“... take a seat on the top of a gate post and watch the world go by.”

—Zora Neale Hurston, *Dust Tracks on a Road*
Prewriting: Planning and Researching

Your footsteps echo through the cave’s musty darkness. Your flashlight probes the rock cavern for passages to explore. Some passages will lead to dead ends, forcing you to backtrack. Others will open to spectacular caverns seen by no one else.

Like exploring a cave, researching a topic can be exhilarating. You’re on your own as you explore and choose material to read. You too will make your way along twisting and turning paths as you draft and revise your thoughts, and you can expect to run into dead ends from time to time. The result, however, can be the most satisfying writing that you will do in high school.

Decide Where to Start

Writing a research paper can feel overwhelming. It doesn’t have to immobilize you, however. Break down the project into smaller tasks, and then set a schedule to complete each task, as shown below.

<table>
<thead>
<tr>
<th>Schedule for Research Paper</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PLANNING AND RESEARCHING</strong></td>
</tr>
<tr>
<td>2 weeks</td>
</tr>
<tr>
<td>• choose topic</td>
</tr>
<tr>
<td>• research topic</td>
</tr>
<tr>
<td>• take notes</td>
</tr>
<tr>
<td>• make outline</td>
</tr>
<tr>
<td>• create thesis statement</td>
</tr>
</tbody>
</table>

The top arrows show how you will spend most of your time, but at any stage, you may need to return to a previous stage to rethink your topic, gather more information, or reorganize your ideas.
Investigate and Limit a Topic

The key to enjoying the process of writing a research paper lies in choosing a topic that interests you. To get started, list possible topics. Consider books and television documentaries that you have enjoyed. Classroom discussions may also trigger ideas. Brainstorm ideas with your teacher, family, and friends too. Even if your teacher assigns a general topic, you may be able to narrow the focus and investigate an aspect of it that interests you.

After you choose a topic, determine whether it is too broad for a research paper of the length you are writing. Analyze how your topic can be divided by scanning the indexes and tables of contents of books about your topic. You will need to limit your topic until it is neither so broad that you will be writing in generalities nor so narrow that you can’t find adequate resources to use.

Stephanie Murray, a student at Westwood High School in Westwood, Massachusetts, is interested in art. Throughout this unit, you will see examples of notes, outlines, and drafts leading to her finished research paper about the art of Grant Wood and of Edward Hopper. You can read Stephanie’s finished paper on pages 350–356.

Compare the topics in the chart below to see the differences between topics that are too broad, too narrow, and appropriately limited.

<table>
<thead>
<tr>
<th>TOO BROAD</th>
<th>LIMITED</th>
<th>TOO NARROW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western art</td>
<td>The theme of man against nature in Western art</td>
<td>Telegraph lines in Western art</td>
</tr>
<tr>
<td>Art in the Depression era</td>
<td>Depression era artists</td>
<td>Cats in Depression era art</td>
</tr>
<tr>
<td></td>
<td>Wood and Hopper</td>
<td></td>
</tr>
</tbody>
</table>

Before you begin your own research, you need to know what you are looking for. To clarify your topic and to guide your research, ask yourself questions such as, Why is my topic interesting? What people or events are integral to it? What caused these events to happen? What are some of the effects of my topic? As you learn more, you can refine your research questions and begin to focus on a central idea for the paper.

Find Information

Researching a topic is not a linear process; undoubtedly you will make more than one trip to the library as you develop your view of your topic. Conserve some effort, however, by doing background reading before you plunge into gathering sources. Reading about your topic in its larger context will make you more aware of the significance of your topic. For example, if you are writing a paper about railroads in the American West,
you need to know what social and economic factors encouraged their development.

When you gather research resources, you will be looking for important facts, interesting statistics, and revealing quotations. Refer to pages 775–782 for the kinds of sources and references available in libraries. Many references cover specific topics. For example, for sources on American art, literature, and culture, you can consult the Art Index, the Humanities Index, and the Media Review Digest, to name a few.

**Evaluate Sources** Since you have only a limited amount of time for research, you should carefully evaluate sources before taking notes from them. Some sources may be out of date, reflecting obsolete opinions or old technology. Other sources, such as tabloids and propaganda published by radical groups, are unsuitable because of their slanted treatment of topics.

Some of the information you find will be based more on opinion, and some will be based more on fact. If your topic is a controversial one, such as prison reform, read a variety of viewpoints. A broad perspective will enrich your understanding. Also evaluate how an author presents facts. Although an author will certainly have opinions about the facts, blatant bias will hinder an author’s ability to present a clear, analytical evaluation. To detect bias in an author or a source, ask yourself the following questions.

**To Detect Author Bias, Ask Yourself . . .**

- Does the author fail to give evidence for certain claims?
- Is the author reliable on some points and not others?
- Is the author’s scope of vision limited by his or her age, country of origin, or politics?
- Is the author a qualified expert on this subject?
- Does the author’s biography indicate a special interest that would prejudice his or her judgment?

As you read further, you may want to review your topic and guiding questions occasionally to be sure that the notes you take are relevant to your paper. While you should be open to taking new directions as you learn more about the subject, don’t digress into another area and take notes on material that ultimately you can’t use.

**Make Bibliography Cards** As you find possible sources for your research, record the full publication information on a computer file or on a three-by-five-inch index card for each source. You will use the information twice: once to give credit to your sources in the body of your paper and once to list your sources at the end of your research paper. Number each
Take Notes from Sources

Keep your thesis statement and research questions in mind as you carefully read your sources, and take notes only on the material that is relevant to your topic. If a source has useful information, take notes on four-by-six-inch index cards, using one card for each distinct piece of information. In the upper right corner of each card, record the number of the corresponding source card, and in the bottom right corner, record the number of the page on which you found the ideas and information. At the top of each card, write the note’s main idea. That way, when you’re ready to begin drafting, you’ll be able to easily group your notes and arrange them in a logical order.

Take Notes in One of Three Ways A paraphrase is a restate- ment of information in your own words. A summary is a brief synthesis of a long passage containing only main ideas and key supporting information. A direct quotation is the exact wording of a source, set off with quotation marks. Look at the note cards on the following page for examples of the three note-taking methods.

Simply stringing together pages of direct quotations is not the same as writing a research paper. To prepare an insightful paper, you will need to understand your sources and weave them together with your own explanations and analysis. Your distinctive writer’s voice will make your research paper flow smoothly from idea to idea.
As you take notes, consider how ideas interrelate. Note how certain trends or patterns emerge. As your ideas evolve, you may need to take several trips to the library to gather more data for your paper or to fill in gaps.

**Avoid Plagiarism** An honest writer avoids plagiarism, the use of another writer’s words or ideas without giving credit. The first step in avoiding plagiarism is to indicate on each note card whether an idea is your own, a paraphrase, a summary, or a direct quotation. Without these marks, you will not remember whether an idea was yours or was summarized or paraphrased from a research source.

You can plagiarize unintentionally. If you carelessly treat a direct quotation as a paraphrase or summary, you have plagiarized. You have plagiarized too if your paraphrase is too close to the wording of an idea expressed in the original source. For example, if a source’s words are “Successful advertising preys on our fear of rejection” and you paraphrase it as “Successful advertising campaigns pitch to people’s fear of rejection,” you have plagiarized, even if you name your source.

Wood’s farm landscapes are, without a doubt, the most sensuous and passionate works he painted. Mingling erotism with ecstasy, Wood made the relationship between the farmer and mother earth into a Wagnerian love duet. While mother earth is always the principal protagonist, overwhelming the farmer in scale and vitality, she is always loving and benevolent. In Wood’s idyllic farmscapes, man lives in complete harmony with Nature; he is the earth’s caretaker, coaxing her to abundance, bringing coherence and beauty to her surfaces.

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Skills Practice

1. For each broad topic below, list three ideas for appropriately limited topics.
   - technology in sports
   - women in modern art
   - the motion picture industry

2. Imagine that you will write a research paper on the work of playwright Thornton Wilder. Which of the following sources do you think will be suitable? Explain.
   - a collection of Thornton Wilder’s essays: *American Characteristics*
   - the *National Enquirer*
   - a videotape of Wilder’s *Our Town*
   - a television documentary about Wilder
   - a *TV Guide* summary of a movie version of his novel *The Bridge of San Luis Rey*

   
   This quotation was taken from a book about American women artists. Tell whether the writer of each sentence below has plagiarized—even if credit to the source has been given.
   - Georgia O’Keeffe’s subject matter consisted of natural forms such as flowers, bones, and mountains.
   - O’Keeffe’s flowers, bones, mountains, and clouds reveal a classic order hidden in nature.

Your Research Paper

Begin the process of writing a research paper by following these bulleted directions:

- Select a research paper topic, write five questions about it that you’d like your research to answer, and acquire permission to proceed from your teacher.
- Begin conducting library research and preparing bibliography cards. Use the *MLA Handbook for Writers of Research Papers*, the text and samples on page 327, or the chart on page 341 as a guide to accurate recording of bibliographic data on your source cards.
- Write legibly and follow the conventions of punctuation, capitalization, italics, and quotation marks as laid out in the resources named.
- Begin taking notes from the sources you’ve gathered.
Prewriting: Developing an Outline

People in all fields organize their ideas in a variety of ways. Artists, for example, may make charcoal sketches before beginning to paint on canvas. Computer programmers may create flow charts to show the steps in their programs. Likewise, writers devise outlines to organize their ideas and information.

Now you will create a working outline to help you to organize your research notes. As you learn more, adjust your outline to reflect your increasing knowledge.

Make a Formal Outline

You can use many methods to arrange your note cards into an outline. You may wish to use a combination of methods—one method for main ideas and another method for supporting details.

Use the other units in this book to explore methods of organization. Unit 3, for example, examines order of importance, order of impression, and spatial order (pages 128–130). Unit 4 illustrates chronological order (pages 182–184), and Unit 5 demonstrates how to explain a process (pages 218–220). Collaborating with a partner and sharing your ideas can help you choose the best way to organize your data.

Stephanie Murray used another method of organization illustrated in Unit 5, comparison and contrast (pages 226–230). A portion of her initial outline is shown on the next page. Although she knew that her paper would ultimately begin with an introduction and some background information, she began outlining the section of her paper that would deal with the contrast that exists between the paintings of Grant Wood and the reality of the time period in which he lived. As you will see in the completed research paper on pages 350–355, Murray again uses comparison and contrast to discuss the works of Grant Wood and Edward Hopper.
When you create a formal outline, you may employ several levels of subheadings. Either use two or more subheadings under a heading or subheading, or use none at all. In addition, all subheadings should be written in parallel grammatical form, either fragments (used in the above outline) or complete sentences.
Consider Other Organizing Tools

Depending on your topic, you may find that other ways of organizing your paper are more helpful than the traditional outline. Using a tree or cluster diagram, for example, enables you to map out your information and see how your details are connected. Choose the organization tool that helps you best to manage your information during drafting. Remember that as the bulk of your information increases, so will the need to organize it clearly and in detail. The diagram below shows how the information in Stephanie Murray’s paper will be compared and contrasted.

Create and Revise a Thesis Statement

A successful thesis statement does several things: In one sentence it presents the main idea that you will develop in your paper, it explains your perspective on your topic, and it prepares readers to see how you arrived at that perspective. To create a thesis statement, consider the “big picture.” Read the Roman numeral headings of your working outline; they will suggest a main idea. Writing answers to the following questions will also help you to formulate a thesis statement.

**Questions Leading to a Thesis Statement**

1. What was the central idea that guided my research?
2. What questions did I answer in my research?
3. What significant ideas surfaced during my research?
4. How could my research findings be stated in one sentence?

Continue to revise your thesis statement and your outline to reflect the insights you gain from your research and writing. The final version of your thesis statement may not emerge until you write the final revision of your paper. Look at how the example thesis statement evolves.
The central idea illustrates the sort of obvious, surface observation that you might develop after doing preliminary reading and research about a topic. It is the cornerstone on which research is based.

The first thesis statement is more specific than the central idea, but it’s still just a general statement of the differences in subjects of the two painters. The statement reveals neither the significance of the writer’s research nor the writer’s approach to the topic. The real value of a first thesis statement is that it can keep a writer from veering off the topic during early planning and drafting.

The first revised thesis statement is more detailed and reveals more of the depth of the writer’s research, but the writer’s approach to the topic is still not clear. Thus, the thesis statement does not seem to make a point and needs further refinement.

The second revised thesis statement succinctly states the topic and the writer’s unique approach to it. This thesis statement makes a point that can be supported in the body of the paper.

### Skills Practice

Rewrite each of the following into a concise, single-sentence thesis statement.

- The 1960s were a tumultuous time in all aspects of U.S. society. A great deal of artistic energy was devoted to the exploration of nontraditional media. For this reason, it is impossible to identify a single preeminent 1960s novel.
- Motion pictures generally provide a reflection of the political era in which they are made. This is true whether or not the film deals with contemporary issues or stories.

### Your Research Paper

Continue working on your own research paper. Complete the following steps:

- Reread your note cards and arrange them in groups according to subject.
- Identify main ideas and use those as the main headings in a formal outline or graphic organizer.
- Complete your outline or graphic, adding subheadings and details.
- Draft a thesis statement that reveals the main idea you will develop in your report.
- Refine your thesis statement so that it reflects your own approach to the topic.
Drafting

Sitting down to write can be hard, even for professional writers. One writer, John McPhee, admits that he once used the belt on his bathrobe to tie himself into his writing chair. You may not relish drafting either, but there are easier ways of creating a draft than tying yourself into a chair.

Draft from an Outline

Before you begin writing, review your outline and note cards, and think about what you want to say. Try arranging your note cards, using various methods of organization, and adjust your outline if one of those methods seems more fitting. Be sure that the sequence of your note cards matches your final outline. If the information on some note cards doesn’t fit naturally into your outline, put those note cards aside for now. Never throw any note cards away, even if you think you have finished using the information on them. You may need to refer to them as you revise.

As you write your paper, you will learn more about your topic. You are also likely to formulate new questions about your topic that your research notes don’t yet answer. That’s OK; just jot down notes in the margins of your paper where you need to find more information. You may conduct additional research and fill in the holes later on. If you need to return to the research stage during your writing process, you’re in good company—professional writers continually dig for more information throughout their writing process.

In addition to containing the body paragraphs that your outline suggests, your paper will begin with an introduction that includes your thesis statement and will end with a conclusion. Many writers begin by writing the introduction first; others choose to start with the sections that seem easiest to write. If you have trouble writing anything at all, freewrite a page or two without referring to your note cards. Freewriting may help you to develop a tone and a feel for your paper. You can then go back to your note cards and begin to focus your writing.

As you write each section of your paper, use your outline or graphic organizer as a guide. In the following example, the outline guides the draft without limiting it.

As you write the text for each heading, consider how the main ideas relate to each other and how details support main ideas. Use strong, logical transitions between ideas; a research paper requires more than just “connecting the dots.”
I. Paradox between Wood’s paintings and his era
A. Theme of harmony with nature
   1. Paintings Spring Turning, Stone City
      a. Awesomeness of American landscape
      b. Man a small element in picture
      c. No signs of industrialization
   2. Clashed with realities of dust bowls
   B. Theme of community spirit

Draft

Art historian Wanda Corn has noted: “In Wood’s idyllic farmscapes, man lives in complete harmony with Nature; he is the earth’s caretaker...” (18) Grant Wood showed a harmony in almost all of his scenes of farms and rural life. His paintings Spring Turning and Stone City most effectively show Wood’s idea of the country. Spring Turning, in particular, gives viewers an idea of the awesomeness of the American land. Man is reduced to a single small individual tilling the soil without modern equipment. He plows with a primitive plow pulled by two horses. The feeling of the earth dominates the picture. In Stone City Wood was also careful to exclude any signs of industrialization. Stone City represents a utopian society in which a rural economy does quite well. “Dollhouse-like structures” (17), perfectly hedged trees, and rows of crops adorn the land. (16)

Sources for reproduced paintings are not given because they are printed in many books. The description on the note card reflects the researcher’s observations.

Be sure to write the number of each note card as you use it. Later you will replace the numbers with full information about your sources.
Manage Information

As you draft, don’t worry about finding the perfect word. Instead, concentrate on sequencing your ideas in a logical, effective order. You will revise your paper for style and usage later.

If the amount of information that you have gathered is overwhelming, draft your paper one section at a time. You can make connections between sections when you revise. The chart that follows contains other hints for overcoming drafting problems.

<table>
<thead>
<tr>
<th>PROBLEMS</th>
<th>SOLUTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can’t seem to get a handle on my topic.</td>
<td>Make sure that your thesis statement is clearly focused. Also, try telling someone about your topic to clarify your thinking and to build up your enthusiasm.</td>
</tr>
<tr>
<td>I need more information for one section of my paper.</td>
<td>Go back to the library or log onto the Internet to get it. Neither you nor your readers will be satisfied with your work if it’s incomplete.</td>
</tr>
<tr>
<td>I’d like to change topics.</td>
<td>Be realistic about how much time you have. Don’t start over without discussing it with your teacher.</td>
</tr>
<tr>
<td>I feel as if I’m just cutting and pasting the words of other people.</td>
<td>Use direct quotations sparingly; summarize and paraphrase more often. Your paper should reflect your thinking and analysis of what other writers have written plus your own insights.</td>
</tr>
</tbody>
</table>

Draft an Effective Introduction

A good introduction announces your topic, presents a clear thesis statement, and grabs the readers’ interest. You can begin your paper with a pithy quotation, a vivid description, or a little-known fact. You can also ask your readers a question to draw them into your topic.

You might freewrite several introductions before deciding on the best one. You don’t need a long introduction.

A Good Introduction

Have you ever experienced the pleasure of biting into a veggie-nut burger spilling over with guacamole, tomatoes, and sprouts? No? Then you’re probably not a vegetarian. Vegetarians are people who choose not to eat meat for political, ecological, biological, or spiritual reasons. These people have changed their lifestyles because of their convictions.
Draft a Conclusion

Your conclusion should recap the main ideas of your paper and create a sense of closure. It might also put your ideas in perspective, describe the significance of your research, or stress the need for further investigation. Make sure it doesn’t introduce new or unexplained information that will leave readers dangling.

An Effective Conclusion

Whether for the health of their planet, their fellow creatures, their country, or themselves, vegetarians are setting an example of constructive activism. Vegetarianism may not be for everyone; however, if everyone held the concerns of vegetarians, the results might be more far-reaching than even the most avid vegetarian could hope for.

Skills Practice

1. Freewrite an introduction for the three thesis statements that follow. Your introduction should include a “hook” that engages the reader’s interest.
   - Because making motion pictures has become a multibillion dollar industry, artistic expression is often sacrificed for big box-office receipts.
   - Government support of the arts is increasingly under fire from a public that feels its tastes are not being represented.
   - If creative expression in high schools is encouraged through financial and public support, students will create public works of art for all to enjoy. Academic performance is also likely to improve as a result.
2. For each pair of note-card sentences below, write a transitional sentence that connects the ideas.
   - Many people prefer live theater to movies because theater is “more real.” One attraction of live theater is that it brings together real people—the actors and the audience.
   - Many authors become unhappy when they see how their novels have been made into films. The visual nature of film is fundamentally different from the verbal nature of the novel.

Your Research Paper

Now begin drafting your research paper, completing the following steps:

- Begin writing the section with which you feel most comfortable.
- Use the main and subordinate headings in your outline or graphic organizer as a guide. Pull information from your note cards, providing strong transitions from one idea to the next.
- Craft an introduction that captures your readers’ attention and includes a thesis statement that reveals the direction your paper will take.
- Write a conclusion that reinforces your thesis and the paper’s main points.
Citing Sources

“T hey’re playing my song.” That’s been the cry of several famous musicians who have recognized their tune in someone else’s release. Famous singers are often sued successfully for recording a hit song without paying royalties to its creator. However, creative ideas are often shared in the music industry. Rap stars routinely use parts of other people’s songs through electronic sampling and other methods. This use is perfectly legal, as long as the rapper gives credit to and pays royalties to the original artists.

Similarly, when you write a research paper, your readers will expect you to borrow a certain amount of information from other sources. However, you avoid plagiarism when you cite, or name, the sources of the information in your research paper, thus giving credit where credit is due.

Document Sources

When you cite or document sources, you give credit to the author whose original work you use and provide readers with the information they would need to locate a source if they wanted to read more about your topic. In addition to citing books, magazines, newspapers, online sources, and CD-ROM databases from which you take information, you must cite interviews, television programs, song lyrics, letters, and dialogue from plays. If you put into words information that is expressed graphically in tables, charts, and diagrams, also cite these sources.

Generally, you will cite your sources each time you use the exact words, facts and statistics, or opinions and ideas of others. Of course, you don’t need to document every sentence in your paper. You need not document your own ideas or common knowledge, information that can be found in a number of sources. For example, it’s a well-known fact that Grand Coulee Dam is in Washington State, so you would not need to document that information. The chart on the next page shows what kind of information you do and do not need to document as you draft your research paper.
At this stage in your writing process, you will find that the time you spent carefully completing and numbering your source cards and note cards during the prewriting stage has been time well spent. Citing your sources is easy if you have all the information you need at your fingertips. The information you’ve borrowed from your sources can be cited in one of three ways: footnotes, endnotes, or parenthetical documentation, which is recommended by the Modern Language Association of America (or MLA). Because parenthetical documentation is generally preferred, the instruction and models in this unit conform to the MLA guidelines. Be sure to check with your teacher, however, and use the method that he or she prefers.

**Parenthetical Documentation with a Works-Cited List**

Your works-cited list is an alphabetized, detailed list of sources that you used in writing your research paper. In the body of your paper, after each quotation, summary, or paraphrase of information from a source, you must include a reference to the source and a page number within parentheses. This citation points readers to the corresponding entry in your works-cited list. The chart on the next page and Stephanie Murray’s final draft of her research paper on pages 350–355, provide guidance and models for how to reference your sources in text, giving credit in parentheses.

### Format Citations

- **Type of Information**
  - “The very long horizontal shape of this picture is an effort to give a sensation of great lateral extent.”
  - The Gothic windows in the background indicate that in the couple’s house the values of Christianity are fostered and taught.
  - Almost every American city would eventually suffer overcrowding, housing shortages, slums, unemployment, pollution, and a lack of recreational facilities.
  - Wood emphasized the harmonious relationship between people and the landscape.
  - By 1920, the bulk of the American population lived in cities with 2,500 people or more.
  - The stock market crashed in 1929.

- **Is Citation Needed?**
  - Yes. Always cite a direct quotation.
  - Yes. Always credit another writer for his or her opinion, even if you agree with it.
  - Yes. Always credit an author’s generalization or conclusion that is based on his or her own research and analysis.
  - No. This information can be found in many sources. It is considered common knowledge.
  - Yes. Always cite statistics that are not well known; doing so enables readers to evaluate the source of the data or to search for further information.
  - No. The year of the Great Crash is common knowledge.

### Prewriting Tip

Make sure that each of your note cards identifies its source and the page number(s) from which the information was taken.
Creating parenthetical documentation should be an uncomplicated task. In your draft, you wrote the numbers of the note cards next to the information you used from them. Now, replace the note card numbers with the proper parenthetical documentation. Place the citation as close to the end of the borrowed information as possible so that readers can tell which ideas are being cited. Notice the following example:

The lines in their faces reflect a hard life; their expressions suggest the Puritan values of hard work and thrift (Corn 130).

<table>
<thead>
<tr>
<th>Source</th>
<th>Parenthetical Documentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>One author</strong></td>
<td>Put the author’s last name and the page reference in parentheses. If you’re using two or more works by different authors with the same last name, be sure to include the author’s first name or initial.</td>
</tr>
<tr>
<td>(Goodrich 70–71)</td>
<td>Put all authors’ last names and the page reference in parentheses. If a work has more than three authors, use the last name of the first author, followed by <em>et al.</em>, and the page reference: (Jones et al. 35–36).</td>
</tr>
<tr>
<td><strong>Two or three authors</strong></td>
<td>Give the title, or a shortened form of it, and the page reference (if any).</td>
</tr>
<tr>
<td>(Bar and Burchfield 55)</td>
<td>If you use more than one source by the same author, include the author’s last name followed by a comma, the source title or a shortened form of it, and a page reference.</td>
</tr>
<tr>
<td><strong>No author given</strong></td>
<td>If you use the author’s last name in the sentence that includes the information you need to document, you need only provide a page reference in parentheses, as shown in this example. <em>Critic John Davidson claims the artist’s style is “unconsidered and blobby”</em> (178).</td>
</tr>
<tr>
<td>(“Waiting” 44)</td>
<td>Cite each work as you normally would, including a semicolon between the entries.</td>
</tr>
<tr>
<td><strong>Author of more than one work listed in the works cited</strong></td>
<td>The example at the left corresponds to a works-cited entry for an article called “Wood, Grant” that was published by <em>Britannica Online</em>. For videocassettes, recordings, interviews, films, and electronic sources that cannot be cited by page number, name the work in running text, or, in parentheses, give readers the information they need to find the complete citation in the works-cited list.</td>
</tr>
<tr>
<td>(Pratt, <em>Modern Art</em> 67)</td>
<td>(O’Shea 31; Musick 109)</td>
</tr>
<tr>
<td><strong>Author’s name in text</strong></td>
<td>Nonprint sources</td>
</tr>
<tr>
<td>(178)</td>
<td>(“Wood”)</td>
</tr>
</tbody>
</table>
The following chart—as well as Stephanie’s works-cited list—shows the proper formats to use for a variety of source types you’re likely to include in your works-cited list. If you use a source that is not modeled in this unit, consult your teacher or the MLA Handbook for Writers of Research Papers.

<table>
<thead>
<tr>
<th>Source</th>
<th>Format for Works-Cited Entries</th>
</tr>
</thead>
</table>

Use this order, as it applies, for book sources: authors’ name(s), title of anthologized work, title of book, name of editor, name of edition, city of publication, publisher’s name, and publication date.

Use this order, as it applies, for periodical sources: authors’ name(s), title of article, name of periodical, series number, date of publication, newspaper edition, and page numbers of the complete article.

This is the correct format for two (or more) publishers.
How to Format a List of Works Cited  The excerpt from a works-cited list below shows proper format, indentation, and punctuation. Notice that all entries are alphabetized by authors’ names or by title, excluding words such as A and The at the beginning of titles. Thus, the first entry is a book written by Wanda Corn titled Grant Wood: The Regionalist Vision. The title of the book is followed by the city of publication, New Haven (Connecticut); an abbreviation of the publisher, Yale UP, (Yale University Press); and the year of publication, 1983. Consult your teacher or the MLA Handbook for Writers of Research Papers for abbreviations of other publishers’ names.

Notice that the encyclopedia entry begins with the title of the encyclopedia article because the author is not named. If an encyclopedia article does name an author, treat the name as you would for an author whose work is included in an anthology.

Works Cited

Topaz, Wayne. Personal interview. 7 Nov. 1999.

Evaluate Your Treatment of Sources

When you finish your draft, evaluate how well you have represented your sources. First, make sure that you haven’t taken a quotation out of context and thus changed its meaning. For example, suppose a critic had
written, “While Grant Wood is unsophisticated and sentimental in his subject matter, his compositions reflect a mastery of modern design.” You would misrepresent the author’s opinion of Wood’s skill if you quoted only the first half of the sentence.

If you are writing about a controversial subject, make sure you have included multiple viewpoints. Presenting only statements from one point of view creates a boring and biased paper.

Strive also for a balance of primary and secondary sources. Use primary sources—first-hand accounts, such as newspaper articles, interviews, journals, and original documents—to give your paper a sense of immediacy and authority. Use secondary sources—writings about primary sources, such as biographies, literary criticism, and histories—to enrich your paper with the wisdom of perspective and expert analysis.

Skills Practice

1. For each of the following statements on artist Andy Warhol, state whether documentation is needed and why.

   • Andy Warhol worked for many years as a commercial artist.
   • Silk-screening allowed Warhol to experiment with repetitive images.
   • “Warhol seems concerned about our anesthetized reaction to what is put in front of us.”
   • Warhol himself wrote, “You live in your dream America that you’ve custom-made from art and schmaltz and emotions just as much as you live in your real one.”

2. Write proper entries for a list of works cited for the following sources.

   • An article by Robert Morris in the April 1968 issue of *Artforum* magazine entitled “Anti-Form,” on pages 55–58.

Your Research Paper

Continue working on your research-paper draft by successfully completing the following steps.

- Insert proper documentation within the body of your paper. If you’re using parenthetical documentation, replace the note-card numbers that correspond to your source cards with a proper citation in parentheses.
- Create a draft of your works-cited page.
- Ensure the accuracy of your documentation and of your works-cited list by following the formats outlined in this lesson and in the *MLA Handbook for Writers of Research Papers*. 
Great works of art, as well as great research papers, do not spring into existence perfect and complete. Artists often make changes in their compositions, by painting out figures, adding more details, and rearranging elements. You should revise the first draft of your paper in the same spirit. Step back from your work, and give it a fresh look as did Grant Wood when he painted American Gothic, the painting on this page.

Creating any work, whether a painting or a research paper, involves a rethinking of the path that the work is to take. At the same time, you will need to keep a vigilant eye on your original purpose. As you determine your paper’s future, review its past. Read your research questions, all versions of your thesis statement, and your outline, and then evaluate whether you have strayed from your original vision.

Revise in Stages

After you finish your first draft, be sure to allow time to set your draft aside for a day or two before you revise it. By putting some distance between yourself and the drafting process, you’ll gain perspective and be better able to notice flaws.

When you revise your paper, you will analyze everything from organization and content to word choices. However, it’s nearly impossible to revise both the “big picture” and the details at the same time. It will be faster and easier for you to revise your paper in stages, focusing on only one kind of problem at each stage. First tackle major ideas, next inspect supporting details, and then proofread and polish tone, style, and individual word choices before completing an error-free final draft.
Use Revision Strategies

Many different strategies can aid you in revision. To check your paper’s organization, write a new outline of your first draft. If information is out of order, you will quickly notice. If a method of organization is not apparent, find out why. Chances are you will need either to reorganize information or to create stronger transitions. You can experiment with different methods of organization by physically cutting apart your draft and resequencing elements.

A good way to test your writing style for smoothness and clarity is to read your draft aloud. Mark awkward passages, shifts in tone, inadequate transitions, and wordy or repetitive sentences.

For another perspective on your work, exchange drafts with classmates. Ask them to point out not only what is wrong with your paper but also what they liked about it. After hearing your readers’ comments, you will be better able to determine whether you need to provide more information to clarify some points.

When making revisions on paper, try using different-colored pencils or writing on self-sticking removable notes. Just be sure to write legibly! If your draft exists on a computer file, adjust the formats so that the paper is triple-spaced and has extra-wide margins before making a printout. That way, you can write notes to yourself in the margins or make changes between the lines. You can then reformat your paper in the final stages of your revising and editing process.

Review the following points as you revise your paper.

**Content and Organization:**
- Does the thesis statement reflect the paper’s main idea?
- In what ways could you better organize major ideas?
- What irrelevant or repetitious ideas could you delete?
- Which of your main points could be better supported?
- How could you strengthen transitions between ideas and paragraphs?

**Style:**
- Have you varied your sentence structures and used lively verbs?
- Have you avoided sophisticated vocabulary that you don’t really understand?

**Usage:**
- Have you defined technical terms that will be unfamiliar to readers?
- For which frequently used words can you substitute synonyms?

**Documentation:**
- Have you cited your sources correctly in the body of your paper?
- Is your list of works cited accurate, complete, and properly formatted?
The following research paper has been revised in stages. Notice how the major organizational and content elements are examined first, and then the details are considered.

**First Stage of a Revision**

While Wood stayed in Iowa and refused to recognize the influence of modern life, Hopper lived in New York city and used it. New York society was obviously very different from Iowa’s. The New York City that interested Hopper was not the wealthy “aristocrat,” but the working class world of the common man. Edward Hopper showed a different vision of America than Grant Wood did.

**Second Stage of a Revision**

Edward Hopper showed a different vision of America from that of Grant Wood did. While Wood stayed in Iowa and refused to recognize the influence of modern life, Hopper lived in New York city and drew upon it as a subject for his art. The New York City that interested Hopper however was not the wealthy “aristocrats,” but the working-class world of the common man.

In the first revision, the writer has moved the topic sentence from the end of the paragraph to the beginning, thereby clarifying her main point and providing a framework for the supporting details. In addition, she has deleted an unnecessary detail. In the second revision, the writer has replaced dull verbs with vivid ones and has corrected errors in usage and mechanics.
Consider Special Issues

There may be some special issues to consider as you revise your paper. For example, make sure that you explain any specialized terms or techniques that will be unfamiliar to your readers. You should also anticipate the confusion that may result from words that take on a specialized meaning when they are used in a particular context. For example, there is quite a difference between a romantic composer and a Romantic composer.

Another issue to consider is that of subjective judgment. For example, the merit of a work of art or a social trend is often a matter of opinion. You may state your own opinions, but remember that you are writing a research paper, not an editorial. Words such as *I feel* have no place in an objective analysis. Instead, use the opinions of experts. To be fair to your subject, though, present criticism from more than one source.

Skills Practice

1. Make the following passage clearer, more concise, and better organized. Correct errors in grammar, usage, spelling, and punctuation.

   One subject that for centuries artists have used for inspiration is religion. European art in the Middle Ages was often patronized by the church and people connected with the church. The church of that time had a influence that was pervasive in most aspects of Midieval society. The church has less influence as an institution, in current times. Many modern artists are exploring religious themes, even though they may not belong to any formal religion as such. Primitive religious art, has attracted many modern artists. Spiritual questions is being explored by these artists outside of the boundaries of the church’s belief system.

2. Revise the following sentence to make it more powerful.

   A legend has grown around Jack Kerouac, the writer, due to his freewheeling lifestyle and rejection of mainstream values current then.

Your Research Paper

Begin revising with the following steps:

- Evaluate the organization of your draft and decide how you can improve the flow of ideas.
- Clarify your thesis, making sure that it sets a purpose and direction for the rest of the paper.
- Conduct additional research if you need to bolster your data.
- Strengthen your transitions and make sure that you’ve supported your claims with information from your sources.
- Refine your writing style, using vivid words and correcting errors in usage and mechanics.
Once a painting is finished, an artist wants to be sure the painting is shown to its best advantage. The proper frame, position on a wall, and lighting are all part of the presentation. In the same way, you will want to show your writing to its best advantage by preparing a final copy that is free of errors.

Use the Final Edit Checklist

After completing a final revision of your research paper, you should carefully proofread it for errors in grammar, punctuation, spelling, and typing. Use the following final edit checklist as an aid. *The Chicago Manual of Style* is an invaluable reference at this stage in your writing process.

**Final Edit Checklist**

- Read your paper from beginning to end, checking to be sure that no information has been omitted or inadvertently missequenced.
- Read your paper once just for errors in grammar and usage. Make sure that pronoun references are clear and correct.
- Proofread to be sure that all proper nouns in the body of your paper and within your works-cited list are capitalized correctly. Double-check the spellings of foreign words and phrases and make sure you’ve used accents correctly. If you’re using a word processor, run a spell check—but remember that you will still need to proofread for the incorrect use of homophones.
- Read your paper yet another time to be sure that all parenthetical documentation is in place and that the works-cited page is complete and properly formatted.
- Read your paper a final time for legibility and for punctuation errors. Make sure that periods come after internal citations instead of in front of them.
Present Your Paper

Your final paper will include a title page (or a first page that acts as a title page), a body, a works-cited page, and possibly a separate cover. Visual aids such as copies of works of art, diagrams, time lines, and process charts can give your readers a context in which to consider your information. The model paper from this lesson could include photographs of the Grant Wood and Edward Hopper paintings discussed in the text.

Skills Practice

Rewrite this paragraph correcting errors in spelling, grammar, and punctuation. Rewrite or combine sentences as necessary to improve the flow of ideas.

Architecture is an art form that carries with it an enormous amount of technical requirements. Architects must design structures, that is pleasing to the eye. They must also build structures, that are practical and safe. A third element must be considered as well. That is the wishes of the clients who finances the project. Constructing buildings that meet all the necessary use and aesthetic requirements also within the budget, is quite a balancing act. Aesthetics must make compromises with functionality. Sometimes successfully, sometimes not. Sometimes state safety requirements, such as a building’s being earthquake-proof, compromise what an architect consider a good design.

Your Research Paper

Prepare and hand in the final version of your research paper.
Contrasting Images of America: The Art of Grant Wood and Edward Hopper

The question of the value of nationality in art is perhaps unsolvable. In general, it can be said that a nation’s art is greatest when it most reflects the character of its people.

—Edward Hopper (Goodrich 9)

Grant Wood (1892–1942) claimed that all the really good ideas that he had ever had came to him while he was milking a cow (Haven/home.html). This statement contains truth, for many of Wood’s paintings portrayed idyllic country scenes of a bygone era. On the other hand, Edward Hopper (1882–1967) focused on the city as the quintessential reflection of American society. Unlike Wood, Hopper did not try to idealize what he saw. Thus, the art of Grant Wood and Edward Hopper reflected not only the conflict between romanticism and reality but also the conflict between rural and urban views of American life that existed in the decades of the 1920s and the 1930s.

According to historian Richard Hofstadter, “The United States was born in the country and has moved to the city” (23). By 1920 “more Americans lived in cities and towns of over 2,500 people than in the countryside” (Blum 549). “Almost every U.S. city would eventually suffer overcrowding, housing shortages, slums, unemployment, pollution and a lack of recreational facilities” (Weisberger 214). Despite these problems, people kept coming to the cities.

While the American city experienced growth during the 1920s, rural America experienced hard times. “In the early twenties the farm prosperity of the war years had rapidly declined and the rural economy was failing” (Dennis 206). The more crops farmers tried to produce, the less profit they made. By 1929 the economic failure had spread to the cities after the stock market crash. This crash brought the reality of the Great Depression to all sectors of the economy: more than 100,000 businesses failed between 1929 and 1932; the annual income of labor fell from $53 billion in 1929 to $31.5 billion in 1933. Western farmers were also hit extremely hard by “droughts, dust storms and plagues of grasshoppers from 1933 to 1936, which drove many families off their farms into tenancy or migrancy” (Dennis 206). The American economy and national spirit had reached an all-time low during the early years of the 1930s.
Wood emphasized in his art the theme of rural America: the land, community spirit, and pioneer values. A paradox surrounding Grant Wood’s works resulted from the contrast between Wood’s choice of themes and the times in which he painted. He portrayed an idyllic rural America during an age when America had become the most powerful industrial country in the world; he painted America as a land of bountiful harvests at a time of dust bowls and deprivation. (Haven/dreprereg.html).

Art historian Wanda Corn has noted: “In Wood’s idyllic farmscapes, man lives in complete harmony with Nature; he is the earth’s caretaker . . .” (90). Grant Wood portrayed this sense of harmony in almost all of his farmscapes. His paintings *Spring Turning* and *Stone City* most effectively illustrate Wood’s idea of the country. *Spring Turning*, in particular, conveys the awesomeness of the American land. Wood painted lush, rolling hills, evenly plowed fields, and golden light to celebrate the land. The feeling of the earth dominates the picture; man is reduced to a single small individual tilling the soil. The man in the painting does not work with modern equipment but with a primitive plow pulled by two horses. In *Stone City* Wood was also careful to exclude any signs of industrialization in his rural scene. *Stone City* represents a Utopian society in which a rural economy flourishes. “Dollhouse-like structures” (Corn 72), perfectly hedged trees, and rows of thriving crops adorn the land. Wood revealed only a small hint of industrial America by including two thin lines to represent telephone poles. Yet the poles are barely visible, for they are partially hidden by trees. Water tanks, horses, and windmills provide the energy for the people of *Stone City*. Through his paintings of farmers nurturing fecund woods, Wood emphasized the harmonious relationship between man and the land.

Wood’s view of rural America clashed with the realities of the times, however. Actual farm conditions included “dust-bowls, droughts, rotting crops, and mosquito-infested fields” (Dennis 210).

A second major theme in Wood’s work was community spirit. In his paintings *Arbor Day* and *Dinner for Threshers*, Grant Wood portrayed rural America as a community-oriented society. In *Arbor Day* a wood schoolhouse stands proudly elevated on a green plateau. Communal activity centers around the schoolhouse as people work together to plant a tree in the

(continued)
schoolyard. This rural scene shows no signs of industrialization or urbanization. The tracks in the unpaved dirt road were created not by an automobile but by a horse-drawn buggy. No evidence of telephone poles or electric wires appears in this picture. Instead, a hand-operated pump places the scene in a simpler past.

Wood further turned back the clock in his portrayal of women. In *Arbor Day*, for example, he painted the woman with her hair pulled back, dressed in a long dress that hangs below her ankles. Also, in *Dinner for Threshers*, women are again portrayed dressed in late nineteenth-century attire. The feeling of “community” permeates the work as the women graciously serve their men dinner after they have just finished a hard day of work. According to art historian Wanda Corn, “*Dinner for Threshers* rejoices not just in the fullness of agrarian life, but in the establishment of community and social ritual on the frontier” (104). Men comb their hair and wash before eating dinner. The subject matter of the painting presents an image of a simpler America. A horse and wagon rest in front of the barn, in place of a car. The women cook over a wood stove, oblivious to the advantages of electricity. The sense of simplicity is further enhanced by the colors Wood used to paint this picture. He limits his palette to only five colors: the three primary colors—red, yellow, and blue—and black and white. Wood definitely believes that this spirit of community and family which he portrayed in *Arbor Day* and *Dinner for Threshers* could only survive in a simpler, mainly rural America.

Although Wood painted both *Arbor Day* and *Dinner for Threshers* in the early 1930s, he refused to recognize automobiles, electricity, or even the railroad in these paintings. Art historian Robert Hobbs reminds us that “the total number of car registrations almost tripled during the decades of the twenties. A total of over thirty-one million cars were sold . . .” (91). Yet the horse-drawn buggy represented the only means of transportation in Wood’s art.

Similarly, Wood’s portrayal of women was out of sync with reality. In the decades of the 1920s and 1930s, Wood presented women wearing long dresses and slaving over primitive stoves to serve men, while in reality, the “new woman had revolted against masculine prerogatives . . . against being treated as a species of property” (Leuchtenburg 159). The hemline on women’s dresses rose from ankle to midthigh as “flappers” emerged in the 1920s.
Finally, in his most famous painting, American Gothic ("Wood"), Wood exemplified the theme of pioneer values that he felt made America great. In this picture Wood portrayed an elderly Midwestern couple. The man and woman stare straight ahead, sternly. The lines in their faces reflect a hard life; their expressions suggest the Puritan values of hard work and thrift (Corn 130). There is no doubt that they possess strong rural roots and a stable environment. The man’s pitchfork reveals that the couple is tied to the land. A hint of religion permeates the picture. The Gothic windows in the background indicate that in the couple’s house the values of Christianity are fostered and taught (Corn 130). In fact, Grant Wood once claimed about the couple in American Gothic, “I tried to characterize them honestly... To me they are basically good and solid people” (McCoubrey 66).

Edward Hopper presented a very different vision of America from that of Grant Wood. While Wood remained in Iowa and refused to recognize the influence of modern life, Hopper lived in New York City and drew upon it as a subject for his art. The New York City that fascinated Hopper, however, was not that of the wealthy “aristocrats,” but that of the working-class world of the common man.

A paradox, however, also existed in Hopper’s portrayal of the city in the 1920s and 1930s. Hopper painted at a time when the building of skyscrapers had escalated, especially in New York. All around Hopper, enormous buildings were going up which “represented a radiant, defiant display of American energy and optimism” (Leuchtenburg 182–183). Yet Hopper chose not to paint this side of the city. He looked beyond the spectacular facade of city life, its tall buildings, crowds, excitement, and glamour. “There are never any crowds in Hopper’s pictures, never the hurrying tide of humanity...” (Goodrich 68).

In Approaching a City and Manhattan Bridge Loop, Edward Hopper portrayed a realistic view of urban society. The view in Approaching a City, for example, is seen from the eyes of a traveler. The painting invites the viewer down into the depths of the railroad tunnel. Stone buildings loom overhead, their windows forming monotonous rows. Hopper painted this picture in cold colors, reflecting the coldness of urban society. He employed cool tans, charcoal grays, brick reds, and dull blues to give the effect of lack of warmth.

In the painting Manhattan Bridge Loop, Hopper presented the city as even more uninviting. The sky is painted a slate blue;
steel grays are used to indicate buildings. Contrasting with Grant Wood’s *Spring Turning* which celebrates the land, this painting depicts the domination of buildings and the conversion of grass to paved sidewalks. A solitary man, hunched over, walks along the street, his figure lost in the shadows cast by the buildings. He appears insignificant in the midst of these colossal structures. Hopper wanted this picture to give the viewer a sense of the vast space of the city: “The very long horizontal shape of this picture,” he wrote, “is an effort to give a sensation of great lateral extent” (Goodrich 69).

Hopper tried to reveal a deeper character of urban America: its rootlessness, lack of community, and loneliness. These elements represented a theme in his art. The city’s lack of community spirit and the rootlessness of its people is represented in the painting *Nighthawks*. Hopper painted three people sitting at the counter of an all-night diner. The viewer is placed outside the diner, in the dark empty streets, observing people through a glass window. “Many of Hopper’s city interiors are seen through windows, from the viewpoint of a spectator looking in at the unconscious actors ... a life separate and silent, yet crystal clear” (Goodrich 70). *Nighthawks* emphasizes the disconnectedness that exists among people in a city. Although the people in the diner share an intimate environment, they are probably strangers, for they sit looking straight ahead without any signs of communication between them. *Nighthawks* presents a great contrast to Grant Wood’s *Dinner for Threshers*. In Wood’s painting the viewer sees a warm, personal environment in which people gather together to share food and conversation with one another. The sense of community is as strong in this picture as the sense of separateness is in *Nighthawks*. These two paintings, then, represent not merely differing views of American society, but rather, opposing views.

Along with the theme of lack of community, Hopper also explored the theme of rootlessness in his paintings. In his work *Rooms for Tourists*, for example, Hopper depicted a boarding house, a place where transients could come and go. This house with its advertisement for a room for rent represented a reality about urban life. Many of the people who came to the city were just “passing through” or were people who could not afford to own the kind of homes pictured in Grant Wood’s *Stone City*. A room or a tiny apartment was the only “home” the city boarder would ever know.
Finally, loneliness constituted still another major theme in Hopper’s art (Hughes 56). In his painting *Automat*, a solitary woman sits at a table. She seems to have no roots, no real home, as she sits drinking a cup of coffee in a strange restaurant. The only light is the artificial light which hangs above her. Hopper almost seems to be implying that this world in which she exists was, in fact, an artificial world, man-made and unnatural. The woman herself has no identity; shadows from her hat conceal her face, yet the viewer can ascertain that she is part of the cheapness of urban society. Critic Robert Hobbs has commented that “in his painting of a lonely female, Hopper emphasizes the new 1920s look of short skirts and silk stockings . . . the girl’s legs form the brightest spots on the canvas and the viewer is drawn into the uncomfortable position of staring” (72). Hopper’s *Automat*, then, presents a great contrast to Wood’s *American Gothic* in which the upright Puritanical values of rural America are proclaimed.

Thus, Edward Hopper’s works portrayed not only the realities of urban society in the 1920s and 1930s, but also the changes which had taken place in American life during this period. Unlike Grant Wood, Hopper did not turn away from the “uglier,” unpleasant sides of American society. According to one critic, “Hopper’s work is most decidedly founded, not on art, but on life . . .” (Goodrich 64).

Through their art Grant Wood and Edward Hopper have presented us with two contrasting views of America in the 1920s and 1930s. Grant Wood’s vision of American society as based on simple, solid rural values has survived mainly as a dream. Edward Hopper’s vision of American society has, in fact, become a reality. Considered together, Wood and Hopper represent both ends of the spectrum of the Great Depression era.
Works Cited


UNIT 7 Review

Reflecting on the Unit
Summarize what you have learned in this unit by answering the following questions.

1. What are some of the ways you can investigate and limit your research topic?
2. What is the function of a thesis statement?
3. In organizing your research notes, what different methods of outlining can be used?
4. What is the purpose of citing sources in the body of a research paper?
5. What steps should you follow in revising a research paper?

Adding to Your Portfolio
Look over the research paper you have worked on during this unit, and put it into your portfolio. Your research paper should do the following:

• demonstrate your ability to locate and correctly use library and Internet resources
• employ a method of organization best suited to your topic
• contain a succinct thesis statement
• support assertions with information from a variety of sources
• employ proper documentation of sources
• assemble elements in a logical order

REFLECT ON YOUR PROCESS Attach a note to your research paper explaining what you learned from writing it.

SET GOALS How can you improve your research paper writing skills? What skill will you focus on the next time you write?

Writing Across the Curriculum
MAKE A SCIENCE CONNECTION Read an article in a newspaper, magazine, or newsweekly about a scientific subject, discovery, or breakthrough. Write a one-page report to evaluate the article. Take notes and select quotations to amplify examples or ideas. Develop an outline of your report and include a thesis statement that reveals your position. When you write the report, demonstrate that you have separated fact from opinion.