English 10 R Mrs. Filor

**Mythology Research Project**

Step One: Choosing a Topic

Over the next few weeks, you will be researching an aspect of mythology and writing up that research in a 4-5 page paper. We’ll do it one step at a time so you do not become overwhelmed.

Your goal is to show how myths shape and enhance our understanding of the culture of others. There are a couple of things to remember while researching. The first thing is that research can be frustrating, particularly if you are looking for something on a specific subject and you cannot find what you want. One of the ways to combat frustration is to be adaptable. Maybe you can’t find anything on the topic you wanted to research. You have to figure out what stuff is available to you and how you can use it. Be willing to change your focus. The second thing is you should pick a topic that is interesting to you. If you are going to spend a lot of time on something, you need to like it or you will go nuts.

**Option #1** (easiest): Your job is to show what a myth says about a particular culture. First chose a culture that sounds interesting to you. Then pick out a myth from that culture. Read the myth and analyze it to find out what seems important to that culture and what the myth tells us about the culture. Choose 5 items of importance that you can further research. For instance, in the Native American myth, “Ahaiyuta and the Cloud Eater,” agriculture, elders, feathers, the bow and arrow, and animals seem important to the culture. You could easily research the culture to find out whether this is true and what importance these items had to the culture. Research the culture to confirm your observations and find out what connections there are between the culture and the myth. Some cultures that have interesting myths are: Egyptian, Native American, African, South American, Norse, Greek, Germanic, Roman, British, Sumerian, Japanese, Hittite, Chinese, Babylonian, Australian, Indian, and Polynesian.

**Option #2** (medium difficulty): Let’s say you are showing what a myth says about a particular culture, but would like to focus on a particular topic. Find a myth that addresses that topic in some way, analyze the treatment of the topic in the myth, and then research the culture to see what importance the topic has to the culture. For instance, perhaps you are interested in the Native American use of weapons. Find a myth in which weapons appear, such as “Ahaiyuta and the Cloud Eater,” and analyze the treatment of weapons in the myth, in this case the bow and arrow. Then research the significance of the bow and arrow to the culture. This will allow you to show how literature reflects certain attitudes of a culture towards certain topics. Some interesting topics might be: marriage, power, magic, magical helpers, relationships (i.e. mother/child, father/child, husband/wife, brother/sister), seasons, weather, creation, hunting, farming, animals, music, food, fruit, gods/goddesses (choose a specific type), heroes, floods, destruction, death, the afterlife, patriarchy, treatment of women in myths, monsters, transportation, jewelry, clothes, symbols or symbolic gifts, nature (trees, stars), dreams, weapons, and the end of the world.

**Option #3** (most difficult): Your job is to do a study in comparative literature in order to show that while cultures are different, they really aren’t so different. First choose a topic. Then find two myths from two different cultures (one from each) that include or address that topic in some way. Once you have found the myths, analyze them to see the treatment of your topic, make some predictions about what the cultures were like based on the treatment of your topic, and research the cultures of the myths to see how they actually feel about your topic and what they were like. This will allow you to compare and contrast their views on your topic as well as any related ideas. Your first step is to choose an element that two different cultures share and have myths about. Then analyze the treatment of the element in the myth and research the cultures to see what their attitudes toward the element truly were.

**People in the same class may use the same culture or topic, but may not use the same myths.**

# Step Two: **Research Subtopics**

To help focus your research, write your research subtopics below. For option #1, list the five items from the myth you have chosen to research. For option #2, list five aspects of your topic you will research (such as types of weapons, materials used to make weapons, construction of weapons, what weapons were used for, and who owned what types of weapons.) For option #3, list five cultural aspects that both myths have in common that you will research. This list of subtopics is worth 10 points. You also are required to get some background information on the culture and time period of your myth. That will be considered a sixth subtopic.

1.

2.

3.

4.

5.

6. Culture and Time Period of Myth

Step Three: Identifying Sources

Now that you have an idea of what you are going to research, you should start figuring out which sources will be useful to you. This means reading around in them a little to make sure they have pertinent information.

Here are some guidelines:

* You’ll need to research the culture(s) the myth(s) come from.
* You’ll need to research your subtopics.
* You must generate an original thesis that says something about what your myth(s) shows.
* Your paper will discuss what the literature shows about the culture(s) and how your subtopic(s) are important to the culture(s).

The rule of thumb about sources is that you need 1 source per page of your paper, so you need a minimum of five sources. You can think of it as finding one source per subtopic, although some sources might include more than one subtopic. You can use any type of reputable source you would like, but I would like you to use at least 1 non-book type of source (such as databases or web sites.) However, you may use no more than 2 web sites. Because information on most databases originated in print, you may use as many database sources as you like. Just make sure all the articles you use do not come from the same set of encyclopedias. You cannot write a research paper from one set of encyclopedias.

# **IMPORTANT: Take down the publication information from your sources so that you can make source cards and later compile your Works Cited. See Step #5 for details.**

Once you determine your sources, you will need to make source cards. You should make one source card per source. This is a numbered index card with the works cited entry of your source written on it. Source cards do not count as part of your 30 note cards.

**Step Four: Taking Notes**

Now you are ready to take notes. Taking accurate notes is important for avoiding plagiarism and making sure you have enough information for your paper. Review the following reminders and requirements about note taking. Also remember I will be collecting and grading your notes. They will be worth 40 points out of the entire research project.

**Types of Notes:** In your paper, you will need to identify the culture of your myth and analyze what values it has. In order to back up your analysis, you need some cultural information. For instance, let’s say I’m researching weapons in Native American culture. First I will need to find a myth in which a character uses a weapon. Then I will need to research the use of that weapon in that culture. My research might lead me to an exploration of other weapons, materials to make weapons, techniques to make weapons, uses for the weapons, such as hunting or warfare, different times in history these weapons were used, such as certain hunting expeditions or wars, etc.

**Methods for Taking Notes:** There are three methods for taking notes: summary, paraphrase, and direct quotation. The 6th edition of the MLA handbook says you should, “summarize if you want to record only the general idea of large amounts of material” (24). Paraphrase, or restate the material in your own words, “if you require detailed notes on specific sentences and passages but do not need the exact wording” (24). Quote directly “when you believe that some sentence or passage in its original wording might make an effective addition to your paper” (24). Make sure you transcribe the quotation exactly as it appears. That means no misspellings or punctuation errors. You will probably mostly paraphrase your notes.

**Note Taking Technique:** You must use index cards to take notes. You may use actual note cards, the provided note packet, or NoodleTools to take notes. This will help to ensure you do not plagiarize and it will help you to organize your paper more easily. Usually one uses one index card per important piece of information, but you may put more on your card as long as each bit of information is related. On the top of your note card you should write the subtopic, the source number (which should correspond with the number on your source card), and page numbers on the top of the index card.

**Number of Note Cards:** You need 30 note cards. These do not include the source cards. For your information, note cards do not need to be completely filled, but they should have several bits of original important information, not repeated information.

**Direct Quotations:** So that you get some practice using direct quotations, I am requiring that you use them. You must have 3 direct quotations in your paper. Please highlight the direct quotations on your note cards. Try to choose significant quotations that will add depth to your paper.

**Step Five: Creating a List of Works Cited**

Important rules for the **Works Cited Page**

* entries should not numbered
* entries should be listed alphabetically by the first word in the entry (ignoring any initial *A*, *An*, or *The*.)
* the works cited page should be typed. When typing entries, type to the end of the page and hit the “enter” key. The next line of the entry should be indented (1 ½ inches from the margin).
* If hitting “enter” causes a web address to become a hyperlink, go to Edit and Undo AutoFormat
* the works cited page should be double spaced
* the title on the works cited page should centered and should be: Works Cited
* the works cited page goes at the end of the final draft of your paper

|  |  |
| --- | --- |
| The Core Elements | Details |
| 1. Author.
 | -When a source has two authors, include them in the order in which they are presented in the work. Reverse the first of the names, follow it with a comma and *and*, and give the second name in normal order.-When a source has three or more authors, reverse the first of the names as just described and follow it with a comma and *et al*. (“and others”)-If there is no name of author, omit it.-If the sources is an edited volume of articles that you need to document as a whole, the “author” is the editor. The name is followed by a descriptive label. |
| 1. Title of source.
 | -A title is italicized, or underlined if italics are unavailable, if the source is self-contained and independent. (Title of a book, a collection of essays/stories/poems, a play in a collection, title of a periodical/journal/magazine/newspaper, the title of a television series, title of a Web site, album name)-The title of a shorter work in a collection, as a part of a larger whole, is placed in quotation marks (Title of an essay/story/poem, an episode of a television series, a posting or an article on a Web site, a song) |
| 1. Title of container,
 | -The title of a container, the larger whole, is italicized. (Collection of essays/stories/poems, periodical/journal/magazine/newspaper, television series, Web site)-A container can be nested in a larger container. (Database, Digital platform, network)-Add core elements 3-9 to the end of the entry to account for each additional container. |
| 1. Other contributors,
 | -Precede each name or each group of names with a description of that role: adapted by directed by edited by illustrated by introduction by narrated by performance by translated by-Some roles must be expressed as a noun followed by a comma: general editor |
| 1. Version,
 | -If the source carries a notation indicating that it is a version of a work released in more than one form, identify the version in your entry.-Books are commonly issued in versions called editions (revised ed., 2nd ed., updated ed., expanded ed.)-Works in other media may also appear in versions (unabridged version, director’s cut, version 1.3.1) |
| 1. Number,
 | -The source you are documenting may be part of a numbered sequence.-If you consult one volume of a numbered multivolume set, indicate the volume number.-Journal issues are typically numbered. Some journals use both volume and issue numbers.-Seasons of a television series are typically numbered in sequence, as are the episodes. |
| 1. Publisher,
 | -The publisher is the organization primarily responsible for producing the source or making it available to the public.-If two or more organizations are named in the source and they seem equally responsible for the work, cite each of them, separating the names with a forward slash (/).-Cite the organization that had the primary overall responsibility for films and television series.-Publisher’s name for Web sites can be found in a copyright notice at the bottom of the home page.-Omit publishers names of: periodicals a work published by its author or editor a Web site whose title is essentially the same as the  name of its publisher a Web site not involved in producing the works it makes  available (e.g. *YouTube* or a database). |
| 1. Publication date,
 | -When a source carries more than one date, cite the date that is most meaningful or most relevant to your use of the source.-Write the full date as you find it there (month, day, year).-When documenting a book, if there is more than one date on the copyright page, select the most recent. |
| 1. Location.
 | -In a print source, a page number preceded by *p.* or a range of page numbers by *pp.*specifies the location of a text in a container such as a book anthology or a periodical.-The location of an online work is commonly indicated by its URL, or Web address.-The location of a television episode in a DVD set is indicated by the disc number.-Record the location of a performance, a lecture, or another form of live presentation by naming the venue and its city, but omit the city if it is part of the venue’s name. |

The best way to learn about writing a works cited is to look at examples. Below you will find a list of examples based on the core elements. Ask me if you need help. You can also use EasyBib (MLA 8th edition).

**Author**.

Jacobs, Alan. *The Pleasures of Reading in an Age of Distraction*. Oxford UP, 2011.

Dorris, Michael, and Louise Erdrich. *The Crown of Columbus*. HarperCollins Publishers, 1999.

Burdick, Anne, et al. *Digital\_Humanities*. MIT P, 2012.

Nunberg, Geoffrey, editor. *The Future of the Book*. U of California P, 1996.

Holland, Merlin, and Rupert Hart-Davis, editors. *The Complete Letters of Oscar Wilde*. Henry Holt, 2000.

**Title of Source**.

Euripides. *The TrojanWomen. Ten Plays*, translated by Paul Roche, New American Library, 1998. pp. 457-512.

Hollmichel, Stephanie. “The Reading Brain: Differences between Digital and Print.” *So Many Books*, 25 Apr. 2013,

somanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/.

**Title of Container**,

Baron, Naomi S. “Redefining Reading: The Impact of Digital Communication Media.” *PMLA*, vol. 128, no. 1, Jan. 2013, pp.193-

200.

Williams, Joy. “Rogue Territory.” *The New York Times Book Review*, 9 Nov. 2014, pp. 1+.

Goldman, Anne. “Questions of Transport: Reading Primo Levi Reading Dante.” *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69-88.

*JSTOR*, www.jstor.org/stable/41403188.

**Other Contributors,**

Dewar, James A., and Peng Hwa Ang. “The Cultural Consequences of Printing and the Internet.” *Agent of Change: Print Culture*

*Studies after Elizabeth L. Eisenstein*, edited by Sabrina Alcorn Baron et al., U of Massachusetts P/Center for the Book,

Library of Congress, 2007, pp. 365-77.

**Version,**

Miller, Casey, and Kate Swift. *Words and Women*. Updated ed., HarperCollins Publishers, 1991.

Newcomb, Horace, editor. *Television:The Critical View*. 7th ed., Oxford UP, 2007.

**Number,**

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 2, Oxford UP, 2002.

Kafka, Ben. “The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror.” *Representations*, no. 98, 2007, pp. 1-24.

**Publisher,**

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Penguin Press, 2008.

Harris, Charles. “Teenie.” *Woman in Paisley Shirt behind Counter in Record Store. Teenie Harris Archive*, Carnegie Museum of

Art, Pittsburgh, teenie.cmoa.org/interactive/index.htm#date08.

**Publication date,**

Deresiewicz, William. “The Death of the Artist—and the Birth of the Creative Entrepreneur.” *The Atlantic*, 28 Dec. 2014,

www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/.

Eaves, Morris, et al,. editors. *The William Blake Archive*. 1996-2014, www.blakearchive.org/blake/.

**Location.**

Adichie, Chimamanda Ngozi. “On Monday Last Week.” *The Thing Around your Neck*, Alfred A. Knopf, 2009, pp. 74-94.

*Visualizing Emancipation*. Directed by Scott Nesbit and Edward L. Ayers, dsl.richmond.edu/emancipation/.

**Multiple Works by One Author**:

Tannen, Deborah. *Talking Voices: Repetition, dialogue, and Imagery in Conversational Discourse*. 2nd ed., Cambridge UP, 2007.

---. *You’re Wearing That? Understanding Mothers and Daughters in Conversation*. Ballantine-Random, 2006.

**Cross-References:**

Agee, James. “Knoxville: Summer of 1915.” Oates and Atwan, pp. 171-75.

Kingston, Maxine Hong. “No Name Woman.” Oates and Atwan, ppr. 383-94.

Oates, Joyce Carol, and Robert Atwan, editors. *The Best American Essays of the Century*. Houghton Mifflin, 2000.

**The rough draft of the Works Cited is worth 20 points. I will be grading you on your accuracy and on whether you have enough sources and the correct types of sources. Review Step 3 to review how many and what types of sources you need.**

**Also, make sure when you are using databases that the articles you use do not all come from the same encyclopedia. A set of encyclopedias counts as one source, even if you use different signed or unsigned articles from it.**

Practice Making a Source Card and Taking Notes

**Sample Source Card:**

**Sample Note Card (Summary):**

**Sample Note Card (Paraphrase):**

**Sample Note Card (Direct Quotation):**

**Step 6: Creating an Outline**

Now that you have completed your note cards and settled on your sources, you are ready to start planning your paper. Outlining what you will say in your paper will be a big help to you. 10th graders tend to have a hard time explicitly supporting their thesis and writing well-developed paragraphs. The more you plan ahead and determine what you will put in each paragraph, the better you will support your thesis and develop your paragraphs. Plus, writing the rough draft will be a heck of a lot easier. Take a look at the following outlining guidelines.

* Before you outline, you must come up with a thesis. Your thesis should state what one can understand about the culture of the myth from reading it.
* Once you have determined your thesis (remember you may have to adjust it after you write your paper) look at your notes. Look for connections, categorize them, and then organize them into logical sections.
* Use the topic outline. This means you should use short phrases to indicate what you will be discussing in each part of your paper.
* Use the following form. Your outline will not look like this; this is just the progression of numbers and letters to follow. I will go over in class what your outline will more likely look like and provide a template you may use if you wish.

I.

 A.

 1.

 a.

 (1)

 (a)

 (b)

 (2)

 b.

 2.

 B.

II.

 If you have an I, you must have a II, If you have an A, you must have a B.

* Keep in mind, Roman numerals should be reserved for paragraph topics. Capitalized letters should show the big ideas of the paragraph, and numbers and small letters should indicate paragraph details.
* Indicate where you will use direct quotations. Write part of the quotation out and highlight it.

**Your outline is worth 20 points and is due:**

Outline Template

1. Introduction
2. Hook—a general statement about mythology, the culture the myth is from, and the myth itself
3. Thesis—what one can understand about a culture from its literature
4. Blueprint—name the subtopics from the myth that you researched
5. Myth Summary
6. Beginning
7. details
8. details
9. Middle
10. details
11. details
12. End
13. details
14. details
15. Topic #1
16. Raise topic as it appears in myth
17. details (possibly use direct quotation)
18. details
19. Cultural Research

1. details

a. sub-details

 (1) sub-details

 (a) sub-details

 (b) sub-details

 (2) sub-details

b. sub-details

 2. details (possibly use direct quotation)

 3. details

4. details

5. details

1. Clincher—relate topic in myth to cultural research
2. Topic #2 (each body paragraph should look like the body paragraph directly above)
3. Topic #3
4. Topic #4
5. Topic #5
6. Conclusion
7. Summative—Sum up what you’ve said in your paper about how literature shapes and enhances our understanding of the cultures of others
8. Final clincher—Go beyond and discuss how literature shapes and enhances our understanding of our own culture

\*If you chose option #3, you’ll need to provide two myth summaries and a comparison paragraph. I would give the myth summary and cultural information of one myth, then the myth summary and cultural information of the other myth, and end by comparing and contrasting the myths and cultures.

Step 7: Writing a Rough Draft

or getting near the end!

**Sophistication**

Try to prove something interesting in your paper and say something meaningful. You are showing what literature says about a culture. Avoid devoting too much of your paper to summarizing (1/2 page tops). Use important plot developments as a spring board for your analysis. After summarizing your myth(s), go into what values these cultures seem to have based on these myth(s). Raise those values and support your observations with the cultural research you’ve done. This is a research paper so don’t make things up, or if you do, find some facts to confirm your claims.

**Making Paragraphs**

Remember, every paragraph should support your thesis in some way, even your myth summary paragraph. From your outline, you should have a good idea of what you will be writing about in each paragraph. Make sure you have strong topic sentences, evidence to support your topic sentences, and clinchers. Your evidence might be plot points from your myth, cultural information, or quotations. Your topic sentences and/or your clinchers should show how your evidence supports your thesis.

**Transitions**

Sometimes it is difficult to make research papers flow. Resist the temptation to randomly write down information from your note cards. Don’t just transcribe information without any thought to how it can be used to support a point or how it can be grouped together to show connections. For instance, in a paragraph that shows the differences between two myths, don’t just list differences. Develop a comparison into a true paragraph that supports your thesis. Also, make sure paragraphs logically follow. Provide transitions between paragraphs.

Abrupt transition between paragraphs:

Ahaiyuta, with the help of the gopher, killed the cloud eater. This allowed the life giving rains to come to his people and him to return home as a hero.

 The Zuni people depended mostly on farming. Corn was their most important crop.

Smooth transition:

Ahaiyuta, with the help of the gopher, killed the cloud eater. This allowed the life giving rains to come to his people and him to return home as a hero.

 Ahaiyuta becomes a hero because he has put himself on the line to help his community with a natural problem. The Zuni people depended mostly on farming, so when the cloud eater comes, their way of life is threatened. Corn was their most important crop.

**Using quotations**

Use quotations to support points you are trying to make. Regents students need at least 3. When using quotations, you must introduce them and then follow up by explaining them. Make sure quotations have a beginning quotation mark, and an end one. Do not use quotations that you do not understand.

**Parenthetical Citations**

When using information that is not common knowledge and is particular to a source, use parenthetical citations. This means you should have citations fairly regularly in your paper, although you don’t need to cite every single line. If the information in a paragraph comes from one source, you can add a citation after the first line of researched information in a paragraph and after the last line of the researched information in the paragraph, as long as the range of page numbers is not too broad. You should have between 10 and 20 parenthetical citations throughout your paper.

Also, after quoting, use parenthetical citations. If your quotation is four lines or less, it can be incorporated into the text. Note that the author’s last name and page number are inside the parentheses with only a space between them. The punctuation comes after the end parentheses. Citations should correspond with the first word in your works cited entry, so if there is no author, use the title of the work or an abbreviated version of it. If the source does not have page numbers, omit them. All works cited in your paper should appear on your works cited page, and all works cited on your works cited page should appear in your parenthetical citations in your paper. Here is an example of a citation after a two-line direct quotation:

 From about 700 AD to about 1100 AD, “The Scandinavians called their warriors Vikings, from the Old Norse word *vikingr*, meaning ‘raider’ or ‘pirate’” (Schomp 18).

If the quotation runs more than four lines, set it off from your text by beginning a new line, indenting one inch from the left margin, and typing it double-spaced, without adding quotation marks. Usually a colon introduces a quotation like this. Note the end punctuation does not come after the parenthetical citation. For example:

At the end of the “Athene” myth we learn that Arachne has turned into a spider:

Then she went to the grove and saw Arachne hanging there. The girl’s face was black, her eyes were bulging, her hair was streaming. Athene reached her long arm and touched the girl on the shoulder. The face grew blacker, and the eyes bulged more. The body shrank; the arms and legs dwindled and multiplied. Then Athene touched the rope. It shriveled, growing thinner and thinner, until it was a frail shining strand. And there at the end of this shining silken hair swung a small hairy creature with many legs. (Evslin 14)

**If there is no author, use the title of the work, or a shortened version of it. If there are no page numbers (especially for web sites) omit them.**

**Transitions**

Transitional devices are like bridges between parts of your paper. They are cues that help the reader to interpret ideas in the way that you, as a writer, want them to understand. Transitional devices help you carry over a thought from one sentence to another, from one idea to another, or from one paragraph to another with words or phrases. Finally, transitional devices link your sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

There are several types of transitional devices, and each category leads your reader to make certain connections or assumptions about the areas you are connecting. Some lead your reader forward and imply the “building” of an idea or thought, while others make your reader compare ideas or draw conclusions from the preceding thoughts.

Here is a list of some common transitional devices that can be used to cue your reader in a given way.

**To Add:**

and, again, and then, besides, equally important, finally, further, furthermore, nor, too, next, lastly, what’s more, moreover, in addition, first (second, etc.)

**To Compare:**

whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, although, conversely, meanwhile, after all, in contrast, although this may be true

**To Prove:**

because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is

**To Show Exception:**

yet, still, nevertheless, in spite of, despite, of course, once in a while, sometimes

**To Show Time:**

immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then

**To Repeat:**

in brief, as I have said, as I have noted, as has been noted

**To emphasize:**

definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation

**To Show Sequence:**

first, second, third, and so forth, A, B, C, next, then following this, at this time, now , at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon

**To Give an Example:**

for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration

**To Summarize or Conclude:**

in brief, on the whole, summing up, to conclude, as I have shown, as I have said, hence, therefore, accordingly, thus, as a result, consequently, on the whole

**Step 8: The Final Draft (Finally)**

* **The final draft is made up of your paper and the works cited.**
* The final draft must be 4-5 pages typed. No more, no less. It must be:
	+ double spaced (no spaces between paragraphs, hit tab once to indent)
	+ in 12 point Times New Roman
	+ in black ink (check your printer ink tonight)
	+ formatted to 1” margins all the way around (I can tell when they’re too big)
* Use a header on every page including the works cited. The header is made up of your last name and the page number. This header should ½” from the top and on the right hand side of the page. You can type this header in manually or you can have the computer format it for you.
* Use the following heading on the first page only. It should be left justified and double spaced.

Your Name

Mrs. Filor/Ms. Lachman

English 10

1 March 2020

* Center your title below the heading. Make sure your title is original and creative.
* Don’t forget the required number of direct quotations. And don’t forget parenthetical citations. Make sure they correspond to the first word(s) in your works cited entry for that source, and include a page number if you’re citing a print source.
* Make sure the language you use in your paper is appropriate. This means it must be formal. Don’t refer to yourself by saying “I” or “my.” Don’t say “you.” Avoid slang, symbols, and abbreviations. Finally, do not use contractions. Contractions are combined words such as “don’t” and “it’s.” Do not combine the words; write them out. For “don’t,” write “do not.” For “it’s,” write “it is.” Contractions are conversational and weaken the formal tone of a paper. Besides, writing the words out will make your paper longer! So instead of seeing this rule as just another annoying rule to forget, use it to benefit the length of your paper.
* Your final draft is a big part of your third marking period grade.

**Good luck and get ready to breathe a sigh of relief!**