

Research Paper and Report Writing

GRADES 9-12

# Writer's Choice

COMPOSITION AND GRAMMAR







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COMPOSITION AND GRAMMAR

## *Research Paper and Report Writing*

GRADES 9-12



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# Writer's Choice

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## Research Paper and Report Writing

GRADES 9-12

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Send all inquiries to:  
GLENCOE DIVISION  
Macmillan/McGraw-Hill  
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PREWRITING: PLANNING AND RESEARCHING

# Due Dates for Your Research Paper

	Due Date	Date Done	Teacher's Comments
<b>Prewriting</b>			
Choosing a topic			
Surveying library resources			
Developing research questions			
Formulating a controlling idea			
Making bibliography cards			
Taking notes from sources			
Creating an outline			
Creating a thesis statement			
<b>Drafting</b>			
Combining and deleting notes			
Writing a first draft			
<b>Citing Sources</b>			
Inserting documentation into the draft			
Creating a list of works cited			
<b>Revising</b>			
Revising the draft			
Revising the documentation			
<b>Editing and Presenting</b>			
Editing and proofreading the final draft			
Assembling the research paper			

Topic \_\_\_\_\_

Required Length of Paper \_\_\_\_\_

Required Number of Sources \_\_\_\_\_



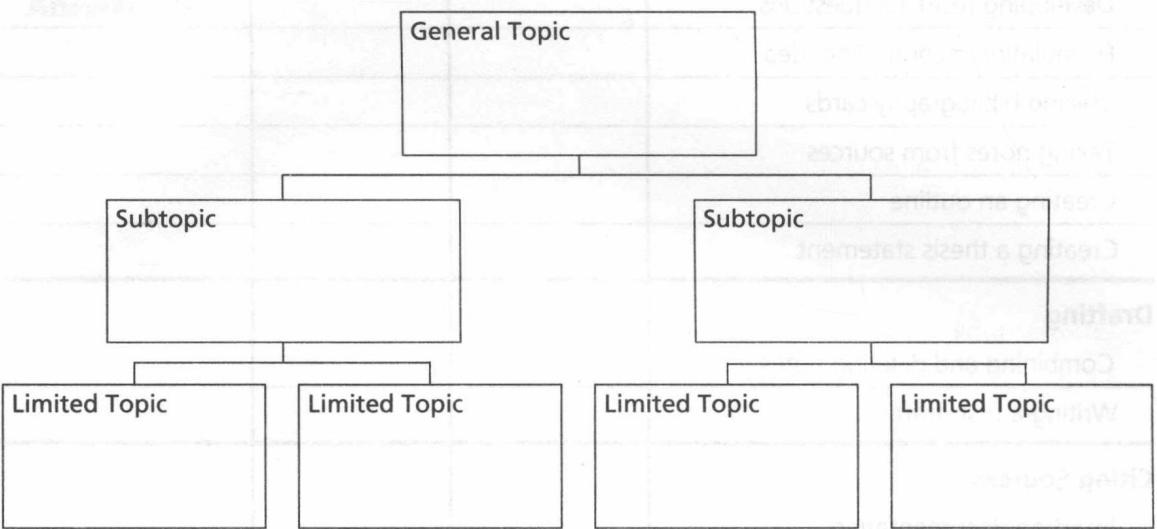
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PREWRITING: PLANNING AND RESEARCHING

# Narrowing Your Topic

► **Directions** To begin writing your research paper, first think of a topic that you can explore thoroughly in a paper of the assigned length. Your topic shouldn't be so broad that you could cover it by writing only in generalities. On the other hand, your topic shouldn't be so narrow that you can't find adequate resources. To narrow a topic, develop an idea pyramid. First pick a general topic that interests you; it will be the top of the pyramid. Then think of subtopics of that general topic to put under the general topic. Fill out the pyramid below.



► **Directions** After thinking of a limited topic, a writer must also check whether it is appropriate for a genuine scholarly inquiry. To find out if your topic is suitable, answer the following questions.

1. Is your topic one that you would expect to be written about or mentioned in encyclopedias and in other respectable publications—or in supermarket tabloids? (If your topic is sensational, it's not scholarly.)  

---
2. If you had to write about your topic right now, how much could you write about it? A paragraph? An essay? (If a topic is one which you and your readers already know about, it's not a scholarly inquiry because you won't learn anything. Topics such as "pioneers came West in covered wagons" and "planets orbit the Sun" won't provide much new information.)  

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3. Why do you want to learn more about your topic? (If you're not genuinely interested in your topic, you will have difficulty writing an interesting paper.)  

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4. Can you be objective about your topic? (If you have strong, preconceived notions about the topic, you probably can't be objective. If you are personally involved with the topic, you probably can't be objective.)  

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## PREWRITING: PLANNING AND RESEARCHING

## Surveying Your Topic and Formulating a Controlling Idea

► **Directions** Before settling on a topic, do some prereading to survey library resources. After about an hour's research, you should be able to determine whether or not you'll be able to find adequate resources. In addition, you'll also have a better idea of your topic's breadth. You may even discover a more interesting aspect of your topic.

1. To survey your topic, skim resources such as those listed below. After each kind of resource identify by title (and by date for periodicals) the resources which seem to be promising sources of information. Look for sources in each category. If you can't find at least five resources in your prereading, your topic needs to be expanded or changed.

**Encyclopedias** (general and specialized) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Books** (look in card or electronic catalogs) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Magazines** (see *Readers' Guide to Periodical Literature* or *Current Periodicals Index*) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Newspapers** (look in the *New York Times Index*) \_\_\_\_\_

\_\_\_\_\_

**Nonprint resources** (videotapes, cassette tapes, etc.) \_\_\_\_\_

\_\_\_\_\_

2. After finding a topic for which there appear to be adequate resources, think of three questions that you have about your topic to which you hope to find answers during your research. List your research questions below.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

3. What one idea will control your research? In other words, the goal or the point of your research is to:
- \_\_\_\_\_
- \_\_\_\_\_



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## PREWRITING: PLANNING AND RESEARCHING

## Cooperative Learning: Evaluating Your Own Topic

► **Directions** Discuss your topic idea and prereading with a partner. Use the following questions to guide your discussion. Write answers to the questions for your partner's research paper. Continue your answers on the back of this sheet if you need more space. Use your partner's answers to guide your developing perspective on your topic.

1. What is your partner's topic? \_\_\_\_\_  
\_\_\_\_\_
2. What is your partner's controlling idea? \_\_\_\_\_  
\_\_\_\_\_
3. Do you think your partner's topic is interesting? Why or why not? Why does your partner think his or her topic is interesting?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. What other subtopics has your partner considered? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. What other subtopic could you suggest for your partner to consider? \_\_\_\_\_  
\_\_\_\_\_
6. Do you think that your partner will find adequate resources? Why or why not? (Have your partner describe his or her prereading.)  
\_\_\_\_\_  
\_\_\_\_\_
7. Where could your partner look for additional information on his or her topic? (Suggest related subtopic headings as well as additional sources such as interviews, videotapes, and specialized libraries.)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. What aspect of your partner's topic would you most like to learn more about? Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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PREWRITING: PLANNING AND RESEARCHING

## Practice Creating Bibliography Cards for Books

► **Directions** Use the following information from the title page and copyright page of a book to fill in blanks in the bibliography card below. Assume that this is the second bibliography card that you have created for a research paper investigating plagiarism.

### Title Page

Thomas Mallon  
**Stolen Words**  
 Forays into the Origins  
 and Ravages of Plagiarism

Ticknor & Fields / New York / 1989

### Copyright Page

Copyright © 1989 by Thomas Mallon  
 All rights reserved  
 For information about permission to reproduce selections from this book, write to Permissions, Ticknor & Fields, 215 Park Avenue South, New York, New York 10003  
 Library of Congress Cataloging-in-Publication Data  
 Mallon, Thomas  
 Stolen words: forays into the origins and ravages of plagiarism / Thomas Mallon.  
 Bibliography  
 Includes index  
 ISBN 0-89919-393-5  
 1. Plagiarism. 2. Imitation (in literature).  
 3. Literary ethics.  
 Printed in the United States of America

card number \_\_\_\_\_

name of author \_\_\_\_\_

\* title of a part of the book (or anthologized work) \_\_\_\_\_

title of the book \_\_\_\_\_

\* name of the editor or translator \_\_\_\_\_

\* volume number \_\_\_\_\_

\* series name \_\_\_\_\_

city of publication/publisher's name (abbreviated)/year published \_\_\_\_\_

\* page numbers (of a book part or of an anthologized work) \_\_\_\_\_

\* may not apply to all sources



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PREWRITING: PLANNING AND RESEARCHING

# Practice Creating Bibliography Cards for Periodicals

► **Directions** Use the following information from the magazine cover and the first page of an article to fill in blanks in the bibliography card below. Assume that this is the fifth bibliography card that you have created for a research paper investigating plagiarism.

## Magazine Cover

Vol. 136 No. 24      December 3, 1990  
**TIME**  
 The Weekly Newsmagazine

## First Page of the Article

Kidnapping the Brainchildren  
 by Lance Morrow  
 page 126

card number \_\_\_\_\_

name of author(s) \_\_\_\_\_

title of the article \_\_\_\_\_

name of the periodical \_\_\_\_\_

\* series number or name and volume number (for journals only) \_\_\_\_\_

\* edition and section (for newspaper only) \_\_\_\_\_

full date of publication in the order: day, month (abbreviated), and year \_\_\_\_\_

page numbers of the whole article \_\_\_\_\_

\* may not apply to all sources

# RESEARCH PAPER AND REPORT WRITING



## PREWRITING: PLANNING AND RESEARCHING

# Practice Creating Bibliography Cards for Various Sources

**Directions** Notice how the information on the following bibliography cards differs from cards for books and periodicals. Then follow the directions for making bibliography cards given on the next page.

### Encyclopedia Article

Card 3

McCracken, J. C. "Printing."  
*The World Book Encyclopedia*. 1987 ed.

Use this order for an article in a reference book: author (if article is signed), title of article, name of encyclopedia (or other reference book), edition (if stated), and year. If articles are arranged alphabetically, you may omit volume and page number. Include city of publication and publisher only if the source is a less familiar reference book.

### Government Publication

Card 7

United States. Office of the Federal Register,  
 National Archives and Records Administration.  
*The United States Government Manual*  
 1990/91. Washington: GPO, 1990.

Use this order for a government publication with no specified author: name of government, name of agency, title of publication, city of publication, publisher (abbreviated), and year.

### Work in an Anthology

Card 6

Connolly, Cyril. "On Being Won Over to  
 Coleridge." *Previous Convictions*. New York:  
 Harper, 1963. 156-159.

Use this order for a work in an anthology: author, title of the piece cited (an essay, poem, short story), name of anthology, translator and/or editor (if stated), volume (if stated), place of publication, publisher (abbreviated), year, and pages for the piece cited.

### Interview

Card 12

Professor Roberta Touey.  
 Personal interview. 15 Feb. 1992.

Use this order for an interview: name of person interviewed, type of interview, and date of interview.

### Movie

Card 13

*Hamlet*. Dir. Franco Zeffereilli. With Mel Gibson  
 and Glenn Close. Warner Bros. 1990.

Use this order for a movie or videotape: title of the movie, director (also include performers and producer, if pertinent), the distributor, and the year.

continued on page 8

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continued from page 7

**Television Program**

Card 10

*That Delicate Balance II: Our Bill of Rights*  
PBS, WNET, New York, 4 Feb. 1992

Use this order for a television program: title of the program (or the title of the episode and the title of the series), the network, the local station, the city of the broadcast, and the broadcast date.

**Work of Art**

Card 11

*Seurat, Georges. Sunday Afternoon on the  
Island of La Grande Jatte. The Art Institute of  
Chicago, Chicago.*

Use this order for a work of art: artist's name, title of the painting or sculpture, institution housing the work, city, followed by complete publication information, if you are using a photograph of a work of art.

**Directions** Practice creating on a separate sheet of paper bibliography cards for the sources below: an encyclopedia article, a document from a government agency, a poem in an anthology, an interview, a movie, a television program, and a work of art. Assume that these are your fifteenth through twenty-first bibliography cards.

**Encyclopedia Article:** *Academic American Encyclopedia's* entry "Copyright" in Volume 4, Ci-Cz, on page 256. Copyright © 1988 by Grolier Incorporated of Danbury, Connecticut

**Government Publication:** The June 1989 pamphlet called *Copyright Basics*, distributed by the Copyright Office, Library of Congress, published by the U.S. Government Printing Office, Washington, D.C. 20559

**Work in an Anthology:** "The Rime of the Ancient Mariner," Samuel Taylor Coleridge's poem, which is included on pages 215–231 of Volume 2 of *The Norton Anthology of English Literature*, the 1968 edition. The general editor is M.H. Abrams. The publisher, W.W. Norton & Company, Inc., is in New York City.

**Interview:** A telephone interview done July 22, 1992, with appeals lawyer B. J. Jaffee

**Movie:** The 1989 movie version of Shakespeare's play *Henry V*, directed by and starring Kenneth Branagh, distributed by Samuel Goldwyn Company and Renaissance Films

**Television Program:** CBS's weekly investigative reporting show *60 Minutes*, seen Sunday March 29, 1992, on Channel 7, WCVB (Boston)

**Work of Art:** *Where Do We Come From? What Are We? Where Are We Going?* a post-impressionist painting done by Paul Gauguin in Tahiti in 1897; viewed in Boston, Mass., at the Museum of Fine Arts



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## PREWRITING: PLANNING AND RESEARCHING



## Correcting Sample Bibliography Cards

► **Directions** Compare the following sample bibliography cards with the information provided for each source. What mistakes did the writer make in preparing the cards? Correct all errors you find on the models below.

**Newspaper Article**

*New York Times* Sunday, March 15, 1992, Section 2 Arts & Leisure page 1, continues on pages 22–23 “Hollywood Law: Whose Idea Is It, Anyway?” by Joy Horowitz

**Sample**

Card 4

Horowitz, Joy. “Hollywood Law: Whose Idea Is It, Anyway?” *New York Times* Sunday 15 Mar. Sec. 2: 1+

**Magazine Article**

September 1, 1989, Vol. 2, No. 65, *New Statesman & Society*, pages 38–39, “Artefax: In Praise of Plagiarism” by Stuart Cosgrove

**Sample**

Card 8

Cosgrove, Stuart. “Artefax: In Praise of Plagiarism.” *New Statesman & Society*. 1 Sept. 1938: 39.

**Book**

*Coleridge, the Damaged Archangel* Norman Fruman, George Braziller, Inc., New York

Copyright © 1971 by Norman Fruman. Published simultaneously in Canada by Doubleday Canada, Limited. All rights reserved. For information, address the publisher: George Braziller, Inc., One Park Avenue, New York 10016. Library of Congress Catalog Card Number: 71-148743. Standard Book Number: 0-8076-0607-3

**Sample**

Card 1

Fruman, Norman. *The Damaged Archangel*. Braziller, 1971. 71-148743.

**Book**

*MLA Handbook for Writers of Research Papers Third Edition* Joseph Gibaldi and Walter S. Achtert. The Modern Language Association of America. New York 1988.

Copyright © 1977, 1984, 1988 by the Modern Language Association of America, 10 Astor Place, New York, New York 10003-6981

Library of Congress Cataloging-in-Publication Data

Gibaldi, Joseph, 1942–. *MLA handbook for writers of research papers*. Includes bibliographies and index. 1. Report Writing—Handbooks, manuals, etc. 2. Research—Handbooks, manuals, etc. ISBN 0-87352-379-2

**Sample**

Card 9

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 3rd ed. New York: MLA, 1977.

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## Evaluating Sample Note Cards

**Directions** A writer who is creating a research paper, “The Paradox of Plagiarism,” took three notes from the following passage on page 121 of the book described on her bibliography card 2. Read the passage, which is about why talented writers plagiarize, then examine the note cards. Look for errors in note-taking; then respond to the items on the next page.

(from *Stolen Words: Forays into the Origins and Ravages of Plagiarism* by Thomas Mallon)

... Dr. Robert Michels, of Cornell University Medical College, says that when those [writers] lacking in self-esteem “finally achieve a great success, they devalue or even undermine it. . . . Their success is destroyed because it had built into it the seeds of defeat.” And Peter Shaw, you remember, says that the criminal to whom the plagiarist compares most closely is the kleptomaniac [a person with an obsessive impulse to steal], “both in his evident wish to be detected and in the circumstance that what is stolen may not be needed. (With kleptomania, lack of need, we are told, is absolutely central.)”

**Summary Note**

Psychological reasons Bib. 2  
 Plagiarists are successful criminals.  
 (summary) page 121

**Paraphrase Note**

Psychological reasons  
 Robert Michels of Cornell attributes a plagiarist's  
 apparent self-destruction to lack of self-esteem,  
 and Peter Shaw suggests that plagiarism resem-  
 bles kleptomania in that both show an evident  
 wish to be detected and what is stolen may not be  
 needed.  
 (paraphrase) page 121

**Direct Quotation**

Psychological reasons Bib. 2  
 “And Peter Shaw, . . . says the plagiarist com-  
 pares most to the kleptomaniac, ‘both in his evi-  
 dent wish to be detected and in the circumstances  
 that what is stolen may not be needed. . . .’”  
 (direct quotation) page 125

**Directions** Respond to the following items on a separate sheet of paper.

1. How do you show a quotation within a quotation? How do you show the intentional omission of words?
2. What information on the note cards will be necessary for correct documentation in the research paper?
3. Which errors did you find in each note card?
4. Write your own summary and your own paraphrase of a portion of the excerpted passage.

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PREWRITING: PLANNING AND RESEARCHING

## Practice Creating Note Cards

► **Directions** Imagine that you are creating a research paper about plagiarism in literature. Your central idea is that talented writers who plagiarize do not commit plagiarism out of need. Read the following passage, and then take three notes. One note should be a summary of the passage, another note should paraphrase some item of significant information, and one note should quote directly. Assume that the passage is from page 28 of a source described on your bibliography card 14. On each card jot the kind of note you are taking, write the appropriate page numbers, and use correct punctuation.

(from *Plagiarism: The "Art" of Stealing Literary Material* by Maurice Salzman)

In unconscious plagiarism the subconscious mind of the author has retained what his conscious mind had read or heard, and had forgotten. Only when the reawakened memory has drawn upon what has thus unconsciously been stored up, and the author some time later sets it down in black-and-white, or publishes it by word of mouth, does he learn of the *faux pas* [blunder] he has committed. Often does a retentive memory absorb and hold for its owner many things, which become such an integral part of him that when he reveals them he has so far forgotten their sources as to conclude, even to insist, that they originated entirely within his own brain. He will often discountenance [look with disfavor on] any suggestion that what he has written is not original with him, when in fact he is but repeating that which he has read or heard, one day or fifty years before. Many are the instances of this.

### Note Card 1

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### Note Card 2

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### Note Card 3

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## PREWRITING: PLANNING AND RESEARCHING

## Cooperative Learning: Evaluating Your Own Note Cards

► **Directions** With a partner evaluate one another's note cards. Use the following questions to guide your discussion. Write answers to the questions for your partner's note cards. Continue your answers on a separate sheet of paper if you need more space. Use your partner's answers to guide your efforts as you continue the writing process.

1. What is your partner's topic and controlling idea? \_\_\_\_\_

2. Which note cards do not contain complete information? Each note card should have a bibliography card number, idea heading, a note, page numbers of the source, and should identify the kind of note. Identify incomplete note cards by writing the first three words of the note.

3. Which note cards seem unrelated to the topic or to the controlling idea? Why? Identify these note cards by writing the first three words of the note.

4. Select two note cards that you think are unnecessary. Why does your partner think that he or she should use those note cards? Identify these note cards and state your partner's reasoning.

5. Which of your partner's note cards are most interesting? Why? \_\_\_\_\_

6. Choose one note card with a direct quotation that would be more effective as a paraphrase, and identify it by writing the first three words of the note. Then, on a separate sheet of paper, write your paraphrase of the note.