

جامعة الانبار

كلية التربية للعلوم الانسانية

قسم اللغة الانكليزية

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اسم المادة باللغة العربية: طرق البحث العلمي

**Methods of Scientific Research**

المحاضرة الحادية عشر

الفصل الثامن: النتاج النهائي للكتابة: ضبط صيغة البحث

## **Chapter Eight:**

### **The Finished Product: Format Conventions**

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Once you're satisfied that you have a polished draft of your paper, the next step is to put the paper in final form. To be sure the paper has a professional appearance, you'll want to type it (of course, but there is more to professional appearance than just neatness. You also need to follow certain conventions of format.

A convention is an expected and accepted way of doing something. Conventions of format in writing have to do with aspects of presentation—spacing, margins, and other relative minutiae that usually have little to do with the substance of a paper (what it "says") but that can have a lot to do with a reader's reaction to it (because of "how it looks").

We'll start with special conventions for presenting quotations in the text of your paper and then cover other general conventions that will help you produce a paper with an appearance that does justice to the time you spent writing it.

## PRESENTING QUOTATIONS

Be sure you quote accurately. If possible, check the quotations in your final draft against the sources they came from or, if the sources are no longer available or not reasonably handy, against your note cards. You may find you've made mistakes copying quotations from draft to draft.

### QUOTING PROSE

#### *Short quotations*

**If a quotation of prose will take *four or fewer lines of typing in your paper*, it's a short quotation**, such as the remark by Monique Herlioux in the following excerpt from our paper on the Olympics:

And the bickering during the 1978 Montreal Olympics caused the director of the International Olympic Committee, Monique Berlioux of France, to comment, "Now everybody is using the Olympics as a political tool" (Yalowitz 16).

You don't have to quote a full sentence if less will do the job. Quote only *as much as you need*. Here's another excerpt from our paper on the Olympics—this time with only a phrase quoted ("he" below refers to the Baron Pierre de Coubertin):

As he expressed it, the revived Olympics would give peace "a new and strong ally" (qtd. in Binteld 23).

Whether you quote a full sentence, more, or less, the rules for presenting a short quotation are the same:

- *Type the quotation along with your own writing, without special indentation or spacing.*
- *Use quotation marks to enclose your source's exact words.*
- *Place a parenthetical documentation reference, if required, after the quoted material and before the punctuation mark, if any, that ends the sentence, clause, or phrase with the material it documents.* ("Placement in Text," page 116 in Chapter 9, provides a thorough explanation about placing parenthetical references in the text of your paper.)

Here are the rules for presenting a long quotation of prose in a paper with double-spaced typing:

- *Triple-space before and after the long quotation.*
- *Single-space the quotation itself*
- *Indent the quotation ten spaces from the left margin but retain the normal right margin.* Indent an extra three spaces from the left for lines that begin paragraphs in the original. That's why the first line of our sample long quotation of prose is indented an extra three spaces.
- *Place a parenthetical reference, if required, after the quoted material and before the punctuation mark that ends the long quotation.* (Our sample has no parenthetical reference because none is required: The introduction to the quotation provides information to identify the particular source in Works Cited, and no page reference is needed because the source as described in Works Cited has only one page.)

#### *Long quotations*

**If a prose quotation would take up more than four lines of typing in your paper, it's a long quotation, and you must give it special treatment so it will be easy to read and clearly identifiable as someone else's words.** Here's a long quotation from our paper on the Olympics:

The American papers reacted strongly against the partisanship of the British officials. The New York Times, in a 7 August 1908 article

deploring the situation, quoted one of the American Olympic athletes on his reaction to the marathon dispute:

I believe if those who had been following this runner around the course had seen that it was a runner from the United Kingdom who was in second place they would have been willing to hit Dorando [Pietri] over the head rather than have him cross the line. But it was an American who was in second place, so they wanted the Italian to win.

### QUOTING POETRY

Presenting quotations of poetry is similar to presenting prose, except there are special rules to account for the existence of defined lines in the poetry. We'll illustrate the rules for presenting quotations of poetry with selections from the following poem:

#### Resurrection

Slouching grimly from my cold, dark cave, I  
meet my past.

Do I dream, or is the long hibernation  
finally over?

The evening is gentle and Pure'  
SPring has come at last.

I have walked this path before—I

Closed my eyes

and felt the breeze  
Flowing, gently flowing  
through my hair.

Warmth stirs within *me*.

The time has *come once*  
more

#### Short quotations

**Treat a single line or less of poetry basically as if it were a short quotation of prose:**

"I have walked this path before" (line 7) means that the narrator feels he has returned to a place in his life where he felt both happiness and hope.

Notice that the quotation is typed along with the student's own writing, without special indentation or spacing, and quotation marks enclose the exact words from the source. The parenthetical reference, however, is different, although the guidance for placement in the text is unchanged. (See "Citing Literary Works" on page 114 of Chapter 9 for a discussion of

switching to line citations in your parenthetical references when you quote poetry, as in the sample here. The parenthetical reference—"(line 7)"—assumes that a first full parenthetical reference has already occurred to identify the page reference for the poem as a whole.)

**For two or three lines of poetry, presentation is similar, except a slash (/) with a space on each side separates the poetic lines:**

The opening lines, "Slouching grimly from my cold, dark cave, / I meet my past," indicate that the narrator is like a bear who has been hibernating, reduced to bodily survival with no passion for life or beauty.

(Notice that no documentation is provided for the line numbers here because the introductory comment—"The opening lines"—is sufficient reference, assuming again that the student already has established that references are to a particular poem.)

### *Long quotations*

**Presentation of more than three lines of poetry is something like presentation of a long quotation of prose:**

After the narrator emerges from his emotional hibernation, a revived hunger for love and companionship stirs within him, just as the hunger for food and a mate stirs within a bear emerging from the sleep of a long, cold winter:

Warmth stirs within me.  
The time has come  
once more  
To search for you (lines 14-17).

The word "you" in the final line is a personification of all that the narrator had set aside during his hibernation but now seeks.

Here are the rules for presenting a long quotation of poetry in a paper with double-spaced typing:

- *Triple-space before and after the quotation.*
- *Indent ten spaces from the left margin.*
- *Singly-space the quotation itself.*
- *Double-space between stanzas.*
- *Retain the poetic lines and any other special spacing or punctuation features of the poem.* If you can't fit a whole line of the poem on your typed page, continue on the next line of your page, indenting five extra spaces from the left margin of the poem.

- *Don't use quotation marks unless they appear in the poem.*

## ALTERING A QUOTATION

### Omitting words

Sometimes you want to omit words from something you're quoting because they're irrelevant or awkward out of their original context. You must ensure that the edited passage fits into the grammar and sense of your own writing. Moreover, if there is any possibility your readers might not otherwise realize a cutting has been made, you owe it to both your source and your readers to make clear that you have altered the passage. The device you use is an ellipsis ( . . . )—three spaced periods with a space at the beginning and end.

When you quote only a word or phrase, you don't need to show that material has been left out before and after the quotation—the cutting is clear enough. However, when the editing results in a complete sentence (or a complete line of poetry), you need to use the ellipsis to show that you have modified the original, no matter how minor the change. It is *never* acceptable to edit the original so that you change its meaning; omissions are acceptable only as a convenience to trim unnecessary words or to fit the quotation into the pattern of your writing. But you always must do this editing without damaging the sense of the original. The ellipsis, then, functions as a device for intellectual honesty: It warns readers that you have knowingly edited the quotation, and your readers will assume that you have done so properly. Your readers will also see where to check the original if they have difficulty accepting the way *you* have used the altered quotation.

When the omission occurs *inside a sentence (or a line of poetry)* the remainder will look like this:

"On the other hand, some . . . were not convinced:"

If the omission occurs at the end of a sentence, use four spaced periods without a space in front of the first period (that is, you add a sentence period to the ellipsis).

The following passage:

"The Americans were outraged, and many of them refused to compete on that day. The French were more stubborn this time and held the events anyway."

could become this:

"The Americans were outraged. . . . The French were stubborn this time and held the events anyway."

Notice that there is no space between "outraged" and the first period. If the omission immediately precedes a parenthetical reference, show the ellipsis before the parentheses and the sentence punctuation after:

"The Americans were outraged . . ." (4).

Notice that this time there is a space between "outraged" and the ellipsis and between the ellipsis and the ending quotation marks.

An ellipsis at the end of a sentence (whether at the end of a quotation or not) can represent omission of the end of the sentence, one sentence, several sentences, a paragraph, or several paragraphs. At the end of a line of poetry, it would indicate omission of one or more lines of poetry.

### Adding words

Sometimes you need to add an explanation within a quotation so that the quotation will make sense in the context of your writing. Use square brackets to separate your words from those you're quoting:

"The day it [the benefit of the Olympics] is introduced into Europe, the cause of peace will have received a new and strong ally."

Don't use parentheses instead of brackets, or your readers may think they're still reading part of the quoted material.

Some typewriters don't have keys for brackets. If yours doesn't, draw in the brackets neatly by hand, using black ink or pencil.

### Adding emphasis

You also can highlight or emphasize a portion of a quotation by underlining (or italicizing) it. However, you must ensure that readers can tell who added the emphasis, you or the original writer. Ordinarily any underlining (or italics) in a quotation belongs to the original passage. Therefore, if you alter the material, provide an explanation at the end of the quotation:

"And the French were right" (emphasis added).

Notice that the comment is in parentheses rather than square brackets. Comments attached outside a quotation can go into parentheses; those added inside the quotation must go into square brackets.

### Verifying quotation accuracy

If you find an error, or material that may seem to be peculiar, in the quotation you want to use, add "sic" to the quotation—in square brackets if inside the quotation and in parentheses if outside. The word sic is Latin for "thus." Used with a quotation it is understood to mean, "The wording, spelling, and punctuation were thus in the original. I have recorded them faithfully":



"The Olympics [sic] caused no end of trouble."

If you quote a passage that itself contains an ellipsis or words in brackets, again use "sic" to verify that you have quoted accurately. Without this warning, readers will assume that an ellipsis or words in brackets in a quotation result from your altering of the passage.

Of course, if you are quoting extensively from material that appears markedly different from what is accepted today—spelling in medieval or Renaissance literature, for example—the irregularities will be accepted as part of the norm. You don't need to mark each instance with "sic."

### Altering final punctuation

Within a quotation, punctuation must appear as in the original, unless properly modified through use of an ellipsis (you can delete internal punctuation along with words) or square brackets (you can add punctuation as well as words). Final punctuation, however, will depend on how you integrate the quotation into your own writing. This quotation:

"The Olympics have always created political problems."

ends with a period, yet you might change that period to a comma if the quotation became an internal clause in your writing:

"The Olympics have always created political problems," commented columnist Bernard Johnson.

The next section provides guidance for placement of quotation marks in relation to punctuation marks.

### PUNCTUATION WITH QUOTATION MARKS

*Periods and commas* always go *inside* quotation marks, even *if* the mark is part of your sentence and not part of the quotation:

The columnist said that "the Olympics have not been beneficial to the hosts."

*Colons and semicolons* always go *outside* quotation marks:

The columnist said that "the Olympics have not been beneficial to the hosts"; unfortunately, many other people agree with him.

Question marks and exclamation points go inside the quotation marks if the quotation itself is a question or an exclamation. Otherwise, place them outside the quotation marks:

The columnist asked, "Do you really believe that the Olympics have been beneficial to the hosts?"

Did the columnist say that "the Olympics have not been beneficial to the hosts"?

Why did the columnist ask, "Do you really believe that the Olympics have been beneficial to the host?"

(In the final example above, both the textual sentence and the quotation are questions.)

## **OTHER FORMAT CONVENTIONS**

The rest of this chapter provides recommendations for a number of those minutiae you need to know about in preparing the final version of your research paper. The rules aren't absolute, of course, and your instructor may want to modify some of them.

## **TYPING/WORD PROCESSING**

Whether you actually type your paper or, use a computer (the preferred method by far), be sure that your final product is easy to read. Your typewriter should have clean keys. A letter "e" with the hole filled in won't make a very good impression. Your typewriter (or computer printer) should also have a good ribbon.

Most instructors are glad to accept dot matrix printing, but you might check with your instructor first, just to be sure.

Should you use a typewriter or a word processor (computer)? The answer is easy: If you have access to a word processor, by all means, use it. It has several overwhelming advantages over the typewriter:

1. You can make corrections easily. That means you're far more likely to engage seriously in the revising process.
2. You can, with many programs, use a spelling checker. That means you'll not only correct words you've misspelled but correct typos, too. By helping with the technicalities, the word processor frees you to think more about the larger, more important matters of writing. You must be careful, though, because spelling programs can't pick up all errors.
3. Most important from our point of view, the word processor helps you get words on paper more easily in the first place—especially if you can

compose at the keyboard. Anybody who has tried this method knows it is the primary benefit of the word processor, and they often refuse to write any other way.

## **PAPER**

Use white 8 1/2- x 11-inch typing paper. Many instructors prefer the "erasable" paper because it's easy for students to correct. But because it smudges easily and is hard to write comments on, other instructors prefer that you use a reasonably heavy bond paper. Avoid thin "onion skin" paper because it's flimsy to hold and also is hard for your instructor to write on.

## **COVER SHEET**

The cover sheet, if you use one, should give at least the title of your paper and your name. Most instructors also want the course number, instructor's name, and date the paper is submitted. The sample paper in Chapter 7 shows a format you can use; the technical paper in Chapter 14 uses a similar format. Some instructors do not require a title page, preferring instead that the information be given on the first page of text.

## **MARGINS AND SPACING**

All margins should be one inch. However, if you submit the paper in a five folders or binders, make the left margin 1 1/2 inches. Indent an extra five spaces from the left to start paragraphs. Double space when you type, except for special-format items as identified earlier in this chapter and chapter 11.

## **NUMBERING PAGES**

Use Arabic numerals (2, 3, 4, and so on) and place the number in the top, right corner of the page 1/2 inch from the top of the page and in line with the right margin. Don't number the first page of your text, but do count it as page 1. If you have preliminary matter (such as an outline, a table of contents, or a preface), use small Roman numerals (i, ii, iii, and so on). Center the small Roman numerals beneath the bottom margin of each preliminary page.

## **HEADINGS**

Headings are handy. We use them often in this book and you should consider using them, too. We cover them in Chapter 14 because they're almost obligatory for technical papers.

## **FASTENING THE PAPER**

We recommend that you staple the paper in the upper left corner. Many instructors don't like paper clips because they tend to come off or fasten onto

other papers. Other instructors prefer paper clips. Some instructors will allow (or require) you to put your paper in a plastic folder or binder, but many instructors consider folders a bother when they try to review your work.

### **CORRECTIONS**

Try not to have any obvious corrections. But if you catch an error at the last minute, correct it neatly with black ink or pencil. After all, neatly typed errors probably won't do you much good.

### **DOCUMENTATION**

The next four chapters cover documentation styles. Chapter 9 explains *parenthetical documentation*; you'll use it along with Chapter 10, Works Cited. However, if your instructor requires you to use *documentation with notes* instead, we cover that style in Chapter 11. Chapter 12 covers other documentation styles.