information from sources that HAVE built a credible reputation. In this way, a student can "borrow" a scholar or experts credibility.

When you write, you can develop your own "ethos" as a writer by using many strategies. Here are just a few:

- Using Scholarly Language
- Researching your topic
- Providing Credible Evidence
- Writing Well/Proofing for Errors
- Stating why you are qualified to write about the topic.
- Showing many sides/shades of the argument

- **Logical appeal (Logos).** Loosely defined, logos refers to the use of logic, reasons, facts, statistics, data, and numbers. **Logical appeals** are aimed at the mind of the audience, their thinking side. Very often, **logos** seems tangible and touchable. When a speaker or writer uses **logical appeals**, he or she will avoid inflammatory language, and the writer will carefully connect its reasons to supporting evidence.

  Here are several items you can include to build "logos":

  - Logical reasons why your audience should believe you (keep in mind that not all reasons are equally persuasive for all audiences)
  - Evidence that proves or explains your reasons
  - Facts that can be checked by testing, observing firsthand, or reading reference materials to support an opinion.
  - Statistics–percentages, numbers, and charts to highlight significant data
  - Expert opinion—statements by people who are recognized as authorities on the subject
  - Examples that support each reason
  - Use of cause and effect, compare and contrast, and analogy

- **Emotional appeal (Pathos)** are designed to appeal to audience's emotions and feelings. Emotions can direct people in powerful ways to think more carefully about what they do. **Emotional appeals** are often just examples—ones chosen to awaken specific feelings in an audience. Although frequently abused, the **emotional appeal** is a legitimate aspect of argument, for speakers and authors want their audience to care about the issues they address.

  Here are some, but not all, techniques that are used in this type of appeal:

- Moving stories and anecdotes that prove your opinion
- Using emotional language or "catchy words" to appeal to people' s values or guilty consciences or vivid description.
- Slanting - omitting or not using information that may conflict with or weaken the author's opinion.
- Predicting extreme outcomes of events/dire predication in order to create a sense of urgency
- Specific examples/charged words

The Concluding Sentence

Each body paragraph should conclude with **a sentence that sums up the main point of the paragraph**. In addition to summing up the main point, this sentence should from a bridge or link to the next body paragraph. This transition from one body paragraph to another is essential in showing the relationship between the main points of the paper.

Good Example: Clearly, existing laws do not form adequate protection for animals, and this lack of adequate protection can cause long-term damage to the animal population.

In this example, the underlined portion of the sentence restates the main idea of the sentence, while the second half of the sentence transitions the reader to the next paragraph, which discusses the decline in animal populations.

As we compare a paragraph to a table, we see that the concluding sentence is like the floor which provides a stable base on which the table can stand. A paragraph that lacks a concluding sentence may leave the reader uncertain and without a sense of closure. Read the example below to understand the importance of concluding sentences.

Example: The federal government should stop spending large sums of money for defense. Now that the Cold War is over, there is no need to keep this country armed to the teeth. Currently, the United States spends more for defense than all other countries in the world combined! Congress continues to approve larger amounts of money for defense while no country comes close to being dangerous to us.

This paragraph lacks an ending. The paragraph begins with an opinion about the amount of money spent for defense, followed by supporting sentences that back up this point. However, the lack of a conclusion leaves the reader wondering whether the paragraph is finished. The addition of a concluding sentence like the following would make a big difference:

Concluding Sentence: Tell your representatives to stop wasting taxpayer money on a threat that no longer exists.

This one sentence ties the paragraph together by summarizing the main idea and supporting details as well as urging the reader to take action. The reader may agree or disagree with the writer's ideas, but the reader has no doubt that the writer has brought the paragraph to a close.

What your teacher expects to see:

When I grade **a body paragraph**, I expect to see the following before you will receive an A:

- A topic sentence that clearly tells what point the paragraph develops
- A clear idea of how the paragraph is related to the thesis/claim
- A link to adjoining paragraphs that indicates how they are related to one another
- Several concrete details/facts/statistics/anecdotes to support the point of the paragraph
- A clear concluding sentence

Rough Draft Example

The following is a rough draft of the body of the paper on survival skills. Remember – the thesis of this paper is "survival information and skills should be specified and embedded in the required courses students take in school."

The following outline was created for this thesis:

- **Body Paragraph 1:** Though some people may not believe it, recent evidence suggests that there is a strong possibility that the world could face an EMP attack, with few people able to survive.
- **Body Paragraph 2:** Natural disturbances in the earth's environment could also have disastrous repercussions for the world.
- **Body Paragraph 3:** The skills needed for surviving a long-term catastrophe are not the sorts of skills that the average person possesses.
- **Body Paragraph 4:** While it is possible to take survival courses and learn basic survival skills and techniques, most of these courses are woefully inadequate for preparing people to survive a long-term event.
- **Body Paragraph 5:** Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation.

In the following example, notice how the topic sentence from each paragraph on the outline is the first sentence of each body paragraph. Also notice that the last sentence of each paragraph links to the topic sentence and sums up the point of the overall paragraph.

Body Paragraph 1: Though some people may not believe it, recent evidence suggests that there is a strong possibility that the world could face an EMP attack, with few people able to survive. While even a few years ago there may have been little reason for concern, recent tests of nuclear weapons by both China and North Korea indicate that they are making great progress in developing weapons that could create an EMP that would disrupt electronics on a world-wide scale. While the danger from nuclear weapons used to be relatively low, because it would take a large number of nuclear bombs to damage any particular county, the overwhelming reliance on electronics throughout the developed world makes it vulnerable to mass

devastation as a result of only one nuclear bomb. Nuclear bombs do not even need to come into contact with the ground; a nuclear bomb that explodes in the atmosphere over a country could potentially knock out every electronic device within the country, causing mass destruction and great loss of life. In fact, experts estimate that one EMP over the United States would result in the death of #% of the population within the first year after the attack. A single EMP could reduce the population and the way of life in the United States to a world closer to the world that existed in the 1800's.

Body Paragraph 2: Natural disturbances in the earth's environment could also have disastrous repercussions for the world. The United States and Europe, as well as other locations around the world, have recently experienced just how devastating natural weather occurrences can be. Hurricanes, volcanoes, tsunamis, and blizzards are just a few of the weather events that have wreaked havoc around the world in the past few years. Even these events, however, cannot compare with the potential devastation that a major solar storm could have. Solar storms are capable of disrupting and destroying electronics, just like an EMP. Some people say that a solar storm of this magnitude is unlikely; however, as recently as --, a solar storm over – disrupted the electrical grid and caused a –long blackout in --. This solar storm was not even a major event. Scientists suggest there is a #% chance that a major solar storm could affect the northern hemisphere with the next # years. This natural event could change life on earth forever.

Body Paragraph 3: The skills needed for surviving a long-term catastrophe are not the sorts of skills that the average person possesses. Citing evidence from recent weather-related catastrophes as evidence, some people might argue that people already possess the skills necessary to survive long enough for help to arrive. The part that these people are overlooking is threefold: these catastrophes were short-lived, they were limited in scope, and help was on the way. In a catastrophe such as an EMP event or a solar flare event, the situation is far different. Firstly, both of these events would likely result in widespread consequences. While past events have been limited to the size of an average state, these events could easily affect an area equal to from half to all of the United States. Further, both of these events would render all electronics and everything that relies on electronics dead – forever. It would not be a simple matter of restringing electricity to the affected areas; there would be no electricity to restring. Cars would cease functioning; water systems would cease functioning; the world would stop. Further, there would be no help coming. Small events allow unaffected peoples to come to the aid of those affected by the catastrophe. In an event of the likely magnitude of an EMP, the effects would be widespread. Everyone, even potential rescuers, would be trying to fight his or her way out of the same devastating situation. People would be on their own, forced to save themselves. Temporary survival techniques, such as sharing supplies with neighbors, hunting for small game, and rationing water are only effective until supplies run out. What happens then? People will be forced to figure out how to live in a world with no amenities, no support, and no supplies. This is not something most people are prepared to do.

Body Paragraph 4: While it is possible to take survival courses and learn basic survival skills and techniques, most of these courses are woefully inadequate for preparing people to survive a long-term event. Most courses on survival skills focus on teaching people basic skills to survive for short periods of time in the wilderness: how to build a fire, how to hunt small game, how to build a temporary shelter. In a period of mass destruction, when an entire population resorts to a kill-or-be-killed mentality due to a shortage of supplies, where disease has the potential to run rampant since there is a lack of sanitation and no medical support, these basic survival techniques would be woefully inadequate. People would need to know how to barricade their homes against intruders using only the materials on hand, how to grow and preserve food, and how to protect themselves from sanitation-borne diseases. There are virtually no readily available courses that teach this. Some people are unconcerned about this because they are used to having information at their fingertips via the Internet and assume they could just Google directions, but if there is no electricity, there is

no Internet, no Google, to assist. People need to be well-versed in long-term survival information and skills before a catastrophe occurs; these are things that a typical survival course cannot provide.

Body Paragraph 5: Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation. Much of the basic information necessary for survival in this situation is already provided in educational systems, but few classes help students make the connection between basic information and survival. For example, many science classes teach students the chemical properties of salt, of hydrogen peroxide, of bleach, of baking soda – but how many of these classes teach students how these properties can preserve food or provide basic sanitation? Students learn about the germination and growth of plants, and students can name all of the parts of a flower, but how many students know how and when to plant and harvest crops? How many know how to germinate plants indoors for future planting? Student know that heat kills germs and that all sorts of bacteria and organisms can be found in natural water sources, but how many students are taught a variety of methods to build a fire, to sanitize water, to can and preserve food? These ideas would be a natural extension of the lessons students already learn. They just need to add the critical survival elements. Other survival skills, such as self-defense, could be included in physical education classes. These classes, however, based on the current educational system, fall short of student needs. People need to know more than basic hand-to-hand defense. People need to know how to defend their homes against intruders, how to hunt and trap game, how to process animals for food. These are skills that early pioneers knew that modern man does not, but they are skills that could become vital to survival and should be taught to every student. Instruction in advanced survival techniques need to be taught to every citizen, and the most logical place to do this is in the educational system already in place. It could be a matter of life or death, of survival or destruction of civilization.

These body paragraphs were written based on what I remembered from the sources that I read and annotated. Notice that in Body Paragraph 2 there are several places where I wanted to include statistics and figures that had made an impression on me when I read, but I didn't remember the actual numbers. At this point, that is okay. I created the space to put the numbers once I get a chance to look through my sources in detail. The most important part is to get the ideas down. The numbers can be filled in later.

What your teacher expects to see:

When I grade **your organization**, I expect to see the following before you will receive an A:

- A clear, logical flow of ideas (both in the paper overall and within paragraphs)
- Transitions that indicate how ideas are related to one another
- A clear introduction, body, and conclusion
- A rebuttal of opposing viewpoints/counterclaims (if you are writing an argument paper)

Step 8: Add a Conclusion

The body of the paper is NOT the end of the paper. Every paper should end with a conclusion that brings the paper to a close. A good conclusion does the following:

- Summarizes the main idea of the paper (repeats the **idea** (NOT the WORDS) of the thesis statement)
- Draws a conclusion to help the reader see the relevance of the paper's topic to his/her own life
- Includes a call to action, particularly argument essays

For example, let's take a look at a paper about *To Kill a Mockingbird*. In this paper, we find the following thesis statement at the end of the introduction:

Thesis: In *To Kill a Mockingbird*, Harper Lee uses prejudice to emphasize that all people are essentially the same and should be treated with equal consideration.

A **good conclusion** for this paper could look like this:

To Kill a Mockingbird looks at prejudice from a variety of angles to emphasize how unfair it is to treat people poorly based on a perceived difference. Readers should take this message and apply it to their own lives, examining whether or not their own prejudices are causing them to treat others unfairly. Once people become more aware of prejudice, they can take steps to eliminate it and create a more accepting community.

This concluding paragraph provides a nice summary and a conclusion based on the evidence in the paper, and it extends the message beyond the paper alone, making it applicable to the life of the reader.

What NOT To Do

The following examples illustrate **what NOT to do** (that students do all too regularly):

BAD 1: In *To Kill a Mockingbird*, Harper Lee uses prejudice to emphasize that all people are essentially the same and should be treated with equal consideration. We should all learn from that.

This example merely copies the thesis from the beginning, then provides an extension that uses "We" (1st and 2nd person pronouns combined, which is inappropriate for a formal paper).

BAD 2: Sometimes a novel provides a lesson that people need to hear. In *To Kill a Mockingbird*, Harper Lee uses prejudice to emphasize that all people are essentially the same and should be treated with equal consideration.

This bad example begins with a nice sentence to imply a connection between the novel and the reader, but never really states what the connection is, and then follows this with an exact copy of the thesis statement.

Conclusion Guidelines

So what should you do? Here are some suggestions:

- **Answer the question "So what?"** Show your readers why this paper is important. Show them that your paper is meaningful and useful. Refer the reader back to the focus you have outlined in your introduction and to the central theme. This gives your essay a sense of unity.
- **Synthesize, do NOT summarize**. Don't simply repeat things that were in your paper. Your reader has already read it. Show the reader how the points you made and the support and examples you used were not random, but link together.
- **Redirect your readers.** Give your reader something to think about, perhaps a way to use your paper in the "real" world. If your introduction went from general to specific, make your conclusion go from specific to general. Think globally.
- **Create a new meaning**. You don't have to give new information to create a new meaning. By demonstrating how your ideas work together, you can create a new picture. Often the sum of the paper is worth more than its parts.
- **Address implications for the future.** How will the future change if people take your suggestion to heart and act on it? What are the dangers of not acting on your suggestion? Tell you reader!
- **Tell your reader what to do next**. In an argument essay, it is particularly important to finish with a call to action. What if you've done such a great job with your argument that your reader is in total agreement with you by the time he finishes his paper but doesn't know what he should do about it? Don't lose your opportunity! Tell him what to do! (BE CAREFUL – a formal paper may NOT speak directly to the reader. You may have to get creative in telling him, but just make sure you have indicated what the next step of agreement should be.)

Questions to ask after you have written the conclusion and are reviewing your work:

- How well does the conclusion relate to the rest of the essay?
- Am I careful not to introduce new topics or issues that I did not address in the essay?
- Does the conclusion help to underscore or illuminate important aspects of the body of the essay, or is it unnecessary, a reproduction of what I wrote earlier?
- Does the conclusion make it clear what someone who agrees with my position should do?

Conclusion Example

The world is potentially on the brink of disaster and every day the potential gets closer and closer to consequences that could be devastating to all mankind. People need to know how to survive a long-term, widespread catastrophe, and most people do not possess the information and skills necessary to live through a catastrophic event. Current educational systems and courses are woefully inadequate in preparing people to survive. If advanced survival techniques were added to the educational system, the future of humanity would

have a much better chance of making it through disaster. If people are not educated and a catastrophic event occurs, most of the population will die.

What your teacher expects to see:

When I grade **your conclusion**, I expect to see the following before you will receive an A:

- A clear connection to the point of the paper (your claim)
- A unique summation of your point (perhaps a projection for the future of your topic)
- A clear indication of what the audience should do if he/she agrees with your claim

Step 9: Add Citations for Paraphrases

While it might be nice to believe that I'm just naturally brilliant and intuitively knew all the information I included in my paper on survival skills, that's just really not true. A lot of what I wrote about in my paper came from the sources that I read and annotated. Even though the information is clearly in my head now, it wasn't there before I began reading. This information is not my intellectual property. It is the intellectual property of the person who wrote the article I read it in. As such, I need to give the author credit.

The information I included was paraphrased, which means that I used my own words and natural writing voice to weave the information into my paper. This is important, because the vast majority of my paper should be in my own writing voice; after all, it is MY paper. It should sound like me (other than the parts where I clearly quote others, which will be obvious since quotes from other people will be in quotation marks, but we'll get to that later).

Most information you use in your paper should be paraphrased or summarized – put in your own words. The reason for this is simple: You want your paper to sound like it was written by you. If you quote source after source after source, inserting your own words only between quoted sources, you have invited all of these different voices into your paper. The end result is that the paper doesn't sound like it was written by you – it sounds like a chorus of people wrote the paper (either that or that you are schizophrenic and have all these different voices rolling around in your head).

The bottom line: Quote only information that is important to your point as well as communicated in a way that is special or unique (quote purposefully). Consider paraphrasing or summarizing when you need the *idea* but not necessarily the *words*.

Paraphrasing and Summarizing Source Information

When you want to use an idea from a source to back up your point, you should generally paraphrase or summarize the information instead of quoting it. Some students are reluctant to put scholarly information in their own words because they feel it defeats the purpose of using scholarly information in the first place, which is to use the ideas from someone who is a scholar in the field to lend credence to your own ideas (make yourself sound smarter, since a scholar supports your opinions). However, as long as you put the source of the information in a citation following the information, it is still clear to the reader that the information came from a scholarly source and is not just something you made up (which is super important, since you are NOT a scholar on the subject and information you come up with is, essentially, worthless without proof you are right).

The primary difference between summarizing and paraphrasing is length. Summarizing is used to condense a lengthy idea into a much shorter expression of the same idea. For example, if there are several paragraphs in the text that develop one point, you might just want to put the point of the paragraph in one sentence, written by you. You MUST still give credit to the original source for the idea. To do this, follow the citation directions for paraphrases – they are the same.

The benefit of putting the information into your own words rather than quoting it is that it allows you to maintain your own voice in the paper rather than inviting strangers in to speak for you and losing your voice in the process.

When paraphrasing and summarizing, there are several important things to keep in mind:

- You are simply putting into your own words what another author has written. A paraphrase is NOT a mere translation of the original source's words. Using the thesaurus to swap a few of the words for other words you would not normally use is NOT a paraphrase – it is plagiarism. Simply swapping out the words of the original with different words that mean the same thing is really only a translation, just like when you translate something from Spanish to English – the words are the same, just in a different language.
- You should avoid keeping the same sentence structure of the original source's ideas. An easy way to avoid this is to use the "flip-it" technique – flip the second half of the idea to the first half of your sentence and vice versa. For example, instead of saying "when wind or water wears away rock over long periods of time and places it in another location in layers, this often results in the formation of sedimentary rock," you could say, "sedimentary rock is a result of years of erosion and dumping" (you had to put it in your own words, too, to avoid plagiarism; however, if you notice, the ideas in the first and last half of the sentence are now flipped: *process + result (rock)* became *result (rock) + process*.
- Remember if you directly quote **THREE** or more consecutive words, you MUST put quotation marks around them. Three consecutive words that were the same in the original source is a quote, not a paraphrase.

– If you use a specific, original, or unusual term from an original source, you must use quotation marks around it. For example, if the original source created the word *automaticity* to describe the way people complete rote tasks without thinking about them and you want to use the word in your paper, you must give credit to the original source in a parenthetical citation.

A really good technique for creating a good paraphrase of an idea in your own words is to read the original idea, making sure you understand it thoroughly, then cover the original source so you can no longer see it and write the idea in your own words without looking at the original source (trying to remember to "flip" the halves of the original idea as you write).

Original Text

An original quotation taken from page 289 of a textbook:

There are even those who say that somebody other than Shakespeare wrote the works that bear his name, although these deluded people cannot agree on who, among a dozen candidates, this other author actually was.

Do This	**NOT This**
Although people generally fail to suggest who might have written the works attributed to Shakespeare if it was not he, many still insist that the man known as William Shakespeare did not actually write the works the world credits to him (Johns 289). *In this paraphrase, the words are virtually entirely different from those used in the original and the structure of the idea has been flipped, but the original idea is retained.*	**Many critics say that somebody other than Shakespeare wrote the plays that people currently believe he authored, although even those critics can only speculate about who the real author must be (Johns 289).** *Because this has the same sentence pattern and more than three consecutive words taken from original, it is plagiarism, even if the source is cited because the words and structure of the original were "stolen."*

Summary works the same way if you wish to condense the ideas of an entire scene from literature or several paragraphs of an informational text into one or two sentences – just make sure you cite the page range from the original text:

Example 1: Some of the most famous couples in literary history clearly believe in love at first sight. Romeo confesses his undying love for Juliet mere hours after meeting her for the first time (Shakespeare 2.2).

Example 2: Historian Marcus Channing reiterates several times that the most important thing that historians take from an archeological dig is not artifacts but knowledge (22-25).

Citing Your Paraphrases: MLA Parenthetical Citations

Citations should appear immediately before a comma, period, or semicolon; NOT at a random spot in the middle of a sentence. The citation should appear at the end of a sentence, unless only a portion of the sentence is information paraphrased from a source. If only a portion of the sentence is paraphrased information, the citation should appear directly for the piece of punctuation that marks the end of the paraphrased information.

Note the **location of the citation** in each of the following examples.

Example 1:
While Australia has more poisonous snakes and spiders than any other continent (Jacobs), that does not mean a person is safe from poisonous creatures in South America.

Only the first part of this sentence is paraphrased.

Example 2:
Some experts believe that there will be several major volcanic eruptions in the next fifty years (Weaver); this reflects the overall belief of meteorologists that this century will see a large increase in various natural disasters: hurricanes, tsunamis, blizzards, and the like (Thomas 35).
Both parts of this sentence are paraphrased, but they are paraphrased from two different sources.

Example 3:
In the first week of 2017, the city of Chicago had a crime rate three times higher than the next closest city (Michaelson et al.).
This entire sentence is a paraphrase.

If you cite the source in the context of the sentence, all that will appear in the citation itself is the page number:
Example: Stewig stresses the need for logic in children's fantasy (399).
If there is no page number for the source, there would be no citation at all since the author is named in context.

Common Citation Formats

The citation should create a connection between the information you have paraphrased and the Works Cited list. The whole point of the citation is to let the reader know which source on the Works Cited list the information came from and, if possible, the specific location within that source where the information is located. For this reason, the information included in the citation is generally whatever name or words appear at the beginning of the bibliographic citation on the Works Cited page (either the author's last name or the first phrase of the title, in quotation marks).

Please note that web pages usually do NOT have page numbers. **You may NOT use the page numbers that your printer arbitrarily assigns when it prints the article.** The only time you will have page numbers associated with a web article is when the article is a PDF document and you can actually see the page numbers *on the screen BEFORE you print.*

Situation	Model
Source in print	(Frank 272)
Source on the web *No pages number visible on screen.*	(Smith)
Source in PDF on the web *Page numbers display on computer screen.*	(Frank 159)
Source with no author *If two sources begin with the same word, use enough of the title to differentiate them.*	("Marriage") *Actual title: "Marriage in American Families Today" – use only first three words.* (*Cyber*) *Actual title: Cyber Intelligence and Spying in America*
PDF of article, no author, on Internet	("Coming up Roses" 15)
Two authors	(Smith and Jones)
Three authors	(Smith, Jones, and Brown)
Four or more authors	(Smith et al. 45) or (Jackson et al.)
Two authors with the same last name	(J. Smith. 95) OR (K. Smith 24)
Two web works by the same author	(Smith, "Marriage") OR (Smith, "Honesty")
Two books by the same author	(Marvel, *Intel* 99) OR (Marvel, *Mystery* 151)
The author's name is used in the lead-in	(24)
You use a quote that your original source also quoted.	Marx noted how "effectively simplistic" the performance was (qtd. in Smith 56). (Marx in Smith 56)
An idea is provided by more than one source	(Pfeiffer; Galatos) *Source info is separated with a semi-colon.*

When NOT to Cite

After all of the information on how important it is to cite your sources, you are probably surprised to see this heading, right? It's not a mistake. In fact, there are several instances in which it is not necessary to cite your source:

- When you refer to the same source and page for several sentences in a row (as indicated by your text):

  Midfield did not have information on the special operations taking place during the capture (45). In fact, he indicates that he was in a different country on an entirely different mission at the time. He goes on to say that no one in his unit had knowledge of what was happening halfway around the world.

  In this situation, since you provide the source's name (Midfield) in the first sentence, you need only to put the page number in the citation (if it had been an online source with no page number, there would be no citation at all). In

the following sentence, the pronoun he *indicates that your source for the information is the same as in the previous sentence. In the last sentence, "He goes on to say" indicates that you are still pulling information from the same source. As a result of careful wording, you have managed to cite your source for the last two sentences without using a parenthetical citation.*

- When you are using "Common Knowledge." If you look up how many cups are in a gallon, it is not necessary to cite your source. This is considered knowledge that most people know.

- When you refer to phrases that have become part of everyday speech. You do not need to remind your reader where the phrases "life, liberty, and the pursuit of happiness" or "all the world's a stage" were originally written.

Citations Added Example

This is the same essay as the rough draft, but now the citations have been added for all of the information that was paraphrased when the rough draft was written. Also, please note that the actual numbers have been provided where there were just placeholders in the rough draft.

Introduction: How many people know how to install solar panels on a roof or build a makeshift toilet? Would the average person know how to barricade a home effectively against intruders using materials torn from interior walls? Most educated adults know that a person can survive several days without food but only for a short time without water; however, do they know how to turn a lake or rainwater into drinkable water? Many people would correctly suggest that boiling the water would do the trick, but do those same people know how to start a fire without a lighter or match? These are not skills that schools teach, but they should. Each year, the world becomes more advanced, but the advancements come with risks. More and more of day-to-day life relies on electricity to function. What would happen if electricity ceased to exist? The results would be catastrophic. Air travel makes it possible for a single, devastating virus to wipe out most of the world's population very quickly. Are these real possibilities? With more and more countries developing sophisticated weaponry, more and more viruses morphing into monsters, and bacteria becoming more resistant to contemporary medication every day, they are. Unfortunately, as societies become more advanced, fewer people are prepared to survive in the event of a catastrophe. The survival skills that once sustained the world's ancestors have fallen by the wayside because they are not necessary in today's world. This fact could have devastating consequences in the event of a wide scale disaster. For this reason, survival information and skills should be specified and embedded in the required courses students take in school.

Body Paragraph 1: Though some people may not believe it, recent evidence suggests that there is a strong possibility that the world could face an EMP attack, with few people able to survive. While even a few years ago there may have been little reason for concern, recent tests of nuclear weapons by both Iran and North Korea indicate that they are making great progress in developing weapons that could create an EMP that would disrupt electronics on a world-wide scale (Pry). While the danger from nuclear weapons used to be relatively low, because it would take a large number of nuclear bombs to damage any particular county, the overwhelming reliance on electronics throughout the developed world makes it vulnerable to mass devastation as a result of only one nuclear bomb (Carafano et al.). An EMP would disrupt most of the things that people need to survive: food, water, and shelter, along with all modern conveniences ("Preface" vi, vii; Gabbard and Joseph; Snyder and Fix 59). Nuclear bombs do not even need to come into contact with the ground; a nuclear bomb that explodes in the atmosphere over a country could potentially knock out every electronic device within the country, causing mass destruction and great loss of life (Carafano et al.; Burke

and Schneider). In fact, experts estimate that one EMP over the United States would result in the death of ninety percent of the population (Burke and Schneider). A single EMP could reduce the population and the way of life in the United States to a world closer to the world that existed in the 1800's (Rawles xii, 6; Snyder and Fix 60-61).

Body Paragraph 2: Natural disturbances in the earth's environment could also have disastrous repercussions for the world. The United States and Europe, as well as other locations around the world, have recently experienced just how devastating natural weather occurrences can be. Hurricanes, volcanoes, tsunamis, and blizzards are just a few of the weather events that have wreaked havoc around the world in the past few years. Even these events, however, cannot compare with the potential devastation that a major solar storm could have (Pry). Solar storms are capable of disrupting and destroying electronics, just like an EMP (Pry). Some people say that a solar storm of this magnitude is unlikely; however, in 1989, six million people lost power in Quebec after a solar storm disrupted the electrical grid and caused a blackout (Borenstein). This solar storm was not even a major event (Anthony, "The Solar Storm"). In 2012, a major solar storm narrowly missed earth, a solar storm that experts say would have taken years to recover from (Anthony, "The Solar Storm"). Scientists suggest there is a twelve percent chance that a major solar storm could affect the northern hemisphere with the next ten years (Anthony, "The Solar Storm"). Scientists are predicting a major event similar to what is called The Carrington Event that disrupted all electronic communications across Europe and North American in 1859 (Anthony, "The Solar Storm"). In 1859, there were few electronics to disrupt, unlike today. This natural event, today, could change life on earth forever (Snyder and Fix 60-61).

Body Paragraph 3: The skills needed for surviving a long-term catastrophe are not the sorts of skills that the average person possesses. Citing evidence from recent weather-related catastrophes as evidence, some people might argue that people already possess the skills necessary to survive long enough for help to arrive. The part that these people are overlooking is threefold: these catastrophes were short-lived, they were limited in scope, and help was on the way. In a catastrophe such as an EMP event or a solar flare event, the situation is far different. Firstly, both of these events would likely result in widespread consequences (Anthony, "The Solar Storm"; Snyder and Fix 60-61). While past events have been limited to the size of an average state, these events could easily affect an area equal to from half to all of the United States (Anthony, "The Solar Storm"). Further, both of these events would render all electronics and everything that relies on electronics dead – forever (Anthony, "North Korea"). It would not be a simple matter of restringing electricity to the affected areas; there would be no electricity to restring (Anthony, "The Solar Storm"; Anthony, "North Korea"). Cars would cease functioning; water systems would cease functioning; the world would stop (Snyder and Fix 60-61). Further, there would be no help coming (Snyder and Fix 60-61; Rawles 8-9). Small events allow unaffected peoples to come to the aid of those affected by the catastrophe. In an event of the likely magnitude of an EMP, the effects would be widespread. Everyone, even potential rescuers, would be trying to fight his or her way out of the same devastating situation. People would be on their own, forced to save themselves. Temporary survival techniques, such as sharing supplies with neighbors, hunting for small game, and rationing water are only effective until supplies run out, and in a country that relies on daily shipments of supplies, that will not take long (Rawles 9-10). What happens then? People will be forced to figure out how to live in a world with no amenities, no support, and no supplies. This is not something most people are prepared to do.

Body Paragraph 4: While it is possible to take survival courses and learn basic survival skills and techniques, most of these courses are woefully inadequate for preparing people to survive a long-term event. Though a few courses offer training in skills that could be helpful in a disaster scenario ("Company Info"), most courses on survival skills focus on teaching people basic skills to survive for short periods of time in the wilderness: how to build a fire, how to hunt small game, how to build a temporary shelter (Lebetkin). In a period of mass destruction, when an entire population resorts to a kill-or-be-killed mentality due to a

shortage of supplies, where disease has the potential to run rampant since there is a lack of sanitation and no medical support, these basic survival techniques would be woefully inadequate (Rawles xi, 8-10) . People would need to know how to barricade their homes against intruders using only the materials on hand, how to grow and preserve food, and how to protect themselves from sanitation-borne diseases, in addition to hundreds of other tasks and skills that most people have never considered (Rawles 52-58; Snyder anf Fix 114-117; "7 Survival Skills"). There are virtually no readily available courses that teach this. Some people are unconcerned about this because they are used to having information at their fingertips via the Internet and assume they could just Google directions, but if there is no electricity, there is no Internet, no Google, to assist. People need to be well-versed in long-term survival information and skills before a catastrophe occurs; these are things that a typical survival course cannot provide.

Body Paragraph 5: Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation. Much of the basic information necessary for survival in this situation is already provided in educational systems, but few classes help students make the connection between basic information and survival. For example, many science classes teach students the chemical properties of salt, of hydrogen peroxide, of bleach, of baking soda – but how many of these classes teach students how these properties can preserve food or provide basic sanitation? Students learn about the germination and growth of plants, and students can name all of the parts of a flower, but how many students know how and when to plant and harvest crops? How many know how to germinate plants indoors for future planting? Student know that heat kills germs and that all sorts of bacteria and organisms can be found in natural water sources, but how many students are taught a variety of methods to build a fire, to sanitize water, to can and preserve food? These ideas would be a natural extension of the lessons students already learn. They just need to add the critical survival elements. Other survival skills, such as self-defense, could be included in physical education classes. These classes, however, based on the current educational system, fall short of student needs. People need to know more than basic hand-to-hand defense. People need to know how to defend their homes against intruders, how to hunt and trap game, how to process animals for food (Rawles 52-58; Snyder anf Fix 114-117; "7 Survival Skills"). These are skills that early pioneers knew that modern man does not, but they are skills that could become vital to survival and should be taught to every student. Instruction in advanced survival techniques need to be taught to every citizen, and the most logical place to do this is in the educational system already in place. It could be a matter of life or death, of survival or destruction of civilization.

Conclusion: The world is potentially on the brink of disaster and every day the potential gets closer and closer to consequences that could be devastating to all mankind. People need to know how to survive a long-term, widespread catastrophe, and most people do not possess the information and skills necessary to live through a catastrophic event. Current educational systems and courses are woefully inadequate in preparing people to survive. If advanced survival techniques were added to the educational system, the future of humanity would have a much better chance of making it through disaster. If people are not educated and a catastrophic event occurs, most of the population will die.

Step 10: Add Quoted Material (and Citations)

A key point about quoting is that you only want to quote when there is no better way you can express the information than the original source did. While you should quote your sources sparingly, there are several good reasons to quote:

- Your source is a recognized authority on the subject and expresses an important idea that will add ethos to your paper.
- Your source's author has made a point so clearly or concisely that it can't be expressed more clearly.
- A certain phrase or sentence is particularly vivid or striking.
- A claim you are making is such that the doubting reader will want to hear exactly what the source said.

Whenever you quote, never leave your reader in doubt as to when you are speaking and when you are quoting an outside source. If your source is particularly distinctive or authoritative, mention his/her name and title or profession in the text of your paper before the quote – use his/her reputation to provide ethos for your paper. If the source is not particularly distinctive, provide the source information in a parenthetical citation at the end of the clause or sentence.

When you quote, keep the following guidelines in mind:

- **Less is More**. Quote only what you need. Use ellipses to leave out unnecessary sections. You may start and stop the quotation anywhere you wish. Try to keep quotations to no more than a line and a half; keeping it to just a few well-chosen words is even better.

- **Point**. Make sure there is a point to your quoted material. Seems obvious, right? Maybe not. Too many people quote words just to have a quote. If you are going to use a quotation, make sure it says something important that backs up your paper's ideas.

- **Blend**. Your quote must blend smoothly into your own ideas. If you are quoting only a few words, make sure your own words before and/or after the quotation blend smoothly with the quote to form a complete, grammatically-correct thought.

There is a special rule that pertains to quoting dialogue: DO NOT QUOTE DIALOGUE. Period.

If it is important to quote what two people say to one another, quote them each individually, using your own words between them to introduce the individual quotations.

Quotations: Before (Substantive Lead-ins)

A quotation **MUST** have a lead-in. Your own words and ideas must form the backbone of your paper. The quotations are just there to support what you are already saying. For that reason, your own words must blend smoothly into your quoted material. This is typically performed with the use of a lead-in.

Do This	NOT This
The bald eagle's situation is improving, as ornithologist Jay Sheppard observes, "The bald eagle seems to have stabilized its population...almost everywhere" (96). ***Not only does this link the important idea of the quote to your own words, it also establishes the credibility of your sources, building ethos for your argument.***	Although the bald eagle is still listed as an endangered species, its ever-increasing population is very encouraging. "The bald eagle seems to have stabilized its population, at the very least, almost everywhere" (Sheppard 96). *This is a dropped quote – it's just dropped into the paper before and after two of your sentences, but it is not really connected to either.*

Do This	NOT This
Hamlet wonders if it is "nobler in the mind to suffer / The slings and arrows of outrageous fortune" or to act purposefully and end them (3.1.58-61).* ***This lead-in makes it clear that the quote tells what Hamlet is wondering, or thinking, about.***	Hamlet thinks about killing himself. "Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles, / And, by opposing, end them?" (3.1.58-61).* *This is another dropped quote – it's just dropped into the paper after a sentence that states the point of the quote, but it's not connected to the point to make it clear that the quotation is supposed to illustrate the point.*

**The slash marks indicate the end of the line of poetry.*

Substance

Your lead-in MUST be *substantive*. What does that mean? It means that your reader should enter the quoted passage knowing the following:

- Quoted material is coming.
- What the quoted material concerns (Come on, give your readers a hint as to what they are supposed to get out of the quote. What's the point of the quote?)
- When it is relevant, your readers should know the source of the quote before reading the quote (of course, if the source isn't particularly important, you may just cite the source in the parenthetical citation that follows).

Lead-ins require MORE THAN SIMPLE ATTRIBUTION. Again, remember that lead-ins must be *substantive.*

Do This	NOT This
A commentator at the game recalls the unusual moment when he observes, "It's not every day you see a baseball and a bird collide over the diamond" (Jones 3). *The lead-in lets the reader know they are going to hear about an unusual incident.*	A commentator observes, "It's not every day you see a baseball and a bird collide over the diamond" (Jones 3). *This lead-in leaves the reader in the dark about what is coming up in the quotation. This is the writer's missed opportunity to mark the incident as unusual.*
Miss Dashwood expresses her surprise when she cries, "Engaged to Mr. Edward Ferrars! I confess myself so totally surprised" (Austin 179). *The lead-in lets the reader know that her words reflect her surprise.*	Miss Dashwood says, "Engaged to Mr. Edward Ferrars! I confess myself so totally surprised" (Austin 179). *This lead-in gives the reader no idea what to expect from the upcoming quote.*

There are three kinds of lead-ins that you may choose from to lead from your own words into the quotation:

"Somebody Says" Lead-in

When a teacher says "lead-in," most students automatically think of the "somebody says" lead-in. This is a particularly useful lead-in if you want to make sure your reader knows your scholars credentials, but it also has other uses. Take a look at some examples:

Even though the narrator feels that it is not the boy's responsibility to pay for the broken ax, the boy offers, "I'll pay for it" (Rawlings 65).

Boxer gives an example of this naiveté by constantly repeating to himself, "Napoleon is always right," along with his private motto of "I will work harder" (Orwell 70).

The young Frankenstein, who leads a contented life with his best friends Elizabeth and Henry Clerval, asserts, "No other human could have passed a happier childhood than myself" (Shelley xx).

The change with Emma is unmistakable as her neighbor observes, "I either depend more upon Emma's good sense than you do, or am more anxious for her presents" (xx).

NEVER, NEVER, NEVER actually use the word *says* to lead into your quotation (yes, even though the name of the lead-in is the "Somebody Says" lead-in). *Says* indicates nothing more that uttering or writing

words. Use a verb that indicates *how*, *why,* or *with what attitude* the words were uttered: asserts, demands, decrees, remarks, etc.

Do This	NOT This
One proponent of animal control admits, "Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts" (Smith 12). *The word* admits *indicates that the speaker is saying something with which he might otherwise disagree.*	One proponent of animal control says, "Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts" (Smith 12). *The* says *gives no indication of the fact that this is an admission of an idea the speaker might actually disagree with.*

Punctuating the "Somebody Says" Lead-in

One final note about the "Somebody Says" lead-in has to do with punctuation. When you use the "Somebody Says" lead-in, you must follow the lead-in with EITHER a comma OR the word *that*, NOT BOTH. See the examples:

Do This	NOT This
One proponent of animal control admits, **"Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts" (Smith 12).** OR **One proponent of animal control** admits that **"Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts" (Smith 12).**	One proponent of animal control admits that, "Perhaps it is not the best situation to keep an animal confined, but sometimes it is the only way to protect the animal and the people and animals with which he interacts" (Smith 12). *Using both the comma and* that *is redundant. Pick one.*

"Blended" Lead-in

The blended lead-in takes a few distinctive words from the original source and blends them into your own sentence. Someone who was listening to your paper rather than seeing it would likely never realize that there was quoted material within the sentence.

The boy has integrity "bedded on courage, but it is more than brave. It is honest, but it is more than honesty" (Rawlings 65).

The author indicates that integrity is rare and "very special," yet "the boy Jerry had it" (Rawlings 65).

Punctuating the Blended Lead-in

NOTE: Do not automatically insert a quote before and after a quotation. While a comma is needed for the "Somebody Says" lead-in, it is often not necessary for the blended lead-in. With a blended lead-in, you will insert a comma only where it is actually needed in the overall structure of the quotation.

Do This	NOT This
Even Tyson, who believes Shakespeare authored the works finds "oddities in the language used" and "inconsistent structures" (68).	Even Tyson, who believes Shakespeare authored the works finds, "oddities in the language used" and, "inconsistent structures" (68).
The lack of the commas allows the sentence to flow normally – someone listening to the sentence read would not be aware there were quotes in the sentence.	*The commas, improperly placed within the structure of the sentence, make the sentence halting and choppy.*

Sentence Lead-in:

Think of the Sentence Lead-in as your opportunity to tell your somewhat dimwitted reader the idea he or she *should* get out of your upcoming quotation. The sentence lead-in must contain an element that is reflected in the quotation.

The narrator tells of her definition of integrity: "It is bedded on courage, but it is more than brave. It is honest, but it is more than honesty" (Rawlings 65).
The quotation reflects the definition.

With the Congo gaining a mind of its own, it would start to pick out individuals to take: "afterwards he arose and went out – and the wilderness without a sound took him into its bosom again" (Conrad 73).
The quotation reflects the idea of an individual being taken.

Lucy Steele confides in Miss Dashwood that Lucy has been engaged for four years. Miss Dashwood reacts with the following statement: "Engaged to Mr. Edward Ferrars! I confess myself so totally surprised at what you tell me" (105).
The quotation reflects her reactionary statement.

Block Quotes

A block quote is a long quotation that follows a sentence lead-in. Generally, in a paper of fewer than five pages, you should NOT use any block quotes. If you feel you need a block quote in your paper, check with your teacher and get permission first. There are several guidelines for using block quotes:

1. Use block format when there are MORE THAN FOUR typed written lines of prose (novel), three lines of poetry, or three lines of drama.
2. Indent one inch from the left margin (tab twice).
3. Add NO QUOTATION MARKS that do not appear in the original text.
4. Place end punctuation ***before*** the parenthetical documentation.

Here is an example of a block quote from the body of a paper on *The Scarlet Letter*:

The gloomy scene in chapter one, "The Prison Door," establishes the irony of the community. Though the Puritans attempted to escape religious persecution in England, clearly death and sin remain inevitable:

> A throng of bearded men, in sad-colored garments and gray, steeple-crowned hats intermixed with the women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes. The founders of the new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison. (Hawthorne 35)

Punctuating the Sentence Lead-in

The sentence lead-in is always a complete thought that ends with a colon. Following the colon is the quotation, which reflects an idea contained within the lead-in.

Modifying Quotations for Use

Sometimes quotations must be modified before they can be used. The bottom line is that it is important for quotations to blend seamlessly into your paper. There are several things you can (and often need to) do in order to make the quotation more appropriate for your use.

Quotations within Quotations

Sometimes, particularly when writing about literature, it is necessary to quote something that already has a quotation within it. If something within your quote is in quotation marks in the original, change the original quotation marks to SINGLE quotation marks (this is the apostrophe mark on your keyboard).

For example, consider this excerpt from *Harry Potter and the Order of the Pheonix*:

"Hermione, you are honestly the most wonderful person I've ever met," said Ron weakly, "and if I'm ever rude to you again –" (Rowling 300).

Let's say in your paragraph you were writing about the relationship between characters and you want to use not only Ron's words but also what is written about *how* he said the words:

Correct: Clearly, some characters suffer physical responses that respond to their kind words to one another. In Harry Potter and the Order of the Phoenix, it is clear that Ron suffers remorse as he apologizes to Hermione: " 'Hermione, you are honestly the most wonderful person I've ever met,' said Ron weakly" (Rowling 300). Ron is clearly weak from the emotion that it requires to apologize to Hermione.

In this case, it is important that you also quote the tag "said Ron weakly," because you need the adverb *weakly* to indicate the emotional state that goes along with the words. However, part of what you are quoting from the book already has a quote in it. Since you must put quotation marks around the part of the book you are quoting, if you added your own quotation marks to those already in the text, it would look like this:

Wrong: Clearly, some characters suffer physical responses that respond to their kind words to one another. In *Harry Potter and the Order of the Phoenix*, it is clear that Ron suffers remorse as he apologizes to Hermione: " "Hermione, you are honestly the most wonderful person I've ever met," said Ron weakly" (Rowling 300). Ron is clearly weak from the emotion that it requires to apologize to Hermione.

The result is that you have two sets of double quotation marks, one inside the other, and it isn't clear to the reader what is going on. To solve this problem, you simply change the *inside* quotation marks (the ones that appear in the original text) to single quotation marks, allowing the reader to see clearly that there is a character speaking in the words you are quoting.

Ellipses

Ellipses are used to leave out an unnecessary section of the quote. Since you may start and stop a quote wherever you wish, you will NOT use them at the beginning or end of quoted material. Be sure that the text that remains retains the meaning of the entire original text. You MAY NOT change the original meaning of the text to make it work for you.

Read the following passage concerning integrity from page 65 of the story "A Mother in Mannville" by Marjorie Rawlings. Then look at the information and examples that follow.

> The word means something very special to me, and the quality for which I use it is a rare one. My father had it—there is another of whom I am almost sure—but almost no man of my acquaintance possesses it with clarity, the purity the simplicity of a mountain stream. The boy Jerry had it. It is bedded on courage, but it is more than brave. It is honest, but it is more than honesty. The ax handle broke one day. Jerry said the woodshop at the orphanage would repair it. I brought money to pay for the job and he refused it.
>
> "I'll pay for it," he said. "I broke it. I brought the ax down careless."

If you wanted to use only the part of this that defines the nature of integrity, you would have to leave out the information that has nothing to do with that definition.

Example:

The narrator explains that integrity is something special. She reflects that her "father had it… but almost no man of my acquaintance possesses it with clarity, the purity, the simplicity of a mountain stream" (Rawlings 65).

IMPORTANT: You may start and stop a quote wherever you wish. Do NOT use ellipses at the beginning or end of a quote.

Leaving Out More Than a Phrase

If the words you leave out cross over a period, you must put an extra dot for the period: "The boy Jerry had it. It is bedded on courage….[I]t is more than honesty" (Rawlings 65).

Notice that in the previous example that the *i* in *it* needed to be capitalized in the quote since it became the beginning of a sentence; however, it was a lowercase *i* in the original quotation. By using interpolation (see the next section) it was possible to change the letter so that it would be mechanically correct as it was used.

Leaving Out More Than a Sentence

If the text you leave out leaves out MORE than one period (if you are leaving out the end of one sentence and an entire additional sentence, or even more) you must insert three additional dots enclosed in brackets to note that you have left out more than an entire sentence:

Example: There is something important about that quality of character: "The word means something very special ….[…] [I]t is more than honesty" (Rawlings 65).

Interpolation (Those Bracket Thingies)

Brackets are used to add or change a letter or word in a quotation in order to make the quotation blend with your own words more smoothly (such as changing a letter from upper to lower case, changing the tense of a verb, or clarifying who is referred to by a pronoun in the quotation).

Example: The boy says, "I'll pay for it [the ax handle]" (Rawlings 65).
Clarification is needed to explain what the quoted word it *refers to.*

Sometimes, it is necessary to change the tense of a verb to make the quote grammatically correct or to make the quote blend with your own words more smoothly. This can be done with interpolation, just like the capitalization of the *i* was changed at the end of the example in the previous section:

Example: Words can shift in meaning over time. The narrator notes that "[t]he word [meant] something very special to me."

In this example, the capital *T* of the original as well as the tense of the verb was altered to fit the situation with the use of interpolation.

SIC (When There's an Error in the Quoted Material)

SIC: If there is an error in the quoted material, you are bound to quote the material *exactly as it appears in the original source*. You may not fix a quote without indicating it was changed. To let your reader know that the error is NOT something you introduced into the quoted material, end the quoted material with the Latin abbreviation *sic* as follows: Shaw asserts his allegiance to the playwright when he emphasizes, "Nothing can extinguish my interest in Shakespear" (*sic*). NOTE: Please note that the source (Shaw) was embedded in the lead-in to avoid the necessity for TWO sets of parentheses (one for the citation; one for *sic*). Also note that the abbreviation, because it is a foreign word, is italicized.

What your teacher expects to see:

When I grade **lead-ins**, I expect to see the following before you will receive an A:

- *Substantive* lead-ins
- Lead-ins that are perfectly punctuated
- Blended lead-ins that blend *perfectly* with your own words
- Sentence lead-ins that actually reflect the point of the quotation
- Somebody says lead-ins that give the reader an idea of what the quote will discuss before they even get to the quote

Quoting Poetry

If you are quoting poetry, there are a couple of technical elements you must know. First of all, if your quote contains text from more than one line, you must use a slash (/) at the end of each line – even if it is in the middle of a thought:

> "the music rang / Loud in that hall, the harp" (Raffel lns. 3-5).

Also, you will notice a slight difference in the parenthetical citation in the above example. When quoting poetry, it is customary to use line numbers instead of page number. The numbers will be preceded by the abbreviation for *line* (ln.) or *lines* (lns.), whichever is appropriate. Be sure to put the period at the end of the abbreviation.

Quotations: End Punctuation

Your quotation should NOT end with a comma or period inside the quotation marks. The period will occur *after* the parenthetical citation. In fact, the *only* punctuation that should occur after the quotation and inside the quotation marks is either a question mark or exclamation point, if it appeared in the original text at that location. In such cases, you must still add a period after the citation. Your sentence is not complete until you have put the period after the citation – it is the period that says to the reader "this citation goes with the preceding quotation; in fact, everything appearing between this period at the last period goes together."

Do This	NOT This
A commentator at the game recalls the unusual moment when he observes, "It's not every day you see a baseball and a bird collide over the diamond" (Jones 3). *The original quotation ended with a period, and a period after the citation would make it redundant.*	A commentator at the game recalls the unusual moment when he observes, "It's not every day you see a baseball and a bird collide over the diamond." (Jones 3). *The original quotation ended with a period, and the period after the citation makes it redundant.*
A historian in charge of Mayan artifacts wonders, "Is it really necessary to know *why* the Mayans left the area?" (Turnbull). *Clearly, the quotation is a question. Without the question mark, the question would be incorrectly punctuated.*	A historian in charge of Mayan artifacts wonders, "Is it really necessary to know *why* the Mayans left the area" (Turnbull). *This leaves the reader wondering what is going on. The quotation sounds like a question, but it is hard to tell.*

Citing in Context

As with paraphrases, if you cite the source in the context of the sentence, all that will appear in the citation itself is the page number:

Examples:

In this example, the source is cited in the lead-in: Stewig stresses that logic "must pervade any fantasy from the beginning and end" (399).

In this example, the source is NOT cited in the lead-in: Recognizing this need, it may be declared that "logic must pervade any fantasy from beginning and end" (Stewig 399).

Citations and Punctuation

Citations go OUTSIDE the quotation marks. The source information is NOT quoted material. Example: "quote" (citation).

Just like citations for paraphrases, citations for quotations should appear immediately before a comma, period, or semicolon; NOT at a random spot in the middle of a sentence.

Example: By then end of chapter seven, Nick is over it and announces his disgust when he observes with some apparent surprise, "I'd had enough of all of them for one day"(Fitzgerald 145); he is no longer enchanted with the Gatsby's and the Buchanan's of the world and all they represent.

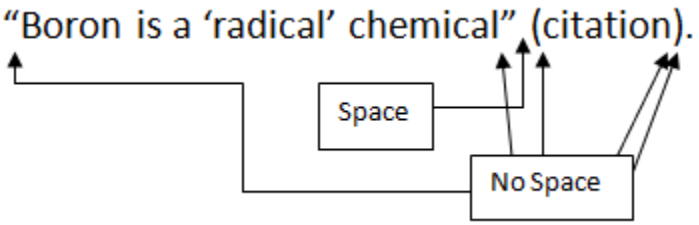
Do NOT put a period or comma at the end of a quote, directly in front of the closing quotation mark.

BAD Example: He observes with some apparent surprise, "I'd had enough of all of them for one day."(Fitzgerald 145). *There should NOT be a period after the word* day.

CORRECT Example: He observes with some apparent surprise, "I'd had enough of all of them for one day"(Fitzgerald 145). *There is no punctuation between the last word and the quotation mark.*

You MAY include an exclamation point or question mark with the quote if one exists in the original: "quote?" (citation) or "quote!" (citation).

Pay attention to the spacing:



Common citations:

Situation	**Model**
Source in print	(Frank 272)
Source on the web *No pages number visible on screen.*	(Smith)
Source in PDF on the web *Page numbers display on computer screen.*	(Frank 159)
Source with no author *If two sources begin with the same word, use enough of the title to differentiate them.*	("Marriage") *Actual title: "Marriage in American Families Today" – use only first three words.* (*Cyber*) *Actual title: Cyber Intelligence and Spying in America*
PDF of article, no author, on Internet	("Coming up Roses" 15)
Two authors	(Smith and Jones)
Three authors	(Smith, Jones, and Brown)
Four or more authors	(Smith et al. 45) or (Jackson et al.)
Two authors with the same last name	(J. Smith. 95) OR (K. Smith 24)
Two web works by the same author	(Smith, "Marriage") OR (Smith, "Honesty")
Two books by the same author	(Marvel, *Intel* 99) OR (Marvel, *Mystery* 151)
The author's name is used in the lead-in	(24)
You use a quote that your original source also quoted.	Marx noted how "effectively simplistic" the performance was (qtd. in Smith 56). (Marx in Smith 56)
An idea is provided by more than one source	(Pfeiffer; Galatos) *Source info is separated with a semi-colon.*

KEY POINT: The item in the citation should be the first word or words of the source's bibliographic citation (either the author's last name or the first three words of the title, in quotation marks).

Please note that web pages usually do NOT have page numbers. You may NOT use the page numbers that your printer arbitrarily assigns when it prints the article. The only time you will have page numbers associated with a web article is when the article is a PDF document and you can actually see the page numbers *on the screen BEFORE you print.*

When NOT to Cite

After all of the information on how important it is to cite your sources, you are probably surprised to see this heading, right? It's not a mistake. In fact, there are several instances in which it is not necessary to cite your source:

- When you refer to the same source and page for several sentences in a row (as indicated by your text). For example:

  Midfield did not have information on the special operations taking place during the capture (45). In fact, he indicates that he was in a different country on an entirely different mission at the time. He goes on to say that no one in his unit had knowledge of what was happening halfway around the world.

  In this situation, since you provide the source's name (Midfield) in the first sentence, you need only to put the page number in the citation (if it had been an online source with no page number, there would be no citation at all). In the following sentence, the pronoun he *indicates that your source for the information is the same as in the previous sentence. In the last sentence, "He goes on to say" indicates that you are still pulling information from the same source. As a result of careful wording, you have managed to cite your source for the last two sentences without using a parenthetical citation.*

- When you are using "Common Knowledge." If you look up how many cups are in a gallon, it is not necessary to cite your source. This is considered knowledge that most people know.

- When you refer to phrases that have become part of everyday speech. You do not need to remind your reader where the phrases "life, liberty, and the pursuit of happiness" or "all the world's a stage" were originally written.

Quotations: Ethics

Quotations must be quoted so that the quoted words retain the spirit and intent of the original message. It is unethical to manipulate a quotation so that it seems to say something different from what the original source intended. You *may* adjust the grammar of a quote to make it merge more comfortably with your own words; however, while it might be tempting to alter a quote to what you *need* it to say, you may NOT alter the overall *idea* of the quote. In the business world, altering a person's ideas by manipulating his words is illegal and can result in legal action.

Type carefully when you quote a source. The original source's *exact words* must be used *exactly as they appeared in the original source* unless you have used interpolation (brackets) to indicate to the reader that you have altered the quote.

What your teacher expects to see:

When I grade **quotations and paraphrases**, I expect to see the following before you will receive an A:

- Brief quotes that express a succinct, relevant idea to support your own ideas
- More paraphrasing than quoting
- Quotations that have been typed *exactly* like they are in the original source (or modified using the appropriate methods)

Quotations: After (Lead-outs /Commentary)

Once you have shared a quotation that supports your point with your reader, your job is not yet done. Remember the reason you are sharing the quotation in the first place? To make a point. Once you have shared the quotation, you must follow the quotation with your own words that explain *why* the idea of the quote is important to the point you are trying to make.

Do NOT merely translate the quote for your reader. If you are going to just explain what the quote means, paraphrase it instead of quoting it. Your reader can read – he or she doesn't need you to explain what the words mean. What the reader DOES need to be told is how the idea of the quote helps make the point you are developing in your paper.

Do This	NOT This
A commentator at the game recalls the unusual moment when he observes, "It's not every day you see a baseball and a bird collide over the diamond" (Jones 3). Clearly, requiring a roof over a stadium to protect wildlife from flying baseballs is not necessary – it is not a problem very often. *The commentary tells the reader why the author included the quote. Clearly he is developing the idea that extreme measures are not needed to protect wildlife and the quote indicates that a proposed protection is really not needed.*	A commentator at the game recalls the unusual moment when he observes, "It's not every day you see a baseball and a bird collide over the diamond" (Jones 3). Baseballs coming into contact with birds is rare. *This commentary merely restates the idea of the quote, leaving the reader wondering what the point of the quote was in the first place.*

What your teacher expects to see:

When I grade **commentary**, I expect to see the following before you will receive an A:

- Commentary after EVERY quotation
- An explanation of how the quotation is relevant to the point of the paragraph

Quoted and Blended Example

Before I added quotations, I asked myself what elements of my paper people would find it most difficult to believe. This helped me select my quotations because I wanted to make my paper as convincing as possible. Quotations from my actual sources could help me convince people I was right. I knew I would have to convince people that the situation was dire, so I wanted to make sure my quotations helped people understand the potential dangers. I chose my quotations with this goal in mind.

Introduction: How many people know how to install solar panels on a roof or build a makeshift toilet? Would the average person know how to barricade a home effectively against intruders using materials torn from interior walls? Most educated adults know that a person can survive several days without food but only for a short time without water; however, do they know how to turn a lake or rainwater into drinkable water? Many people would correctly suggest that boiling the water would do the trick, but do those same people know how to start a fire without a lighter or match? These are not skills that schools teach, but they should. Each year, the world becomes more advanced, but the advancements come with risks. More and more of day-to-day life relies on electricity to function. What would happen if electricity ceased to exist? The results would be catastrophic. Air travel makes it possible for a single, devastating virus to wipe out most of the world's population very quickly. Are these real possibilities? With more and more countries developing sophisticated weaponry, more and more viruses morphing into monsters, and bacteria becoming more resistant to contemporary medication every day, they are. Unfortunately, as societies become more advanced, fewer people are prepared to survive in the event of a catastrophe. The survival skills that once sustained the world's ancestors have fallen by the wayside because they are not necessary in today's world. This fact could have devastating consequences in the event of a wide scale disaster. For this reason, survival information and skills should be specified and embedded in the required courses students take in school.

Body Paragraph 1: Though some people may not believe it, recent evidence suggests that there is a strong possibility that the world could face an EMP attack, with few people able to survive. While even a few years ago there may have been little reason for concern, recent tests of nuclear weapons by both Iran and North Korea indicate that they are making great progress in developing weapons that could create an EMP that would disrupt electronics on a world-wide scale (Pry). While the danger from nuclear weapons used to be relatively low, because it would take a large number of nuclear bombs to damage any particular county, the overwhelming reliance on electronics throughout the developed world makes it vulnerable to mass devastation as a result of only one nuclear bomb (Carafano et al.). Nuclear bombs do not even need to come into contact with the ground to cause disaster; a nuclear bomb that explodes in the atmosphere over a country could potentially knock out every electronic device within the country, causing mass destruction and great loss of life (Carafano et al.; Burke and Schneider). In fact, experts estimate that one EMP over the United States would result in the death of ninety percent of the population (Burke and Schneider) due to disruption to "commerce, transportation, agriculture and food stocks, fuel and water supplies, human health and medical facilities, national security, and daily life in general" (Tracton qtd. In Snyder and Fix 118). An EMP would disrupt most of the things that people need to survive: food, water, and shelter, along with all modern conveniences ("Preface" vi, vii; Gabbard and Joseph; Snyder and Fix 59, 118). The Commission to Assess the Threat to the United State from Electromagnetic Pulse (EMP) Attack, a government agency, says that an EMP attack would have "catastrophic consequences" because the "increasingly pervasive use of electronics of all forms represents the greatest source of vulnerability to attack by EMP" ("Preface") Further, they observe that a single EMP could result in "widespread and long lasting disruption and damage to the critical infrastructures that underpin the fabric of U.S. society." In fact, Peter Pry called an EMP the "greatest threat to the U.S. and Western civilization," potentially causing a nationwide blackout that in "one year could kill up to 90 percent of the American people by starvation, industrial and environmental catastrophes…, and

societal collapse." A single EMP could reduce the population and the way of life in the United States to a world similar to the world that existed in the 1800's (Rawles xii, 6; Snyder and Fix 60-61).

Body Paragraph 2: Natural disturbances in the earth's environment could also have disastrous repercussions for the world. The United States and Europe, as well as other locations around the world, have recently experienced just how devastating natural weather occurrences can be. Hurricanes, volcanoes, tsunamis, and blizzards are just a few of the weather events that have wreaked havoc around the world in the past few years. Even these events, however, cannot compare with the potential devastation that a major solar storm could have (Pry). Solar storms are capable of disrupting and destroying electronics, just like an EMP (Pry). Some people say that a solar storm of this magnitude is unlikely; however, in 1989, six million people lost power in Quebec after a solar storm disrupted the electrical grid and caused a blackout (Borenstein). This solar storm was not even a major event (Anthony, "The Solar Storm"). In 2012, a major solar storm narrowly missed earth, a solar storm that experts say would have "knocked [the earth] back to the Stone Age" (Anthony, "The Solar Storm"): "[e]lectrical transformers would have burst into flames, power grids would have done down and much of our technology would have been fried. In essence, life as we know it would have ceased to exist" (Snyder and Fix 60). Scientists suggest there is a twelve percent chance that a major solar storm could affect the northern hemisphere with the next ten years (Anthony, "The Solar Storm"). Scientists are predicting a major event similar to what is called The Carrington Event that disrupted all electronic communications across Europe and North American in 1859 (Anthony, "The Solar Storm"). In 1859, there were few electronics to disrupt, unlike today. This natural event, today, could change life on earth forever (Snyder and Fix 60-61).

Body Paragraph 3: The skills needed for surviving a long-term catastrophe are not the sorts of skills that the average person possesses. Citing evidence from recent weather-related catastrophes as evidence, some people might argue that people already possess the skills necessary to survive long enough for help to arrive. The part that these people are overlooking is threefold: these catastrophes were short-lived, they were limited in scope, and help was on the way. In a catastrophe such as an EMP event or a solar flare event, the situation is far different. Firstly, both of these events would likely result in widespread consequences (Anthony, "The Solar Storm"; Snyder and Fix 60-61). While past events have been limited to the size of an average state, these events could easily affect an area equal to from half to all of the United States (Anthony, "The Solar Storm"). Further, both of these events would render all electronics and everything that relies on electronics dead – forever (Anthony, "North Korea"). It would not be a simple matter of restringing electricity to the affected areas; there would be no electricity to restring (Anthony, "The Solar Storm"; Anthony, "North Korea"). Cars would cease functioning; water systems would cease functioning; the world would stop (Snyder and Fix 60-61). Further, there would be no help coming (Snyder and Fix 60-61; Rawles 8-9). Small events allow unaffected peoples to come to the aid of those affected by the catastrophe. In an event of the likely magnitude of an EMP, the effects would be widespread. Everyone, even potential rescuers, would be trying to fight his or her way out of the same devastating situation. People would be on their own, forced to save themselves. Temporary survival techniques, such as sharing supplies with neighbors, hunting for small game, and rationing water are only effective until supplies run out, and in a country that relies on daily shipments of supplies, that will not take long (Rawles 9-10). What happens then? People will be forced to figure out how to live in a world with no amenities, no support, and no supplies. This is not something most people are prepared to do.

Body Paragraph 4: While it is possible to take survival courses and learn basic survival skills and techniques, most of these courses are woefully inadequate for preparing people to survive a long-term event. Though a few courses offer training in skills that could be helpful in a disaster scenario ("Company Info"), most courses on survival skills focus on teaching people basic skills to survive for short periods of time in the wilderness: how to build a fire, how to hunt small game, how to build a temporary shelter (Lebetkin). In a

period of mass destruction, when an entire population resorts to a kill-or-be-killed mentality due to a shortage of supplies, where disease has the potential to run rampant since there is a lack of sanitation and no medical support, these basic survival techniques would be woefully inadequate (Rawles xi, 8-10) . People would need to know how to barricade their homes against intruders using only the materials on hand, how to grow and preserve food, and how to protect themselves from sanitation-borne diseases, in addition to hundreds of other tasks and skills that most people have never considered (Rawles 52-58; Snyder and Fix 114-117; "7 Survival Skills"). There are virtually no readily available courses that teach this. Some people are unconcerned about this because they are used to having information at their fingertips via the Internet and assume they could just Google directions, but if there is no electricity, there is no Internet, no Google, to assist. In the contemporary world, where people rely on technology and modern society to provide for needs, people have lost "the disposition to rummage resources together from necessity and tinkering skills needed to deal with unforeseen change" (Gibson et al. 421). Indeed, it appears that contemporary man has a "lack of ingenuity to make do" (Gibson et al. 421). Even the skills of the forefathers have been forgotten. People need to be well-versed in long-term survival information and skills before a catastrophe occurs; these are things that a typical survival course cannot provide.

Body Paragraph 5: Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation. Much of the basic information necessary for survival in this situation is already provided in educational systems, but few classes help students make the connection between basic information and survival. For example, many science classes teach students the chemical properties of salt, of hydrogen peroxide, of bleach, of baking soda – but how many of these classes teach students how these properties can preserve food or provide basic sanitation? Students learn about the germination and growth of plants, and students can name all of the parts of a flower, but how many students know how and when to plant and harvest crops? How many know how to germinate plants indoors for future planting? Student know that heat kills germs and that all sorts of bacteria and organisms can be found in natural water sources, but how many students are taught a variety of methods to build a fire, to sanitize water, to can and preserve food? These ideas would be a natural extension of the lessons students already learn. They just need to add the critical survival elements. Other survival skills, such as self-defense, could be included in physical education classes. These classes, however, based on the current educational system, fall short of student needs. People need to know more than basic hand-to-hand defense. People need to know how to defend their homes against intruders, how to hunt and trap game, how to process animals for food (Rawles 52-58; Snyder and Fix 114-117; "7 Survival Skills"). These are skills that early pioneers knew that modern man does not, but they are skills that could become vital to survival and should be taught to every student. Instruction in advanced survival techniques need to be taught to every citizen, and the most logical place to do this is in the educational system already in place. It could be a matter of life or death, of survival or destruction of civilization.

Conclusion: The world is potentially on the brink of disaster and every day the potential gets closer and closer to consequences that could be devastating to all mankind. People need to know how to survive a long-term, widespread catastrophe, and most people do not possess the information and skills necessary to live through a catastrophic event. Current educational systems and courses are woefully inadequate in preparing people to survive. If advanced survival techniques were added to the educational system, the future of humanity would have a much better chance of making it through disaster. If people are not educated and a catastrophic event occurs, most of the population will die.

Step 11: Add Required Elements

Rhetoric: Making the Message More Effective

Rhetorical devices are used to make your message more effective in convincing your reader. To make your message more effective, you can appeal to your reader in three very specific ways:

- **Ethical appeal (Ethos)** is directed at the audience's sense of morality or values – the sense of right and wrong. This type of appeal is linked to the audience's perception of the trustworthiness and moral character of the speaker or writer.
- **Logical appeal (Logos)** builds a well-reasoned argument based on evidence such as facts, statistics, or expert testimony.
- **Emotional appeal (Pathos)** attempts to arouse the audience's feelings, often by using loaded words that convey strong emotions.

You may have added these elements naturally as you wrote your paper. Now is the time to check and, if you haven't, add them.

Ethical Appeals (Ethos)

Ethical appeals depend on the credibility or training of the author. Audiences tend to believe writers who seem honest, wise, and trustworthy. An author or speaker exerts ethical appeal when the language itself impresses the audience that the speaker is a person of intelligence, high moral character and good will. Thus a person wholly unknown to an audience can by words alone win that audience's trust and approval. Aristotle emphasized the importance of impressing upon the audience that the speaker is a person of good sense and high moral character.

As a student, you may also "borrow" ethos. You do this by using information from true scholars and scholarly sources to back up your ideas; thus, the credibility of your sources establishes your ethos. In order to establish your ethos, you must be absolutely sure that your sources are scholarly and you must document the ideas you pull from them.

To develop ethos in your paper, do the following:

- Use scholarly language.
- Write well and proof carefully for errors.
- Research your subject thoroughly and provide scholarly evidence.
- Show multiple sides of the argument or topic.

Logical Appeals (Logos)

Loosely defined, logos refers to the use of logic, reasons, facts, statistics, data, and numbers. Logical appeals are aimed at the mind of the audience, the thinking side. Very often, logos seems tangible and touchable. When a speaker or writer uses logical appeals, he or she will avoid inflammatory language and carefully connect his reasons to supporting evidence.

To develop logos in your paper, provide the following:

- logical reasons why your audience should believe you (keep in mind that not all reasons are equally persuasive for all audiences)
- evidence that proves or explains your reasons
- statistics–percentages, numbers, and charts to highlight significant data
- expert opinions—statements by people who are recognized as authorities on the subject
- examples-giving examples that support each reason
- cause and effect, compare and contrast, and analogy

Emotional Appeals (Pathos)

Pathos is developed through arguments from the heart that are designed to appeal to an audience's emotions and feelings. Emotions can direct people in powerful ways to think more carefully about what they do. Emotional appeals are often just examples—ones chosen to awaken specific feelings in an audience. Although frequently abused, the emotional appeal is a legitimate aspect of argument, for speakers and authors want their audience to care about the issues they address.

There are a variety of things you can do to develop pathos in your paper:

- Use moving stories and anecdotes that prove your opinion.
- Use emotional language or "catchy words" to appeal to people's values or guilty consciences.
- Use vivid description.
- Omit using information that may conflict with or weaken your argument. This is called *slanting*, and it is a form of bias, but it makes sense NOT to develop your opponent's argument in your paper. While it is true that it is effective to mention a counterargument for the purpose of disproving it, mentioning is NOT the same as developing. Give only what is necessary to identify the counterargument without developing it.
- Predict extreme or dire outcomes of events in order to create a sense of urgency. Be careful with this – your predictions must seem *reasonable*. If your predictions seem over the top, you will lose your credibility (ethos).
- Use specific examples that tug on the audience's heartstrings.
- Use charged words.

You will use a variety of specific techniques to create these appeals for your reader. Please refer to the following chart for the specific techniques you could use.

Rhetorical Devices to Use in Your Paper

Device	What the Device Does	Example
A **Rhetorical Question** is a *purposeful* question that does not require an answer.	It helps the audience realize the writer's point.	Should we compromise the safety of our children? *This question encourages the reader to consider the consequences of the writers position: We must allow police dogs in the school.*
Allusions are brief, usually indirect references to a person, place, or event--real or fictional	They enhance meaning by linking a point to some other larger situation.	Suffer not yourselves to be betrayed with a kiss.[2] *This Biblical allusion suggests to the reader that whoever is acting nicely is actually a traitor, like Judas was when he kissed Jesus and then betrayed him.*
Imagery is the use of words that appeal to the senses.	They help the reader picture a situation, making it more real and personal an experience.	There are black clouds of God's wrath now hanging directly over your head.[3]
Charged Words are words with strong connotations beyond their literal meaning.	They draw an emotional response from the reader, making him feel good about subjects that are associated with positive words and angry about subjects that are associated with negative words.	The history of the present king of Great Britain is a history of repeated **injuries** and **usurpations**, all having in direct object the establishment of an **absolute tyranny** over these states.[4] *These negative words are used to elicit anger in the reader directed towards the king of Great Britain.*
Synecdoche is a type of metaphor in which the part stands for the whole.	These encourage the reader to act in a non-threatening manner because they are indirect. They don't *appear* to ask a reader to DO anything, even though they do.	Kind hearts cannot help but ease the suffering of these poor animals. *The word* hearts *is just a part of the human body, but the writer wants the reader to see that if he/she has a kind heart, he/she will help.*
Metonymy is another form of metaphor in which the thing chosen for the metaphorical image is closely associated with (but not an actual part of) the subject with which it is to be compared.	These emphasize a larger characteristic of a situation, such as the power behind a person or situation in a subtle manner that is less likely to offend than a direct threat.	The scales of justice will decide the fate of those who abuse animals. *This points out that animal abuse is a legal matter that carries severe consequences, subtly.*
Restatement is a technique that repeats the same *idea* but uses different words – saying the same thing in different ways.	This makes sure the idea is understood by explaining it several different ways. It also emphasizes the point (NOT the words) through repetition. This MUST be used carefully to make an actual point; otherwise, it merely appears redundant.	"[I]t is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. … Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not…?"[3] *This says* we are ignoring the obvious *three different ways.*

[2] Example from Patrick Henry's Speech to the Virginia Convention.
[3] Example from Jonathan Edwards's sermon, Sinners in the Hands of an Angry God.
[4] Example from The Declaration of Independence of the United States of America.

Repetition is the acting of repeating the exact same words.	This draws attention to the words and what they have in common. It adds emphasis to a repeated idea. This should be used sparingly and for very brief phrases; otherwise, it could just appear redundant. This must be used with a definite purpose in mind.	"Gentlemen may cry, "Peace, Peace" – but there is no peace."[5] *This draws attention to what he is saying about peace.*
Parallelism presents ideas that are structured in the same manner.	Ironically, structuring items in the same way, draws attention to the elements that are different.	Our repeated petitions have been answered only by repeated injury. *This makes the reader notice the words* petitions *and* injury *–two words that should not have a cause an effect relationship.*
Anaphora is the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences, commonly in conjunction with parallelism.	Like parallelism, this draws attention to the elements that are different. It also puts emphasis on the element that is repeated. Ultimately, it forces the reader to slow down and pay attention to the important stuff.	"He has obstructed the administration of justice by refusing his assent to laws for establishing judiciary powers…[…]. He has abdicated government here, by declaring us out of his protection and waging war against us. He has plundered our sees, ravaged our coasts, burnt our towns, and destroyed the lives of our people."[6] *The repetition of* He has *draws attention to the king of England (He) and the many horrific acts he has made against the United States' colonists.*
Asyndeton is the act of omitting conjunctions between words, phrases, or clauses.	This tends to emphasize each, individual item as important.	"The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave." "We came, we saw, we conquered."
Polysyndeton is the use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton.	This slows the reader down and make him take note of each, individual element.	They read **and** studied **and** wrote **and** drilled. I laughed **and** played **and** talked **and** flunked.
Antithesis expresses two opposing ideas in order to enhance their differences. The ideas are usually used in a balanced, parallel construction for the most impact.	Like a foil character, antithesis forces notice by contrast. When good and bad are used together, the good makes the bad look even worse, and the bad makes the good look even better. (Good cop/bad cop; yin/yang; sunshine/rain)	"Ask NOT what **your country can do for you**; ask what **you can do for your country**." -JFK "He is at this time transporting large armies of foreign mercenaries to compleat the works of death, desolation, and **tyranny**, already begun with circumstances of cruelty and perfidy scarcely parallel in the most **barbarous** ages, and totally unworthy the **head of a civilized nation**."[7] *By setting up* the head of a civilized nation *against* tyranny *and* barbarous*, this emphasizes how horribly the kind of England has acted.*

[5] Example from Patrick Henry's Speech to the Virginia Convention.
[6] Example from The Declaration of Independence of the United States of America.

The Literary Element

Many essays require that you synthesize informational texts (the non-fiction sources you have found) and literary texts (a piece of literature). This does not mean that you merely mention the literary text. This means you use an actual, specific, cited detail from the literary text. This detail may be either paraphrased or quoted, but it must be cited.

For example, the reason that the sample essay was written about survival skills was because the literary text that was used was *Lord of the Flies* by William Golding. In this novel, a group of boys are stranded on an island and must figure out for themselves how to survive.

Literary Present

If you are including details from a piece of literature, the details that take place in a piece of fiction must be discussed in present tense. The basic rule is this: You should use the past tense when discussing historical events, while you should use the literary present when discussing fictional events.

Literary works, paintings, films, and other artistic creations are assumed to exist in an eternal present because when you read or view them, the action is occurring in the present tense, as you read them. That never changes. Even if you read the book again, the action will *still* be occurring in the present tense. That never changes – the action in the book will never change tense. As a result, we write about written works as if the events in them are happening now, even though the authors may be long dead.

Consider this example: When Dickens wrote *Great Expectations* in the late 19th century, people were just as likely to jump to conclusions based on very few facts. For this reason, the lawyer Jaggers cautions Pip to "take everything on evidence" (125).

In this example, *wrote* and *were* are written in past tense because they are referring to historical events – the author's actual life and the world he lived in. On the other hand, *cautions* is in the present tense because the action occurs in the present tense in the book – always.
When you are writing about writers or artists as they express themselves in their work, stay in present tense. Here are some examples:

- Homer's *Odyssey* is concerned with what happens to Odysseus after the Trojan War.
- In Michelangelo's painting, Christ judges the world.
- Byron's hero journeys around the globe, romancing women.
- Plato argues without much conviction.
- Paul writes about the hardships he has endured.

When you are writing about a certain historical event, on the other hand, (even the *creation of* a literary or artistic work), use the past tense. Some examples:

- Paul wrote in the first century.
- Michelangelo painted the ceiling of the Sistine Chapel.

Sometimes a sentence must employ both present and past tense. For example:

- Many of Dickinson's poems, which she wrote during her solitary life, describe the effects of isolation from society.

Do This	NOT This
In *The Great Gatsby*, Gatsby asks Nick to set up a meeting with Daisy, his long lost love, and the meeting which follows is one of the most comical scenes in the book.	In *The Great Gatsby*, Gatsby asked Nick to set up a meeting with Daisy, his long lost love, and the meeting which followed was one of the most comical scenes in the book. *Go ahead – read the scene again. The meeting plays out* as you read. *It always will, no matter how many times you read the scene. You MUST talk about it in the tense it will always actually occur – present.*

Required Elements Example

In my example, I used a detail from *Lord of the Flies* in body paragraph 5, since the detail illustrated a point I was making about science classes containing some of the basic information people would need to survive. Notice that the detail is written in literary present.

Luckily, it didn't have to do much to incorporate ethos, pathos, logos and rhetorical devices in my paper. The large number or sources I cited, as well as the quotations from expert sources, provide a great deal of ethos. The cited facts and statistics provide logos. Further, the very scary nature of my subject contributes to pathos throughout my paper. In body paragraph 5, alone, I've used rhetorical questions as well as asyndeton (of salt, of hydrogen peroxide, of bleach, of baking soda), and I've used this same technique in other places in the paper as well. Further, throughout the paper I've used restatement of several ideas. In this paragraph and the conclusion, you can see examples of the restated ideas that "every person needs to possess advanced survival skills," "contemporary man has forgotten what previous man knew," and that man is unprepared for disaster. These ideas are restated in several places throughout the paper.

Body Paragraph 5: Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation. Much of the basic information necessary for survival in this situation is already provided in educational systems, but few classes help students make the connection between basic information and survival. For example, many science classes teach students the chemical properties of salt, of hydrogen peroxide, of bleach, of baking soda – but how many of these classes teach students how these properties can preserve food or provide basic sanitation? Students learn about the germination and growth of plants, and students can name all of the parts of a flower, but how many students know how and when to plant and harvest crops? How many know how to germinate plants indoors for future planting? Student know that heat kills germs and that all sorts of bacteria and organisms can be found in natural water sources, but how many students are taught a variety of methods to build a fire, to sanitize water, to can and preserve food? Luckily for the boys in *Lord of the Flies*, who are stranded on an island, Ralph is able to start a fire with Piggy's glasses (Golding 40, 73); unfortunately, this

appears to be the only method these boys know to start a fire, so without Piggy's glasses they are helpless (Golding 73). Ideas such as survival basics would be a natural extension of the lessons students already learn. They just need to add the critical survival elements. Other survival skills, such as self-defense, could be included in physical education classes. These classes, however, based on the current educational system, fall short of student needs. People need to know more than basic hand-to-hand defense. People need to know how to defend their homes against intruders, how to hunt and trap game, how to process animals for food (Rawles 52-58; Snyder and Fix 114-117; "7 Survival Skills"). These are skills that early pioneers knew that modern man does not, but they are skills that could become vital to survival and should be taught to every student. Instruction in advanced survival techniques need to be taught to every citizen, and the most logical place to do this is in the educational system already in place. It could be a matter of life or death, of survival or destruction of civilization.

Conclusion: The world is potentially on the brink of disaster and every day the potential gets closer and closer to consequences that could be devastating to all mankind. People need to know how to survive a long-term, widespread catastrophe, and most people do not possess the information and skills necessary to live through a catastrophic event. Current educational systems and courses are woefully inadequate in preparing people to survive. If advanced survival techniques were added to the educational system, the future of humanity would have a much better chance of making it through disaster. If people are not educated and a catastrophic event occurs, most of the population will die.

Step 12: Finalize the Works Cited Page

Once the paper is done, it's important to go back through the paper and make sure the Works Cited page actually matches the paper. The Works Cited page should be a complete list of all the works that were actually cited in the paper and *ONLY* the works that were cited in the paper. I need to add any additional sources that I found which were not on my original working bibliography, and I need to delete any works which were on the original list that I didn't actually use.

Step 13: Edit and Proofread

Unfortunately, may student skip this last, critically important step. There are several tasks you must do in this step to put the finishing touches on your paper and make sure it will get the best grade possible:

- Go through the paper with a fine-toothed comb, examining every phrase, every sentence, to make sure it is grammatically and mechanically correct and says exactly what you mean for it to.
- Look at the rubric and compare your paper to the descriptors on the rubric. Pre-grade your paper. Is there anything you could add or adjust to improve your paper? Do it!
- Re-read the original assignment paper and make sure you have done everything the instructions say you were to do. If you haven't, fix the problem!

Style

When you are writing a formal paper, there are many things that must be perfect in order for you to receive full credit. Some of these are relatively easy to look for and fix; others require a bit more concentration. We'll start with the easy stuff and work our way on to the more complicated.

Your computer can help you fix some of the errors in your paper. Most of the things a computer can help with involve getting the formality of your paper correct. There are *many* things that your teacher can take off points for – you don't want to get points taken away for something that is relatively easy to find and fix.

For starters, use the **Find** feature of your word processor to find and remove the following (press **Ctrl + F** in Microsoft Word):

I	We	Essay
You	Your	Quote
Me	Chapter	Means
Us	Section	

Be careful! You can't just remove these words – you must replace them with something that makes sense! Also, if these words are within a quotation, they can stay. Your teacher will deduct points if YOU use informal or inappropriate words but not if your scholars do.

Find can also help you find contractions. Just search for an apostrophe and make sure any apostrophes in your paper are there as a result of possession, NOT contraction.

General Essay Guidelines

DO NOT talk about the elements of your essay (this quote means that….in this essay….)

Don't use superfluous EMOTICONS ☺ ;) =) or punctuation!!!!! No one gets excited enough to use an exclamation point in a formal essay. Really. No one.

Don't provide superfluous praise: "Hawthorne does an amazing job." etc.

DO NOT use **contractions** or **abbreviations** (OR text-talk, u no wut i mean?)

Numbers are considered abbreviations. If you can write a number in three words or fewer, write it!

Avoid **generalities**—Develop your paper with specific, concrete ideas.

Avoid beginning sentences with **This, That, These, Those, There.**

Do NOT use the word **Now** in your paper.

Do NOT begin sentences with **And, But,** or **So**.

Internet begins with a capital ***I***.

Editing Sheets

Use one of the two editing sheets (or both) which follow to edit your paper.

Heading

_____ Line 1 Student's Name
_____ Line 2 Teacher's Name
_____ Line 3 Course Name (spelled out)
_____ Line 4 Date (Month spelled) 28 Apr. 2010

Spacing / Running Header

_____ **Running Header** contains last name and the CORRECT page number (Name 2 for 2nd page; Name 3 for 3rd page, etc)
_____ Running header is in correct font
_____ Essay is double spaced
_____ Extra 10 pt spacing after enter is GONE

Title

_____ Title specifically refers to thesis
_____ Title is NOT in quotes / not underlined
_____ Title follows capitalization rules
_____ Title is centered on a line between the heading and the intro paragraph
_____ NO extra blank lines above/below title
_____ Title is NOT a book title

Introduction

Y N Thesis is arguable. If not, give a suggestion for correction.
Y N Thesis takes a side (no fence sitting) or *REALLY* qualifies
Y N Thesis is last sentence in introduction.
Y N Introduction flows well from more general ideas to very specific thesis.
Y N Introduction provides background on topic

First Body Paragraph

Y N Does the topic sentence clearly link the paragraph to the thesis?

Y N Does EVERY quote have a SUBSTANTIVE lead-in?

Y N Is every quote followed by clearly related discussion/analysis?

Y N Do ALL quotes have correctly formatted citations?

Y N Does the paragraph contain a concluding sentence?

What part(s) of the structure of an argument does this paragraph address? (factual support, concessions, rebuttal, etc.)
_____
_____

What rhetorical devices does are used? (antithesis, restatement, repetition, allusion, asyndeton, etc.)
_____
_____

Y N NA If this paragraph identifies an opposing argument to the position, does it ALSO rebut the opposing argument?

How could the paragraph be improved?
_____
_____
_____
_____
_____

Second Body Paragraph

Is there a transition? Provide it here.
_____
_____

Y N Does the topic sentence clearly link the paragraph to the thesis?

Y N Does EVERY quote have a SUBSTANTIVE lead-in?

Y N Is every quote followed by clearly related discussion/analysis?

Y N Do ALL quotes have correctly formatted citations?

Y N Does the paragraph contain a concluding sentence?

What part(s) of the structure of an argument does this paragraph address? (factual support, concessions, rebuttal, etc.)
_____
_____

What rhetorical devices does are used? (antithesis, restatement, repetition, allusion, asyndeton, etc.)

_____
_____

Y N NA If this paragraph identifies an opposing argument to the position, does is ALSO rebut the opposing argument?

How could the paragraph be improved?

_____
_____
_____
_____

Third Body Paragraph (optional)

Does the student use a transition? List it here.

_____
_____

Y N Does the topic sentence clearly link the paragraph to the thesis?

Y N Does EVERY quote have a SUBSTANTIVE lead-in?

Y N Is every quote followed by clearly related discussion/analysis?

Y N Do ALL quotes have correctly formatted citations?

Y N Does the paragraph contain a concluding sentence?

What part(s) of the structure of an argument does this paragraph address? (factual support, concessions, rebuttal, etc.)

_____
_____

What rhetorical devices does are used? (antithesis, restatement, repetition, allusion, asyndeton, etc.)

_____
_____

Y N NA If this paragraph identifies an opposing argument to the position, does is ALSO rebut the opposing argument?

How could the paragraph be improved?

_____
_____
_____
_____
_____

Conclusion

Y N Does the final paragraph draw a relevant and interesting conclusion?
Y N Does the conclusion make the position clear but NOT restate the thesis verbatim?
Y N Does the final paragraph include a call for action?
Y N Does the final paragraph answer the "SO WHAT???"—Why do we care about this issue?
Y N Does it avoid saying "In conclusion," "Therefore" or "To wrap it up" or any other inane, formulaic, transition?

Use of Quotation Marks / Documentation

_____ Every quotation has beginning and ending quotation marks.
_____ Every quotation is followed by a citation in parentheses.
_____ All paraphrased information is followed by a citation.
_____ All quotes are INCORPORATED INTO the student's own writing. No sentences of quoted material stand alone. (No dropped quotes.)
_____ Correct format is followed for all citations: Student's lead-in, "Borrowed words from the text" (name #).
****For all documentation issues, you should make adjustments on the paper you're editing, if any are necessary.*

Formal Writing Style

- Circle any contractions you find (unless in a quotation)
- Circle any 1st or 2nd person pronouns (unless in a quotation)
- Circle any spelling errors
- Circle any incorrect verb tense (use PRESENT tense when discussing literature).
- Circle any passive voice verbs (am, is, are, was, were, be, being, been) unless in a quotation.
- Circle any DEAD WORDS (unless inside a quotation)

Peer Editing for the Argument Paper

Your name: _____

Directions: Paperclip this page to your paper. *You'll turn this in with the final paper.

The Introduction and Conclusion Person: _____

The Introduction:

____ The writer's thesis makes a **strong claim that relates to a social issue**. Underline the claim.
____ The writer provides **background information; the information justifies the topic**.
____ The introduction leads **from** a **general discussion to a claim that is arguable**. If not, give a suggestion for correction.
____ The claim is the last sentence in the introduction.

____ Consider the first and last paragraphs. As the reader, if you had only these, would you be able to tell what the subject of the paper is and how the writer has developed that subject? If not, provide suggestions.

The Conclusion:

____ The conclusion does not restate the thesis or any points verbatim.
____ The writer draws a relevant and interesting conclusion.
____ The conclusion **answers the So What? question: consider the broader implications of the topic. How is this piece universal and/or why is the topic relevant to a modern reader--YOU?**
____ The writer does not say "In conclusion," or "therefore" or "To wrap it all up" or any other inane, formulaic, transitions.

The MLA Format and Quote Person: _____

____ Make sure there is an **interesting title**.
____ **Last name and page number on ALL (including WC page) pages** (Located .5" from top)
____ **Heading**: Your Name
Dr. McCarter
H. Am. Lit. 3rd Pd.
9 Apr. 2014 (Check date **format**!!!)

All correct on first page. (Double Spaced, 12 pt. TNR font, 1" margins, 10 pt. spacing after has been REMOVED)

____ Follows MLA format to the **last minute detail**!
____ Highlight/label all quotes: blended, somebody says, sentence(There should be one of each - minimum)
____ There should be at least a two instances of scholarly support for each sub-claim (topic), which means you will have several **quotes and paraphrases per paragraph**.
____ Underline **quote lead-ins and the parenthetical documentation**. **Check parenthetical documentation. Does the period come AFTER the (34). ← page number?**

ex. BLENDING : Like the other "white palaces of fashionable East Egg" the Buchanan home is a "red and white Georgian Colonial mansion overlooking the bay" (Fitzgerald 10-11).

ex. SOMEBODY SAYS Nick criticizes the Buchanans' character when he observes, "They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made" (188).

____ Each "Somebody Says" lead-in is **SUBSTANTIVE**.

ex. SENTENCE: Contrasting Tom and Daisy's character to Gatsby's innate goodness, Nick leaves the East with a feeling of disgust: "They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made" (188).

_____ Every quotation is followed by commentary which explains why the information in the quote is important to the claim (commentary is NOT merely a translation of the quotation).

The Analysis Person _____

____ **Topic sentence** for each paragraph ties to the claim.
____ **Topic sentence** for each paragraph identifies the topic of the paragraph.
____ Relevant **supporting details** within each paragraph relate directly to the topic sentence. Paragraphs should be well-developed. (*Around 8-10, maybe even 10-12 sentences)
____ Supporting sentences give **specific, concrete** details.
____ The **concluding sentence** of each paragraph re-enforces the main idea, link to the thesis, and/or transitions into the next paragraph?
____ Evaluate the amount of highlighted text. Is there a **balance** between quotes and paraphrases/student interpretation/commentary?
____ Look at the number of sentences. The author should have a few **sentences of commentary** between quotes. In other words, don't do this*: quote, transition sentence, quote, transition sentence, quote, transition sentence.* All that makes is a compilation of quotes. Make a comment on the person's paper if you see that he/she has done this.
____ Student **should not begin a paragraph with a quote or end one with a quote**. (DBWQ or DEWQ)

The Style Person_____

____ Author's Name—You should not refer to any author by first name. As for characters, follow the author's lead. If he/she frequently refers to the character by his/her first name, you may do so as well.
____ Evaluate the writer's **syntax**. Does he/she present a variety of sentences that adds to a strong writing voice, or are most of them simple and generic?
____ Circle all forms of ***be*** **verbs** and other *boring* verbs (ex. be, am, is, are, were, will be, have been, had been, had, has, have, do, done, like, love, seems, etc.). Eliminate being verbs not used as helping verbs.
____ Circle all uses of **first or second person pronouns** (I, we, us, our, you, etc.) – they MUST GO!
____ Look for any use of the **same words in close proximity**. This is a violation of what I call "WT = word territory." Words are weakened when they are overused. Mark these.
____ Circle all **non-descript adjectives, adverbs, and what is known as DEAD WORDS** (eg. good, great, a lot, sometimes, nice, very, really, seems, shows, This—as the first word in the sentence, etc.)
____ Be careful **not to generalize** by using sweeping pronouns (anyone, everyone, everybody, no one).
____ Circle all sentences written in **passive voice**. (eg. The pen <u>was thrown</u> by Mrs. League). Subject= pen; the pen is **not** performing the action; therefore this is written in the passive voice. *The Great Gatsby* was written by F. Scott Fitzgerald—Incorrect **Passive** Voice.
____ Circle any **contractions** or **abbreviations** (other than those in direct quotes). Your writer will need to write these out. (Ex: couldn't = could not)
____ See if the writer has said "… **this means that**…" or "… **what the quote says**…" after a quote. Mark out these words to edit the sentence to what it DOES say without forcing on the reader "this says that."
____ Check to be sure pronouns agree in number with antecedents (NO: everyone chooses *their* own goal).
____ Check sentences which begin with introductory phrases to make sure the phrases are against whatever they modify.
____ Circle all **grammar or spelling errors** (misuse of commas, apostrophes, semicolons, colons, excessive exclamation marks, dangling modifiers, run-on sentences, fragments, etc.).
____ Common errors—they, they're, vs. their; its vs. it's, affect vs. effect
____ Check the entire essay, including the conclusion. It should all be written in **present tense**.

Correction Marks

The following marks may be used by your teacher to identify problems in your paper.

≠ – Not in parallel structure
? – Confusing; what do you mean?
(?) – Where is your citation?
¶ - New paragraph should begin here
→ Indent is not one tab (½ inch)
awk – Awkward sentence construction
Cap – Capitalization error
CM – Commentary missing
CS – Concluding sentence?
DBWQ-Don't Begin ¶ With Quote
DEWQ-Don't End ¶ With Quote
DS—Double-Spacing is incorrect
DQ – Dropped quote (needs lead-in)
DM – Dangling modifier
F – Fragment
fc – Faulty coordination
I – problem with italics
LI – Needs lead-in
LP- Literary present tense?
MM – Misplace modifier
NBCS-Need Better Concluding Sentence
NBTS-Need Better Topic Sentence
NBLI-Need Better Lead In
p-a – Pronoun/antecedent agreement
pl – Problem with plural form
Plot – This is plot, not analysis
Poss – Problem with possessive
pn – Pronoun error
PV- passive voice
p – Punctuation error
RO – Run-on sentence (comma-splice or enjambed sentence)
source? – Needs citation
sp – Spelling error
Sum – This is summary, not analysis
s-v – Subject-verb agreement error
trans? – Needs transition
TS – Needs a topic sentence
t, vt or **tense** –verb tense error
vb – verb conjugation incorrect
WC- Word Choice is a problem
wlo - word left out

DW-Dead Word, which includes adverbs and be verbs (really, seems, a lot, says, very, This, etc.)

Trite – This is an overused phrase that is boring/offensive (in conclusion, in summary)

Clichés—"the plot thickens," "blowing things out of proportion" –ick!!!

Check—Good Job!

☺ - Good Job!

If something is CIRCLED, it's a problem!

The Completed Example Paper

The final, completed example paper is provided, in its entirety, on the next few pages. Due to space considerations, the paper has not been double-spaced and does not include the four-line heading that your paper should have on the first page.

How many people know how to install solar panels on a roof or build a makeshift toilet? Would the average person know how to barricade a home effectively against intruders using materials torn from interior walls? Most educated adults know that a person can survive several days without food but only for a short time without water; however, do they know how to turn a lake or rainwater into drinkable water? Many people would correctly suggest that boiling the water would do the trick, but do those same people know how to start a fire without a lighter or match? These are not skills that schools teach, but they should. Each year, the world becomes more advanced, but the advancements come with risks. More and more of day-to-day life relies on electricity to function. What would happen if electricity ceased to exist? The results would be catastrophic. Air travel makes it possible for a single, devastating virus to wipe out most of the world's population very quickly. Are these real possibilities? With more and more countries developing sophisticated weaponry, more and more viruses morphing into monsters, and bacteria becoming more resistant to contemporary medication every day, they are. Unfortunately, as societies become more advanced, fewer people are prepared to survive in the event of a catastrophe. The survival skills that once sustained the world's ancestors have fallen by the wayside because they are not necessary in today's world. This fact could have devastating consequences in the event of a wide scale disaster. For this reason, survival information and skills should be specified and embedded in the required courses students take in school.

Though some people may not believe it, recent evidence suggests that there is a strong possibility that the world could face an EMP attack, with few people able to survive. While even a few years ago there may have been little reason for concern, recent tests of nuclear weapons by both Iran and North Korea indicate that they are making great progress in developing weapons that could create an EMP that would disrupt electronics on a world-wide scale (Pry). While the danger from nuclear weapons used to be relatively low, because it would take a large number of nuclear bombs to damage any particular county, the overwhelming reliance on electronics throughout the developed world makes it vulnerable to mass devastation as a result of only one nuclear bomb (Carafano et al.). Nuclear bombs do not even need to come into contact with the ground to cause disaster; a nuclear bomb that explodes in the atmosphere over a country could potentially knock out every electronic device within the country, causing mass destruction and great loss of life (Carafano et al.; Burke and Schneider). In fact, experts estimate that one EMP over the United States would result in the death of ninety percent of the population (Burke and Schneider) due to disruption to "commerce, transportation, agriculture and food stocks, fuel and water supplies, human health and medical facilities, national security, and daily life in general" (Tracton qtd. In Snyder and Fix 118). An EMP would disrupt most of the things that people need to survive: food, water, and shelter, along with all modern conveniences ("Preface" vi, vii; Gabbard and Joseph; Snyder and Fix 59, 118). The Commission to Assess the Threat to the United State from Electromagnetic Pulse (EMP) Attack, a government agency, says that an EMP attack would have "catastrophic consequences" because the "increasingly pervasive use of electronics of all forms represents the greatest source of vulnerability to attack by EMP" ("Preface"). Further, they observe that a single EMP could result in "widespread and long lasting disruption and damage to the critical infrastructures that underpin the fabric of U.S. society." In fact, Peter Pry called an EMP the "greatest threat to the U.S. and Western civilization," potentially causing a nationwide blackout that in "one year could kill up to 90 percent of the American people by starvation, industrial and

environmental catastrophes…, and societal collapse." A single EMP could reduce the population and the way of life in the United States to a world similar to the world that existed in the 1800's (Rawles xii, 6; Snyder and Fix 60-61).

Natural disturbances in the earth's environment could also have disastrous repercussions for the world. The United States and Europe, as well as other locations around the world, have recently experienced just how devastating natural weather occurrences can be. Hurricanes, volcanoes, tsunamis, and blizzards are just a few of the weather events that have wreaked havoc around the world in the past few years. Even these events, however, cannot compare with the potential devastation that a major solar storm could have (Pry). Solar storms are capable of disrupting and destroying electronics, just like an EMP (Pry). Some people say that a solar storm of this magnitude is unlikely; however, in 1989, six million people lost power in Quebec after a solar storm disrupted the electrical grid and caused a blackout (Borenstein). This solar storm was not even a major event (Anthony, "The Solar Storm"). In 2012, a major solar storm narrowly missed earth, a solar storm that experts say would have "knocked [the earth] back to the Stone Age" (Anthony, "The Solar Storm"): "[e]lectrical transformers would have burst into flames, power grids would have done down and much of our technology would have been fried. In essence, life as we know it would have ceased to exist" (Snyder and Fix 60). Scientists suggest there is a twelve percent chance that a major solar storm could affect the northern hemisphere with the next ten years (Anthony, "The Solar Storm"). Scientists are predicting a major event similar to what is called The Carrington Event that disrupted all electronic communications across Europe and North American in 1859 (Anthony, "The Solar Storm"). In 1859, there were few electronics to disrupt, unlike today. This natural event, today, could change life on earth forever (Snyder and Fix 60-61).

The skills needed for surviving a long-term catastrophe are not the sorts of skills that the average person possesses. Citing evidence from recent weather-related catastrophes as evidence, some people might argue that people already possess the skills necessary to survive long enough for help to arrive. The part that these people are overlooking is threefold: these catastrophes were short-lived, they were limited in scope, and help was on the way. In a catastrophe such as an EMP event or a solar flare event, the situation is far different. Firstly, both of these events would likely result in widespread consequences (Anthony, "The Solar Storm"; Snyder and Fix 60-61). While past events have been limited to the size of an average state, these events could easily affect an area equal to from half to all of the United States (Anthony, "The Solar Storm"). Further, both of these events would render all electronics and everything that relies on electronics dead – forever (Anthony, "North Korea"). It would not be a simple matter of restringing electricity to the affected areas; there would be no electricity to restring (Anthony, "The Solar Storm"; Anthony, "North Korea"). Cars would cease functioning; water systems would cease functioning; the world would stop (Snyder and Fix 60-61). Further, there would be no help coming (Snyder and Fix 60-61; Rawles 8-9). Small events allow unaffected peoples to come to the aid of those affected by the catastrophe. In an event of the likely magnitude of an EMP, the effects would be widespread. Everyone, even potential rescuers, would be trying to fight his or her way out of the same devastating situation. People would be on their own, forced to save themselves. Temporary survival techniques, such as sharing supplies with neighbors, hunting for small game, and rationing water are only effective until supplies run out, and in a country that relies on daily shipments of supplies, that will not take long (Rawles 9-10). What happens then? People will be forced to figure out how to live in a world with no amenities, no support, and no supplies. This is not something most people are prepared to do.

While it is possible to take survival courses and learn basic survival skills and techniques, most of these courses are woefully inadequate for preparing people to survive a long-term event. Though a few courses offer training in skills that could be helpful in a disaster scenario ("Company Info"), most courses on survival skills focus on teaching people basic skills to survive for short periods of time in the wilderness: how to build a fire, how to hunt small game, how to build a temporary shelter

(Lebetkin). In a period of mass destruction, when an entire population resorts to a kill-or-be-killed mentality due to a shortage of supplies, where disease has the potential to run rampant since there is a lack of sanitation and no medical support, these basic survival techniques would be woefully inadequate (Rawles xi, 8-10) . People would need to know how to barricade their homes against intruders using only the materials on hand, how to grow and preserve food, and how to protect themselves from sanitation-borne diseases, in addition to hundreds of other tasks and skills that most people have never considered (Rawles 52-58; Snyder and Fix 114-117; "7 Survival Skills"). There are virtually no readily available courses that teach this. Some people are unconcerned about this because they are used to having information at their fingertips via the Internet and assume they could just Google directions, but if there is no electricity, there is no Internet, no Google, to assist. In the contemporary world, where people rely on technology and modern society to provide for needs, people have lost "the disposition to rummage resources together from necessity and tinkering skills needed to deal with unforeseen change" (Gibson et al. 421). Indeed, it appears that contemporary man has a "lack of ingenuity to make do" (Gibson et al. 421). Even the skills of the forefathers have been forgotten. People need to be well-versed in long-term survival information and skills before a catastrophe occurs; these are things that a typical survival course cannot provide.

Educating people on long-term survival techniques and skills throughout their entire educational careers is the only way to prepare people to survive a widespread catastrophic situation. Much of the basic information necessary for survival in this situation is already provided in educational systems, but few classes help students make the connection between basic information and survival. For example, many science classes teach students the chemical properties of salt, of hydrogen peroxide, of bleach, of baking soda – but how many of these classes teach students how these properties can preserve food or provide basic sanitation? Students learn about the germination and growth of plants, and students can name all of the parts of a flower, but how many students know how and when to plant and harvest crops? How many know how to germinate plants indoors for future planting? Student know that heat kills germs and that all sorts of bacteria and organisms can be found in natural water sources, but how many students are taught a variety of methods to build a fire, to sanitize water, to can and preserve food? Luckily for the boys in *Lord of the Flies*, who are stranded on an island, Ralph is able to start a fire with Piggy's glasses (Golding 40, 73); unfortunately, this appears to be the only method these boys know to start a fire, so without Piggy's glasses they are helpless (Golding 73). Ideas such as survival basics would be a natural extension of the lessons students already learn. They just need to add the critical survival elements. Other survival skills, such as self-defense, could be included in physical education classes. These classes, however, based on the current educational system, fall short of student needs. People need to know more than basic hand-to-hand defense. People need to know how to defend their homes against intruders, how to hunt and trap game, how to process animals for food (Rawles 52-58; Snyder and Fix 114-117; "7 Survival Skills"). These are skills that early pioneers knew that modern man does not, but they are skills that could become vital to survival and should be taught to every student. Instruction in advanced survival techniques need to be taught to every citizen, and the most logical place to do this is in the educational system already in place. It could be a matter of life or death, of survival or destruction of civilization.

The world is potentially on the brink of disaster and every day the potential gets closer and closer to consequences that could be devastating to all mankind. People need to know how to survive a long-term, widespread catastrophe, and most people do not possess the information and skills necessary to live through a catastrophic event. Current educational systems and courses are woefully inadequate in preparing people to survive. If advanced survival techniques were added to the educational system, the future of humanity would have a much better chance of making it through disaster. If people are not educated and a catastrophic event occurs, most of the population will die.

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Another Sample Essay, Step-by-Step

While each step of a sample essay on survival skills was provided throughout this text, this section provides an additional example of many steps in the process all in one place. This example follows the process of writing a paper on the American Dream.

Step One: Create a Working Thesis

The first step this student took was to identify his own thoughts on the subject of the American Dream. His thoughts (opinion) became is initial claim statement:

McStudent 1

Fakey McStudent

Dr. McCarter

American Lit., 5th Pd.

19 Mar. 2012

The Dream is Dead

Original Position: The American Dream as it once existed is dead, replaced by a dream that is far more tangible: surviving the jungle of the land long enough to pass the torch to the next generation of dreamers.

Step Four: Revise the Thesis

After the student identified his initial opinion on the subject, he conducted research and read a series of articles about the American Dream. When he was done reading, he discovered that his initial claim no longer represented how he felt after reading. He adjusted his claim to reflect his opinion after he learned more about his subject. (Adjusting the claim is a GOOD thing! It reflects growth and learning. Don't be afraid to grow and change based on the information you discover while you conduct your research!) Here is the revised claim that he will use in his research paper:

Original Position: The American Dream as it once existed is dead, replaced by a dream that is far more tangible: surviving the jungle of the land long enough to pass the torch to the next generation of dreamers.

Revised Position: The American Dream, in its traditional sense, is dead; and if people continue down the path to materialism, they will kill not only the dream but also America.

Step Five: Write The Introduction

Once he had a solid statement of his opinion (claim), the author provided background on the topic (the American Dream) and ended it with his revised claim.

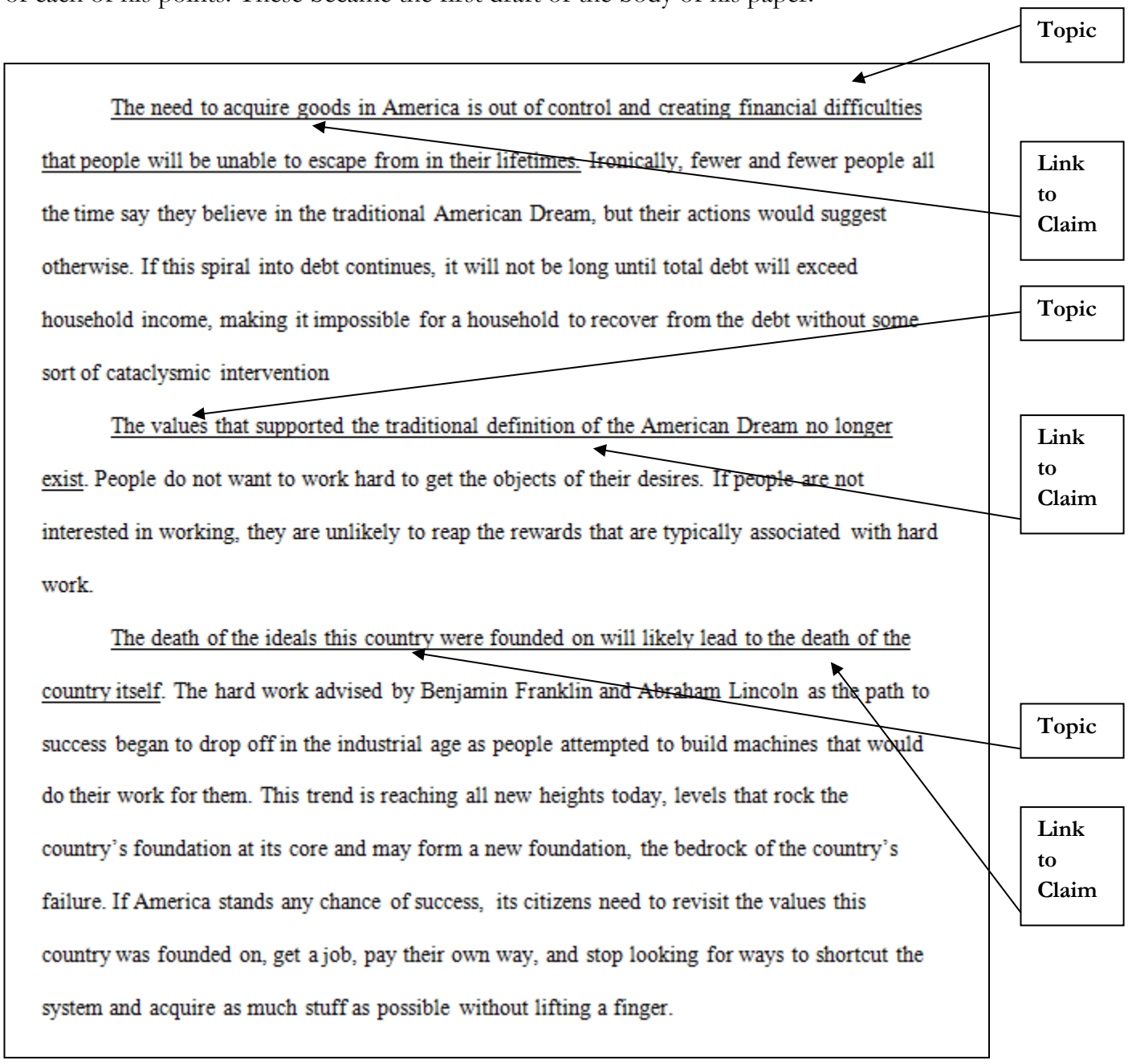
19 Mar. 2012

The Dream is Dead

Ever since the day the first pilgrim stepped onto the soil of North America, people from all over the world have flocked to America. While many seek to escape horrors and holocausts in their homelands, just as many seek opportunity in a land where, it was once rumored, the streets are paved with gold, earning the moniker the Land of Opportunity. Today, the challenges Americans face are quite a bit different from the challenges that met their forebears. No longer are the inhabitants of the land faced with unbridled opportunity; the realities of living in a land with a sinking economy put limits on what people are able to achieve. The American Dream, in its traditional sense, is dead; and if people continue down the path to materialism, they will kill not only the dream but also America.

Steps Six and Seven: Outline and Organize Your Argument and Type a Rough Draft

After determining the focus for his paper, the author decided on the points he wanted to make in his paper. The points were stated in sentences that identified the topic of each section of his paper and included a link to the claim. These sentences became the topic sentences for each body paragraph. After each topic sentence, he wrote up – in complete sentences – a rough discussion of each of his points. These became the first draft of the body of his paper.



The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream, but their actions would suggest otherwise. If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some sort of cataclysmic intervention

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires. If people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

The death of the ideals this country were founded on will likely lead to the death of the country itself. The hard work advised by Benjamin Franklin and Abraham Lincoln as the path to success began to drop off in the industrial age as people attempted to build machines that would do their work for them. This trend is reaching all new heights today, levels that rock the country's foundation at its core and may form a new foundation, the bedrock of the country's failure. If America stands any chance of success, its citizens need to revisit the values this country was founded on, get a job, pay their own way, and stop looking for ways to shortcut the system and acquire as much stuff as possible without lifting a finger.

Step Nine: Add Citations for Paraphrases

Looking over his first draft, the author realized that in drafting his paragraphs he had included information he had read about in the sources he had found when doing his research. These ideas, in his own words, were paraphrases of the information he had found. All he needed to do was to give credit for the ideas to the sources in which he had read them. He did this by adding parenthetical citations that indicated the source of the ideas he had included.

The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream (Zogby), but their actions would suggest otherwise. If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some sort of cataclysmic intervention

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires (Warshauer). If people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

The death of the ideals this country were founded on will likely lead to the death of the country itself. The hard work advised by Benjamin Franklin and Abraham Lincoln as the path to success began to drop off in the industrial age as people attempted to build machines that would do their work for them (Warshauer). This trend is reaching all new heights today, levels that rock the country's foundation at its core and may form a new foundation, the bedrock of the country's

Step 10, Part One: Adding Quoted Material

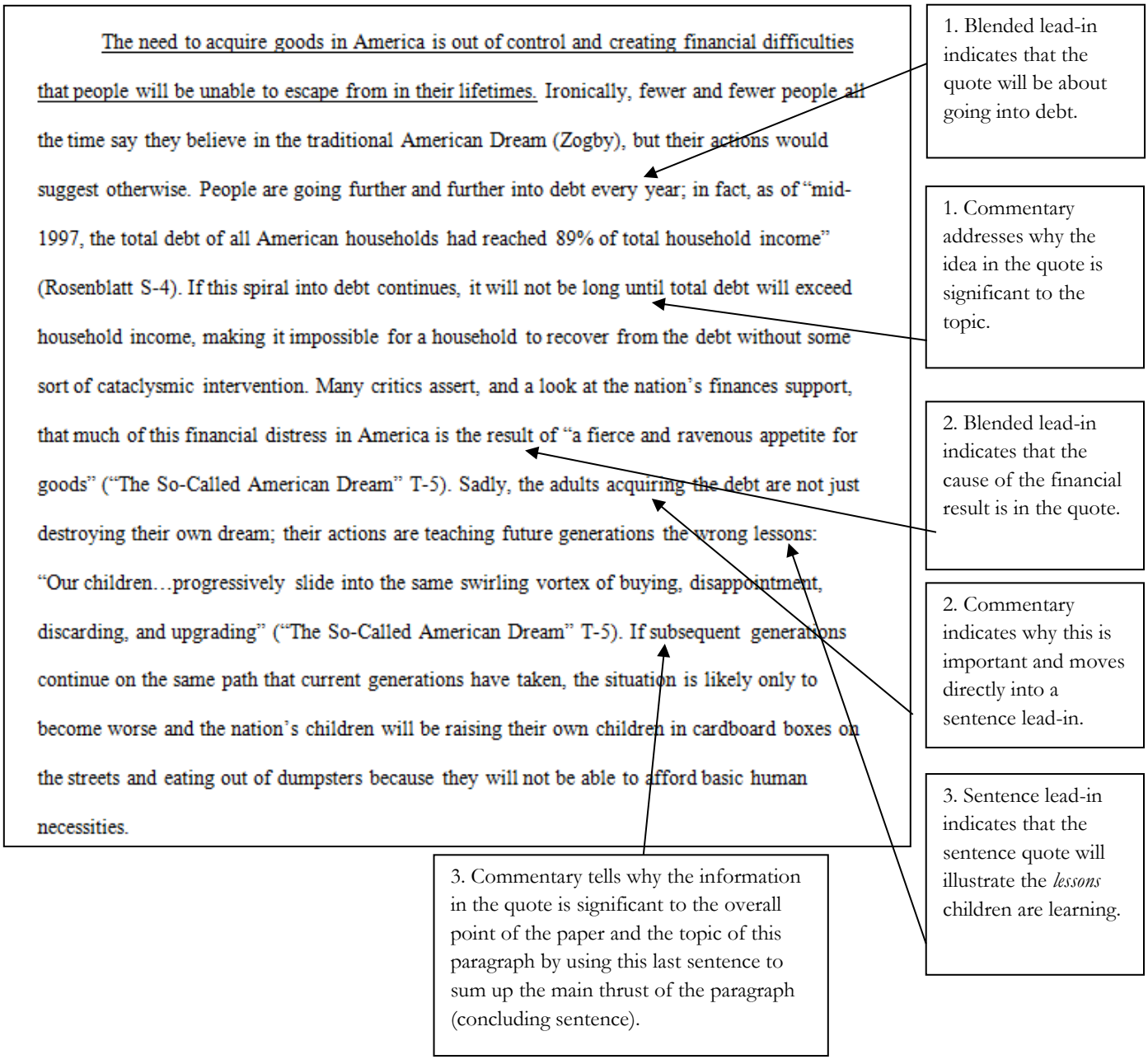
The author realized that there were several very specific quotes that he wanted to quote *exactly as they had appeared* in the original sources because the words used in the original sources were very powerful. There was really no way he could better or even equal the expression of the ideas by putting them in his own words, so he simply pulled the actual words from the original sources and put them in quotation marks to indicate that they were the actual words the original author had used to express the ideas. He followed each quotation with a parenthetical citation to indicate in which source he had found the words.

The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream (Zogby), but their actions would suggest otherwise. "mid-1997, the total debt of all American households had reached 89% of total household income" (Rosenblatt S-4). If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some sort of cataclysmic intervention. "a fierce and ravenous appetite for goods" ("The So-Called American Dream" T-5). "Our children…progressively slide into the same swirling vortex of buying, disappointment, discarding, and upgrading" ("The So-Called American Dream" T-5).

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires (Warshauer). "the Dream has become more of an entitlement than something to work towards" (Warshauer). "TV viewing hours have increased 50% since the mid-60s and currently constitute up to 40% of adults' free time" (Rosenblatt S-4). "the financial success of the American Dream is more a matter of luck than hard work" (Warshauer). "level of income needed to 'fulfill one's dream' doubl[ing] between 1986 and 1994" (Rosenblatt S-4), it seems that a major contributing factor is attitude: if people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

Step 10, Part Two: Blending the Quoted Material

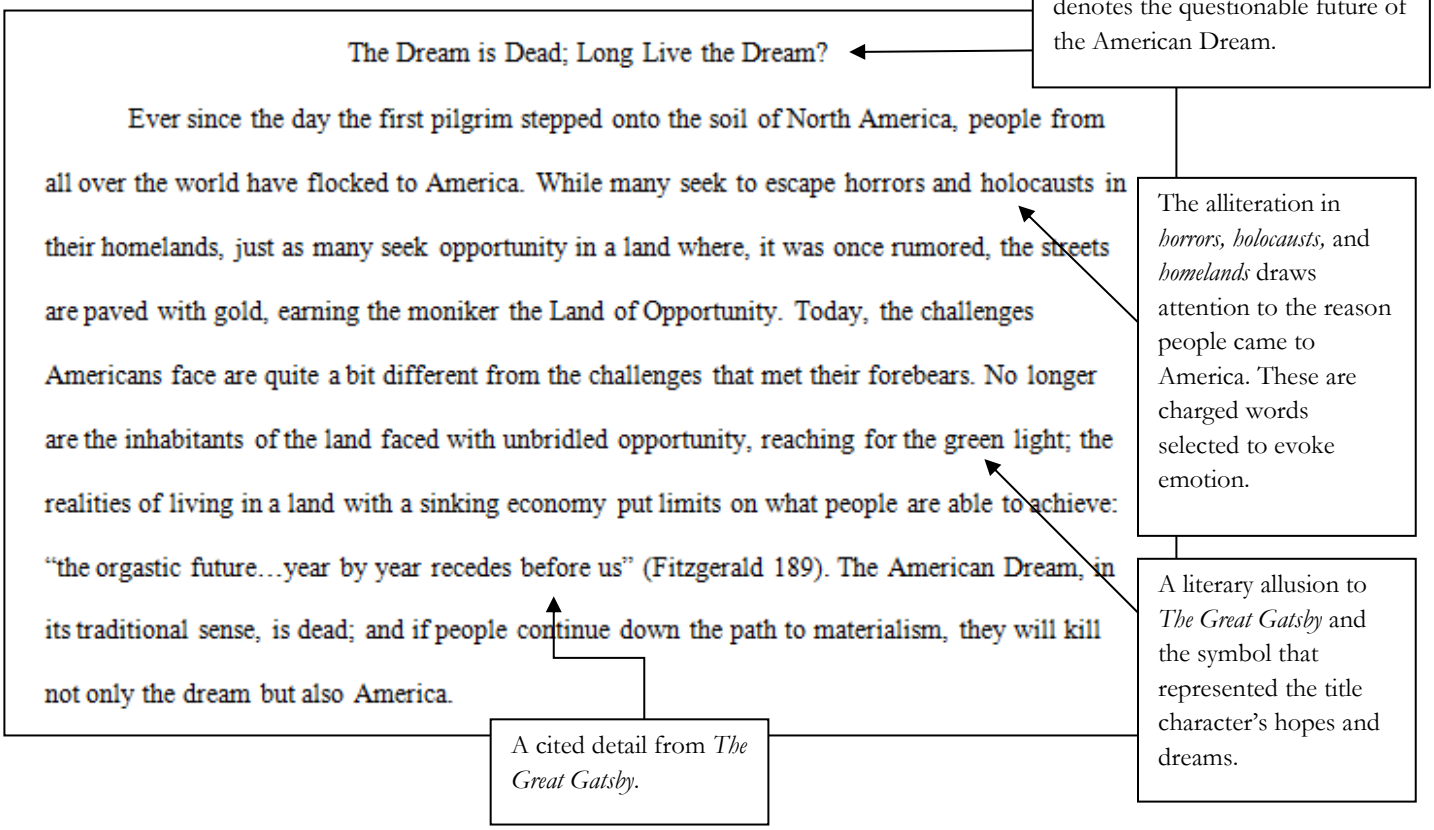
The author remembered the teacher telling him that it should be HIS voice that was dominant in the paper, not the voices of his sources. He also knew that if the reader were to read some of the quotes, the reader would not have a clear idea of what he wanted to emphasize about the information he had quoted. To help the reader understand why he had included each quotation, he added his own words before each quote to introduce the idea to the reader, and he provided an explanation after each quote, NOT to merely translate the quote and tell the reader what it said – he guessed that since the reader could read, he could understand the actual words – but to explain to the reader why the quoted material was important to the point he was trying to make. At the end of each paragraph, each discussion of a major point, he made sure there was a concluding sentence to emphasize his point in each paragraph.



Step 11: Add Required Elements (Literary Text and Rhetorical Devices)

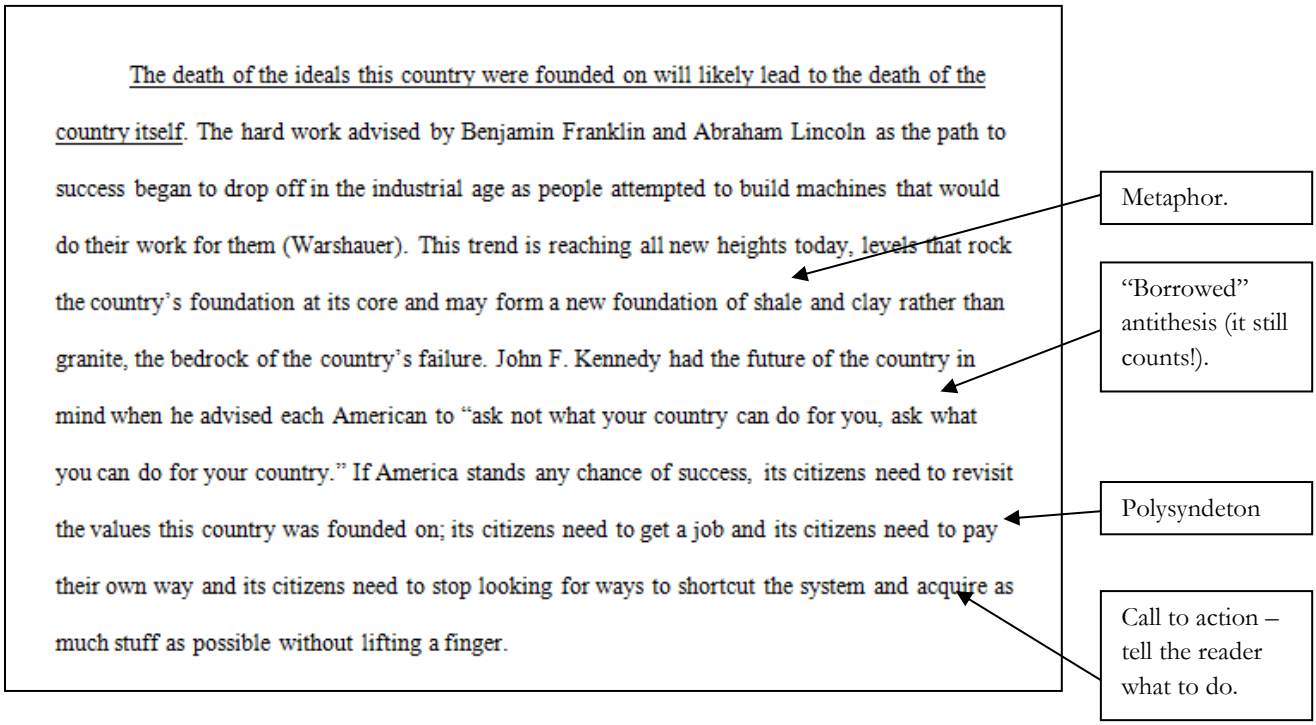
The author realized that his paper now clearly stated his idea and provided evidence to support it; however, he also knew that he could take steps to make the information more attractive to the reader an more powerful in getting his reader to agree with him. He could add allusions and other device that would help get his reader's attention and add impact to his points.

He made several additions to **the introduction** alone:



Additional rhetorical devices were added to the conclusion. See the conclusion on the next page. →

The writer continued through his paper, adding rhetorical devices as he went, paying particular attention to **the conclusion**, where he included several historical authority figures to add ethos to his paper, along with other rhetorical devices and a call to action.



The Final Paper

After adding the rhetorical devices, the writer did some final polishing and the paper was finished:

Fakey McStudent

Dr. McCarter

American Lit., 5th Pd.

19 Mar. 2012

The Dream is Dead; Long Live the Dream?

Ever since the day the first pilgrim stepped onto the soil of North America, people from all over the world have flocked to America. While many seek to escape horrors and holocausts in their homelands, just as many seek opportunity in a land where, it was once rumored, the streets are paved with gold, earning the moniker the Land of Opportunity. Today, the challenges Americans face are quite a bit different from the challenges that met their forebears. No longer are the inhabitants of the land faced with unbridled opportunity, reaching for the green light; the realities of living in a land with a sinking economy put limits on what people are able to achieve: "the orgastic future…year by year recedes before us" (Fitzgerald 189). The American Dream, in its traditional sense, is dead; and if people continue down the path to materialism, they will kill not only the dream but also America.

The need to acquire goods in America is out of control and creating financial difficulties that people will be unable to escape from in their lifetimes. Ironically, fewer and fewer people all the time say they believe in the traditional American Dream (Zogby), but their actions would suggest otherwise. People are going further and further into debt every year; in fact, as of "mid-1997, the total debt of all American households had reached 89% of total household income" (Rosenblatt S-4). If this spiral into debt continues, it will not be long until total debt will exceed household income, making it impossible for a household to recover from the debt without some sort of cataclysmic intervention. Many critics assert, and a look at the nation's finances support, that much of this financial distress in America is the result of "a fierce and ravenous appetite for goods" ("The So-Called American Dream"

T-5). Sadly, the adults acquiring the debt are not just destroying their own dream; their actions are teaching future generations the wrong lessons: "Our children…progressively slide into the same swirling vortex of buying, disappointment, discarding, and upgrading" ("The So-Called American Dream" T-5). If subsequent generations continue on the same path that current generations have taken, the situation is likely only to become worse and the nation's children will be raising their own children in cardboard boxes on the streets and eating out of dumpsters because they will not be able to afford basic human necessities.

The values that supported the traditional definition of the American Dream no longer exist. People do not want to work hard to get the objects of their desires (Warshauer). In fact, the problem is far worse than general laziness: for many people, "the Dream has become more of an entitlement than something to work towards" (Warshauer). It is this feeling that one should not have to work for the rewards he is given that has warped American behavior into lack of productivity: "TV viewing hours have increased 50% since the mid-60s and currently constitute up to 40% of adults' free time" (Rosenblatt S-4). In addition to this notion that Americans should be able to spend their days in leisure activities, Americans also want their desires granted immediately. In this warped view, "the financial success of the American Dream is more a matter of luck than hard work" (Warshauer). While it is true that the American Dream may be getting harder to obtain each year, with the "level of income needed to 'fulfill one's dream' doubl[ing] between 1986 and 1994" (Rosenblatt S-4), it seems that a major contributing factor is attitude: if people are not interested in working, they are unlikely to reap the rewards that are typically associated with hard work.

The death of the ideals this country were founded on will likely lead to the death of the country itself. The hard work advised by Benjamin Franklin and Abraham Lincoln as the path to success began to drop off in the industrial age as people attempted to build machines that would do their work for them (Warshauer). This trend is reaching all new heights today, levels that rock the country's foundation at its core and may form a new foundation of shale and clay rather than granite, the

bedrock of the country's failure. John F. Kennedy had the future of the country in mind when he advised each American to "ask not what your country can do for you, ask what you can do for your country." If America stands any chance of success, its citizens need to revisit the values this country was founded on; its citizens need to get a job and its citizens need to pay our own way and its citizens need to stop looking for ways to shortcut the system and acquire as much stuff as possible without lifting a finger.

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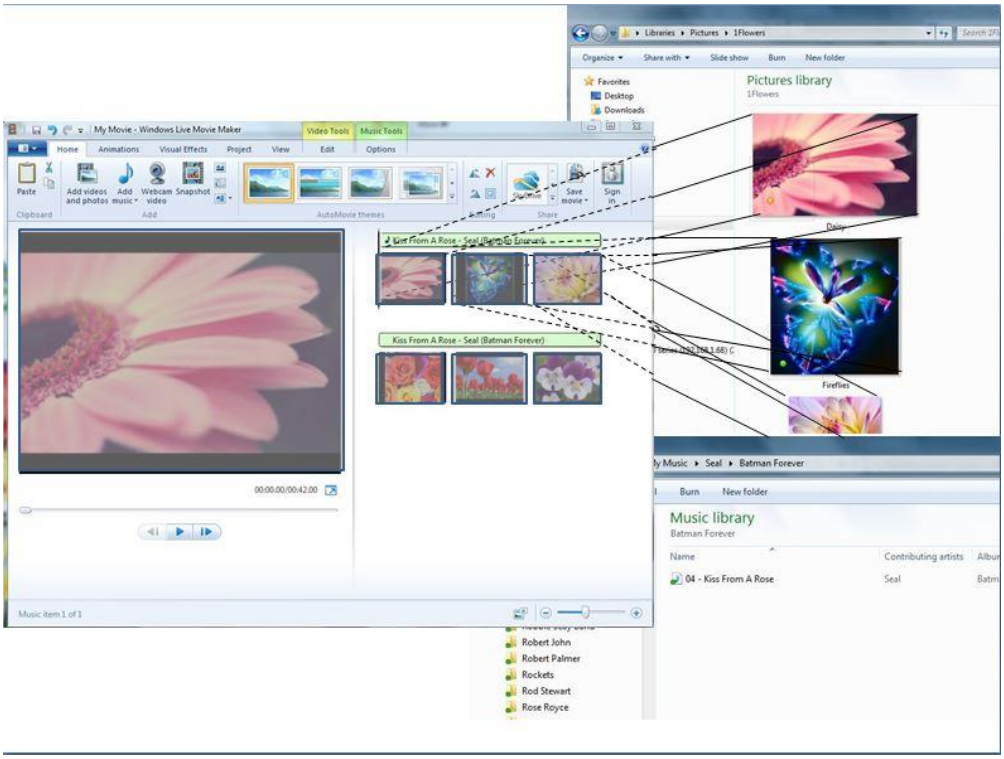
Multimedia Presentations (with Windows Live Movie Maker)

More and more projects require the ability to incorporate sound and audio into a video-type activity. Perhaps the most cost-effective (*how does FREE sound???*) program to use to create videos is Windows Live Movie Maker. While there are other programs that can be used to accomplish a similar feat (more info later) none of them are as user-friendly.

In order to make sure your Movie Maker movie actually works, there are some things you need to know about the program. First of all, you need to know the difference between a Movie Maker project file and a movie file.

Project File

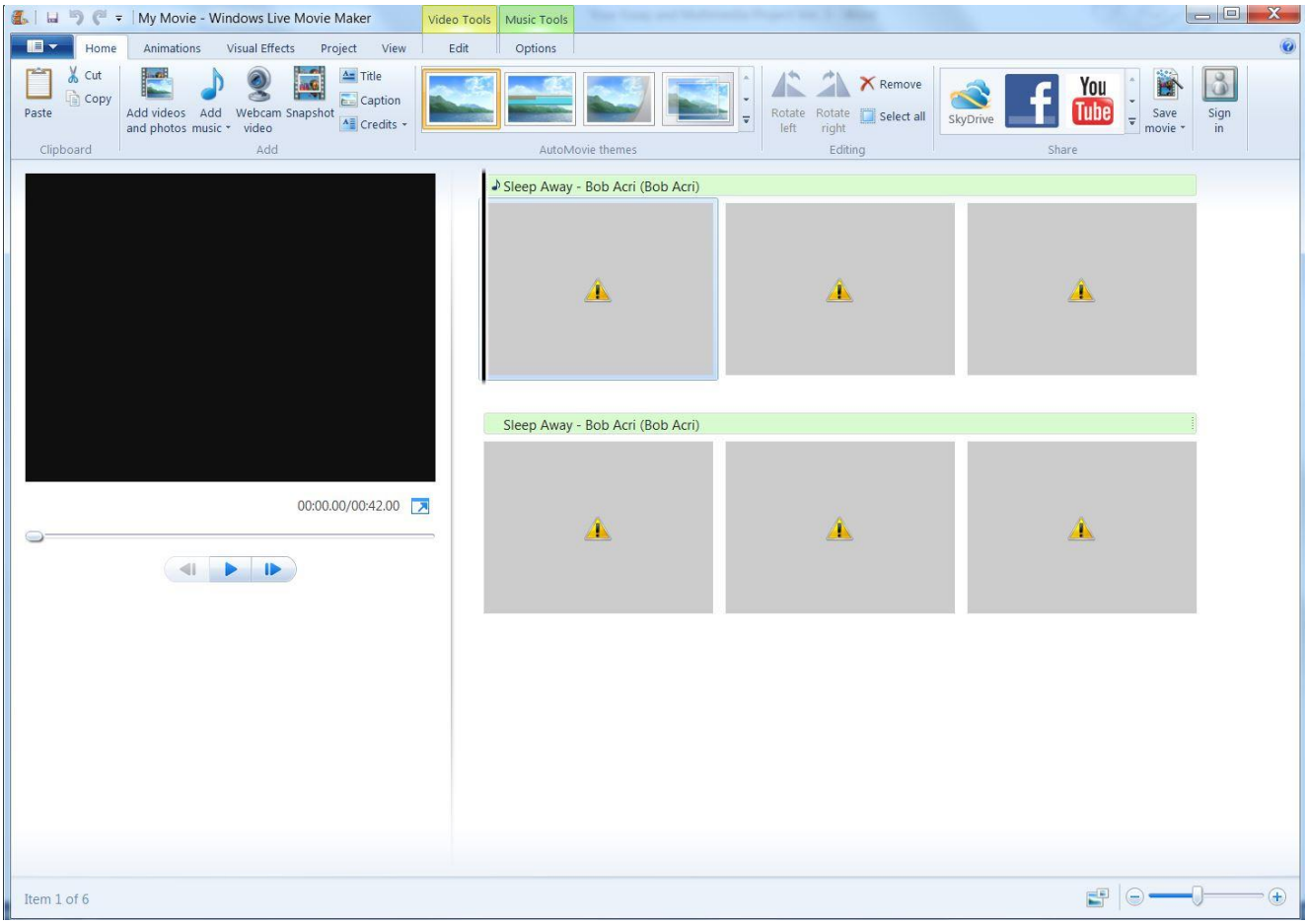
When you create a Movie Maker project, you are pulling together all of the *pieces* that you want to see in the final movie; however, the pieces themselves are NOT a part of the project file. All that is in the project file is a *reflection* of the pieces – the pieces themselves are actually still in their original locations. THEY ARE NOT PERMANENT. That is the beauty of a project file – you can add or delete anything at any time because nothing is actually in the file. Take a look at this picture:



On the left, you can see the Movie Maker project file. The pictures LOOK like they are in a movie, but really all that is there is a reflection of the pictures (see how much more vibrant they

are in the directory where they actually reside?). This is the same for the music. The project allows you to arrange all the items *as you would like them to appear in a movie*, BUT THIS IS NOT A MOVIE – **YET.**

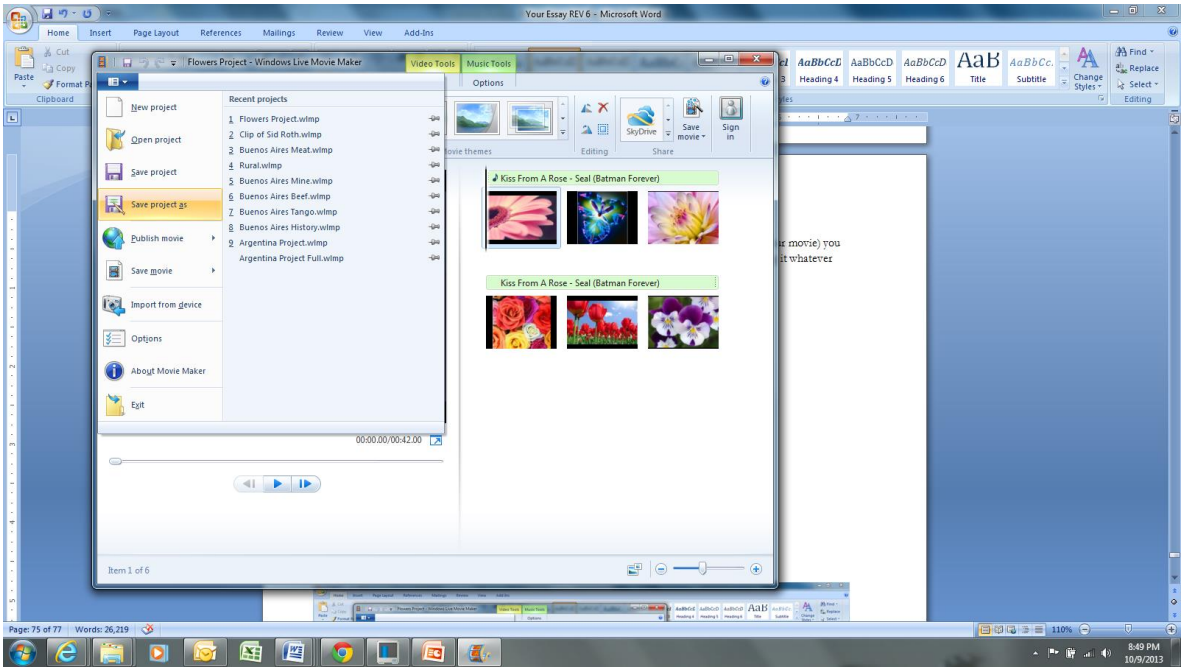
If you were to delete the files from their original locations, they would no longer display in the project file. Movie Maker would no longer know where to find them. All Movie Maker keeps is a map to where they are *supposed to be*. This is what you would see in Movie Maker:



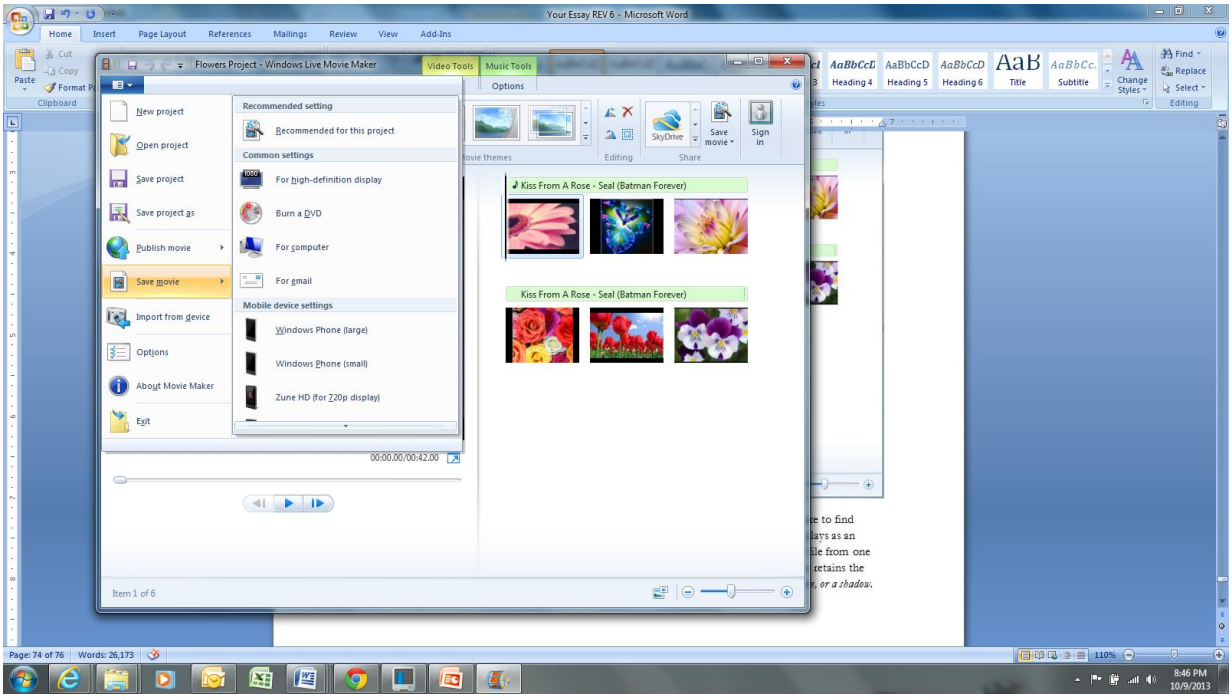
When I delete the pictures from the Pictures directory, Movie Maker no longer knows where to find them. The place where the deleted pictures *should* appear displays as an empty box with a caution triangle it in. This is what happens, also, when you try to move the project file from one computer to another, or if you lose the USB drive on which you saved all your pictures. Movie Maker retains the spot, but not the picture because *the picture was never actually in the project – it was just a reflection of the picture, or a shadow.* Once the picture is gone, so is the reflection, or shadow.

Saving the Project/Creating a Movie

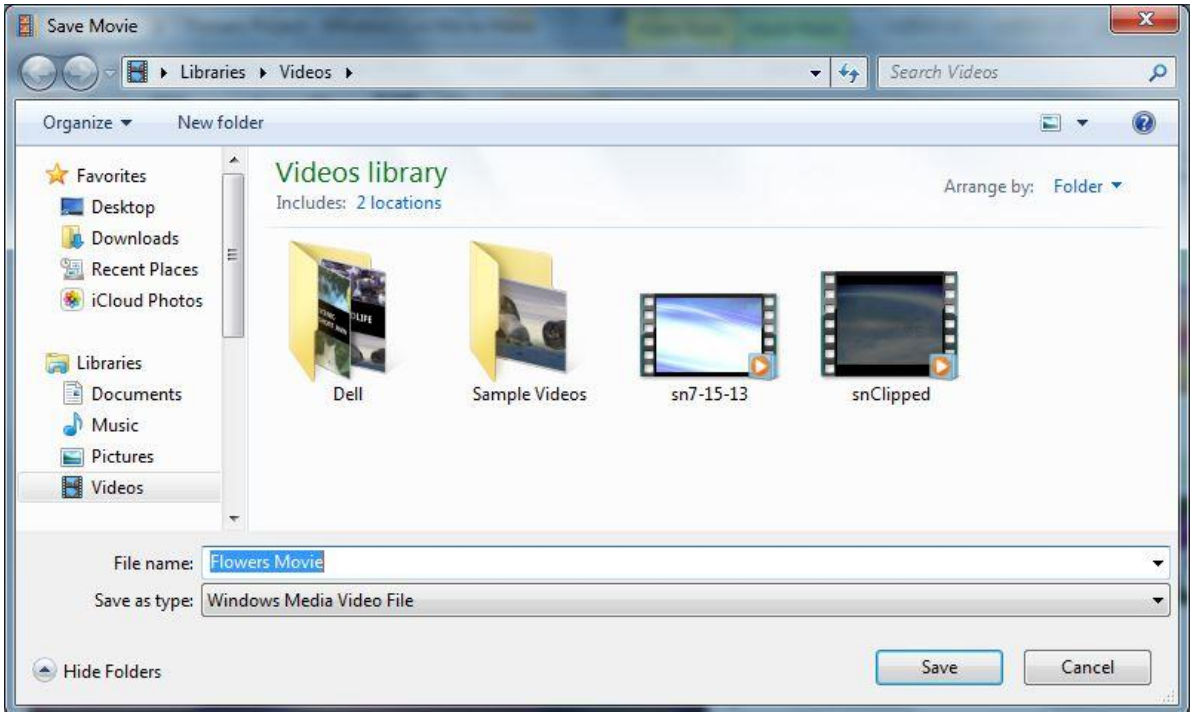
1. When you are constructing (putting together music and pictures that you want in your movie) you project, you must save the project file by selecting **File → Save Project** and naming it whatever you want:



2. When you are COMPLETELY DONE with the project (after you have saved it as a project for the final time), you are ready to create ***the movie file*** by selecting **File → Save Movie → For Computer:**



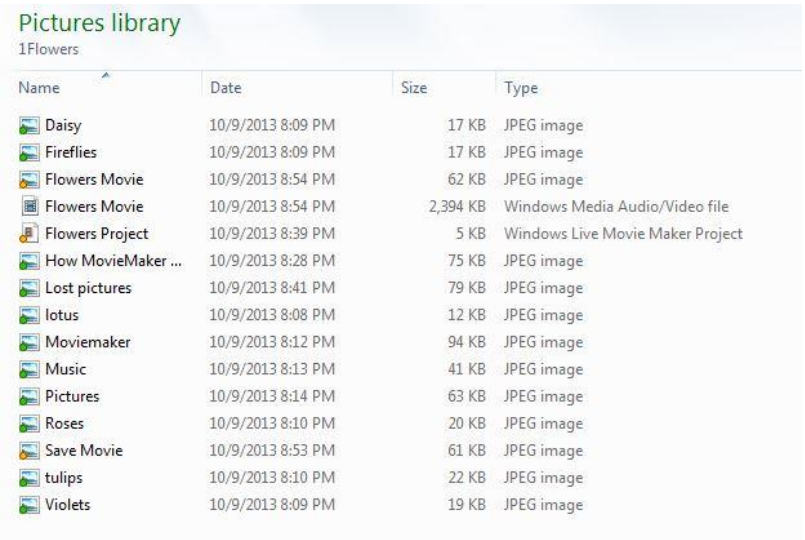
3. Once you tell the computer to create the movie file, it will open a Save As box that allows you to name your movie and saves it as a **.wmv** file (Windows Media Video).



When you tell Windows Movie Maker to create the movie file, it actually ***embeds*** all the pictures and the music into ONE file – the movie file, so you can take the movie file to ANY computer and play it. You cannot edit this file. This is the final product. Once it is saved as a movie file, you are done. If you wish to make changes, you will need to open the *project* file, make your changes, and then *save it as a movie AGAIN*.

So…which file do you hand in? You hand in the *movie* file. How do you know the difference? Windows will tell you, if you ask nicely.

Open Windows Explorer and navigate to the directory in which you saved the file. If you look at mine, you'll see that I saved the project file as "Flowers Project" and the movie file as "Flowers Movie." If you have named them the same thing, you won't have such an obvious sign to help you out. Never fear! Windows will still help.



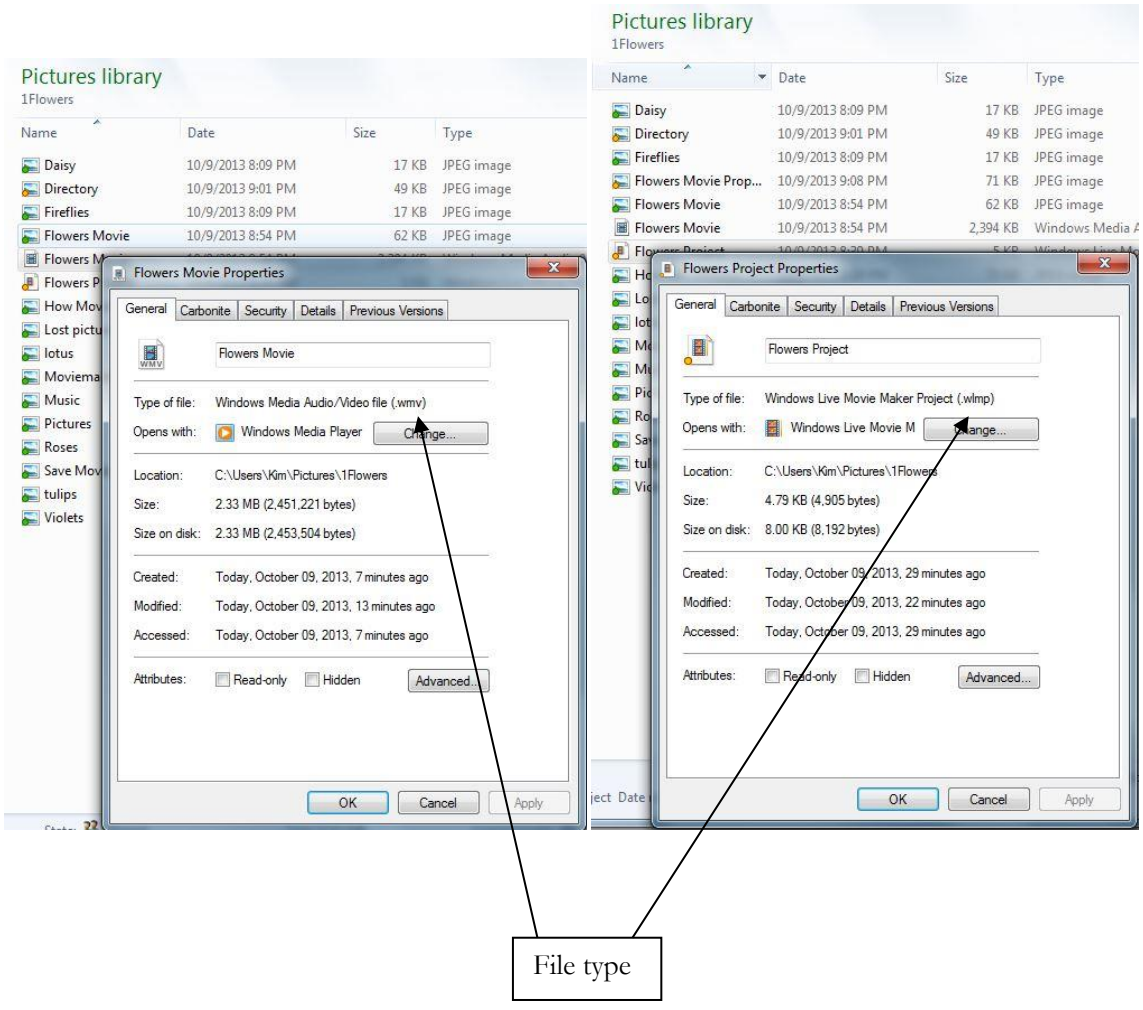
In the column labeled "Type" you can see that one is a Windows Media Audio/Video File (the movie file) and the other is a Windows Live Movie Maker Project file (the project file).

The reason the move file is so much larger is because it has placed a copy of *every* picture and *audio element* in the file so you can take it wherever you want and play it.

The project file is small because it didn't actually contain the pictures and audio.

If, for some reason, your "Type" column is missing, you can right-click on the file and select **Properties.**

The dialogue box that appears tells you whether you are dealing with a project file (.wlmp) or a movie file (.wmv).



You should hand in the movie file (.wmv).

> What your teacher expects to see:
>
> When I take up your multimedia project, I expect one of the following formats:
>
> - .wmv
> - .mp4
> - a DVD movie that plays automatically when I insert the DVD
>
> NOTE: Simply ***renaming*** the file does not change the type of file (any more than calling yourself a duck makes you a duck).

IMPORTANT NOTE: It is important for you to know that, for some reason, no two versions of Windows Live Movie Maker are compatible (at least, this is what I and my students have found to be true, much to our frustration). For this reason, you should create your project on a computer that you can count on having access to for the whole project.

Alternate Free Multimedia Programs

There *are* other free programs you can use to create multimedia presentations; however, I have found these other programs to have drawbacks more serious than the problems associated with Windows Live Movie Maker, to the point that they aren't really feasible for the types of projects students are required to create under the Common Core Standards. I have provide information here on a couple.

PhotoStory 3

PhotoStory 3 is another free program from Microsoft. It allows you to merge together graphic files and audio files, but there is no way to create voice-over narration unless you create the voiceover narration with another program and import it as an audio file. The biggest problem with this program is its limitation on size. This program will allow you to import multiple graphic files and an audio file without much problem; however, if you want to do anything fancy, such as manipulate the graphic files with movement or transitions or use more than one audio file, the file size leaps exponentially and the program will not be able to finalize your project into a video file. Sadly, you won't realize this has occurred until you attempt to finalize. The program allows you to "preview" your video with no problem at all, but when you attempt to create the video file, you will get a message that it is "unable to finalize." Since the finalization actually creates the video file that you need to hand in, there is no way to create a gradable project, and isn't that what you want?

VSDC Free Video Editor

This is a robust video creation and editing program, but it is NOT appropriate for newbies. This free program allows you to create and edit videos, as well as the graphics within the videos, but there is a steep learning curve. If you are already familiar with video editing programs, this *might* be

a good tool for you. If you've never created a multimedia presentation using editing software before, you might want to skip this one.

PowerPoint

I always include this option for my students who are comfortable with the familiar and afraid to branch out and try new programs, so if this is you, I will tell you, "Yes, you can create a multimedia presentation with PowerPoint, but you really don't want to." Here's why. First of all, PowerPoint is designed to be a presentation tool for use when you are standing in front of an audience and can click from slide to slide, not as a video tool. Yes, you *can* get it to play without your intervention, but you will have to venture into settings you have never used before (and if you're going to have to learn something new, why not use a tool that creates really nice videos?). PowerPoint presentations that have been automated (as a PPS file, using automatic transitions) are generally very clunky. There is no getting around the fact that PowerPoint uses *slides*. Even when they are automated, the slides have to transition from one to the next. During the transition, there will be a momentary silence, even if you have music and/or narration set up from the beginning to the end of the slide. Further, you cannot import audio across several slides, so if you want a song to play across several slides, you are going to have to figure out how to use an audio editor and import a small clip of the song onto *each* slide. Does this sound like it is more trouble than it is worth? Exactly. Further, the end result will be of far less quality than a video made on a program that is actually designed for creating videos. Really.

Web-Based Video Production Tools

There are several online tools that allow students to create videos (too many to list, with more being created every day). Each has its pros and cons; however, most of them have limitations because they tend to offer you a taste of a full program, hoping that you'll pay money to get the full program. The most common limitation I have seen is time-related. Many of them will allow people who create an account and log in to create a video of up to 30 seconds for free, but if you want to create something longer, you have to pay. While 30 seconds might work for some multimedia assignments, most require a product of a longer duration for a top grade, and once you use the free version, the company that has required you to create an account in order to use their program can now send you spam emails on a regular basis hyping the full program they want you to pay for. Is this really what you want?

For-Pay Video Editing Programs

There are many really wonderful video editing programs out there (for Windows and for Mac-based systems), but most tend to share a common characteristic – a very high price tag. Inevitably, one of my seriously techie students wants to know if he can use some really cool video editing program he has on his Mac. Absolutely! If you have one of those fancy programs with all the bells and whistles, please feel free. As long as you hand in your file to me as either a .wmv or mp4 (or even as a DVD burned to a disk), I'm fine with it. My point is that you don't need a really fancy video editing program to make a really cool, A+ multimedia project. I've seen some really

awesome things done with the free Movie Maker (and some really BAD things done with some really expensive programs).

Tips

Many smart phones will allow you to record audio files and videos that you can then import into a multimedia program. For information and directions on how to do this with your particular smart phone, perform an Internet search for your phone model and "record transfer audio files."

Fundamentals of Good Presentations

Do you remember that Youtube video you stopped after about 15 seconds? What about that three-hour movie that you wanted to go on all night? What was the difference? Well, probably a lot of things, but the end result was that one bored you to tears and the other kept you enthralled. Whatever software you use to create your multimedia presentation, you need to remember one thing: YOU are the director; the software is just your tool. There are many things you can do to make your video a cruiser instead of a loser. The following tips and suggestions will help you get an A on your project instead of an F.

Length

First of all, you need to know the guidelines for the assignment you are working on. Check the assignment page and the rubric to see how long the project is supposed to be. Some projects are rather cut and dried, requiring 30 to 60 seconds; others allow more flexibility, such as a range from 1 to 3 minutes. That's a huge differential (120 seconds). So what do you do? You consider your subject and what you are trying to accomplish. When a teacher gives a range that wide, that typically means she that over the years she has observed really good projects that were as brief as one minute in length but that after three minutes even good projects get boring.

My suggestion to you would be to pretty much ignore the time limitation as you create your project, doing what works for your subject, and compare your final time to the requirements, adding and subtracting as necessary. This does not mean ignore the requirements to the point of idiocy. If you have a 30-60 second time range, you should NOT attempt to include 100 graphics (unless you make each one display for about half a second, which probably wouldn't be effective, but more about transitions later).

I would suggest that you decide beforehand what you want to accomplish, identify what types of graphics and audio would help you, find them, arrange them, and then check your time. **The focus, first of all, should be on completing the assigned task**. You might just find that you don't have to worry about the time at all and that your finished product falls neatly into the time range (teachers do a pretty good job of knowing about how long it should take to meet the requirements of the assignment).

Transitions and Movement

Ultimately, transitions and movement govern three things: how long an image remains on the screen, how it enters and leaves the screen, and what it does while it is on the screen. One of the most powerful projects that has ever been handed in to me began with about 50 pictures flashing rapidly on and off, each replaced by the next – in about 12 seconds. Yep. 12 seconds. That's about 4 pictures every *second*. The goal in the first few seconds of this video was to create a feeling of anxiety and these pictures, accompanied by a fast-paced rock song with screeching electric guitar and heavy drums did exactly that. In this situation, the technique worked. In another part of the same video, a slow instrumental song played in the background while the screen made a slow zoom into the sad face of a man in a single picture. As the picture zoomed enough to display the tears on his face, the emotion hit the heart with a powerful blow. The zoom took about 10 seconds. Again, it worked.

The bottom line is that you must consider the impact and effect that your choices will have on the message you are attempting to develop. Randomly selecting transition effects and displaying every graphic for the same length of time is rarely the most effective way to develop *any* message.

Music

I know this is probably going to sound repetitive, but you must select music that will help develop your message. There is a fine line between music that actually speaks for you, delivering the message you are trying to convey, and music that simply accompanies your message (but doesn't actually have anything to do with it). Which one do you think would get the higher grade?

Music doesn't have to have lyrics in order to deliver a message. If that were the case, how would you explain the popularity of Mozart, Beethoven, Rachmaninoff, and other timeless composers? Some of the best projects I've seen have developed a powerful message through instrumentals and pictures alone – no lyrics in the song, no text on the screen, no narration. This should be your goal. Let the music and pictures *deliver* your message, not just enhance it.

Narration

Remember how you hate listening to students (yes, and teachers) present projects in the classroom – you like to *look* but not to *listen*? Why would this project be any different? It's NOT. Use voiceover narration only *as a last resort* when you don't think someone watching and listening to your video would get your point completely without it (um…why wouldn't they get your point? Can you adjust the music and graphics to make your point more clear? Do it!).

Size Matters! (Graphics and Text)

If your pictures and text are not large enough to be clear to your audience, are they really going to be able to deliver your message effectively? Enough said.

Colors of Fonts

One of the biggest impediments to effective communication I see repeatedly is font color. Look at your presentation from across the room and see if you can still read it clearly. A basic principle

is this: light font colors should be used on dark backgrounds; dark font colors should be used on light backgrounds. If the color shades are too close together, your words will not show up well.

TIP: Do not use green text on a red background or vice versa; people who are colorblind will not see your text.

Less Can Be More

Think carefully about the amount of text and graphics you have on the screen at any given time. The more you have on at once, the more your size and timing will be affected. Generally speaking, the more items you have on the screen, the smaller each of them must be in order to get them all on. The smaller they are, the more difficult they will be for your audience to see. The more difficult they are for your audience to see, the less likely they are to deliver your message. The less effective your message is, the lower your grade is. Any questions?

Another problem with a lot of text on the screen is that you must allow your audience (even the slow readers) time to read all the text before you transition to the next screen. In my experience, students who put a lot of text on the screen *rarely* give the audience enough time to read all of the text before transitioning away. They argue that *they* had enough time to read it. They didn't, really; they just thought they did. Students who are familiar with what the text says *skim* the text; they don't really *read* it. If you are worried, ask an objective third party who is not familiar with what the text says is he/she has time to read it. Better yet, REMOVE some of the text!

Stop hyperventilating and delete some words! Leave only the really important ones on the screen. Regardless of what you've been told all your life, you don't *always* have to use complete sentences. (Yes, I know you don't write in complete sentences to your friends, but you thought you had to on school projects, particularly *English* projects, right? Wrong.) On multimedia projects, the communication of your message is not reliant on your words alone. Your words are only a part (a small part, really) of the overall project. Let your music and graphics do most of the speaking for your and add words only for emphasis.

Think about those commercials you see trying to get you to donate money to charities that support animals. There is mournful music playing. there are sad puppy eyes floating across the screen. There's a gradual close-up of a kitten behind bars. All the pictures are black and white. Now consider two different options for text across these pictures:

Choice A: Millions of animals are alone and scared. They are injured and afraid. They have been abandoned by their owners.

Choice B: Alone. Afraid. Injured. Abandoned.

Which is really more effective? The music and the pictures paint a pretty clear picture of the situation. All the words need to do is enhance the message, tweak the heart strings. If you used choice A, you wouldn't even really be able to see the pictures behind all those words and your

audience certainly would have time to focus on the sadness of the pictures because they are too busy reading. On the other hand, if you just float those four very powerful words across the screen separately, they highlight for the audience what you want them to see in the pictures that are readily visible.

So…which is more effective? Choice B. Sometimes, LESS really *is* MORE.

Details, Details, Details

Words that are cut off. A picture with an odd image in the background that could have easily been cropped out. Misspelled words (even character names, for Pete's sake!). Punctuation errors. Capitalization errors. Grammar errors.

All of these are errors I have seen in student multimedia projects for which I have deducted points. These are careless errors which should NOT be present in a final project. Check it. Double-check it. Get someone *else* to check it.

Trial Run

No drama is ever staged without a rehearsal, usually, many rehearsals. Movies are subjected to screenings and editing before they ever hit the theatre or the DVD. This is important for any form of presentation, whether it is on a stage, on the big screen, or even on a computer. Find yourself a trial audience (friend, parent, grandparent, neighbor, another teacher, etc.) and show your final project. Let them know that you really want feedback on how you could improve it, not just an "attaboy!" Ask them pertinent questions, such as "Can you tell what message I was trying to get across?" "How did seeing that make you feel?" "Could you tell what changed about that character?" Then, *edit your presentation* and make it an A+ project!

Time…Never Enough

The sad truth of the matter is that no matter how much time you set aside for working on your multimedia project, it will never be enough. You are going to get bogged down in the morass of pictures your sift through on the Internet, the software is going to have weird glitches, your dog is going to trip over the computer cord and unplug it when you

Troubleshooting

Save frequently. This is the one step you can take to forestall pretty much all other problems. It's a good idea to save before you make any major change or addition and again after you've made it. It's also a good idea to keep changing the name (Project, Project_1, Project_2, Project_3, etc.). Occasionally, a project file will corrupt and do really strange things that you never intended. If you have saved it in increments, you should be able to backtrack to a previous version without having to redo too much.

If the program won't do what you think it should (what you *know it should*), save your project, close the program, and reopen it.

If the program shuts down unexpectedly, open it back up. It should give you the option to reload the project you were working on when it shut down. If you have been saving frequently, this really should be a problem.

If your teacher says your file won't open because you handed in the project file instead of the video file, you will have to go back to the computer where you created the project, open the project, and follow the step-by-step directions for saving the project correctly (See Project File on page 116).

Planning Your Multimedia Presentation

Planning is critical to the successful creation of a multimedia presentation. Use the following questions to help you develop appropriate materials to support your goal.

1. What is the point of your presentation? What do you want your audience to walk away from your presentation knowing/believing? (Put this in ONE sentence.)
2. What graphics/images would best convey this point?
3. In what order should you present the images to make your point clear?
4. What visual effects could enhance the power of your images? Should they appear slowly or quickly? Should they fade from one to another, simply replace one another, or swipe? Why?
5. How long should your images stay on the screen?
6. Is there a song (or several songs) whose point is clearly related to your point? Do you have access to a recording of that song?
7. If you are using several songs, in what order should they appear? What piece(s) of each song do you want to use?
8. Are there any sound effects that would enhance your message?
9. Are there particular images that need to be on the screen when a certain part of a song plays? What should match up?
10. What words or phrases would help enhance your point?
11. Is it necessary to have voiceover narration? Why? What will it say?

What your teacher expects to see:

When I grade **your presentation**, I expect to see the following before you will receive an A:

- Full and complete communication of your point (whether you are analyzing a character or presenting an argument)
- Clear, professional graphics, text, and audio presented using appropriate formats and techniques
- Standard American English conventions in written and auditory text

Index

I

L

M

N

O

P

Q

R

S

T

U

V

W

Z