

PALOS VERDES HIGH SCHOOL

600 Cloyden Road • Palos Verdes Estates, CA 90274
310-378-8471 • www.pvhigh.com

Writing Manual



Revised: August 26, 2012

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WRITING MANUAL

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Palos Verdes High School

Writing Manual



Overview: Writing Manual

The PVHS English Department developed the *Writing Manual* to standardize the essential guidelines for writing essays and research papers. Jane Schaffer, an English teacher, from San Diego, California, developed the writing terminology. The *Writing Manual* provides all PVHS teachers and students to have a common language when discussing essays and research papers. Information in the *Writing Manual* includes format, policies, and procedures, which the English Department follows to ensure consistency among all students.

Writing Format

Writing Terminology

Introductory Paragraph	The first paragraph in a multi-paragraph essay. It includes the thesis, most often at the very end of the paragraph.
Hook/Lead-in	Interesting, catchy opener that gains the reader's attention.
Transition	Sentences that relate a general idea to the work being analyzed. Connects one idea to another.
Thesis	The central argument of the essay. Limited to one sentence. A sentence with a topic and an assertion (commentary). <ul style="list-style-type: none"> • One-paragraph essay: First sentence of paragraph • Multi-paragraph essay: Last sentence of introductory paragraph.
Body Paragraph	Middle paragraph that supports the thesis. TS → 3 Chunks → CS
Topic Sentence (TS)	The first sentence in a body paragraph within a multi-paragraph essay. It has a topic and an opinion (commentary), which directly supports the thesis. The TS is the focus of the body paragraph.
Body Point (BP)	A commentary sentence that directly supports/proves the thesis and TS. It is the topic of the paragraph "chunk."
Concrete Detail (CD)	Specific details or facts that prove the assertions forming the backbone or core of the body paragraphs. Use CDs to prove or support ideas. Synonyms: facts, specifics, examples, descriptions, support, proof, evidence, quotations, paraphrasing, summary, plot references.
Commentary (CM)	Opinions about the topic. Explains the connection between the thesis, TS, and CDs. Synonyms: insight, analysis, interpretation, inference, evaluations, explication, reflection.
Concluding Sentence (CS)	<ul style="list-style-type: none"> • One-paragraph essay: Last sentence of the paragraph. Restates the thesis. • Multi-paragraph essay: Last sentence of a body paragraph. Gives a finished feeling to the paragraph and may provide transition to the next paragraph.
Concluding Paragraph	Contains generalization. <ul style="list-style-type: none"> • One-paragraph essay: Last sentence of the essay. Restates the thesis (without repeating key words). • Multi-paragraph essay: Last paragraph of the essay. May sum up ideas, reflect on the essay, offer more commentary about the topic, or give a personal statement about the topic. • Refers back to the introduction.

One-Paragraph Essay

Sentence #	Name	Purpose/Content
1	Thesis/Topic	<ul style="list-style-type: none"> • Contains topic (literary work) and opinions on the topic. • State author and title of the topic. • Focus of entire paragraph. • Proves the topic.
Chunk #1		
2	Body Point #1	The most important point directly to prove the thesis.
3	Concrete Detail	Quotation or example to prove BP #1 and thus the thesis.
4-5	Commentary	Two or more sentences that analyze how the quote or example proves BP #1 and thus the thesis.
Chunk #2		
6	Body Point #2	The second point to prove the thesis. Begin the sentence with a transition.
7	Concrete Detail	Quotation or example to prove BP #2 and thus the thesis.
8-9	Commentary	Two or more sentences that analyze how the quote or example proves BP #2 and thus the thesis.
Chunk #3		
10	Body Point #3	The third point to prove the thesis. Begin the sentence with a transition.
11	Concrete Detail	Quotation or example to prove BP #3 and thus the thesis.
12-13	Commentary	Two or more sentences that analyze how the quote or example proves PB #3 and thus the thesis.
Final		
14	Conclusion	Restates the thesis and summarizes the body paragraph.

One-Paragraph Essay Shaping Chart

Title of Essay: _____

	Sentence #	Name	Purpose/Content
 Chunk #1	1	Thesis/Topic	
	2	Body Point #1	
	3	Concrete Detail	
	4	Commentary #1	
	5	Commentary #2	
 Chunk #2	6	Body Point #2	
	7	Concrete Detail	
	8	Commentary #1	
	9	Commentary #2	
 Chunk #3	10	Body Point #3	
	11	Concrete Detail	
	12	Commentary #1	
	13	Commentary #2	
	14	Conclusion	

Multi-Paragraph Essay

Paragraph #	Sentence #	Name	Purpose/Content
1 Introduction	1-3	Hook/Lead-in	Designed to peak the interest of the reader and introduce the topic in a general, philosophical manner. Ideas presented here need to coincide with the major ideas of the thesis.
	4-6	Transition	Bring up author and title to connect the ideas presented in the hook to the ideas in the novel. Also helpful to set up the literary work to be analyzed (brief summary).
	7	Thesis	Contains the topic (literary work) and an idea about the topic. The central focus of the entire paper must now have proof.
2-4 Body	1	Topic Sentence	Directly supports/proves the thesis. Perhaps contains some concrete detail, but mostly commentary. Entire body paragraph now used to support this statement.
	Chunk #1		
	2	Body Point #1	Commentary that directly supports/proves the topic sentence in this paragraph. May start with “for example.”
	3	Concrete Detail	Quotation, example, or paraphrase to prove the idea in BP #1.
	4-5	Commentary	Two or more sentences that analyze the above CD. Explain how the CD supports the TS.
	Chunk #2		
	6	Body Point #2	This is the second point to prove the TS. This sentence may begin with “additionally,” or “furthermore.”
	7	Concrete Detail	Quotation, example, or paraphrase to prove the idea in BP #2.
	8-9	Commentary	Two or more sentences that analyze the above CD. Explain how the CD supports the TS.
	Chunk #3		
	10	Body Point #3	The final point to prove the TS. This sentence may begin with “finally.” Introduces quote.
	11	Concrete Detail	Quotation, example, or paraphrase to prove the idea in BP #3.
	12-13	Commentary	Two or more sentences that analyze the above CD. Explain how the CD supports the TS.
	14	Concluding Sentence	The last sentence of the body paragraph. It gives a finished feeling to the paragraph and may provide transition to the next paragraph.
5 Conclusion	Final		
	1-2	Thesis	Restate the thesis and major ideas of paper using different wording from the introduction and body of the essay.
	3-5	Transition	More summary on topic. Ideas should get more general and less specific, ultimately leading to final generalization.
	6-7	Lead-out Reflection	Should follow naturally, logically, philosophically from thesis, body of paper, and literary work. Needs to lead-out and discuss the significance of the topic within the paper.

**Multi-Paragraph Essay
Introduction and Conclusion Paragraph Chart**

Topic: _____

Introduction

1. Hook/Lead-in: _____

2. Transition (include title/author): _____

3. Thesis: _____

Conclusion

1. Thesis (restate): _____

2. Transition: _____

3. Lead-out/Reflection: _____

**Multi-Paragraph Essay
Shaping Chart 3 Chunks**

Title of Essay: _____

Paragraph #1: Introduction

#1-3	Hook Lead-in	
#4-6	Transition	
#7	Thesis	

Paragraph #2-4: Body Paragraph

#1	TS	
#2	BP #1	
#3	CD	
#4	CM	
#5	CM	
#6	BP #2	
#7	CD	
#8	CM	
#9	CM	
#10	BP #3	
#11	CD	
#12	CM	
#13	CM	
#14	CS	

Paragraph #5: Conclusion

#1-2	Thesis	
#3-5	Transition	
#6-7	Lead-out Reflection	

Writing Terminology

Prewriting

Prewriting helps to organize an essay.

Four ways to prewrite:

1. Bubble Cluster
2. Spider Diagram
3. Outline
4. Columns

<p>1. Bubble Cluster</p>	<p>2. Spider Diagram</p>									
<p>3. Outline</p> <p style="text-align: center;">GETTING A COMPUTER (#1)</p> <ol style="list-style-type: none"> 1. Picking one out (#2) <ol style="list-style-type: none"> A. Shopping around at different stores to compare (#3) B. Talked to salespeople about what I needed (#3) 2. Setting it up (#2) <ol style="list-style-type: none"> A. Tried to read the manual but gave up (#3) B. Friend came to get it started and teach me (#3) 	<p>4. Columns</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center;">#1</td> <td colspan="2" style="text-align: center;">MY TWO BEST FRIENDS</td> </tr> <tr> <td style="text-align: center;">#2</td> <td style="text-align: center;">CHERYL</td> <td style="text-align: center;">JOE</td> </tr> <tr> <td style="text-align: center;">#3</td> <td> <ul style="list-style-type: none"> • known me since we were in kindergarten • we have four classes together each day </td> <td> <ul style="list-style-type: none"> • lives down the street from me • we will be taking driver's training together next summer </td> </tr> </table>	#1	MY TWO BEST FRIENDS		#2	CHERYL	JOE	#3	<ul style="list-style-type: none"> • known me since we were in kindergarten • we have four classes together each day 	<ul style="list-style-type: none"> • lives down the street from me • we will be taking driver's training together next summer
#1	MY TWO BEST FRIENDS									
#2	CHERYL	JOE								
#3	<ul style="list-style-type: none"> • known me since we were in kindergarten • we have four classes together each day 	<ul style="list-style-type: none"> • lives down the street from me • we will be taking driver's training together next summer 								

Hook/Lead-in

A hook/lead-in attracts the attention of the reader. Suggestions include using any of the following ideas to promote interest in the topic:

- Anecdotes
- Dialogue
- Startling Information
- All Commentary

Transition

Transitions are necessary and without them, writing often feels choppy. The following transitions help to begin Body Point sentences:

- Consequently
- Even so
- For example
- Furthermore
- In addition
- In fact
- Moreover
- Of course
- On the other hand
- Still
- Therefore

Thesis Statement

A well-written thesis statement must contain a subject and an assertion (opinion). The thesis is the backbone of the essay. It includes the following: a specific topic, a bias for the topic, and an arguable reason for the stance on the topic. The thesis statement, a single sentence, appears at the end of the introductory paragraph and becomes the foundation of the essay.

A strong thesis statement is not a fact; it takes a firm stand on a topic and makes a logical argument for that choice.

Statement of Fact

The media has infiltrated our everyday lives.

General Thesis Statement

Today's media messages manipulate youth into making mindless choices based loosely on facts due to weak analytical skills.

A strong thesis statement uses precise vocabulary to convey intent and clearly focuses on a specific bias for the chosen topic and the reason for that stance.

Broad Statement

Today's media messages manipulate youth into making mindless purchases, which are based loosely on facts, due to weak analytical skills.

Strong Thesis Statement

The latest cellular communication innovations manipulate adolescents, through carefully designed advertisements, to make product choices based on promises of increased social status in order to increase sales of merchandise.

Concrete Detail

There are three ways to structure concrete detail in a literature-based essay. All the examples are from the book, *Of Mice and Men*. Ellen Gilmore, an English teacher at West Hills High School in Santee, California, created this explanation.

Paraphrase

Any type of paraphrase needs to be cited if there is any reference to the initial source.

Example: After George kills Lennie, Slim tells him that he did the right thing.

Quotations

It is permissible to use quotations (words, phrases, or sentences from the story) as concrete detail. However, when using quotations, integrate (blend) the quotation into your writing and include a smooth lead-in to the quote. The following guidelines will help to incorporate quotations into essays effectively:

Do not overuse quotations. Incorporate quoted phrases into the sentence structure and avoid having two quotations in a row.

Ineffective: Lennie's strength overpowered Curley. "The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand." "Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw."

Effective: Lennie's strength so overpowered Curley that Curley looked "like a fish on a line" with his "fist lost in Lennie's paw."

Work the quotation smoothly into the sentence structure.

Ineffective: Steinbeck describes Lennie in animal-like terms by saying, "Lennie dabbled his paw in the water."

Effective: Like a big bear, "Lennie dabbled his paw in the water."

Alter a quote for clarity by placing the change in brackets.

Original: George said, "That mouse ain't fresh, Lennie; and besides, you've broken it pettin' it."

Changed: Steinbeck foreshadows Lennie's troubles early in the novel when Lennie has "broken [the mouse] pettin' it."

If omitting any material, mark the omission with three periods (called an *ellipsis*) with a space between each (. . .). There is no need to use these at the beginning and end of the quotations. It is understood that passages are from a longer work.

Original: "Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw."

Ellipsis: As Lennie continued to crush Curley's fist, he turned "white and shrunken . . . his fist lost in Lennie's paw."

Paraphrase and Quotations

It is permissible to include both paraphrase and quotations in a concrete detail.

Example: After George kills Lennie, Slim "[comes] directly to George" and says, 'A guy got to sometimes' (107) as they leave the river's edge.

Commentary

Commentary is the analysis, interpretation, evaluation, and reflection about a concrete detail in an essay.

1. To show what commentary sounds like, read the following paragraph that describes an experience. This paragraph has a topic sentence, three sentences of concrete details, and a concluding sentence. It has commentary in sentences #1 and #5 (underlined) but not in sentences #2, #3, or #4.

¹Driving in the fog to Sacramento was a frightening experience. ²For example, no signs were visible from the freeway, so I could not see if there were any gas stations nearby to fill my near-empty tank. ³In addition, it was 12:00 noon and the fog was so thick that I could not read the exit signs until I started passing them. ⁴Furthermore, a police car suddenly appeared ahead and drove at forty miles per hour for the next thirty minutes and none of us were allowed to pass him. ⁵When I finally reached Sacramento that day, a great sense of relief permeated my body and mind.

2. The paragraph below is a rewritten version of the one on the previous page. It has commentary sentences inserted after each sentence of concrete detail. The commentary is underlined.

¹Driving in the fog to Sacramento was a frightening experience. ²For example, no signs were visible from the freeway, so I could not see if there were any gas stations nearby to fill my near-empty tank. ³I panicked at the thought of being stranded alone in a strange place. ⁴I kept hoping to see a station materialize in the fog and felt incapable of making a decision. ⁵In addition, it was 12:00 noon and the fog was so thick that I could not read the exit signs until I started passing them. ⁶I realized I had driven on for hours, dreading the never-ending blurring lines on the horizon. ⁷I was afraid that the weather would never lift and let me get back on schedule. ⁸Furthermore, a police car suddenly appeared ahead and drove at forty miles per hour for the next thirty minutes and none of us were allowed to pass him. ⁹It was as though an invisible force field had been thrown up behind the patrol car. ¹⁰No one felt brave enough to dare going around him and so we lingered behind for what seemed like hours. ¹¹When I finally reached Sacramento that day, a great sense of relief permeated my body and mind.

3. The original sentences are still there, after each concrete detail. Notice that for every sentence of concrete detail, there are two sentences of commentary.

CD:CM

1:2⁺

4. Here is another example of a paragraph that has commentary in the first and last sentences but not in the middle. The commentary is underlined.

¹Saturday morning cartoons are often criticized by public officials because of their violence and themes. ²For example, critics describe coyotes jumping off cliffs, dogs and cats blackening each other's eyes, and Martians planning to destroy Earth. ³In addition, these same animals try to capture birds, carrots, or territory. ⁴Furthermore, when the fights are over, these same animals get food, toys, or candy as a reward for their behavior. ⁵Children's programming needs to be changed to avoid the messages that do nothing but harm those who watch them every week.

5. The paragraph below is a rewritten version of the one above. It has commentary sentences inserted after each sentence of concrete detail. The commentary is underlined.

¹Saturday morning cartoons are often criticized by public officials because of their violence and themes. ²For example, critics describe coyotes jumping off cliffs, dogs and cats blackening each other's eyes, and Martians planning to destroy Earth. ³This violence may be realistic, but there is no accompanying realistic blood, pain, or mutilation. ⁴These scenes emphasize destruction and winning through physical harm to others. ⁵In addition, these same animals try to capture birds, carrots, or territory. ⁶The theme of these actions-greed and selfishness-is not appropriate for young children. ⁷The wrong values are encouraged and children do not see any examples of peaceful resolution to problems. ⁸Furthermore, when the fights are over, these same animals get food, toys, or candy as a reward for their behavior. ⁹The idea that showing greed or inflicting pain is rewarded in any way, large or small, is a subtly distasteful message. ¹⁰If children see this behavior being successful on television, they have no reason not to try it themselves. ¹¹Children's programming needs to be changed to avoid the messages that do nothing but harm those who watch them every week.

Conclusion

The conclusion is the last paragraph in the essay. It is all commentary. It does not include concrete detail, and it does not repeat key words from the paper. It may sum up the writer's ideas, reflect on the content of the essay, or give a personal statement about the topic. An additional explanation for a conclusion is to summarize, review, or restate the thesis in different words.

Citation Styles

MLA and APA

Modern Language Association (MLA)

The MLA style is the most common format to write papers and to cite sources within liberal arts and humanities. The PVHS *Writing Manual*, updated to reflect the *MLA Handbook for Writers of Research Papers* (7th ed.), offers examples for the general format of MLA research papers, in-text citations, and the Works Cited page.

*For more examples, consult the teacher, librarian, or the MLA handbook.

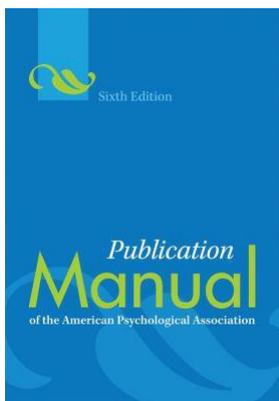


MLA Handbook for Writers of Research Papers. 7th ed. New York: Modern Language Association of America, 2009. Print.

American Psychological Association (APA)

The APA style is the most common format to write papers and to cite sources within social sciences. The PVHS *Writing Manual*, updated to reflect the *Publication Manual of the American Psychological Association* (6th ed. second printing), offers examples for the general format of APA research papers, in-text citations, and the Reference page.

*For more examples, consult the teacher, librarian, or the APA publication manual.



Publication manual of the American Psychological Association (6th ed.). (2010). Washington, DC: American Psychological Association.

Modern Language Association (MLA) Manuscript Format

The following guidelines are consistent with advice given in the *MLA Handbook for Writers of Research Papers*, 7th ed.

FORMAT OF THE PAPER

Materials

Use only white 8½ x 11 inch paper.

Margins

Leave one-inch margins at the top, bottom, right, and left sides of the page.

Text Formatting

The paper must be typed in black ink using Times New Roman font size 12. Type double-spaced and use only one side of the page.

Heading and Title

MLA does not require a title page. On the first page of the paper and flush with the left margin, type your first and last name, teacher's name, subject and period, and the due date on separate lines, double-spacing between the lines. Double-space again and center the title. For example:

Brilliant Student

Ms. Toombs

English 2A, Period 1

19 October 2012

Orwell's Use of Metaphor in *1984*

Page Numbers

Insert the page number following your last name in the upper right corner of each page, one-half inch from the top and flush with the right margin. Use Arabic numerals (1, 2, 3, and so on).

Line Spacing and Paragraph Indents

Double-space throughout the paper including the heading. Do not add extra line spaces above or below the title of the paper or between paragraphs.

Indent the first line of each paragraph one-half inch (tab) from the left margin.

Long Quotations

When a quotation is longer than four typed lines of prose or three lines of verse, set it off from the text by indenting the entire quotation one inch (or ten spaces) from the left margin. Double-space the indented quotation, and do not add extra space above or below it.

Quotation marks are not needed when a quotation has been set off from the text by indenting.

Web Addresses

When a Web address (URL) is mentioned in the text of the paper and it must be divided at the end of a line, do not insert a hyphen (a hyphen could appear to be part of the address).

Visuals

MLA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an Arabic numeral (Table 1, Table 2, and so on) and provide a clear caption that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a citation.

For each figure, place a label (*Figure*) and a caption below, flush left, single-spaced. They need not appear on separate lines. Include source information following the caption.

Place the visual as close as possible to the parts of the text to which they relate.

FORMAT OF WORKS CITED

Begin the list of works cited on a new page at the end of the paper. Center the title Works Cited one inch from the top of the page. Double-space throughout.

Alphabetizing the List

Alphabetize the list by the last names of the authors (or editors); if the work has no author or editor, alphabetize by the first word of the title other than A, An, or The.

If the list includes two or more works by the same author, use the author's name only for the first entry. For subsequent entries, use three hyphens followed by a period. List the titles in alphabetical order.

Indenting

Type the first line of an entry flush left and indent any additional lines one-half inch (tab) from the left margin.

Web Addresses

When a URL must be divided, break it after a slash or before a period. Do not insert a hyphen. Also, insert angle brackets around the URL.

Since most computer programs automatically highlight web addresses in hotlinks (by underlining and highlighting in blue), remove the hyperlink.

MLA Documentation

Book, one author

McCorker, Frank. *Storymaking and Mythtelling: Comic Literary and Film Images*. New York: Penguin, 1992. Print.

Book, two or more authors

Bondanulla, Peter, Julia Stickaway, and Giorgio K. Tacchi, eds. *Dictionary of Siculo-Albanian Literature*. Eastport: Greenforest, 1993. Print.

*Note: For more than three authors, list the first author and add et al., or give all the names in full

Work in an Anthology

Yorbach, Erich. "Odysseus Wonderful." *The Representation of Fantasy and Adventure in Western Literature*. Ed. Polly Feemis. Ithaca: Syracuse UP, 1943. 3-23. Print.

Anonymous Book

The Dictionary of Ancient Etruscan Civilization. London: Menvra, 1986. Print.

*Note: alphabetize title by D, not T

Article in a Reference Book

Mrwebe, Asele. "Dagon Religion." *Encyclopaedia Eclectica: Macropaedia*. 16th ed. 1998. Print.

Journal Article

Monk, Maria. "The Devil's Daughters: Problems with the Catholic Feminine Image in English Gothic Fiction." *Mosaic* 13.3 (1990): 3-27. Print.

Newspaper Article

Livvet, Glenn. "Brendan Behan's Decline and Fall." *Gotham Times* 21 Nov. 1973, late ed.: B17+. Print.

E-book

Bloom, Leopold. *A Quite Long Day with Jimmy Joyce*. Dublin: DeValera Press, 2005.

netLibrary. Web. 16 June 2007.

Web site

Quade, Alex. "Elite Team Rescues Troops behind Enemy Lines." *CNN.com*. Cable News Network, 19 Mar. 2007. Web. 15 May 2008.

*Note: The first date is the date of publication; the second is the access date. An edition or version can also be given after the Web site title.

Journal Article (from a Library Database)

Jauch, Joseph. "When Friends Argue: Galileo, Urban VIII and What Really Happened." *Journal of Cosmology and Theology* 14.2 (1951): 26-45. JSTOR. Web. 14 July 2008.

Newspaper Article (from Publisher's Web site)

Chin, Celia. "National Portrait Gallery Today." *D.C. Post Online*. 30 May 2009: n.pag. Web. 31 May 2009.

Interview

Bundy, Robin. Personal interview. 10 May 2008.

Thomas, David. Telephone interview. 10 May 2008.

Source

MLA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount University*. 2009. PDF file.

MLA In-Text Citation

In MLA style, in-text documentation is done through parenthetical citation, allowing the reader to locate the source in the Works Cited. As a general rule, keep parenthetical citations as brief as possible, and try to incorporate most of the information into the text.

Basic Forms:

According to Gullans in his book *Poetic Form*, the importance of structure...(23).

**Page number only, when author and work is evident from text.*

In the book *Poetic Form*, importance of structure... (Gullans 23).

**Author and Page, when only work cited is evident from text.*

...importance of structure (Gullans, *Poetic Form* 23).

**Author + Title + Page, when none is evident from text.*

Source

MLA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount*

University. 2009. PDF file.

Sample: MLA Paper

Daly 1

Angela Daly

Ms. Duncan

English 4A, Period 1

9 January 2005

Title is centered

A Call to Action: Regulate Use of Cell Phones on the Road

Hook to catch reader's attention

When a cell phone goes off in a classroom or at a concert, we are irritated, but at least our lives are not endangered. When we are on the road, however, irresponsible cell phone users are more than irritating: They are putting our lives at risk. Many of us have witnessed drivers so distracted by dialing and chatting that they resemble drunk drivers, weaving between lanes, for example, or nearly running down pedestrians in crosswalks. A number of bills to regulate use of cell phones on the road have been introduced in state legislatures, and the time has come to push for their passage. Regulation is needed because drivers using phones are seriously impaired and because laws on negligent and reckless driving are not sufficient to punish offenders.

Thesis answers research question

Use a clear topic

No one can deny that cell phones have caused traffic deaths and injuries. Cell phones were implicated in three fatal accidents in November 1999 alone. Early in November, a driver distracted by his cell phone killed two-year-old Morgan Pena. Morgan's mother, Patti Pena, reports that the driver "ran a stop sign at 45 mph, broad sided my vehicle and killed Morgan as she sat in her car seat" (4). A week later,

Signal phrase names the author of the quotation to follow. No page number is available for this Web source.

Author's name given in parentheses; no page # is available

corrections officer Shannon Smith, who was guarding prisoners by the side of the road, was killed by a woman distracted by a phone call (Besthoff). On Thanksgiving weekend that same month, John and Carole Hall were killed when a Naval Academy midshipman crashed into their parked car. The driver said in court that when he looked up from the cell phone he was dialing, he was three feet from the car and had no time to stop

(Stockwell B8).

Page number given when available

Use clear topic sentences throughout the paper.

Expert testimony, public opinion, and even cartoons suggest that driving while phoning is dangerous. Frances Bents, an expert on the relation between cell phones and accidents, estimates that between 450 and 1,000 crashes a year have some connection to cell phone use (Layton C9). In a survey published by Farmers Insurance Group, 87% of those polled said that cell phones affect a driver's ability, and 40% reported having close calls with drivers distracted by phones.

Scientific research confirms the dangers of using phones while on the road. In 1997, an important study appeared in the *New England Journal of Medicine*. Redelmeier and Tibshirani, studied 699 volunteers who made their cell phone bills available in order to confirm the times when they had placed calls. The participants agreed to report any nonfatal collision in which they were involved. By comparing the time of a collision with the phone records, the researchers assessed the following dangers of driving while phoning:

Summary & long quotation are introduced with a signal phrase naming the authors

Long quotation is set off from text; quotation marks are omitted

We found that using a cellular telephone was associated with a risk of having a motor vehicle collision that was about four times as high as that among the same drivers when they were not using their cellular telephones. (456)

Works Cited

Besthoff, Len. "Cell Phone Use Increases Risk of Accidents, but Users Willing to Take the Risk." *WRAL Online*. 11 Nov. 1999. Web. 12 Jan. 2001.

Farmers Insurance Group. "New Survey Shows Drivers Have Had 'Close Calls' with Cell Phone Users." *Farmers Insurance Group*. 8 May 2000. Web. 12 Jan. 2001.

Layton, Lyndsey. "Legislators Aiming to Disconnect Motorists." *Washington Post* 10 Dec. 2000: C1+.

Pena, Patricia N. "Patti Pena's Letter to Car Talk." *Cars.com*. Car Talk, 10 Jan. 2001. Web. 12 Jan. 2001.

Redelmeier, Donald A., and Robert J. Tibshirani. "Association between Cellular Telephone Calls and Motor Vehicle Collisions." *New England Journal of Medicine* 336 (1997): 453-58. Print.

Stockwell, Jamie. "Phone Use Faulted in Collision." *Washington Post* 6 Dec. 2000: B1+.

American Psychological Association (APA) Manuscript Format

The following guidelines are consistent with advice given in the *Publication Manual of the American Psychological Association*, 6th ed.

FORMAT OF THE PAPER

Materials

Use only white 8½ x 11 inch paper.

Margins

Leave one-inch margins at the top, bottom, right, and left sides of the page.

Title Page

The APA manual does require a title page. The title should be typed in uppercase and lowercase letters, centered between the left and right margins, and positioned in the upper half of the page. The recommended length for a title is no more than 12 words. Following the title, type your first name, middle initial, and last name. On the third line, type the name of your school.

Page Numbers and Running Head

The title page is numbered as page 1. In the upper right-hand corner of each page, type a short version of the title, followed by the page number. Number all pages, including the title page.

Line Spacing and Paragraph Indents

Double-space throughout the paper.

Indent the first line of each paragraph one-half inch (tab) from the left margin.

Long Quotations

When a quotation is longer than 40 words, offset the text by indenting one-half inch (or five spaces) from the left margin. Double-space the quotation. Remove quotation marks when a quotation is set off from the text.

Abstract

If the teacher requires one, include an abstract immediately after the title page. Center the word Abstract one inch from the top of the page; double-space the abstract the same as the body of the paper.

An abstract is a 150-250 word paragraph that provides readers with a quick overview of the essay. It should express the main idea and the key points; it might also briefly suggest any implications or applications of research within the paper.

Visuals

APA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an Arabic numeral (Table 1, Table 2, and so on) and provide a clear caption that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a citation.

For each figure, place a label (*Figure*) and a caption below, flush left, single-spaced. They need not to appear on separate lines. Include source information following the caption.

Place the visual as close as possible to the text to which they relate unless the teacher prefers it in an appendix.

FORMAT OF REFERENCES

Begin the list of references on a new page at the end of the paper. Center the title References one inch from the top of the page. Double-space throughout.

Alphabetizing the List

Alphabetize the list by the last names of the authors (or editors); if the work has no author or editor, alphabetize by the first word of the title other than A, An, or The.

If a list includes two or more works by the same author, use the author's name only for the first entry. For subsequent entries, use three hyphens followed by a period. List the titles in alphabetical order.

Indenting

Type the first line of an entry flush left and indent any additional lines one-half inch (tab) from the left margin.

Authors' Names

Invert all authors' names and use initials instead of first names. With two or more authors, use an ampersand (&) before the last author's name. Separate the names with commas. Include names for the first six authors; if there are additional authors, end the list with "et al." (Latin for "and others").

Titles of Books and Articles

Italicize the titles and subtitles of books. Do not use quotation marks around titles of articles. Capitalize only the first word of the title and subtitle (and all proper nouns) of books and articles.

Abbreviations

Abbreviations for "page" and "pages" ("p." and "pp."). Abbreviation for "paragraph" (para.).

Web Addresses

When a URL must be divided, break it after a slash or before a period. Do not insert a hyphen. Since most computer programs automatically highlight web addresses in hotlinks (by underlining and highlighting in blue), remove the hyperlink.

APA Documentation

Book

DeCarbo, M. A., & Lustiger, I. V. (1969). *Mentorship among older and younger college students*. Berkeley, CA: University of California.

*Note: For more than seven authors, please consult the APA guide 6.27 (page 184)

Chapter in Book or Entry in Reference Book

Francisco, J. P. (2001). The role of development. In M. E. Marcsh & C. L. Noble (Eds.), *The new encyclopedia of psychology* (pp. 325-338). New York, NY: Amicus.

Anonymous Book

The dictionary of therapeutic methods. (1986). London: Menvra.

*Note: alphabetize by the first significant word, in this case "D." If a work is signed "Anonymous," begin the entry with the word Anonymous spelled out and alphabetize under "A."

Journal Article

Monk, M. T., Brown, J. T., & Stone, C. C. (2006). Depths of perception. *Journal of Neurology*, 32(2), 34-46.

Newspaper Article

Stilner, J. (2009, May 30). Bullying among children. *The Washington Post*, pp. B1, B6.

Dissertation or Thesis

Hoffnen, C. (2008). *Collective memories: Building a community-based archive* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (AAT 3354271)

E-book (Electronic version of a print book)

Bloom, K. (1982). *Love and myth in Freud* [ebrary version]. Retrieved from <http://linus.lmu.edu>

E-book (Electronic only book)

O'Hare, D. T. (n.d.). *The handbook of computer addiction*. Retrieved from
<http://onlineoriginalbooks.com/item3225>

Web site

Qualke, A. (2008, April 3). Revisiting Columbine. *Colorado Online News*. Retrieved May 8, 2008, from <http://www.con.com>

Online Journal Article (with DOI)

Prdziebylo, I. L., Korzybski, C. L., & Gimpelowicz, Z. (1991). Interpersonal cognition and sibling rivalry in large families. *Polish Journal of Psychology*, *74*, 329-348.
doi: 10.1037/2078-6133.25.2.233

Online Journal Article (without DOI)

Light, G. T., & Love, T. R. (2002). Emotional intelligence in primates. *Journal of Cognitive Psychology*, *4*(3), 33-46. Retrieved from <http://0-www.jstor.org.linus.lmu.edu/>

Interview

Bundy, R. (2008, May 10). Interview by T. O'Neill [Personal interview].

Thomas, D. (2008, May 10). Interview by T. O'Neill [Telephone interview].

Source

APA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount University*. 2009. PDF file.

APA In-Text Citation

In APA style, in-text documentation is done through an author-date citation system, allowing the reader to locate the source in the References.

If the name of the author appears in the text, cite only the year of publication in parentheses (example 1). Otherwise, place both the author's name and date of publication in parentheses, separated by a comma (example 2). If both the author and year appear in the text, do not include a parenthetical citation.

Example 1: Jenkins (2003) described the beginning stages...

Example 2: In the beginning stages... (Jenkins, 2003)

For 2 authors: Cite both names every time.

For more than 2 authors: Cite all authors the first time, then only the first author plus et al. subsequently.

Source

APA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount University*. 2009. PDF file.

Resources

Anti-Plagiarism

Important Information to Remember

- Document all information from other sources, which includes direct quotations and paraphrases, as well as ideas gained from these sources. However, there is some information referred to as public domain, or common knowledge, which does not need documentation. Examples of public domain include well-known phrases or proverbs such as, “What goes around comes around.” It also consists of such common knowledge as, “George Washington was the first President of the United States.” However, be cautious. If there is any doubt, about whether something is public domain or not, it is best to cite it.
- If information includes numbers, cite it. Double-check the information for accuracy.
- The pulp tabloids (i.e., *National Enquirer*, *Star*) demonstrate that just because information is in print, does not mean it is true. Also, be sure to check the validity of information from the Internet. Anyone can write anything and put it online.
- Double-check any questionable or controversial information.
- It is less likely to use another author’s words when more sources are available. Additional sources give enough information to:
 1. Realize that different sources give different data
 2. Make comparisons and contrasts
 3. Make connections between different pieces of information
 4. Draw conclusions
- The less research information available makes it more difficult to write about the research topic. Therefore, when relying on fewer sources, it may lead into plagiarism.

Document all information from primary and secondary sources

Primary sources include:

- Personal interviews (in person, on the phone, and online)
- Surveys
- Notes
- A work of literature
- An autobiography

Secondary sources include:

- Textbooks
- Articles
- Reference books
- Literary criticism
- Any writing discussing any primary source

Local Libraries

Palos Verdes Library District

Location	Hours
Peninsula Center Library 701 Silver Spur Road Rolling Hills Estates, CA 90274 310-377-9584 http://www.pvld.org/	Monday-Thursday: 10:00 a.m.-8:00 p.m. Friday: 10:00 a.m.-6:00 p.m. Saturday: 10:00 a.m.-5:00 p.m. Sunday: 1:00 p.m.-5:00 p.m.
Miraleste Library 29089 Palos Verdes Drive East Rancho Palos Verdes, CA 90275 310-377-9584 ext. 452	Monday-Friday: 11:00 a.m.-6:00 p.m. Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Malaga Cove Library 2400 Via Campesina Palos Verdes Estates, CA 90274 310-377-9584 ext. 551	Monday-Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Annex 627 Silver Spur Road, Suite 210 Rolling Hills Estates, CA 90274 (Village Shopping Center) 310-377-9584 ext. 301	Staffed by PVLD Monday-Thursday: 3:00 p.m.-7:00 p.m. Monday-Thursday: 1:00 p.m.-5:00 p.m. (School Holidays) Staffed by Freedom4U Friday: 3:00 p.m.-7:00 p.m. Friday: 1:00 p.m.-5:00 p.m. (School Holidays)
*Open to 6th-12th graders with valid student I.D.	

Redondo Beach

Location	Hours
The Main Library	Monday-Thursday: 10:00 a.m.-8:00 p.m.

303 North Pacific Coast Highway
Redondo Beach, CA 90277
<http://www.redondo.org/library>

Friday: 10:00 a.m.-6:00 p.m.
Saturday: 9:00 a.m.-5:00 p.m.

The North Branch
2000 Artesia Boulevard
Redondo Beach, CA 90278

Monday, Wednesday, Thursday: 12:00 p.m.-8:00 p.m.
Saturday: 9:00 a.m.-5:00 p.m.
Tuesday, Friday: Closed

Torrance

Location	Hours
Katy Geissert Civic Center Library 3301 Torrance Boulevard Torrance, CA 90503 310-618-5959 www.library.torranceCA.gov	Monday-Thursday: 10:00 a.m.-9 p.m. Friday: 10:00 a.m.-6:00 p.m. Saturday: 10:00 a.m.-5:30 p.m. Sunday: 1:00 p.m.-5:00 p.m. (September through June)
El Retiro Branch Library 126 Vista Del Parque Redondo Beach, CA 90277 310-375-0922	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Henderson Branch Library 4805 Emerald Street Torrance, CA 90503 310-371-2075	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
North Torrance Branch 3604 Artesia Boulevard Torrance, CA 90504 310-323-7200	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Southeast Branch Library 23115 South Arlington Avenue Torrance, CA 90501 310-530-5044	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Walteria Branch Library 3815 West 242nd Street Torrance, CA 90505 310-375-8418	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed

Note Cards

Source Card

1
Author's last name, first name. Title. City:
Publisher, year.

**For each new source you have, you will make a 'SOURCE CARD' with the bibliography information on it, recorded in proper MLA format. **Remember that every different kind of source has different and specific rules for citation (e.g., website, electronic database, article, book, etc.). Each new source will be given a LETTER, (e.g. '1') which will be used to code each fact card for that source.*

Fact Card

1
Topic
* Take notes on the essential notes from your research. (<i>Essential</i> means that if it is common knowledge, do NOT put it on a card.)
* You may also jot down some commentary in regards to the facts – make sure that you distinguish this from the actual research

** Instead of writing down the bibliography information over and over on each fact card, all you have to do is record the SOURCE LETTER (e.g. '1') on each fact card taken from that source.*

** To help organize your notes, you might want to subdivide your information into BROAD SUBTOPICS and label the top of your card accordingly, which will help with organizing your thoughts later.*

Example Fact Card from "Death Penalty Research"

1
Exoneration (CA)
* 2000, CA Penal Code 4900 gives qualified exonerees \$100 for every day spent in prison. (8 so far have been compensated – takes YEARS)
* Qualifications: pardon, application within 6 months after release from prison, & approval Board of Control.

1
Blank, Jessica & Erik Jensen. <i>Living Justice</i> . New York: Harper's, 2002.

Example Fact Card from "Death Penalty Research"

1
Executions
* California has more people on death row, but Texas kills more prisoners than CA or any other State in the US
* It takes 6 years through the appeals process to someone innocent, Texas' inmates are on row no longer than 4 years before they are ted.

Fact Cards...

1
* Record the essential info you have found relevant to your topic / question of research

Source Card...

1
Author's last name, first name. Title. City:
Publisher, year.

Fact Cards...

2
* Record the essential info you have found relevant to your topic / question of research

Source Card...

2
Author's last name, first name. Title. City:
Publisher, year.

1
* Record the essential info you have found relevant to your topic / question of research

** You will have multiple fact cards for every Source Card you have. Note how each card is coded with the '1', and yet only the source card contains the bibliography information.*

2
* Record the essential info you have found relevant to your topic / question of research

** When you move on to a new source, make a new Source Card and assign it a new number, and continue taking notes.*

1
* Record the essential info you have found relevant to your topic / question of research

2
* Record the essential info you have found relevant to your topic / question of research

Source Cards will help you to:

- Identify the sources of your summarized, paraphrased and quoted research; numbering each source saves you time as you only have to write the citation information once and then number each corresponding fact card accordingly.
- Find sources again easily if you need them.
- Create your works cited page / bibliography.

Remember to:

- Each type of source database, reference book, periodical, video, interview, etc. are all each cited differently, be sure to follow the very specific punctuation rules and to provide all required information.
- Cite sources with painstaking accuracy, this is the easiest place where plagiarism can sneak in.

When making fact cards:

- Include the source's number on the top of each card (there should be no 'I'll go back and do this after'-ing here; keeping source information straight is essential in avoiding plagiarism).
- (*If a lot of varied content is being pulled from the same source*) Write the subtopic heading of the note at the top of each note card to help you stay organized.
- Cover only one central point on a note card.
- Make sure what your record is "note card worthy", meaning: Don't waste your time on general information you already know or that is general knowledge that could be found in *every* source on the topic.
- Only record information *directly related* to your Statement of Purpose or topic of inquiry.
- Write only essential words, abbreviate when possible. (Omit adjectives etc.)
- Be ACCURATE: double check direct quotes and statistics. If you quote the text you need quotation marks at the start and at the end, and *everything* in between *must* be directly quoted from the text without *any* variation, even in punctuation.
- If you are not quoting, everything must be in your own words and own sentence structure (switching out a key word for a synonym is NOT sufficient, this IS plagiarism).
- PAGE NUMBERS (whether you are quoting or paraphrasing) are essential.
- Verb tense, pronouns & antecedents can be clarified within [brackets].
- Use ellipsis points (...) where you leave out non-essential words or phrases from a quote (your remaining text still needs to read clearly).
- Make clear distinctions between 'fact' and 'opinion' and identify any BIASES in your sources.

***created by Ashley Brockman, professional librarian**

Organization Structure for Final Outline

- I. Thesis sentence
- II. Topic sentence for main point #1
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- III. Topic sentence for main point #2
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- IV. Topic sentence for main point #3
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- V. Topic sentence for main point #4
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- VI. Topic sentence for main point #5
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- VII. Concluding sentence



Each of these sections
reflects one body
paragraph of your paper.

Outline to be expanded as needed.

MLA Format

In most English and humanities classes, you will be asked to use MLA (Modern Language Association) guidelines for formatting a paper and preparing a list of the works you have cited. The following guidelines are consistent with advice given in the *MLA Handbook for Writers of Research Papers*, 6th ed. (New York: MLA, 2003).

Formatting the paper

The following MLA recommendations have been endorsed by most English instructors.

MATERIALS

Use good-quality 8½" x 11" white paper.

TITLE AND IDENTIFICATION

MLA does not require a title page. On the first page of your paper, place your name, your instructor's name, the course title, and the date on separate lines against the left margin. Then center your title.

PAGINATION

Put the page number preceded by your last name in the upper right corner of each page, one-half inch below the top edge. Use Arabic numerals (1, 2, 3, and so on).

MARGINS, LINE SPACINGS, PARAGRAPH INDENTS

Leave margins of one inch on all sides of the page. Do not justify (align) the right margin.

Double-space throughout the paper. Do not add extra lines of space above or below the title of the paper or between paragraphs.

Indent the first line of each paragraph one-half inch (or five spaces) from the left margin.

LONG QUOTATIONS

When a quoted passage takes up more than four typed lines of prose or three lines of verse in your paper, set it off from the text by indenting the entire quotation one inch (or ten spaces) from the left margin. Double-space the indented quotation, and don't add extra space above or below it.

Quotation marks are not needed when a quotation has been set off from the text by indenting.

WEB ADDRESSES

When a Web address mentioned in the text of your paper must be divided at the end of a line, do not insert a hyphen (a hyphen could appear to be part of the address).

Basic MLA Internal Documentation

1. **Match your parenthetical reference to the first word(s) of the Works Cited entry. That way, someone reading your paper can go to your source for more information.**
2. **For a book, the parenthetical reference in your paragraph will normally include the author's last name and the page on which you found the information.**
Ancient writers attributed the invention of the monochord to Pythagoras (Marcuse 197).

According to Marcuse, ancient writers attributed the invention of the monochord to Pythagoras (197). –Note: the author is identified within the body of the sentence.

Matching Works Cited entry:

Marcuse, Sibyl. A Survey of Musical Instruments. New York: Harper, 1975.

3. **If a source has no author, use what comes first in the Works Cited entry.**
International espionage was as prevalent as ever in the 1990s (“Decade” 26).

Matching Works Cited entry:

“Decade of the Spy.” Newsweek. 7 Mar. 1994: 26-27.

4. **Electronic sources:**
When *Julius Caesar* debuted at the Globe Theater, it became a place of “courage and ideas, a place where an audience must observe with the inner eye, listen with the inner ear” (Sohmer par. 44).

Matching Works Cited entry:

Sohmer, Steve. “12 June 1599: Opening Day at Shakespeare’s Globe.” Early Modern Literary Studies 3.1 (1997): 46 pars. 22 June 1998.
<[http://www.humanities Ualberta.ca/emls/03-1/sohmjuli.html](http://www.humanities.Ualberta.ca/emls/03-1/sohmjuli.html)>.

5. The parenthetical reference precedes the punctuation mark that concludes the sentence, clause, or phrase containing the borrowed material.
Others, like Jakobson and Waugh (210-15), hold the opposite point of view.
6. Be sure to put in quotation marks around any words quoted verbatim.
7. Be sure to cite any paraphrased information—including facts and statistics—that is not considered general knowledge. OTHERWISE, IT IS CALLED PLAGIARISM.

See the *MLA Handbook* for more specific information on sources not covered here.

MLA Works Cited/Bibliography Information

A bibliography is a list of sources you used in compiling a document. You should arrange the bibliography in alphabetical order by the author's last name or, if there is no author, by the first main word of the title. You can ignore A, And, and The in a title.

There are several bibliographic styles, and depending on your research topic, one may be more appropriate than others. Be sure to find out what style you should use for your topic. Don't mix styles because you may confuse your reader. **The examples in this bibliography are written in the Modern Language Association (MLA) style, which is commonly used in the arts and humanities.** The rules for an MLA bibliography style are:

- Double-space all entries.
- Use hanging indent paragraph styles (the first line of the paragraph is aligned with the left margin, and all subsequent lines are indented .5 inches from the left margin)
- Type authors' last names first, with the last and first names separated by a comma, unless there are two or more authors. For references that have multiple authors, type the last name first for the first author, and type subsequent names with the first name first.
- Type titles' full names and begin each important word with a capital letter.
- Use italics or underlines for the titles of books and periodicals.
- Enclose titles of periodical articles in quotation marks.
- Type any publication information (place of publication, publisher's name, year, and so on) after each reference title.
- Separate each portion of each bibliography entry with a period followed by two space