

## GATHER YOUR INFORMATION

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*A successful researcher can bring together information  
but give credit to others for their ideas.*

- ◆ How do you create source cards?
- ◆ Sample Works Cited entries
- ◆ How do you create note cards?
- ◆ Plagiarism



## How do you create source cards?

Before taking notes, create source cards in the correct form. (Attention: “Bibliography,” “Sources,” and “Works Cited” are terms used interchangeably.)

**Remember**: DO NOT skip this step: take the time to format it correctly to save time in the long run!!!!

### Preparing Source Cards

Preparing the research project requires that the writer investigate relevant sources of information to prove the thesis statement. A good researcher provides a list of works used during the research process on a page called a Bibliography, or Works Cited page. This list is written in a standard format so that a reader may consult your sources for further information or to clarify one of your ideas. Therefore, you will save time by creating a title card for each primary or secondary source.

Use the Works Cited format so that you can copy the card later on your Works Cited page. For most works, you need the following information: Author, Title, Where it is published, Who published it, the date, and the medium of publication. The notation of a capital letter in the upper right hand corner provides a code for the writer which she might use on subsequent index cards to record information taken from the same source. By using the code letter only on subsequent cards, the writer eliminates the need to record this data on every card.

The following information appears on a source card:

**Author**

**Title**

**Place of publication**

**Publisher**

**Copyright date**

**Medium of publication (Print, Web, Film, DVD, CD, etc.)**

### Tips:

**Punctuation**: Follow each item (author’s name, article title, book title, and publishing information) with a period. Use a period at the end of each bibliography entry.

**Hanging Indent**: The first line of the entry should be at the left margin, but subsequent lines should be indented 5 spaces.

**Authors’ Names**: The author’s last name normally appears first. If the book lists the author’s middle name or middle initial, put it after the first name with no punctuation.

**Titles:** Always underline the title of a long work, such as a novel, book, magazine, or full-length play. If you prefer, you may use italics. Put in quotation marks the title of a short work or compiled work such as a short story, poem, essay, or magazine article.

**Subtitles:** Put the title, then a colon, then a space, then the subtitle. Include the subtitle in the underlining or italics for the title or quotation marks.

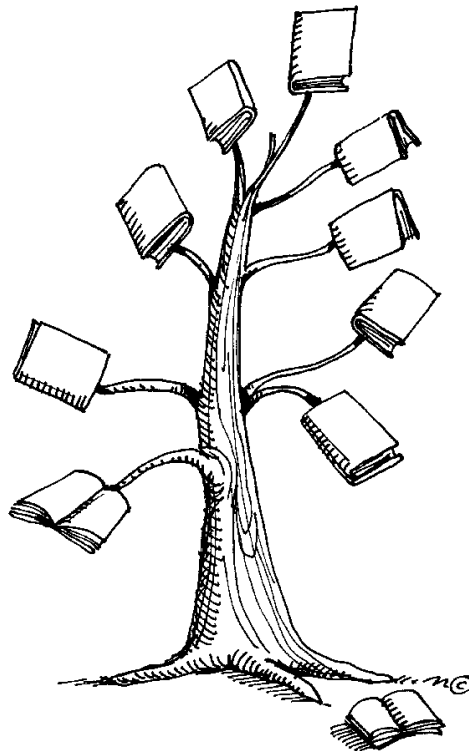
**Publication information:** To find the year of publication, city of publication, and publishing company, look on the front and back of the book's title page.

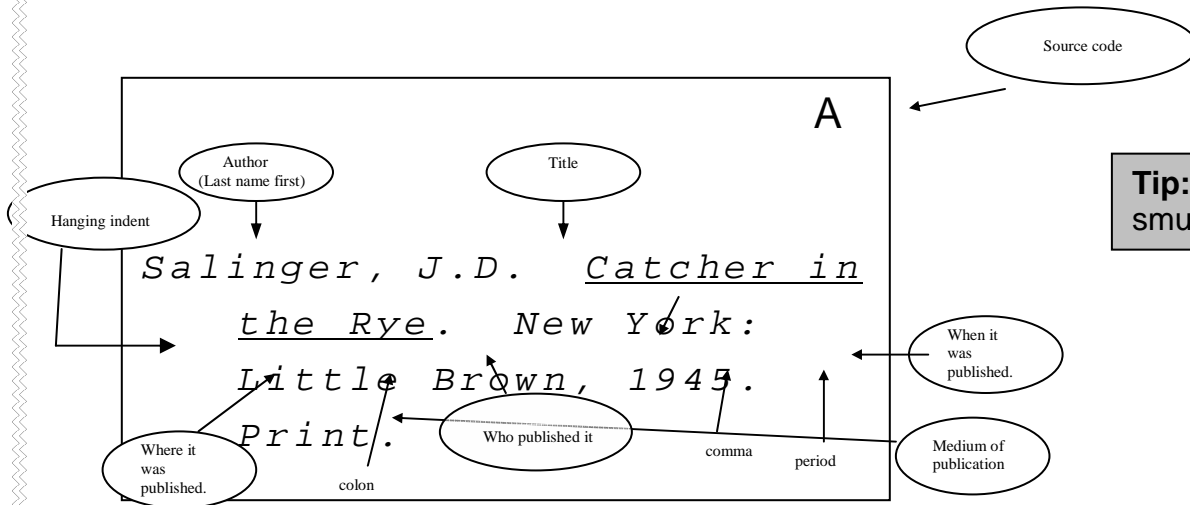
**Year of publication:** If the year is not listed on the book's title page, use the latest copyright date.

**City of publication:** If more than one city is listed in the book, use only the first city.

**Medium of publication:** Write down the medium of publication (Print, Web, CD, DVD, Video, etc.)

The next section provides samples of handwritten source cards. For detailed instructions in citing a variety of sources including anthologies, magazines, and web sites, see pp. 26-28.





**Tip:** to avoid smudges, use ink.

**B**

Magill, Frank N., ed.  
Critical Survey of Long Fiction. Vol. 6.  
 Englewood Cliffs: Salem,  
 1983. Print.

**C**

Morill, Sarah. "A Brief Biography of J.D. Salinger."  
Morill Books. 2002.  
 <<http://www.morrill.org/books/salbio.shtml>>  
 (5 October 2002). Web.



There are several programs and websites that allow you to take notes with the computer. You may also create them in Microsoft Word. There are many advantages to taking notes electronically, but you should take time to learn the program on the computer or online. Ask your teacher if it is appropriate.

There is a template on the SMS Network. Go to **File→New→New from template (General Templates)→"Academic" tab→Bibcard**

There are spaces for the source letter, and it is already formatted with a hanging indent to be easily copied into a Works Cited page.

<b>D (source)</b>
<p>Wilson, Thomas C. <i>Remembering Paris Before World War I</i>. New York: Davis Publishing Co., 1985. Print.</p>

**REMEMBER:** In your final format, titles are italicized.

## Sample Works Cited Entries

**Book by One Author:**

Maker, Mary. *English Can Be Fun*. Princeton: Princeton UP,  
1959. Print.

**Book by Two Authors:**

Flu, Joseph and Jane Drip. *Fighting the Common Cold*. New York:  
Harcourt, 1980.

**Book With More Than Three Authors, Name Only the First and Use *et al.*:**

Byrd, John, et al. *Monkey Business at the Zoo*. New York:  
Appleton-Century-Crofts, 1983. Print.

**Book Without an Author Indicated:**

*The Hawk-Eye: A Pictorial View of Sports*. 2<sup>nd</sup> ed. Boston:  
Xerox, 1984. Print.

**Book Which is Edited:**

Manly, Herman, ed. *Styles and Fashions from Medieval Times to  
the Present*. 4<sup>th</sup> ed. New York: Norton, 1979. Print.

**An Entry Taken From an Anthology or Collection of Critical Essays:**

Fiedler, Leslie. "Against the Cult of the Child." *Salinger*.

Ed. Henry Anatole Grunwald. New York: Harper & Row, 1962.  
218-45. Print. (*Begin with essay title if no author given.*)

Poe, Edgar Allan. "The Black Cat." *Great Short Works of Edgar  
Allan Poe*. Ed. G.R. Thompson. New York: Harper & Row,  
1970. 390-491. Print.

**An Encyclopedia Article (signed):**

Frigid, John. "Life in Alaska." *Encyclopedia Americana*. 1983  
ed. Print.

**An Encyclopedia Article (unsigned):**

"The War of 1812." *World Book Encyclopedia*. 2000 ed. Print.

**Other Multi-Volume Reference Books Containing Original Essays:**

Bruni, Domenic. "J.D. Salinger." *Critical Survey of Long Fiction*. Ed. Frank N. Magill. 8 vols. Englewood Cliffs: Salem, 1983. Print.

**Multi-volume Reference Books Containing Excerpts From Other Sources:**

Lundquist, James. "Salinger." *Contemporary Literary Criticism*. 12 (1979): 519. Print.

**Article From a Weekly Magazine:**

Lovely, Donna. "How to Look Beautiful in Ten Easy Lessons." *Saturday Review*. 16 Aug. 1975: 19-21. Print.

**Unsigned Article in a Magazine:**

"The Chronometric Man." *Time*. 4 July 1971: 25-27. Print.

**Article From a Monthly Magazine:**

Weirdo, Dalton. "Sanity is a Relative State." *Psychology Today*. Sept. 1980: 101-03. Print.

**Article From a Daily Newspaper:**

Byline, Amy. "Getting the Big Scoop." *Washington Post*. 12 Dec. 1978: 39+. Print.

(Use a plus sign when the article does not follow on consecutive pages.)

**Editorial From a Newspaper or Monthly Magazine:**

"Acid Rain." Editorial. *Science*. Sept. 1984: 8.

**Signed Book Review from a Magazine or Newspaper:**

Duffus, Robert L. Rev. of *An American Tragedy*, by Theodore Dreiser. *New Yorker* 10 Jan. 1926: 23+. Print.

**Unsigned Book Review from a Magazine or Newspaper:**

"New Publications." Rev. of *The Red Badge of Courage*, by Stephen Crane. *New York Times* 19 Oct. 1895, sec. 4: 3. Print.

**Personal or Telephone Interview:**

Pitt, Brad. Personal Interview. 24 December 2002.

(Bluestein, and Geary)

## Citing Web Publications

For citing web publications, use the same format as above but include information from the source.

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### Nonperiodical Publication

On-line sources change rapidly in quantity, range, and accessibility. Thus the difficulty of documentation increases equally. Use the following model as a guide.

1. Name of the author, compiler, director, editor, etc.
2. Title of the work (italicized if the work is independent; in quotation marks if the work is part of a larger work).
3. Title of the overall Web cite (italicized), if different from #2
4. Publisher or sponsor of the site; if not available, use *N.p.*
5. Date of publication (day, month, and year, as available); if nothing is available, use *n.d.*
6. Medium of publication (Web.) **Note: you may use a URL on your source card for research, but you do not need the URL for the Works Cited.**
7. Date of access (day, month, and year)

Example:

Popovic, John P. "Invasion of India." Alexander the Great of Macedon. N.p. 2001. Web. (7 Jan. 2009).

### Periodical Publication

For sources also found in print form:

Follow the same format for the print format. Instead of concluding with *Print* as the medium of publication, record the following information in sequence.

1. Title of Database or Web site (italicized)
2. Medium of publication consulted (Web)
3. Date of access (day, month, and year)

Examples

Whitman, Walt. *Leaves of Grass*. Brooklyn, 1855. *The Walt Whitman Archive*. 2009 Web. (12 Mar. 2009).

**You may have to find other web pages on the site to find the author and date.**

## How do you create a note card?

Now that you know your resources, you are ready to take notes. A helpful step is to use note cards when taking notes.

**Remember:** You should have a source card or listing for each reference.

### Skimming

You will not have time to read every source word for word, so you must skim before taking notes.

- Glance over the main features of the piece--that is, the title, the headings, the lead, and summary paragraphs.
- Read the topic sentence of each paragraph – usually the first or second sentence (you may read the last sentence as well).
- Look closely at maps, charts, graphs, and other illustrations to help you understand and remember important information.

Tip: Skim before taking notes, copying, or printing. If you are using an Internet source and you run out of time, bookmark your source in the computer.

### Creating Note Cards

Eventually, you will have to compile your notes into a project; the following tips will help you later in the writing stage. You want to create note cards so that you may later spread them out and organize them to write your paper or create your project.

1. Use a separate note card for each idea, even if you write only a few words on a card.
2. If handwriting, use ink. If using electronic note cards, save.
3. Develop your own form of shorthand. Use only abbreviations which will make sense to you later.
4. Do not write on the back of a note card
5. Do not staple two note cards together; make two separate cards with the same page number.
6. On every note card in the upper right corner, write a **letter** which refers to the source (your source card will have your letter).
7. On every note card in the lower right corner, write the **page number** of the source.
8. On the top of every note card, add a **slug** or **subtopic** – a title that identifies the topic of the note and corresponds to a topic or subtopic in your preliminary outline. You may want skip a line between the slug and note.
9. Don't crowd the card with information. You may want to allow margins so that you can easily skim or read the note.

There are usually three types of note taking.

**Summary:** To summarize, reduce what you have read to a few important points using your own words.

**Paraphrase:** To paraphrase, restate what you have read using your own words. Use this method when you are trying to retrace the thinking of one of your sources. **Put quotation marks around key words or phrases you borrow directly from the sources.**

**Quote directly:** To quote someone directly, record the statement or idea word for word and put quotation marks before and after.

Tip: Be careful when using electronic note cards or databases for notes. When copying and pasting notes, you should designate with quotation marks, so that you do not get in trouble for plagiarism later.

## Readings used for the Sample Note Cards on pp. 31-32

*The Catcher in the Rye*9 *The Catcher in the Rye*

"He said he was going to write them Monday."  
 "Have you yourself communicated with them?"  
 "No, sir, I haven't communicated with them, because I'll probably see them Wednesday night when I get home."

"And how do you think they'll take the news?"  
 "Well . . . they'll be pretty irritated about it," I said.  
 "They really will. This is about the fourth school I've gone to." I shook my head. I shake my head quite a lot. "Boyl!" I said. I also say "Boyl!" quite a lot. Partly because I have a lousy vocabulary and partly because I act quite young for my age sometimes. I was sixteen then, and I'm seventeen now, and sometimes I act like I'm about thirteen. It's really ironical, because I'm six foot two and a half and I have gray hair. I really do. The one side of my head—the right side—is full of millions of gray hairs. I've had them ever since I was a kid. And yet I still act sometimes like I was only about twelve. Everybody says that, especially my father. It's partly true, too, but it isn't *all* true. People always think something's *all* true. I don't give a damn, except that I get bored sometimes when people tell me to act my age. Sometimes I act a lot older than I am—I really do—but people never notice it. People never notice anything.

Old Spencer started nodding again. He also started picking his nose. He made out like he was only pinching it, but he was really getting the old thumb right in there. I guess he thought it was all right to do because it was only me that was in the room. I didn't care, except that it's pretty disgusting to watch somebody pick their nose.

Then he said, "I had the privilege of meeting your mother and dad when they had their little chat with Dr. Thurmer some weeks ago. They're grand people."  
 "Yes, they are. They're very nice."

Grand. There's a word I really hate. It's a phony. I could puke every time I hear it.

A Retrospective Look at *The Catcher in the Rye*

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people and their knowledge appear obsolete to the young. To Holden, the older people he meets are generally all right, but they seem "out of it": "I have this grandmother that's quite lavish with her dough. She doesn't have all her marbles anymore—she's old as hell" and in "old" Spencer's case, "he was a nice old guy that didn't know his ass from his elbow."

Seeking protection himself, Holden is forced to protect the adults he encounters. He forgives Spencer in advance for failing him, writing on his exam, "It is all right with me if you flunk me." Several critics have noted the contradiction between Holden's hatred of phoniness and his lying to Ernest Morrow's mother when he meets her on the train on his way to New York from Pencey. Yet he lies to her to protect her from having to face the fact that "Her son was doubtless the biggest bastard that ever went to Pencey." And it is interesting that when he lies to her about his name, he doesn't do it for the usual reason one lies—to aggrandize oneself—but rather he takes on the name of Rudolph Schmidt, the dorm janitor.

After he fails to get the guidance he needs from his teachers or from the other adults he meets, one would expect Holden to turn to his parents. But in the entire novel, his father never appears and his mother appears once and then only speaks to Phoebe as Holden hides in the closet. The absence of Holden's parents (along with the absence of real religious guidance in the form of a school chaplain or family minister) is so important it amounts to a presence. On the failure of religion, Holden tells us, "my parents are different religions, and all the children in our family are atheists. If you want to know the truth, I can't even stand ministers. . . . They sound so phony when they talk." And, about his family, in the first paragraph Holden explains, "my parents would have about two hemorrhages apiece if I told anything pretty personal about them." Here is the genesis of his hatred of phoniness. His parents live in two worlds: the real world and the world of appearances. The surface does not reveal the underlying reality and Holden has been taught not to talk about what lies beneath. Yet, at times, indirectly, he does. When Phoebe suggests he become a lawyer like their father, he says, "Lawyers are all right, I guess—but it doesn't appeal to me. . . . All you do is make a lot of dough and play golf and play bridge and buy cars and drink martinis and look like a hot-shot." This occurs right after Phoebe asks him to replace their father at her play (the father will be in California on business).

Holden's mother, though well-meaning, won't be of much help either. "She still isn't over my brother Allie yet," and, "She's nervous as hell. Half the time she's up all night smoking cigarettes." Like the other adults, parents can't be relied upon to see, much less give good advice. Holden says of insensitive Stradlater, the secret slob, "he was mostly the kind of a handsome guy that if

Readings on *The Catcher in the Rye**Comparing Catcher to The Adventures of Huckleberry Finn* 79

have this rule that nobody could do anything phony when they visited me. If anybody tried to do anything phony, they couldn't stay."

SIMILAR WORLDS

Huck's world, realistically depicted as mid-America in the middle of the nineteenth century, is also the world where the established codes are penetrated as being either hypocritical or superficial; Huck finds peace and reassurance away from the haunts of man, out on the river. After the waste and folly of the Grangerford-Shepherdson sequence, for example, Huck retreats to the river:

Sometimes we'd have that whole river all to ourselves for the longest time. Yonder was the banks and the islands, across the water; and maybe a spark—which was a candle in a cabin window; and sometimes on the water you could see a spark or two—on a raft or a scow, you know; and maybe you could hear a fiddle or a song coming over from one of them crafts. It's lovely to live on a raft.

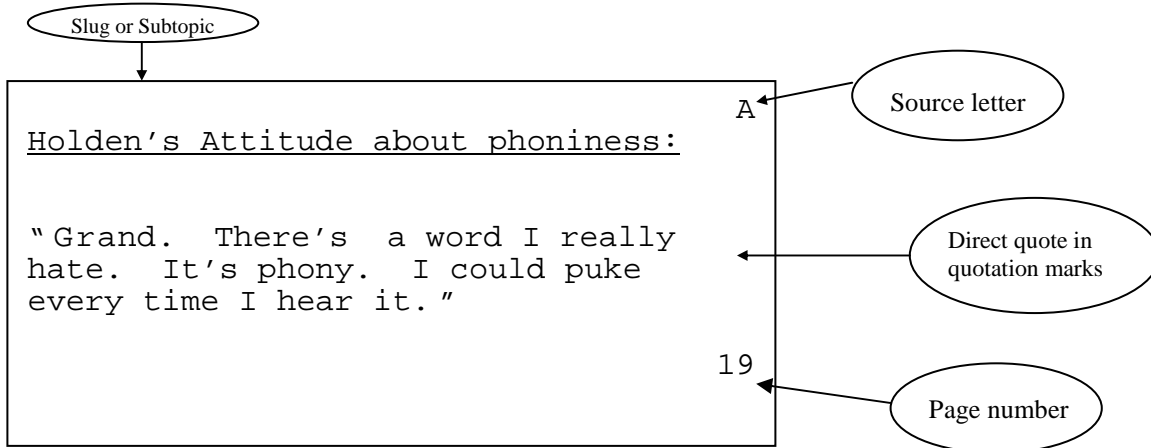
But the idyll is interrupted shortly thereafter with "a couple of men tearing up the path as tight as they could foot it"—the Duke and the Dauphin imposing their unsavory world upon Huck's.

HOLDEN'S PHONY WORLD

Holden's world is post-war New York City, from the Metropolitan Museum to Greenwich Village, during Christmas week, where, in successive incidents, he encounters pompous hypocrisy, ignorance, indifference, moral corruption, sexual perversion, and—pervading all—"phoniness." Holden's older brother, a once promising writer, is now a Hollywood scenarist; the corruption of his talent is symptomatic to Holden of the general influence of the movies: "They can ruin you. I'm not kidding." They represent the world at its "phoniest" in their falsification of reality; in addition, they corrupt their audiences, converting them into people like the three pathetic girls from Seattle who spend all evening in a second-rate night club looking for movie stars, or like the woman Holden observes at the Radio City Music Hall. She cries through the entire picture, and—"the phonier it got, the more she cried. . . . She had this little kid with her that was bored as hell and had to go to the bathroom, but she wouldn't take him. . . . She was about as kind-hearted as a goddam wolf."

Modern Critical Views: J.D. Salinger

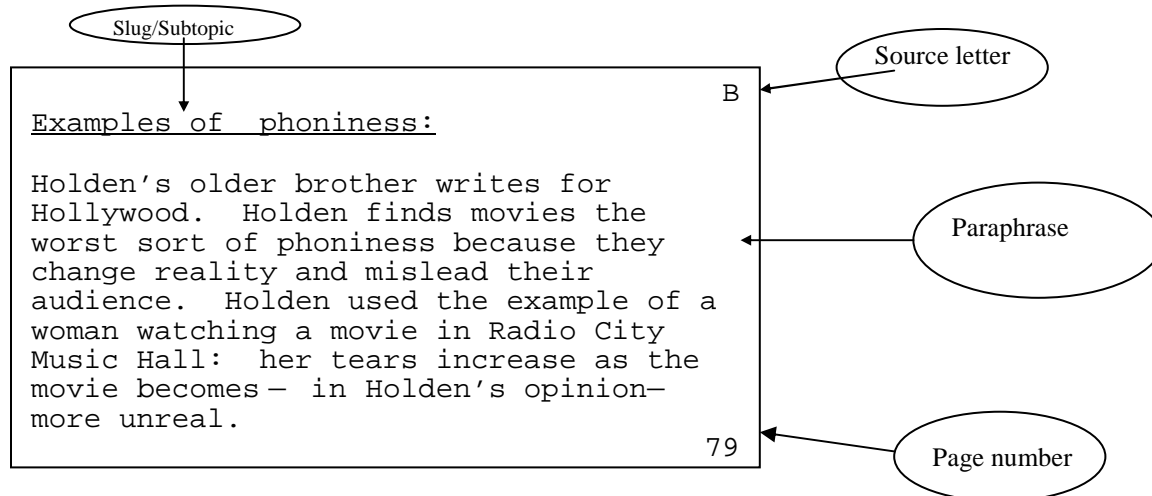
I. Direct quote taken from a primary source, *Catcher in the Rye* on previous page



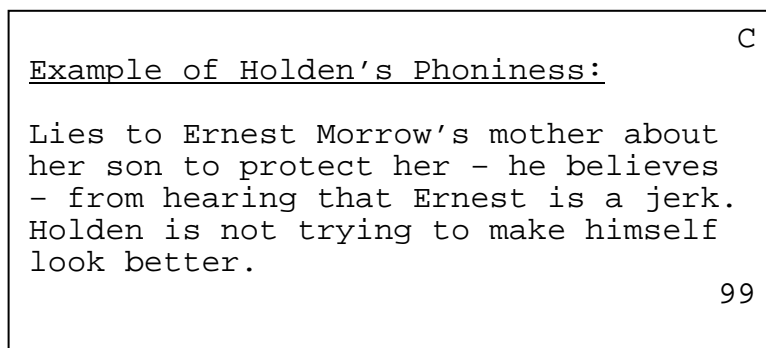
II. Paraphrase taken from a secondary source, *Readings on The Catcher in the Rye*

Try to paraphrase. Putting the author's words in your own words will help you understand the information and prevent problems with plagiarism. Use direct quotations only under these conditions:

- When an authority's words carry weight.
- When the quotation is concise and powerful.
- When it would be impossible to restate as effectively in your own words.



III. Summary taken from a secondary source, *Modern Critical Views: J.D. Salinger*



IV. List taken from a secondary source, *Modern Critical Views: J.D. Salinger*Examples of phoniness

- 1.) Ministers and their speech
- 2.) Holden's parents pretend to be what they are not
- 3.) Lawyers spend more time at leisure than at work

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## General Warnings:

- Avoid taking too many note cards from one or two sources.
- Use relevant, timely sources suitable for your topic.
- Take only notes that correspond to your working outline.
- Revise your working outline as your reading and note taking suggest.



You can automatically format outlines in Microsoft Word . Go to **Format→Bullets and Numbering→Click on the outline tab.**

## How do you avoid plagiarism?

Plagiarism at St. Margaret's is considered an Honor offense. In universities and colleges, plagiarism is an equally serious offense. You may receive an F in the course, or you may be requested to withdraw from the school.



PLAGIARISM = Academic Dishonesty

When you copy ideas that are not your own, and when you do not identify the source and the page number from which you took these ideas, you are plagiarizing.

### Reminders

1. DO NOT use exact words from a source without putting them inside quotation marks and giving credit to the source.
2. DO NOT reword a passage without giving credit to the source.
3. DO NOT summarize a passage without giving credit to the source.

In other words, be honest about where you get your words and ideas and you will never be guilty of theft. Of course, your own ideas and interpretations need no source identification.

*(The Research Paper: A Contemporary Approach 109)*

**A research project, however, will rarely contain your original ideas.**

### *Document*

- Quotations or partial quotations
- Others' ideas, even if in your words
- Others' opinion, even if in your words
- Little-known facts, even if easily proven

### *Do Not Document*

- **Your** personal opinions and interpretations
- Well-known facts

*(A Quick Reference to The Research Paper 40)*

“The difference between well-known facts and little-known facts can be a matter of debate, but consider these examples: virtually everyone knows that Abraham Lincoln was assassinated while serving as United States President, so that fact or the date and place of the deed need not be documented. On the other hand, not everyone knows that Robert Todd Lincoln, son of Abraham Lincoln, witnessed the assassinations of three Presidents: his father’s, President Garfield’s, and President McKinley’s and, as a result, refused to attend any more state affairs. That curious fact, although rather readily verified, would need documentation.”

*(The Research Paper: A Contemporary Approach 152)*

### **WHEN IN DOUBT, GIVE CREDIT TO YOUR SOURCE BY CITING IT.**

See “Writing the First Draft” and “Using Endnotes and Footnotes” pp. 46-47.

