

RESEARCH, ANALYSIS, AND WRITING

BY DENISE SNEE, KRISTIN HOULTON, AND NANCY HECKEL
EDITED BY KIMBERLY JACOBS



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By Denise Snee, Kristin Houlton, and Nancy Heckel

Edited by Kim Jacobs

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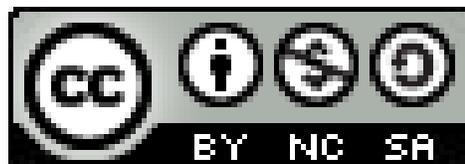


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CHAPTER 1: WRITING AND RESEARCH IN THE ACADEMIC SPHERE

INTRODUCTION

Welcome to COLL 300: Research, Analysis, and Writing! In this course, you will work through the different stages of a research project, from defining an issue and developing a research question to the creation of a 2000-word final essay that incorporates critical sources and allows you to add your own voice and argument to an ongoing discussion in your field. As you may have discovered in other classes where research is required (ENGL 101 is a good example), this is a process that can be rewarding and even fun, but also has its challenges, to say the least.

Any research we do, whether informally in everyday life or more formally for work or school, involves an attempt to find out what other people are saying or writing about the topic we are looking into. In his book *The Philosophy of Literary Form*, literary scholar Kenneth Burke describes research as participation in an “unending conversation.” He explains that when a new person first comes into the conversation, she cannot jump straight in, but instead needs to listen first and find out what's going on, just as we must do background research in order to figure out what has been said about a topic we plan to write on. Once she has an idea of what is going on in the conversation, Burke points out that she can begin to participate, responding to others and adding her own ideas, perhaps offering counterarguments to ideas that she believes are incorrect in part or whole (110-111). If we look at the research process in this light, it becomes a bit more clear as to why it is structured the way it is. When you are trying to add in your voice to an ongoing conversation of this kind, knowing what other people have said becomes all the more important; if you

repeat an idea that someone already put forth earlier in the conversation, it could be embarrassing, or even worse, could fatally harm your argument if that idea was discussed and discarded by all participants as incorrect or unworkable.

Thinking about research projects as a conversation can also help us to better understand why it is so important to find reliable sources. In our everyday lives, all sorts of problems can result from believing the claims of unreliable sources. For instance, think of what can happen when you try to research a particular product, like a car. If you only relied on car commercials for information, then you would quickly be confused and would have a very difficult time getting useful information to help you figure out what car best suited your needs. Lost in a sea of ad-speak and talk of luxury features like back-seat DVD players, you might not be able to learn much about the different cars' actual performance on the road. Commercials are probably the epitome of unreliable information in this way; their entire purpose is to sell you something, not to help you learn important facts about how the car will work for you. We can find other examples, however, just by visiting a site like Amazon.com and looking at product reviews there. It quickly becomes clear that while there are some reviews that give good information, other reviews are virtually useless because they are filled with ad-speak, or they seem to be evaluating the product from different standards than you, or perhaps they may even be working from an uninformed viewpoint that makes their opinions factually unsound. This is not the sort of information that you would want to rely on for a major decision in your life, and likewise, unreliable sources are not ones that you would want to rely on when having a serious conversation about an important issue in your academic or professional field.

Finally, one last way in which this metaphor can serve to clarify the expectations of

research projects is in the way that it focuses on your own participation in the discussion of the issue. Imagine that you are engaged in a conversation and another person comes into that conversation, but only adds comments such as, “Yes, that's right!” “Bob said X about that issue,” or “I disagree” without explaining why, or expanding in any way on the topic. Would you find that person's contribution to the discussion to be at all valuable or useful? Probably not, because the person is not actually adding anything of his own. You might even begin to wonder why on earth the person had decided to start talking in the first place, since he did not seem to have anything different to bring to the conversation. This is why it is so important for you to find your own angle on the issue, and your own reasons for contributing. If you can do this, your voice could actually matter within this conversation; it would not just be a reiteration of what others had said, but instead your own reshaping of the information you learned into a contribution of your own.

INFORMAL, EVERYDAY RESEARCH VERSUS ACADEMIC RESEARCH

Though research in an academic setting brings on a feeling of dread for some of us, research is not always such a daunting prospect. Even those of us who cringe at the thought of creating a research project for class will find ourselves happily spending hours searching online to learn about a car we think we might want to buy, or stereo system components, or a particular toy for our child. So why is that kind of research so much more fun to do than research for an essay for class?

Table 1.1: Everyday vs. Academic Research

Type of Research	Topics and Types of Questions Researched?	Types of Acceptable Sources?
Everyday	Any; often, however, consumer products, services and service providers, methods for performing particular tasks, etc. Practical information is probably the sort that we use the most.	Open-web sources, product reviews, word-of-mouth: whatever sources you as an individual see as reliable.
Academic	Also wide-ranging, but will usually be somehow limited by the concerns of the field in which you work or study. Theoretical issues are just as likely to be discussed as practical ones.	Peer-reviewed journals preferred

The greater ease is probably because it is a topic that you are either very interested in, or one that you are motivated to learn about. The sort of informal research that goes into everyday investigations of this kind is also much easier to do: just throw a search term into Google and you are off! Academic research, on the other hand, tends to be more limited in terms of what topics are appropriate, and actually finding sources is more time-consuming, as you are required to make use of databases to track those sources down, and the search engines used by the databases are more complicated than Google's single box. Fundamentally, however, the issue of motivation remains the same: if you are truly interested in a topic, it is much easier to work on both the research for and the writing of an essay on that topic.

Though it is possible to align the motivations for doing informal research and academic research, the end result is, of course, often different. It is probably safe to say that no one will ever require you to write a 2000-word essay discussing the research you have

done on a particular toy kitchen that you have decided to buy for your child as a birthday present. You may, however, write up a brief discussion of that decision into an e-mail to explain to the grandparents which kitchen the child will be receiving and why. In many important structural ways, even these brief communications regarding informal research will have similarities to formal research essays. Each addresses a particular issue or problem that needs to be resolved in some way, and will include some form of a main point or thesis. Each will, however briefly, reference supporting points to explain that main point, and even the informal discussion might bring in some evidence that is clarified by a bit of discussion: “This kitchen costs \$X, and that other one costs \$Y, and since he tends to break things, we don't think it's necessary to get such an expensive one.” This has all the basics of a formal academic essay, only in an informal mode of presentation.

Given these structural similarities, the main difference between the results of informal and formal research lies in the depth of information presented, and the way in which it is presented to its audience. Formal essays will probably discuss an issue in much more depth, giving more evidence and more involved explanations of that evidence, than will an informal piece of research-based writing. Assumptions about audience are a major contributing factor to this difference. If you are writing to or explaining for a family member or friend, you can probably make some assumptions about what they know, based on the fact that they know *you* and the way that you think or the values you hold. Formal essays, on the other hand, can make fewer assumptions about audience knowledge. Often you can make some assumptions about what basic professional or cultural knowledge they may have, but after that point, the known similarities may end. Readers, even ones in your professional field, may have a different specialty than the one you are looking into, or different ideas about what is important in the field, or even just a different background that

makes it more difficult for them to engage with certain ideas you may bring up. In the end, this means that you have more of a gap to bridge between yourself and an academic audience. Things that people who know *you* would already know, or conclusions that your friends and family would easily understand without explanation, will have to be explained to the more general academic audience. They will not be able to fill in the gaps in your logical path, so you will have to do it yourself through additional discussion and evidence. This is what tends to make research essays so long in comparison to more informal discussions of research: filling in those gaps requires many more words than you might otherwise use! This can be a little confusing sometimes; you may feel as though you're being repetitive when really, the repetition is only occurring in your head, because the evidence you brought in does not speak for itself in the way that you think. The value of the explanation will come clear, however, when your readers do not have to ask you questions about what you meant in various spots.

Looking at the research essay project from this angle, hopefully, makes it seem a bit less daunting. It is very similar to informal research that you do every day, so it should not in essence be something alien to your everyday experience. With this sense of the familiar in mind, it is time to move on to the beginning of the process: finding a topic and developing it into an issue or problem that can be investigated.

FINDING A SUITABLE TOPIC

Motivation and interest are major factors in finding a topic to write on, but essays assigned in classes do have other restrictions on them. The most effective way to find a topic, therefore, can be to look for a subject in which your personal interests and

professional or academic concerns can meet. For instance, if you are working on a degree in psychology, and you have experienced what it is like to have a family member who suffers from a specific psychological disorder, it might be interesting for you to research that disorder as not only a way of furthering your knowledge in your professional field, but also as a way to better understand what is going on with your family. If you are an English major, and have a particular author that you very much enjoy reading in your “off” time, consider ways that you could investigate that author or his/her works for your research project. There are many different ways that our personal and professional lives can intersect, so take advantage of them!

Even if you cannot find a way to bring personal interests into professional questions, you can still make use of those personal interests to find a research topic in which you will have enough interest to write a substantial essay. Think about things going on in your life, or local controversies being discussed in your local newspaper or on local news shows: how do these issues intersect with larger national or global concerns? These sorts of “glocal” or global-local issues, that affect you directly but that have ramifications for a larger segment of the population, will probably be the best sorts of issues to research in terms of finding both something that matters to you personally, but that will also have enough general application that sources pertinent to the discussion will be present in the research databases.

DEVELOPING A RESEARCH QUESTION

No matter how you arrive at the topic, the next step will be to develop a *research question* about the topic. The research question should be:

- **open-ended:** it should require more than a yes or no answer
- **focused:** it should investigate a particular aspect of the topic

- **objective:** it should be phrased in such a way that a “correct” or “expected” answer is not immediately obvious

A research question that fits these guidelines will narrow the topic enough to make it manageable without actually constricting the question and constraining you into a particular response. There always needs to be a bit of wiggle room left in a research question, even if you already think you know what claim you want to make. Often we will start our research thinking about the topic in one way, but will learn something new in the research that makes us change our minds about our approach to the topic. *Always leave yourself room to change your thesis.* Getting locked into a thesis that you believe to be less than accurate is a sure-fire way to make writing the essay itself immensely painful, so do everything you can to avoid restricting yourself in this way at the beginning of the research process.

Keeping those guidelines in mind, the next step toward finding a research question is actually to start doing some basic background research. Begin by figuring out what you know about the topic, and then fill in any gaps you may have on the basics by looking at more general sources. This is a place where that Terrible Forbidden Source, Wikipedia, can be useful. Wikipedia is *not* a good source for specific or debatable information, but it *is* a good source for basic historical or factual information, so if you need to fill in some gaps, consider using Wikipedia or another encyclopedia-style source. Once you know the basics of the topic, start investigating that basic information for potential sources of conflict. Does there seem to be disagreement about particular aspects of the topic? For instance, if you're looking at a Civil War battle, are there any parts of the battle that historians seem to argue about? Perhaps some point to one figure's failing as a reason for a loss, and some point instead to another figure's spectacular success as a reason his side won? If you are writing on a piece

of literature, is there a spot in the work that has some puzzling events or plot twists that capture your attention? Whatever the conflicts, focus on those as fruitful spots out of which you might be able to pull a research question. Conflict breeds disagreement, and disagreement brings on questions that are worth investigating.

Table 1.2: Your Turn

→ Your Turn

In preparation for the Week 2 Research Proposal, begin working through some ideas for topics and research questions. Begin by identifying two topics, one from your professional or academic context, and one from your personal “glocal” context that you think might keep you interested and engaged for the full eight weeks of this class. Next, identify at least two possible points of conflict for each topic from which you might develop a research question.

LOOKING AHEAD

In addition to choosing a topic, you must also make some other decisions about your research project now at its beginning. Though these will not become immediately relevant to the work you are doing until later on in the process, it is best to begin thinking about them now before you get too far in. Considering them at the start of the process may save you some confusion and frustration later on.

DIFFERENT MODES OF ARGUMENT

You may remember from previous writing classes that there are different ways you can frame a discussion of a topic. For instance, in ENGL 101, you wrote a personal narrative, an informative essay, an evaluative essay, and a cause and effect essay. Those of

you who have taken ENGL 102 as well also gained experience with different approaches such as the Toulmin argument, the Rogerian argument, and the middle ground argument. These different frames and approaches can get a bit confusing, particularly as they can overlap, and one can write an evaluative essay on a Toulmin model, or a cause and effect essay with a middle ground thesis. However, these can be simplified into five basic types: definition arguments, factual arguments, causal arguments, evaluative arguments, and problem/solution arguments.

Table 1.3: Types of Arguments

Type of Argument	Basic Description
Definition	Attempts to define a particular idea or concept. An example of this might be a history essay arguing that World War II can be seen as a “just war.”
Fact	Makes an argument that something not currently acknowledged as fact should be. A well-known example of this can be found in the debate about whether or not global warming is occurring.
Causal	Focuses on a cause or effect of some event or action, creating an argument about some specific ramifications of that cause or effect. For instance, a cause and effect essay looking at the effects of the recent very destructive tornadoes might investigate the effect that those tornadoes have had on population increases or declines in the affected areas.
Evaluative	Focuses on evaluating something in relation to a particular set of criteria. An essay evaluating a poem, for instance, might compare it to other poems of the same time period to see how its approach to the concerns of the time is similar or different from the other poems.
Problem/Solution	Describes a specific problem and argues for a particular solution to that problem. For example, an essay that describes the problems that Florida is having with escaped pythons and boa constrictors, and proposes a solution for alleviating the problem.

No matter what argument you are making, it will fit somehow into one of these types. Though your claim may be constructed to fit one particular form, you will probably notice that in your actual essay, you use bits and pieces of the others. The problem/solution argument on invasive snakes in Florida, for instance, might use a bit of factual argument to establish the problem, and include some discussion of what has caused these snakes to be released into the wild. Its main focus, however, would be arguing for its proposed solution.

Table 1.4: Your Turn

→ Your Turn

Think about the possible research questions you have developed during your preliminary research. Which of these types of arguments would be the most effective for each? Think also about your past experience. Have you had more experience with any specific type of argument, and are you more comfortable with some than you are with others?

CITATION AND FORMATTING STYLES: MLA, APA, AND CHICAGO

Aside from research projects generally, citation and formatting styles seem to be one of the aspects of writing that cause student writers the most headaches. Even in one single university, you will be required to learn anywhere from two to four different styles, depending on the classes you take. Each style has its own guidelines for formatting essays and its own picky and very specific ways of formatting by in-text citations and reference lists. Why on earth are there so many? In his book on the history of writing at the university level,

Professor David Russell points out that increasing professional specialization in the 19th century led to a fragmentation of the writing and communication styles of educated people. Different professional groups—doctors, lawyers, humanities professors, scientists—began to develop their own specialized language and writing styles (4-5). This led, in turn, not only to the different writing “styles” as we know them now, but also to splits in the kind of language and phrasing used by different professional disciplines. It is important to keep in mind that, painful and annoying as changing writing styles can be, these are actually *not* different sets of rules that instructors have invented in order to torment and frustrate students. The blame for that torment and frustration should instead lie on the different professional organizations that created not only the styles, but also the different ways of approaching research and the writing that describes and discusses that research.

In some ways, these different styles and types of discourse are necessary. Each professional discipline tends to have its own specific concerns and ideals that can be seen in the way that it asks its adherents to write and to format their writing. This is visible in the writing styles of members of that discipline—writers in the social sciences use a different rhetorical style than writers in the humanities—and is even more visible in the essay formatting and citations styles themselves. Essay formatting will show differences in terms of what headers are included and how they are formatted, how pagination is formatted, whether or not a title page is included and how it is arranged, and how section titles, if used, are formatted. In addition, the list of references will be arranged differently depending on the style used.

Citation formatting is interesting in that it actually reveals information about what characteristics the professional styles prioritize in their sources. Each values something

different, and that shows in both the in-text citations and the formatting of the full bibliographic information given at the end of the essay.

Table 1.5: Documentation Styles

Style	Citation Characteristics	What Those Characteristics Show
APA (American Psychological Association), used by the social sciences	Dates figure prominently in APA citations, appearing in in-text citations, and at the beginning of the Reference list entries.	Whether or not a source is current is important in the social sciences; much of what is published in the social sciences is studies and evaluations of studies, and newer studies or evaluations can take the place of old ones, so it is important to be able to see quickly when a study was published.
MLA (Modern Languages Association), used by literature and languages scholars	Author names and titles of works are most prominent in MLA citations.	Dating is much less important in MLA format than in APA. MLA citation is more concerned with showing who is doing the writing and what they are writing about.
Chicago Manual of Style , used by humanities other than literature and language such as history and music	Uses endnotes or footnotes that contain <i>all</i> citation information for that source: author, title, publication place, publisher, date of publication, and where in the source the material appears. A bibliography is also required, and lists not only works that were cited in the essay, but works consulted when writing the essay, even if they are not mentioned in the essay.	Chicago style allows readers to get the full information quickly, without necessarily having to flip out of the essay to a bibliography. It is also more concerned than the other styles with the indirect influence of sources on a writer's work.

What style you use in this class will depend on the field your topic fits into. If you are writing on a literary topic, you will use MLA. If you are writing a logistics essay, you will use

APA. A history essay should be in Chicago. If you are unsure what field your topic fits into, check with your instructor. See the following table for a brief comparison of how the same source looks formatted in the three different styles. The work being cited is Benjamin Franklin's "Speech in the [Constitutional] Convention, at the Conclusion of Its Deliberations," as it appears in the textbook being used for an American Literature class.

Table 1.6: Citation Examples

Citation Style	In-text Citation	Reference formatting
APA	<p>With signal phrase: Franklin (2003) admits, "I confess that I do not entirely approve of this Constitution at present" (p. 128).</p> <p>Parenthetical citation only: (Franklin 2011)</p>	<p style="text-align: center;">References</p> <p>Franklin, B. (2011). Speech in the [Constitutional] Convention, at the Conclusion of Its Deliberations. In <i>American Literature Before the Civil War</i> (pp. 128-129). New York: McGraw-Hill.</p>
MLA	<p>With signal phrase: Franklin admits, "I confess that I do not entirely approve of this Constitution at present" (128).</p> <p>Parenthetical citation only: (Franklin 129)</p>	<p style="text-align: center;">Works Cited</p> <p>Franklin, Benjamin. "Speech in the [Constitutional] Convention, at the Conclusion of Its Deliberations." <i>American Literature Before the Civil War</i>. New York: McGraw-Hill, 2011. 128-129. Print.</p>
Chicago Manual of Style	<p>In the text: Franklin admits that "I confess that I do not entirely approve of this Constitution at present"¹.</p> <p>The endnote/footnote: ¹ Benjamin Franklin, "Speech in the [Constitutional] Convention, at the Conclusion of Its Deliberations." In <i>American Literature Before the Civil War</i> (New York: McGraw-Hill, 2011), 128.</p>	<p style="text-align: center;">Bibliography</p> <p>Franklin, Benjamin. "Speech in the [Constitutional] Convention, at the Conclusion of Its Deliberations." In <i>American Literature Before the Civil War</i>, 128-129. New York: McGraw-Hill, 2011.</p>

Looking carefully at these different formats of the same source, some differences are easy to spot, while some are a bit more subtle. Differences are visible, however, and with a bit of careful observation, you should be able to spot them.

When it comes to writing in these different styles, the best way to approach the formatting is to use a style guide. Unless you have some definite reason to need to memorize the styles, do not do so deliberately—attempting to memorize all the different requirements for different kinds of sources is an exercise in frustration. Usually, once you have been using a particular style for a significant amount of time, you will begin to passively memorize the formats for the kinds of sources you use the most frequently. Until this happens, just consult an up-to-date style guide for the formatting information that you need. If you do not have a print style guide on hand, the Diana Hacker website, [Research and Documentation Online](#), linked here and listed under “More Resources” at the end of the chapter, is a reliable source for information on formatting essays and citations and is updated regularly. It also contains sample essays that you can use as models for laying out your own in addition to the essay templates included at the end of this chapter.

Table 1.7: Your Turn

→ Your Turn

Each chapter in this textbook follows one of the three styles discussed here in formatting its citations. Page through the book, comparing the citations used to the chart here, and see if you can figure out what style is being used in which chapter.

CLOSING THOUGHTS

This chapter has covered some information that should help you to get started on your research project. As you're preparing to write your research proposal, consider going through the different stages discussed, and giving yourself a choice of different topics and research questions to choose from. Also remember to keep an open mind as you work on the project; it's natural for the initial working thesis to evolve and change as the project develops.

ADDITIONAL RESOURCES

Hacker, Diana. [Research and Documentation Online](http://bcs.bedfordstmartins.com/resdoc5e/). Diana Hacker, 2010. Web. 27 January 2012. < <http://bcs.bedfordstmartins.com/resdoc5e/> >

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ESSAY TEMPLATES

APA TEMPLATE

Faulkner and Stream of Consciousness 1

Faulkner and Stream of Consciousness

John Smith

Course Title/Number

Professor XYZ

Date

Faulkner and Stream of Consciousness 2

Faulkner and Stream of Consciousness

John T. Matthews (1991) writes in his book, *The Sound and the Fury: Faulkner and the Lost Cause*: "it may seem artificial or even redundant to" discuss "Faulkner's technique" (p. 106). There is no shortage of criticisms regarding William Faulkner's literary style. He brings to literature an opportunity to engage his readers differently than anyone before or after him. Faulkner's style is to have the reader associate with the character by listening to the character's (often the narrator's) speech. He cleverly lets the reader discover the characters' weaknesses, strengths, personality traits, motivations, desires, instabilities, et cetera, through his unique narrative style which foregrounds stream of consciousness.

Stream of consciousness can take on many forms, one of which is the lack of punctuation in a narrative. Frye (1957) includes in his definition of stream of consciousness techniques as "unorthodox punctuation...unusual capitalization...frequent italics...or sometimes a lack of punctuation or of distinguishing typefaces altogether" (p. 444). One example of this type of narration exists in "The Bear." Part 4 of "The Bear" is of Ike recounting the history of the McCaslin land and home. This section lacks punctuation and narrative clarity making it more difficult to read than some of the other Faulkner pieces.

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Matthews, John T. (1991). *The Sound and the Fury: Faulkner and the Lost Cause*. Boston:

Twayne.

MLA ESSAY TEMPLATE

Smith 1

John Smith

Professor XXXXX

Course Number/Title

Date

Faulkner and Stream of Consciousness

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Matthews, John T. *The Sound and the Fury: Faulkner and the Lost Cause*. Boston: Twayne, 1991. Print.

CHICAGO MANUAL OF STYLE TEMPLATE

Faulkner and Stream of Consciousness

John Smith

Course Number/Title

Professor XYZ

Date

Smith 2

John T. Matthews writes in his book, *The Sound and the Fury: Faulkner and the Lost Cause*: "it may seem artificial or even redundant to" discuss "Faulkner's technique."¹ There is no shortage of criticisms regarding William Faulkner's literary style. He brings to literature an opportunity to engage his readers differently than anyone before or after him. Faulkner's style is to have the reader associate with the character by listening to the character's (often the narrator's) speech. He cleverly lets the reader discover the characters' weaknesses, strengths, personality traits, motivations, desires, instabilities, et cetera, through his unique narrative style which foregrounds stream of consciousness.

Stream of consciousness can take on many forms, one of which is the lack of punctuation in a narrative. Frye includes in his definition of stream of consciousness techniques as "unorthodox punctuation...unusual capitalization...frequent italics...or sometimes a lack of punctuation or of distinguishing typefaces altogether."² One example of this type of narration exists in "The Bear." Part 4 of "The Bear" is of Ike recounting the history of the McCaslin land and home. This section lacks punctuation and narrative clarity making it more difficult to read than some of the other Faulkner pieces.

1 John T. Matthews, *The Sound and the Fury: Faulkner and the Lost Cause* (Boston: Twayne, 1991), 106.

2 Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton University Press, 1957), 444.

Works Cited

Faulkner, William. "The Bear." *Three Famous Short Novels: Spotted Horses, Old Man, The Bear*. New York: Vintage, 1958.

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CHAPTER 5: USING MATERIALS FROM SOURCES

TECHNIQUES FOR INCLUDING MATERIAL FROM SOURCES

There are three main techniques for incorporating materials from sources into your own argument: quotation, paraphrasing, and summary. You may remember learning a bit about these techniques in ENGL 101, so they should already be familiar. However, since working effectively with these techniques takes continued practice, we will revisit them here and look at the principles behind their purpose and methods of using them in a bit more depth.

To begin, we will consider why we use outside sources in our own writing. Yes, they are required in academic research projects, but that's only the most superficial reason for using them. The real reason for using outside sources in our own writing is to establish our own part in the discussion about the topic we are addressing. In Chapter one, we discussed Kenneth Burke's metaphor for academic research as participation in an "unending conversation," including the idea that we must first listen in (do preliminary research) before we can add our own voice to the discussion, weaving it into the conversation and responding to what others have said (Burke, 110-111). The idea of response is the important point in this chapter, where we will discuss how to incorporate the voices of those other participants in the conversation into our own contribution. In order to do this when we write on a topic, we need to reference directly the others who have already written on the topic, showing that we are aware of what they have written before responding to those ideas, expanding on them, and perhaps even arguing against them if they seem for some reason to be incorrect.

Burke ends his metaphor by pointing out that we cannot necessarily finish the conversation by offering a definitive answer or solution, but perhaps have to just give our

contribution on a specific part of it before moving on and leaving the conversation, so to speak (110-111). What is important about including other sources in our writing, however, is making clear how our ideas are part of this larger conversation. We need to show whose views have informed our own, what other writers we are responding to or expanding on, and especially whose views we may be arguing against. All of this not only helps us as writers to be truly informed about our topic, but also to show our readers where we are in the on-going discussion of the topic. This sort of context is important; it can establish for readers a sort of lineage of ideas that lets them see what other writers have helped you to come to your conclusions.

This lineage is important particularly in the way that it can help your readers to understand the unstated underlying assumptions that inform your view, assumptions that we ourselves take for granted, and may not believe that we need to state outright in our writing. Think, for instance, of the economic debates that have been a staple of American political debate in recent years. We can assume that a politician who positively references John Maynard Keynes as a source will probably create economic policies that lean toward a more regulated economy. By contrast, if the politician speaks positively of Milton Friedman, we can guess that he will probably be against regulation, and advocate for a free-market economy. Even if we have not yet read any specific writing by the politician about what sort of economic policies he will push, we can guess, just from his reference to a particular economist, what his policies may entail. Would the politician need to explain to us in a policy document or speech that he believes free-market economics to be the most effective? Not necessarily; all he would have to do is reference a figure like Friedman and we will know.

This does, of course, rely on some audience knowledge of the figures being referenced, so it is limited in its application. The more in-depth and discipline-specific your

writing, the less likely it is that a random bystander will know the important figures in your field, though other scholars or professionals of your field would recognize their names readily. Therefore, it is still important here to keep in mind the audience you're writing for, and make sure that you make reasonable assumptions about what figures your audience will know. If you are trying to write about a complicated issue in your field for a more general audience, you may need to give a bit more clearly stated context for important writers, something that will be discussed later on in the chapter. For now, however, we will move on to exactly *how* we reference the other writers we have been reading; for this, we use the techniques of quotation, paraphrasing, and summary. Each of these techniques follows different guidelines and is used for different purposes, and you will probably need to use all three in your writing at some point.

Overview: Paraphrase, Quotation, and Summary			
	Included Detail?	Modification of Passage?	How marked?
Quotation	All	No modification	Quotation marks or long quotation format, citation as required by style
Paraphrase	All	Complete modification of wording and sentence structure; meaning and details included should remain the same	Signal phrase to indicate where the paraphrase begins and other citation as required by style
Summary	Only highlights	Complete modification of wording and sentence structure; elimination of unnecessary elements	Signal phrase to indicate where the summary begins and other citation as required by style

QUOTATION

Quotation is the direct use of not only ideas but also actual wording from a source in your own writing. It must always be clearly marked as a quotation so that readers can easily see that it is the original wording of the source. Usually this is done through the use of an opening signal phrase and quotation marks. For example: Diana Hacker tells us that “to show that you are using a source's exact phrases or sentences, enclose them in quotation mark” (108). Sometimes, however, you may find that you have a particularly long quotation that you want to include. These long quotations should begin on a new line, and the full quotation should be indented. The exact requirements will vary depending on the style in which you are writing. In her *Pocket Style Manual*, Diana Hacker explains that in MLA format:

When you quote more than four typed lines of prose or more than three lines of poetry, set off the quotation by indenting it one inch (or ten spaces) from the left margin. . . . At the end of an indented quotation, the parenthetical citation goes outside of the final punctuation mark. . . . [In APA format,] when you quote forty or more words, set off the quotation by indenting it one-half inch (or five spaces) from the left margin. Use the normal right margin and do not single space. (111-112, 162)

Note that this long quotation used MLA format, with the one-inch indentation and number-only page citations. It also introduces some other techniques of quotation use, specifically the use of ellipses to indicate that some words from the passage have been cut. The bracketed phrase that is included is there to indicate the words contained in the bracket are those of the writer who is using the quotation, and are not actually words found in the original passage; you should insert bracketed words or phrases of this kind when you need

to rework the grammatical structure of the quotation in order to fit it into your own sentence or paragraph structure. Take care, however, when using ellipses and bracketed phrases, that you do not actually change the meaning of the quotation; this kind of misleading quotation use is dishonest, and may cause a loss of reader trust in you should readers discover what you have done.

Now that we have looked at *how* to mark quotations, we will discuss why a writer might *choose* to use them. **Quotations should be used sparingly**, and generally should not be the main way that you include material from sources. Reasons to use quotations include:

- **Phrasing that is so strong and effective that you feel it would lose something of the meaning or power of the passage if you were to try and paraphrase it.** Paraphrases, as will be discussed in the next section, need to reproduce a quotation's meaning exactly, so if you cannot paraphrase and preserve completely the meaning of the passage, quote the passage instead. In addition, sometimes a passage will make its point in a way that is just so effective or memorable that paraphrasing it would diminish the effect of the quotation. In these cases, quotation is again the better choice.
- **If you cannot find any way to re-work the passage into a true paraphrase, and attempting to do so might cause you to stray into partial plagiarism of wording or phrasing.** This is related to the previous instance, but has more to do with distinctive phrasing. Sometimes the language used is so specific that there is no appropriate synonym, or the sentence structure is so precise that changing the sentence structure would make the idea hard to understand. Rather than committing a sort of partial plagiarism of distinctive wording or sentence structure, use a quotation.

- **The author you are quoting is an important figure in the field, and you need to “borrow” some of that author's authority to help support your own authority.** This goes back to the concept of a “lineage of ideas” as discussed in the beginning of a chapter. As noted there, whom you reference can tell your readers quite a bit about your view. Finding a quotation from a major figure in the field that supports your own idea can help to add some solidity to your idea in your readers' minds.
- **You are actually discussing the wording or phrasing of the passage, as in a literary essay.** In these cases, *how* something is said is just as important as what is said, and so direct evidence like quotation is more necessary. It allows readers to better grasp the tone and “feel” of the piece of writing you are discussing, and gives you the opportunity to offer a close reading of that writing in support of your own claims.

No matter why you choose to bring quotations into your own writing, do take care to avoid overuse of quotations in all essays. Too many quotations can lead to your own voice being lost in the clamor, and cause your readers difficulty in following your argument. Because quotations require readers to mentally “shift gears” to move from your voice and thoughts into those of these other people, overuse can be disorienting and distracting. Your own voice and ideas should always be dominant in a research essay; the voices of other writers, important as they are, should be more like the spices in a recipe. Without those spices, the dish would lose much of its flavor, but it would still be edible. Too much spice, particularly too much of any one spice, could cause the main ingredients of the dish to be overwhelmed, and perhaps to become impossible to eat. Similarly, having too few quotations may make your writing seem a bit bland and disengaged, but too many could make the writing actually difficult to follow. So take care when deciding how many and which quotations to include. This potential for confusion is also one of the reasons why we must be so careful to

integrate quotations and other evidence thoroughly, as we will discuss later in this chapter.

PARAPHRASE

Paraphrasing is a technique in which the writer presents material from a source, retaining all or most of the details from the source's passage, and will probably be the main way that you incorporate information from sources into your essays. It allows you to keep the voice of the essay more consistent, and lets you incorporate information from sources smoothly and without changing the tone of your writing. It can also be beneficial to you as a writer because paraphrasing forces you to engage more completely with what is being said in a passage. In order to reproduce the meaning of the passage accurately while completely changing its phrasing, you must fully process the passage intellectually and reshape it through your own understanding of its meaning. This kind of engagement may help you to better understand some of the less obvious nuances and shadings of the passage that you might miss if you were incorporating it as a quotation.

A paraphrase will generally be about the same length as the original passage, but uses the writer's own wording and sentence arrangement. The source must still be acknowledged; usually this is done by using a combination of a signal phrase, which allows readers to see that the writer is moving into material from a source as well as making clear what the source is, and a citation, which allows the reader to connect the material with one of the sources listed in the bibliography/works cited list. The most important difference between a paraphrase and a quotation is that while a quotation retains the original wording and arrangement of ideas, the paraphrase does not. **It is very important that a paraphrase use different wording and that it arranges the ideas differently than the source**, while not actually changing the meaning or content of the passage.

Creating an accurate paraphrase that does not reproduce distinctive phrasing or sentence structure can be surprisingly difficult. Common issues with accurate paraphrasing include:

- **Not fully understanding what is being said:** Make sure that you fully understand all the language being used in the passage; look up unfamiliar words rather than guessing at their meaning so that you can ensure your comprehension of the passage's meaning is accurate.
- **Bias on the writer's part that makes full engagement with the original passage difficult:** Check your own assumptions about the topic, and try to put yourself in the other writer's shoes, so to speak—if the topic is controversial, what values seem to inform this writer's perspective? When paraphrasing you will need to take on that perspective and reproduce it accurately, and not add in wording or phrasing that shows your own bias against that viewpoint.
- **Lack of engagement with the full context of the original passage:** Try to avoid isolating the ideas of the passage from their context; make sure that the nuances contributed to it by the material that comes in the work before the passage and after the passage are not missed. An interesting example of this kind of problem is when a source contains not only its own arguments, but also outlines counterarguments that it then addresses. Writers making use of that source must not represent those counterarguments as being the point advocated by that source because taking them out of context in that way is a complete misrepresentation of the source.
- **Bringing in ideas that were referenced elsewhere in the work, but not actually mentioned in the original passage:** This is tempting to do when you need to add some kind of context to make the meaning of a passage clear, but you do need to be clear

about what is from the original passage, and what is context from elsewhere in that source. Thoughtful use of signal phrases is the best way to give this context while not misrepresenting the content of the passage.

To avoid these kinds of problems, take your time with passages that you want to paraphrase, and the works from which those passages come. Make sure that you fully understand what is being discussed in that work, and from what angle the author approaches the topic. Consider, in your notes, writing down some observations about what seem to be the author's underlying assumptions, and annotating any passages you want to paraphrase with contextual information that might be important to remember when paraphrasing. When the time comes to actually write the paraphrase, however, put away the notes and cover up the original passage: try to write the paraphrase from memory, or explain the meaning out loud as though you were re-phrasing it for someone who had trouble understanding the original. Poor paraphrases with plagiarized phrases are often the result of being too immediately aware of the language of the original passage, and the simplest way to prevent this issue is to engage the original passage intellectually by forcing yourself to memorize the meaning. Once you've done that, try to put it into words without looking at the original, and it will be more likely to come out in your own voice, not that of the source. Once you're done, check it against the original to make sure that you have not reproduced any distinctive phrasing or forgotten to include an important detail.

Examples of Paraphrasing

(Original passage, from Benjamin Franklin's "Speech to the [Constitutional] Convention")

Mr. President, I confess that I do not entirely approve of this Constitution at present; but, Sir, I am not sure I shall never approve it; for, having lived long, I have experienced many instances of being obliged, by better information or fuller consideration, to change my opinions even on important subjects, which I once thought right, but found to be otherwise.

Poor Paraphrase 1:

Benjamin Franklin tells the president of the Constitutional Convention that he does **not entirely approve of the Constitution** at the **present** time, but that he is not sure **he will never approve it**. He points out that he has lived a long time, and in his experience there have been **many instances when better information of fuller consideration** of a topic have made him change his opinions **on important subjects** that he had originally thought to be correct. He points out that he finds himself more likely to doubt his own judgment the older he gets, and contrasts his knowledge of his own fallibility with other people's conviction of their infallibility.

The problem with this paraphrase is in the way that it reproduces distinctive phrasing, sentence structure, and ordering of ideas. Note that the bold, yellow parts of the paragraph actually reproduce Franklin's wording exactly, and that the order of information in the paraphrase is essentially the same as in the original. Notice the end of the paraphrase also contains *extra* information that is not present in the original passage.

Strong Paraphrase:

Benjamin Franklin tells the president of the Constitutional Convention that although he is currently uncertain about the Constitution they have created, he may eventually acknowledge its effectiveness. This is due, he explains, to new information or a different understanding of similarly important topics that have caused him to change his mind in the past.

This paraphrase is strong because of the way that it captures the main ideas and important details of the original passage without reproducing phrasing or sentence structure too exactly. There are still similarities of phrasing and structure, but they deviate in notable ways from the phrasing and structure of the original passage. Also unlike the poor paraphrase, this one does not include information not found in the original passage.

Works Cited

Franklin, Benjamin. "Speech in the [Constitutional] Convention, at the Conclusion of Its Deliberations." In *American Literature Before the Civil War*, 128-129. New York: McGraw-Hill, 2011. Print.

SUMMARY

Summary is a technique in which the writer gives a brief overview of the content of a source. Summarizing material allows you to briefly reference that source and the ideas it contains without having to insert a huge amount of material into your text. It should be used when you need to provide some context for readers, but not in great detail. If you are writing on an event or text or such that is not well known even in your field, you may find yourself using summary a great deal. Because you cannot assume that the readers will already be familiar with all the important aspects of the topic, you need to give them some overview of the key parts so that they gain a basic understanding of the whole. You do not, however, need to give them all the interesting but fiddly details; if readers feel that they need more information, they can look up the sources in your bibliography and read up on the topic for themselves. You only need to give enough detail to make clear the context of the specific parts of the topic that are most important to your analysis.

USING SUMMARY IN DIFFERENT DISCIPLINES

Course and Topic	Example
A history essay on a particular Civil War battle	You might briefly summarize the major events of that battle, but not give the details of every unit's participation. If those details are not necessary for readers to understand what you are writing about, then there is no need to include them, and you can instead focus on the specific parts of the battle most important to the point you are making in the essay.
A literature essay on a minor medieval romance	You might give a brief synopsis of the plot and overview of the major characters in the story. Details of plot twists would probably be unnecessary unless you discuss them in your analysis, and if this were the case, you would give more information in the spot where you analyzed that part of the text.
A legal studies essay on a particular legal issue	You might give a summary of any legal decisions, particularly those involving higher court decisions, that pertain to that topic. If a court decision is fairly well known in our culture, such as <i>Brown vs. the Board of Education</i> , you probably do not need to give a summary, however.

When writing a summary of research to be included in an essay, remember the two most important characteristics of summaries:

- ➔ They are usually much shorter in length than the original passage or work;
- ➔ They do not give every single detail included in the passage.

In essence, a summary goes through the highlights and most important parts of the passage or work being discussed. If summarizing a critical essay, for instance, you might mention the main point of the essay, and briefly go through the supporting points that the author uses to

explain that main point. Generally, details will not come up in summaries; broad overviews are all that will be included. After giving a broad summary of a work to establish context and background, you might then go on to use details from that work (in the form of paraphrases or quotations) in your argument.

→ Your Turn

Choose one source that you have found so far in your research and print out the full text. Go through the source with different colored highlighters or pens and mark all of the quotations, paraphrases and summaries in the source. Choose a few of each and try to decide why the writer of that source decided to use the technique that he or she did. Do you agree with the choices the writer made? Do you see any spots where you would have used a different technique to incorporate material from another source?

ANNOTATED BIBLIOGRAPHIES

Another area in which summary can be useful is during your initial research. In order to better keep track of the sources you find, consider reading through them and then writing up a brief summary that focuses on what *you* found the most important about the work. To some degree, this may already be done in an abstract, but writing your own summary allows you to highlight the points that could be useful to your own project. Sometimes information that a source discusses only briefly can become a central point of another writer's essay, so write up a summary that will help you keep track of even minor details that relate to your topic. This can also be useful if you are asked to write an annotated bibliography, which is a working bibliography in which the entries have notes appended to them to help show how not only *what* they are, but also *how* they might contribute to your research project. Usually,

the layout begins with the bibliographic entry itself, formatted in the appropriate style for your field, and is then followed by an annotation that begins with a summary of the source, and then continues to talk about particular reasons that you might choose to use that source (usually about 1-3 sentences long). For instance, is the source a foundational one for the topic you're writing on? Does it present some particular information or view on the topic that is important to your own argument? Be as specific as possible about the *how* part of the annotation, as that is important not only to give your readers an idea of the source's utility, but can also help you to keep track of what information was found in which source. See the included sample bibliography for examples of this, and note that the order of information varies from what is detailed here.

As simple as this sounds, there are some things that you should *avoid* doing in an annotated bibliography. One common mistake is including too *much* detail in the annotations; remember that this should only be a summary, and a very brief one at that. Where in a regular abstract-style summary of the work you might do as is suggested earlier and write down not only a paraphrase of the source's thesis/main claim but also sentences that give overviews of the major points used to support this claim, the annotation in the annotated bibliography should be much more brief—probably no more than one or two sentences. Another issue that has come up is students who choose to quote the source's published abstract instead of writing their own summary; again, this usually gives too much information, and is also inappropriate when you're being asked to summarize the work in your own words. The ideal annotation will contain only a short summary in your own words and a brief, specific discussion of that source's usefulness for your project; these two things together inform the reader about the source, and give a bit more information on how your conception of your project is progressing.

Sample Annotated Bibliography

Barnett, Roger W. *Asymmetrical Warfare*. Dulles: Potomac, 2008. Print.

This is a very concise and in-depth look at the constraints that affect the United States' ability to use force against terrorist threats. Professor Barnett redefines asymmetric warfare and explains how the U.S. enemies use asymmetric warfare not in the old classic role of strength against weakness but the willingness to exploit the U.S. lack of will to wield its full military power against a militarily inferior enemy. I will use the book as a main reference into how asymmetric warfare will affect future U.S. military operations.

O'Neill, Bard E. *Insurgency & Terrorism: From Revolution to Apocalypse*. Dulles: Potomac Books, 2005. Print.

This book is literally the definitive textbook on insurgent and terrorist movements. O'Neill originally wrote his book in 1990 but has since updated it to include the most current insurgent and terrorist activities happening throughout the world. He details new weapons and tactics used or threatened to be used. This book will provide me with detailed insight into the motivations and intentions of the insurgent and terrorist movements that threaten the U.S. military and its interests around the world.

Thornton, Rod. *Asymmetric Warfare*. Cambridge: Polity Press, 2007. Print.

Thornton's book looks at asymmetric warfare in all aspects of combat operations from land to cyberspace. This book provides a comprehensive detailed analysis of the progression of terrorist activities and how they have incorporated asymmetric principles into their operations. This book will provide me with detailed reference as to the use of asymmetric warfare in various combat environments from land based operations to cyber warfare.

Barnett, Thomas P.M. *Does the U.S. Face a Future of Never-ending Subnational & Transnational Violence?* Information Paper, Washington D.C.: National Intelligence Council, 2004. Print.

Barnett's informational paper explains the necessity to counter transnational asymmetric threats. This paper explains what the effects will be if the U.S. fails to act against transnational threats. Barnett goes on to detail necessary tasks that will have to be undertaken to prevent the world from succumbing to the effects of those wanting to destroy society. I will use the arguments and conclusions in this paper to support my ideas and conclusions as to what the U.S. will need to do in order to combat asymmetric terrorist threats.

Blank, Stephen J. *Rethinking Asymmetric Threats*. Monograph, Carlisle: Strategic Studies Institute, 2003. Print.

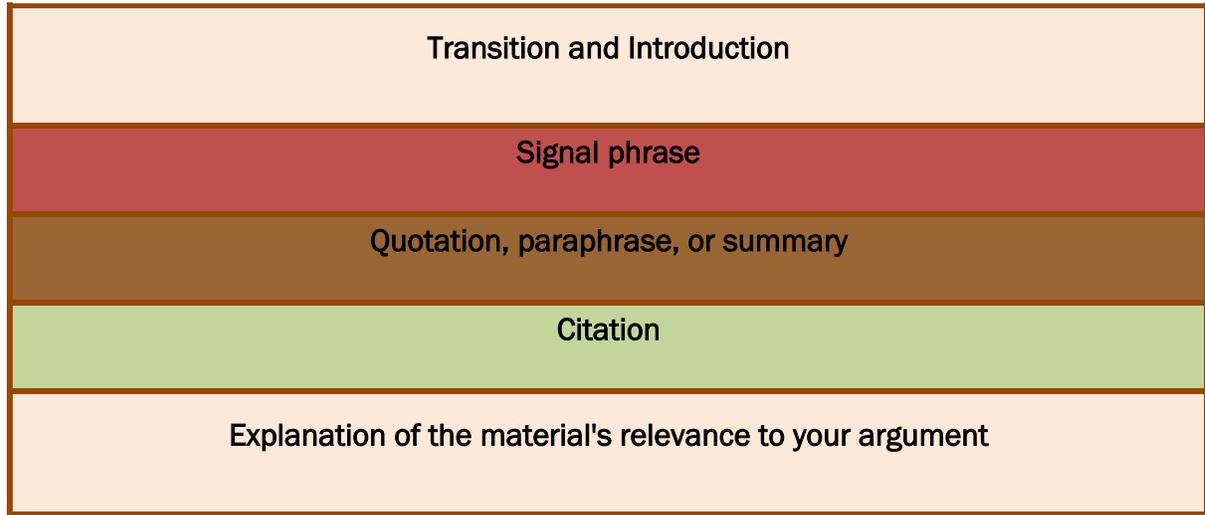
Blank's monograph is one of the first works to look at the actual definition of asymmetric warfare and what it constitutes. Properly defining what construes an asymmetric threat will ensure that actual threats are defined and countered. I will use this monograph as a reference to properly identify the asymmetric threats poised against the U.S.

INTEGRATING MATERIALS FROM SOURCES

Integrating materials from sources into your own text can be tricky; if we go back to the conversation metaphor from the beginning of this chapter, it helps us to think about how this will best work. When you're discussing a topic in person with one or more people, you will find yourself referencing outside sources: "When I was watching the news, I heard them say that . . . I read in the newspaper that . . . John told me that . . ." These kinds of phrases show instances of using a source in conversation, and ways that we automatically shape our sentences to work references to the sources into the flow of conversation. Think about this next time you try to work a source into a piece of writing: if you were speaking this aloud in conversation, how would you introduce the material to your listeners? What information would you give them in order to help them understand who the author was, and why his or her view is worth referencing? After giving the information, how would you then link it back to the point you were trying to make? Just as you would do this in a conversation if you found it necessary to reference a newspaper article or television show you saw, you also need to do this in your essays.

In addition to inserting the actual material from the source into your writing, you need to do a few other things: transition into and introduce the source, use a signal phrase to actually move into the material from the source, provide a citation that can be easily connected to the full citation material in your bibliography or works cited list, and explain how this material fits into your argument. Many writing textbooks refer to this as a *quotation sandwich*, but it can and should also be used to integrate paraphrases and summaries. All material from sources that you use in your own work must be integrated in this way, or you risk readers becoming confused about its importance and purpose.

THE SOURCE MATERIAL “SANDWICH”



Transitioning into and introducing the material helps readers to make the move from your ideas into those of the source, allowing them to follow the logic of how you moved from your last stated idea into the idea being expressed in the source. The transition and introduction should also give readers an idea of why this source is important. Is the author of the source an important voice on this topic? What are his or her qualifications for commenting on it? Is this a well-known source who carries weight in this field? Did the source perhaps appear in a respected peer-reviewed journal? In many ways, this introduction will establish the *ethos*, or authority, of a source. It lets readers know why they should join you in paying attention to what the source has to say on the topic, and lets them in on the chain of logic guiding your argument. Whether a phrase or a full sentence, the transition and introduction help to establish context that allows readers to understand the source material in relation to the parts of the argument they have already read, and as part of a larger discussion of the topic.

Once the source has been introduced, the material itself can be brought in. Usually

the material is prefaced by a short signal phrase that integrates the first part into a sentence; if you look back at the box with the paraphrase examples, you'll see that the paraphrases start with, "Benjamin Franklin tells the president of the Constitutional Convention . . ." Note that this signal phrase is distinct from the transitional/introductory material discussed in the previous paragraph, though it can be mixed in with transitional and introductory phrases: "Franklin was a respected delegate to the Constitutional Convention, but in his address he tells the president of the convention . . ." These initial parts of the "sandwich" can be mixed together without much trouble, but each does need to be clearly present.

Signal Phrase Verbs

Signal phrases are relatively simple in construction, just a noun or pronoun and a verb that precedes the quotation, paraphrase, or summary. The noun or pronoun is usually easy to choose—it will generally be the author's name or a pronoun referring to the author, or, if there is no author, an appropriate substitute such as the title of the work or the name of the entity that created the work. The verbs used in signal phrases, however, are a bit more open to choice, and can have a notable effect on how readers perceive the quotation, paraphrase, or summary that follows.

- ⤴ Using neutral verbs (tells, explains, states, writes, describes, etc.) keeps the approach to the source material neutral and value-free; they do not give the readers any particular clues to your own attitude toward the source.
- ⤴ Verbs such as confirms, contends, insists, admits, argues, and similar verbs will give readers information about how you see the source material operating within the context of the discussion about the topic; these may lead them to expect that you will talk more about this source as it relates to other sources.
- ⤴ Verbs with negative connotations (such as whines, blusters, scoffs) or overly descriptive meanings should be avoided.

For more complete lists of appropriate signal phrase verb choices, look around online; there are a number of different lists accessible through web sources.

All quotations, paraphrases, and summaries must have a citation near them in the

text. No matter what technique you are using, citation is required for all outside information brought into your own writing. In some cases, the signal phrase that you have used to bring readers into the material will be enough, but in most cases, you may need to use a parenthetical citation, footnote, or endnote; check the citation style you are using for specifics of how to format your in-text citations. The basic rule, however, no matter the style, is that there should be enough information in the in-text citation to allow readers to connect it with one of the sources listed in your bibliography, works cited list, or end notes. If a reader cannot make this connection with ease, then the citation needs to be revised somehow.

After the source material has been introduced, placed, and cited, the last thing left to do is the most important in terms of fitting it into your essay: explaining how this material actually relates to your argument. Despite the common conception that “the evidence speaks for itself,” material from sources placed into an essay really does not. We all tend to understand evidence that we bring in, whether from primary or secondary sources, in slightly different ways, and so in order to make sure that your readers understand the evidence you use in the same way that you do, you must explain how you see it as relating to the argument you are making. Engage with the material, pointing out the specific parts that seemed important to you, and explaining how it supports or otherwise contributes to the point you are making in that particular paragraph. Without this explanation, readers might guess at the connection, but they also might not, and the end result would be a choppy essay that confuses readers as it jumps from your ideas to ideas from sources and back again. The explanation following the source material is not only informative, but also a transition from that source material back into your own argument. An example:

Foundational literary critic Northrop Frye includes in his definition of stream of consciousness techniques "unorthodox punctuation...unusual capitalization...frequent italics...or sometimes a lack of punctuation or of distinguishing typefaces altogether" (444). One example of this type of narration exists in "The Bear." Part 4 of "The Bear" is of Ike recounting the history of the McCaslin land and home. This section lacks punctuation and narrative clarity making it more difficult to read than some of the other Faulkner pieces.

The first part of the first sentence contains the introduction and signal phrase, and the (444) at the end of the quotation is an MLA in-text citation. The last section of the passage is the explanation. Note how it brings together the quotation from Frye with a discussion of "The Bear" (a short story by William Faulkner), thus relating the new evidence to the overall point being argued in the essay. Without this explanation, readers would be left at sea to wonder why you were bringing Northrop Frye quotations into a discussion of a Faulkner short story.

→ Your Turn

Print out the full text of one of your sources and study the methods it used for integrating sources that it used. Can you find an introduction, signal phrase, citation, and explanation for each piece of evidence or other source material used? If this is lacking for any piece, how does it affect your experience as a reader?

CLOSING THOUGHTS

Integration of sources does take a bit of time and thought, but it is integral to the creation of a strong and unified essay. Doing so requires consideration of how to balance the material you bring in from sources with the material that you yourself are contributing to the essay; always try to ensure that your voice and ideas are the dominant force in the essay, and that your sources are not overpowering you. The first step in doing this is usually to have a strong sense of the viewpoint you are arguing; if you have this strong sense of your own argument, it becomes much easier to pull all of the source material into line behind it using the tips and techniques offered here. This kind of integration of sources allows you to strengthen that sense of argument even further and will bolster the flow of your argument by allowing you to transition smoothly between your own argument and material from your sources. In the end, all this will give your readers, whether or not they agree with you, a better sense of how your argument fits into the “conversation” about the topic, connecting not only to those who discussed it before you, but also those who come into the conversation after.

ADDITIONAL RESOURCES

“Citing Information.” University of North Carolina Libraries.

<http://www.lib.unc.edu/instruct/citations/>

Hacker, Diana. *Research and Documentation Online*.

<http://bcs.bedfordstmartins.com/resdoc5e/>

“Signal Phrases.” Sinclair Community College.

<http://sinclair.edu/centers/wc/pub/documents/SignalPhrases.doc>

“Verbs for Signal Phrases.” Ursinus College Writing Center.

<http://academic.ursinus.edu/writing/signal.html>

REFERENCES AND WORKS CONSULTED

Burke, Kenneth. *The Philosophy of Literary Form*. Berkeley: University of California Press, 1941. 110-111. Print.

Hacker, Diana. *A Pocket Style Manual*. 5th ed. Boston; New York: Bedford/St. Martin's, 2009. Print.