

Writing the Draft of the Paper

QUICK REFERENCE

Allow ample time to write the draft of your paper because incorporating research materials and using in-text documentation extend the time it takes to compose.

- ▶ Remember that a researched paper, like all papers, develops in stages.
- ▶ Incorporate facts and statistics in your own sentences; always provide an in-text note to acknowledge the source.
- ▶ Acknowledge the author when paraphrasing information in your paper; always provide an in-text note to acknowledge the source.
- ▶ Introduce all quotations by mentioning the author (speaker) in your paper; always provide an in-text note to acknowledge the source.
- ▶ Place brief quotations in your paragraphs using quotation marks; set off long quotations ten spaces (without quotation marks); always provide an in-text note to acknowledge the source.
- ▶ Create a clear and interesting title for your research paper; use effective introductory and concluding strategies to begin and end the paper.

Expect the rough draft of a research paper, like all other rough drafts, to be messy and inconsistent, sketchy in some places and repetitive in others. To some extent, however, writing the rough draft of a research paper is more challenging than writing other papers because of its greater length and complexity. When drafting a research paper, remember the strategies that apply to any writing project, while also considering those that apply to research papers in particular.

12a Remember general strategies for drafting papers.

Because the research paper is in many ways like all other papers, keep these overall writing strategies in mind:

- *Gather all materials together.* You can proceed with relatively few interruptions if your planning materials and writing supplies are nearby.
- *Work from the outline.* Write one paragraph or section at a time, in any order, postponing work on troublesome sections until you have gained momentum.
- *Remember the purpose of the paper.* Arrange and develop only the ideas presented in the outline—and closely related ideas that emerge as you write.
- *Use only ideas and details that support the thesis statement.* Resist tendencies to drift from your point or to provide interesting but extraneous details.
- *Remember readers' needs.* Include information and explanations that readers need in order to understand the discussion.
- *Do not worry yet about technical matters.* Concentrate on getting ideas down on paper; attend to punctuation, mechanics, and spelling later.
- *Rethink and modify troublesome sections.* If the outline creates problems, if an example seems weak, or if the order of the paragraphs no longer seems logical, change it.
- *Reread sections while writing.* Rereading earlier sections while writing helps you maintain a reasonably consistent tone.
- *Write alternative versions of troublesome sections.* Write multiple versions of troublesome sections; then choose the best one.
- *Periodically take a break from writing.* Interrupting your writing too often can cause inconsistencies in style and tone, but occasionally getting away from the work helps you maintain a fresh perspective and attain objectivity.

12b Consider strategies that apply principally to drafting research papers.

The research paper has its own peculiarities and demands. Consequently, keep these special strategies in mind:

- *Allow ample time.* Drafting a research paper requires more time than drafting other, briefer papers because of its length and complexity. Consequently, begin writing as soon as possible and write something each day.

- *Work on a section at a time.* Work steadily, section by section. When a section is difficult to write or when you need more information, leave that section for later and move to the next. Look for any needed new material as soon as possible.
- *Give special attention to technical language.* Define carefully any discipline-specific or other specialized language required in the paper. Writing thoughtful definitions of important technical terms clarifies ideas.
- *Think of the paper by section, not by paragraph.* Discussions of most sections require more than one paragraph, so use new paragraphs to present subsections of your discussion.
- *Use transitions to signal major shifts within the paper.* The multiparagraph explanations required for key points can make it difficult for readers to know when you shift from one major element of the paper to another. Consequently, emphasize transitions in the draft.
- *Incorporate research notes smoothly.* Materials from sources should support, not dominate, the paper. Incorporate source materials as needed to develop the thesis; do not simply string notes together with sentences. (For a complete discussion of incorporating research notes, see section 12c.)

A research paper should present *your* views on a topic, views based on outside reading and interpretation; it should not merely compile what others have said about the subject. Consequently, contribute actively to the ideas in the paper: add comments on sources and disagree with them when necessary. Be a thinker, as well as a writer.

12c**Incorporate notes in the paper.**

Incorporate information from note-taking in the research paper, providing clarifications, explanations, and illustrations of important ideas. Use information selectively to substantiate key points, not simply to show that you have gathered materials, and comment on the central ideas. Readers should know *why* you have included source material.

The following advice about the writing techniques for introducing quotations and clarifying discussions is appropriate for all documentary styles. Matters related to format (the use of parenthetical citations and spacing and indentation patterns) correspond to documentation patterns of the Modern Language Association (MLA). If you are preparing the paper in American Psychological Association (APA) or University of Chicago (Chicago or Turabian) documentation patterns, check the documentation guidelines in Chapters 15–16.

Facts and Summaries

Incorporate facts and summaries in your own sentences. Sentences containing facts and summarized ideas require parenthetical notes (see section 12d) to identify the sources of the information, as in this example:

Unlike productions from earlier generations, current musicals are extravaganzas, developed by multinational groups and presented in multiple venues. *Les Misérables*—produced in France, England, and the United States in 1989—had eighteen companies touring worldwide, bringing in \$450 million (Rosenberg and Harburg 65).

[Rosenberg, Bernard, and Ernest Harburg. *The Broadway Musical: Collaboration in Commerce and Art*. New York: New York UP, 1993. Print.]

Commonly known information, however, does not require an identifying note; that *Les Misérables* is based on the novel of that name by Victor Hugo is generally known and consequently does not require a note (see section 10d for a discussion of common knowledge).

Paraphrases

Include paraphrased materials wherever they fit into the paper. A one-sentence paraphrase should be followed immediately by a parenthetical note. Longer paraphrases, especially background information taken from a single source, should be placed in a separate paragraph with parenthetical documentation at the end; identify the author and source at the beginning of the paragraph. For example:

In *School Choice: The Struggle for the Soul of American Education*, Peter W. Cookson, Jr., provides a useful summary of why people have come to question the government's monopoly of public education. According to Cookson, high dropout rates, in-school violence, disintegrating facilities, low educational standards, and cultural fragmentation have all contributed to education's decline. However, he contends that it was media attention to these troubles, coupled with the conservative backlash of the Reagan years, that gave the school choice movement its momentum (2–7).

[Cookson, Peter W., Jr. *School Choice: The Struggle for the Soul of American Education*. New Haven: Yale UP, 1994. Print.]

Quotations

Use quotations selectively to add clarity, emphasis, or interest to a research paper, not to pad its length. Excessive quoting reduces the effec-

tiveness of a paper because it suggests overdependence on other people's ideas.

Never include a quotation without introducing or commenting on it; readers cannot be expected to know why it is worth quoting. Instead, frame the quotation with your own ideas and provide evaluative comments, no matter how brief. A wide range of verbs may be used to introduce quotations, each creating its own kind of emphasis:

Some Verbs Used to Introduce Quotations

add	explain	reply
answer	mention	respond
claim	note	restate
comment	observe	say
conclude	offer	stress
declare	reiterate	suggest
emphasize	remark	summarize

The examples that follow demonstrate an effective pattern for introducing quotations: identify the author and source and explain the quotation's relevance to the discussion.

Quotations of prose or poetry can be either brief and included within the text, or long and set off from it.

Brief Prose Quotations

Include prose quotations of no more than four lines within the paragraph text. Enclose the words in quotation marks. For example:

Awards shows are now being subsumed by the unsavory business of movie finance. In "Inside the Oscar Wars," Richard Corliss observes: "Movie studios love a good fight, and a bad one too. But the Oscar battles have become trench warfare and dirty tricks" (60). And the deeds are all done to increase studios' sales figures.

[Corliss, Richard. "Inside the Oscar Wars." *Time* 25 Mar. 2002: 60-62. Print.]

For variety, place identifying material at the end of the quoted material or, if it is not disruptive, in the middle of it. For example:

Awards shows are now being subsumed by the unsavory business of movie finance. "Movie studios love a good fight, and a bad one too," observes Richard Corliss in "Inside the Oscar Wars." "But the Oscar battles have become trench warfare and dirty tricks" (60). And the deeds are all done to increase studios' sales figures.



To use only part of a sentence from a source, incorporate the material in your own sentence structure. Although based on the same passage as the preceding example, this passage uses only a small portion of the original:

Awards shows are now being subsumed by the unsavory business of movie finance. In "Inside the Oscar Wars," Richard Corliss notes that "studios love a good fight, and a bad one too" (60). And the deals are all done to increase studios' sales figures.

Punctuate such quotations according to the requirements of the entire sentence. Do not set them apart with commas unless the sentence structure requires commas.

Brief Verse Quotations

Incorporate verse quotations of one or two lines within the paragraph text. Use quotation marks, indicate line divisions with a slash (/) preceded and followed by one space, and retain the poem's capitalization. (Notations for poetry include line numbers, not pages.)

In "Morning at the Window," T. S. Eliot offers a familiar, foggy image, the distant musings of a person who observes life but does not seem to live it: "The brown waves of fog toss up to me / Twisted faces from the bottom of the street" (5-6).

[Eliot, T. S. "Morning at the Window." *The Complete Poems and Plays 1909-1950*. New York: Harcourt, 1971. 36. Print.]

Long Prose Quotations

Incorporate prose quotations of five or more typed lines by setting the quotation off from the body of the paragraph. Indent the quotation ten spaces from the left margin. Double-space the material but do not enclose it within quotation marks. If a clause introduces the quotation, follow it with a colon, as in this example:

Anthropologists and social scientists are now realizing that a broader range of information must be collected in order for us to understand a broader range of ethnic and social groups. Rhoda H. Halperin offers this rationale in "Appalachians in Cities: Issues and Challenges for Research":

Family histories that reveal the dynamics of intergenerational relationships in all of their dimensions (education, economic, psychological)—the constant mentoring and tutoring, the patience of grandmothers with grandbabies—must be collected. We need as researchers to collect data

that avoid the patronizing "we" (urban professionals) who know what is best for "you" or "them" (the poor people). (196)

Current studies, as a result, are developed in a multidimensional way.

[Halperin, Rhoda H. "Appalachians in Cities: Issues and Challenges for Research." *From Mountains to Metropolis: Appalachian Migrants in American Cities*. Ed. Kathryn M. Borman and Phillip J. Obermiller. Westport: Bergin, 1994. 181-97. Print.]

Long Verse Quotations

To quote three or more lines of poetry, follow the pattern for long prose quotations: indent ten spaces, double-space the lines, and omit quotation marks. Follow the poet's indentation patterns as closely as possible, as in this example:

In "Poem [1]," Langston Hughes offers a spare, critical assessment of western culture:

I am afraid of this civilization—

So hard,

So strong,

So cold. (4-7)

In only twelve words, Hughes provides a sharp, insightful look at the world around him.
[Hughes, Langston. "Poem [1]." *The Collected Poems of Langston Hughes*. Ed. Arnold Rampersad and David Roessel. New York: Knopf, 1994. Print.]

Punctuation with Quotations

Single Quotation Marks. To indicate an author's use of quotations within a passage, follow one of two patterns. In a brief passage, enclose the full quotation in double quotation marks (" ") and change the source's punctuation to single quotation marks (' '), as in this example:

In *Tribes: How Race, Religion, and Identity Determine Success in the New Global Economy*, Joel Kotkin emphasizes the influence of immigrants in American culture and business: "Even blue denim jeans, the 'uniform' of the gold rush—and indeed, the American West—owe their origination and popular name to Levi Strauss, a gold rush era immigrant to San Francisco" (57).

[Kotkin, Joel. *Tribes: How Race, Religion, and Identity Determine Success in the New Global Economy*. New York: Random, 1993. Print.]

In a long quotation—indented ten spaces and therefore not enclosed within quotation marks—the author's quotation marks remain double, as in this example:

James Sellers, in *Essays in American Ethics*, suggests that self-identity often is inextricably linked to one's nationality:

National identity need not always be in the forefront of one's awareness of who he [or she] is. But in America, it is. The United States is the "oldest new nation," we are often told by political scientists; and the national heritage, while it has certainly not turned out to be a "melting pot," has become a powerful background influence upon the identity of Americans, reshaping even the ways in which they express their ethnicity or their religion. (97)

Whatever our race, religion, or ethnicity, we are, perhaps the most obviously, Americans.
[Sellers, James. *Essays in American Ethics*. Ed. Barry Arnold. New York: Lang, 1991. Print.]

Brackets. Use brackets to indicate that you have added words for clarity within a quotation. Most often, the words you add are specific nouns to substitute for a pronoun that is vague outside the context of the original work. However, you may also substitute a different tense of the same verb (*used* for *use*) so that the quotation blends effectively with your prose. For example, in the passage below, the bracketed phrase "value-destroying industries" (a commonly understood phrase in economic studies) substitutes for "one of these firms," which has no clear referent in the quotation or its introduction.

In "The Disintegration of the Russian Economy," Michael Spagat explains a major industrial dilemma: "Workers in these industries are receiving more wages than the wealth they are creating for society. So if [value-destroying industries] were closed down, money would be saved but the savings would not be enough to pay full unemployment compensation" (52).

[Spagat, Michael. "The Disintegration of the Russian Economy." *Russia's Future: Consolidation or Disintegration?* Ed. Douglas W. Blum. Boulder: Westview, 1994. 47-67. Print.]

Bracketed information can substitute for the original wording, as in the example above, or appear in addition to the original material: "she [Eleanor Roosevelt]." If a quotation requires extensive use of brackets, use another quotation or express the information in your own words.

Ellipses. Use ellipsis points (three spaced periods) to indicate that words are omitted from a quotation. Omissions from the middle of a sentence do not require any other punctuation. To indicate an omission from the end of a sentence, retain the sentence's end punctuation, followed by the ellipsis points.

Robert L. Williams stresses the social dimensions of comedy in *Comic Practice: Comic Response*. "Humor is a guide. It is largely culture-bound. Chinese Communist jokes do not do well here, just as ones made in the U.S. in Beijing. . . . Yet there is a range of humor that works for a broad, unsegmented audience. The very existence of comic films is testimony" (56–57).

Williams, Robert L. *Comic Practice: Comic Response*. Newark: U of Delaware P, 1985. Print.

Comment: "The humor of a Chicago street gang will not work in a retirement home, even one in Chicago. Regional, age, gender, and social differences all enter in."

When clarity is not compromised, ellipsis points are unnecessary at the beginning or end of a quotation because readers understand that quoted material comes from more complete sources.

Note: In some instances, authors use ellipsis points for stylistic effect. To distinguish your own use of ellipsis points to show omission from the author's use for effect, place your ellipsis points within brackets. Many instructors prefer the use of brackets with ellipsis points in all circumstances, even when none of your sources uses ellipsis points for effect; ask your instructor how to handle this matter.



Use parenthetical notes to document research.

Internal documentation identifies materials from sources and indicates where facts, quotations, or ideas appear in original sources. Chapters 15–16 discuss APA and Chicago styles for attributing information. MLA style uses parentheses within the text to indicate the source of information and its location in the original.

Consistency of Reference

Parenthetical references must correspond to entries in the list of works cited. If a works-cited entry begins with an author's name, the parenthetical reference in the text must also cite the author's name—not the title, editor, translator, or other element. Readers then match the information within the parenthetical references with the information in works-cited entries.

Basic Forms of Parenthetical Notes

To avoid disrupting the text, parenthetical notes use the briefest possible form to identify the relevant source: the name of the author (or in some instances, the title) and for print sources, a page number (without a page abbreviation). For example:

Soon after Johnson was inaugurated in 1965, Operation Rolling Thunder began; ultimately American planes dropped 643,000 tons of explosives on North Vietnam (Brownmiller 20).

[Brownmiller, Susan. *Seeing Vietnam: Encounters of the Road and Heart*. New York: Harper, 1994. Print.]

In the interests of clarity, you may incorporate the author's name in your sentences.

Brownmiller notes that soon after Johnson was inaugurated in 1965, Operation Rolling Thunder began; ultimately American planes dropped 643,000 tons of explosives on North Vietnam (20).

In special cases, however, the rule of using the author's last name and the page reference is superseded:

<i>Special Circumstance</i>	<i>Rule and Sample</i>
Two authors with the same last name	Include first and last name: (John Barratt 31), distinct from (Jessica Barratt 2-4).
Two works by the same author	Include the title or a shortened version of the title, separated from the author's name by a comma, maintaining the original punctuation for the shortened form: (Gould, <i>Mismeasure</i> 113), distinct from (Gould, "Wheel" 16).
Two authors	Include both last names: (Scott and Fuller 213-14).
Three authors	Include all last names, separated by commas: (Jarnow, Judelle, and Guerreiro 58).
Four or more authors	Include the first author's last name and <i>et al.</i> ("and others"), not italicized: (Gershey et al. 22).
Corporate author	Include the organization as the author: (AMA 117).
Multivolume works	Include the volume number after the author's name, followed by a colon: (Tebbel 4: 89-91).
Reference works	Include the author's name or a shortened form of the title, depending on how the work appears in the works-cited list; no page numbers are required for alphabetically arranged sources: (Angermüller) or ("Manhattan Project").
Poetry or verse drama	Include the author's name, a short title (if necessary), and line (not page) numbers: (Eliot, "Waste Land" 173-81).

Indirect Sources

Whenever possible, quote from an original source. However, in instances when the original source is unavailable to you, you can quote from an indirect source (the source where you found the quoted material).

Introduce the quotation by identifying the person you are quoting; then identify in the parenthetical note the source from which you have taken the quotation, introduced by the abbreviated phrase *qtd. in* ("quoted in"). For example:

After a political blunder in which two of Truman's cabinet members issued simultaneous and contradictory statements about American-Russian relations, Truman asserted his share of the blame with typical candor: "Never was there such a mess and it is partly my making. But when I make a mistake it is a good one" (*qtd. in* Pemberton 69).

[Pemberton, William E. *Harry S. Truman: Fair Dealer and Cold Warrior*. Boston: Twayne, 1989. Print.]

Audiovisual Sources

Cite audiovisual sources, for which no page numbers can be given, by "author" (lecturer, director, writer, producer, performer, or interview respondent) or title, as they appear in the list of works cited. Such citations, however, are often clearer if incorporated in the text of the paper.

The isolation and the despair of patients with AIDS are captured in these haunting images:

I walked the avenue till my legs felt like stone
I heard the voices of friends vanished and gone
At night I could hear the blood in my veins
Black and whispering as the rain. (Springsteen, "Streets")

Or

The isolation and the despair of patients with AIDS are captured in these haunting images from Bruce Springsteen's "Streets of Philadelphia":

I walked the avenue till my legs felt like stone
I heard the voices of friends vanished and gone
At night I could hear the blood in my veins
Black and whispering as the rain.

[Springsteen, Bruce. "Streets of Philadelphia." *Philadelphia*. Soundtrack. Sony, 1993. CD.]

Because audiovisual sources require limited information in parenthetical notes, incorporate all needed information in the written text when possible.

Electronic Sources

Cite electronic sources, for which no page can be given, by author or title, as they appear in your works-cited list. Of course, it is possible to include this information within your text, in which case there is no parenthetical note. To avoid the confusion of having no parenthetical reference—a reader may assume that you merely forgot to add your citation—you can provide brief, clarifying references to the electronic document in your sentences.

The case for censorship often seems simple, but it seldom is. As Karla Peterson and Steve Harsin express in their Web site *Banned Books and Censorship: Information and Resources*:

Most would-be book bannings act with what they consider to be the highest motives—protecting themselves, their families and communities from perceived injustices and evil and preserving the values and ideals they would have the entire society embrace. The result, however, is always and ever the denial of another's right to read.

Such complexities and problems are what make censorship such a troubling issue.

[Peterson, Karla, and Steve Harsin. *Banned Books and Censorship: Information and Resources*. 17 Oct. 2000. Loyola U Libraries. Web. 9 Mar. 2010]

Positioning Parenthetical Notes

Without disrupting the text, place parenthetical notes as close as possible to the material they identify—usually at the end of the sentence but before the end punctuation. Allow one space before the opening parenthesis.

Facts, Summaries, and Paraphrases

Congressionally approved military assistance to foreign nations gradually increased from \$2 billion per year during Kennedy's administration to \$7 billion a year during the Reagan administration (Hinckley 122–23).

[Hinckley, Barbara. *Less than Meets the Eye: Foreign Policy Making and the Myth of the Assertive Congress*. Chicago: Twentieth Century–U of Chicago P, 1994. Print.]

Brief Quotations

For brief quotations, place the notes *outside* the quotation marks but *before* the end punctuation, a change in the usual pattern of placing end punctuation before closing quotation marks.

Economic and political power are intertwined because “together, the politically strong and our legislators devise measures to limit [economic] competition from those who are politically weaker” (Adams and Brock 118).

[Adams, Walter, and James W. Brock. *Antitrust Economics on Trial: A Dialogue on the New Laissez-Faire*. Princeton: Princeton UP, 1991. Print.]

Long Quotations

For long, set-off quotations (indented ten spaces and not enclosed with quotation marks), place a period at the end of the quotation. Then add the parenthetical note without additional punctuation.

Unlike the traditional "hard" sciences, the study of past cultures must, by nature, be somewhat intuitive. As Rachel Harry suggests in "Archaeology as Art":

Objectivity in archaeology is at once both an easy and an impossible target to shoot down because it simply does not exist. Archaeologists cannot *choose* objectivity. We will find what we look for, and are left with what by chance is revealed to us. (133)

Balance, then, must be achieved by reviewing a variety of archaeological studies, not just one.

[Harry, Rachel. "Archaeology as Art." *Archaeological Theory: Progress or Posture?* Ed. Iain M. Mackenzie. Worldwide Archaeological Ser. Brookfield: Avebury, 1994. 131-39. Print.]

EXERCISE 12.1 *Incorporating Research into Your Writing*

Write a series of paragraphs incorporating information, ideas, and quotations from the following five sources.

SOURCE 1: Kane, Thomas J. *The Price of Admission: Rethinking How Americans Pay for College*. Washington: Brookings Institution, 1999. Print.
[The following paragraph appears on page 5; the following table is excerpted from Table 3-1, "Costs, Tuition, and State and Local Appropriations per Student, by Type of Institution, 1980-81, 1994-95," page 60.]

In the face of expanding public college enrollments, state governments have been unable to continue paying the same proportion of the cost for each student, and families have had to make up the difference with higher tuition. In 1980 state and local appropriations covered 83 percent of the educational cost per student at public two-year institutions and 76 percent at four-year institutions. Because parents were paying such a small share of the costs in 1980, even a modest shift of a few percentage points in the burden carried by students and their families meant a large percentage increase in tuition. Even though the share of costs covered by state appropriations fell by only 9 percentage points at public two-year colleges and 14 percentage points at public four-year institutions, the offsetting rise in the proportion covered by tuition revenues (that is, gross tuition less the value of scholarships and fellowships) meant that the share paid by students and families rose by nearly 60 percent.

Kind of School	Tuition: 1980–1981	Tuition: 1994–1995	Percent of Increase
Public two-year	\$808	\$1,693	110%
Public four-year	\$1,840	\$3,865	107%
Private four-year	\$6,803	\$13,099	92%

SOURCE 2: "Undergraduate Tuition and Fees, 1998." *Collegecosts*. 2000. Web. 4 Feb. 2010. [Information is excerpted from a listing of all four-year institutions in the United States, in order by tuition costs.]

Undergraduate Tuition and Fees, 1998

\$26,500	Landmark College	VT
\$24,630	Hampshire College	MA
\$24,332	Brown University	RI
\$24,152	Amherst College	MA
\$24,144	Columbia College	NY
\$24,066	Sarah Lawrence College	NY
\$24,050	Wesleyan College	CT
\$24,050	MIT	MA
\$24,020	Brandeis University	MA
\$23,974	Columbia University	NY

SOURCE 3: Bay, Mark. "Tuition Rising: Why College Costs So Much." Rev. of *Tuition Rising: Why College Costs So Much* by Ronald G. Ehrenberg. *Library Journal* 125.13 (2000): 122. Print. [The following paragraph appears on page 122.]

Ehrenberg, a senior administrator and professor of economics at Cornell University, examines the factors influencing the spiraling tuition costs of the past decade: the need to spend money to have the best facilities, faculties, and learning tools in order to attract the best and brightest students, the need to spend for athletics and other programs to keep alumni support strong, the self-governing nature of university faculty, and the increasing pressure to spend in order to increase ratings in external publications.

SOURCE 4: "College Costs, Financial Aid Are Up . . ." *Journal of Financial Planning* 14.1 (2001): 29. Print. [The following information appears on page 29.]

The Average Increase in Tuition for 2000–2001

Private Four-Year:	5.2 percent (average: \$16,332)
Public Four-Year:	4.4 percent (average: \$3,510)
Private Two-Year:	7.0 percent (average: \$7,458)
Public Two-Year:	3.4 percent (average: \$1,705)

Loans in 2000–2001 account for 59 percent of student aid; in 1980–1981 they accounted for 41 percent of financial aid.

SOURCE 5: *Getting Ready for College Early: A Handbook for Parents of Students in the Middle and Junior High School Years*. Washington: Dept. of

Education, 2000. Web. 6 Feb. 2010. [The following paragraphs are excerpted from an online government pamphlet.]

"We must make the thirteenth and fourteenth years of education—at least two years of college—just as universal in America by the 21st century as high school education is today, and we must open the doors of college to all Americans."

—President Clinton, State of the Union Address, February 4, 1997

Getting a college education is an investment that will pay back for a lifetime: people with college education have better job opportunities, earn more money, and develop skills and knowledge that can never be taken away. ■■

12e Plan your title and your introductory and concluding paragraphs.

The title and the beginning and ending paragraphs of a paper create important first and final impressions. These special sections of a paper can be developed, written, and rewritten at any time during planning, drafting, or revising.

Titles

A good title is descriptive, letting readers know what the paper is about. In nonscientific disciplines, readers expect titles to be imaginative, to spark their interest. To create an effective title, consider these strategies:

- Use words or phrases that explicitly identify the topic. Search the draft of your paper for expressions that are clear and brief.

Charles A. O'Neill's "The Language of Advertising"

Judith Ortiz Cofer's "The Myth of the Latin Woman"

- Play with language. Consider variations of well-known expressions. Try using alliteration (repetition of the initial—or other—consonant sounds) or assonance (repetition of vowel sounds).

Margaret Carlson's "The Boredom of Proof"

Shelby Steele's "Affirmative Action: The Price of Preference"

- Consider two-part titles, the first part imaginative, the second part descriptive. Separate the two parts with a colon.

Holly Brubach's "Heroine Worship: The Age of the Female Icon"

Susan Douglas's "Remote Control: How to Raise a Media Skeptic"

- Match the tone of the title to the tone of the paper. Use serious titles for serious papers, less formal titles for informal papers.

Philip Wheelwright's "The Meaning of Ethics"

Benjamin Demott's "Sure, We're All Just One Big Happy Family"

Keep an open mind as you write titles. Create several and select the one that best clarifies the paper's topic and—when appropriate—piques interest.



Jarah considered a variety of options for her title. She found through her research that the Lincoln Memorial is often referred to as the "Temple of Democracy" and thought she might include that phrase in her title. She also experimented with alliteration to produce the phrase "the Legacy of the Lincoln Memorial." In the process of writing her paper, she used a phrase that she liked and combined it with one of her other strategies to produce this two-part title: "Walking into History: The Legacy of the Lincoln Memorial."

Introductions

The introduction to a paper establishes a context for the discussion, clarifying the subject and your opinion. In addition, the introduction creates interest, drawing readers into the discussion. To achieve these goals, draft alternative introductions, keeping these general principles in mind:

- Adjust the length of the introduction to the length of the paper. A long paper needs a proportionately comprehensive introduction.
- Match the tone of the introduction to the tone of the paper. An informal paper needs an informal introduction, whereas a serious, academic paper requires a formal one.
- An introduction should suggest the focus of the paper, create interest, and perhaps indicate how the paper is developed.

Begin the introduction with one or more of the following general strategies and end it by presenting the thesis statement. The following strategies are well suited to researched papers:

- *Allusion.* Refer to a work of art, music, literature, or film—or to a mythical, religious, literary, or historical person or event.
- *Analogy.* Make a comparison that is relevant to the topic.
- *Anecdote.* Begin with a short description of a related incident.
- *Definition.* Define a term central to your topic. Avoid defining terms already understood, unless the definition serves a special purpose.
- ■ *Description.* Use a description of a scene, person, or event to establish context or mood for your topic.
- *Facts and figures.* Begin with specific, interesting, useful information or statistics.
- ■ *New discussion of an old subject.* Explain why a topic that may seem overly familiar is worth examining again.
- ■ *Question.* Use a question or a series of questions to prompt readers to think about the topic.
- *Quotation.* Use what someone else has said or written in a poem, play, short story, book, article, essay, or interview.

- **Startling statement.** Use an arresting statement to get readers' attention and arouse their interest.

Conclusions

A conclusion re-emphasizes the point of a paper and provides an opportunity to create a desired final impression. Most conclusions begin with a brief but specific summary and then use a concluding strategy to present a general observation.

Some introductory strategies—such as allusion, analogy, anecdote, description, and quotation—also work well as concluding strategies. The following additional strategies are particularly appropriate for conclusions.

- **Challenge.** Ask readers to reconsider their current behavior or ideas or to consider new behavior and ideas.
- **Framing pattern.** Frame the paper by modifying some central words, phrases, or images from the introduction to reflect the progress of thought demonstrated in the paper. When appropriate, the introductory strategy may be repeated as the concluding strategy, intensifying the framing effect.
- **Summary.** Summarize, restate, or evaluate the major points of the paper. This strategy must be used carefully and thoughtfully to avoid mere repetition.
- **Visualization of the future.** Predict what the nature or condition of the topic will be in the near or distant future. Be realistic.

Jarah knew immediately that she wanted to open her paper with an anecdote, describing her early recollections of the Lincoln Memorial and her first visit; she thought it would create a degree of interest and allow readers to either envision what it was like to approach the Memorial if they had never visited the site or to remember their first visit. She then experimented with alternative ways to achieve her goals.

Jarah had more difficulty with her conclusion. She knew she did not want to repeat her introductory pattern but was uncertain about what concluding strategies to employ. So she experimented with several techniques. Finally, she decided to use a quotation about the symbolic meanings that monuments assume, to provide a very brief summary of the elements of her paper, and to incorporate the phrase "Temple of Democracy," which she had found in her reading.

EXERCISE 12.2 *Titles and Introductory and Concluding Paragraphs*

Write several titles for your paper. Then write two draft versions of the introduction and of the conclusion, using the guidelines given above. Make sure that your strategies both create interest and clearly and appropriately introduce your topic and conclude your discussion. Have a classmate review your titles and read your introductory and concluding paragraphs to help you select the most promising ones. ■■