

PREFACE

Though most University of Maryland University College writing courses bear an “ENGL” designator and are taught by lecturers from the English faculty, writing is everybody’s business, students and teachers alike. Students take composition courses not merely to learn to write but also to improve their performance in other courses. However, time constraints prevent these courses from covering everything students might wish to know about writing in all disciplines.

UMUC Asia’s Academic Directors have condensed essential information about writing in their fields. Here you will find suggestions concerning acceptable methods of documentation as well as guidelines for writing specific assignments: essay exams, lab reports, case studies, research papers, reports, and so on. Students may find this information useful in preparing assignments; in turn, lecturers may refer students to the appropriate sections, thus freeing classroom time for less mechanical tasks.

During the course of your research, you may search for sources at your local libraries in the form of books, periodicals, journals and newspapers. Additional resources may also include current publications available through the Internet, including extensive access provided through UMUC Asia’s library site <<http://library.ad.umuc.edu>>. This ***Put it in Writing*** booklet is also available on the web at <<http://www.ad.umuc.edu/docs/G54-01.html>>.

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DOCUMENTING SOURCES

WHAT EVERY STUDENT SHOULD KNOW ABOUT DOCUMENTING SOURCES

Almost all college term papers require extensive research. The sources you use, such as books and journal articles must be *documented* in your paper. This means acknowledging the sources of the information and ideas in your paper. There are three important reasons for documenting sources.

References show that you did your homework. By documenting your sources, you prove that you have consulted other people's ideas in developing your own, have done the original research expected for such a project, and have learned new facts and ideas in the process.

References allow your reader to check your sources for themselves. Your reader may want to look further in the sources you used or examine them to evaluate how effectively you used them in your paper.

Readers will expect you to give credit where credit is due. **Plagiarism** is the use of words or ideas from another's work without giving proper credit. To represent, intentionally or unintentionally, the ideas of others as your own is plagiarism. Stealing words and ideas is both immoral and illegal — the equivalent of shoplifting or grand theft auto. Plagiarism can result in severe academic penalty. (See "Avoiding Plagiarism: The Proper Use of Sources," p.9.)

IMPORTANT TERMS

REFERENCES, BIBLIOGRAPHY

“**References**” or “**References Cited**” or “**Works Cited**”: a complete list of the books, articles, and other sources mentioned in the text. The list is generally alphabetized by authors’ last names and often appears as the last page of a paper.

“**Bibliography**”: A list of works consulted but not mentioned in the text.

QUOTATION, QUOTE

A phrase, sentence, or paragraph copied directly from another author. A *direct quote* is an exact copy of the original. An *indirect quote* restates, or “paraphrases.” Both direct and indirect quotes must be documented. (See “Avoiding Plagiarism: The Proper Use of Sources,” p.9.)

QUOTATION MARKS, BLOCK QUOTE

Quotation marks (“ ”) enclose quoted material. They always come in pairs. The first set signals the beginning of the quoted word, phrase, or sentence; the second set closes the quote. Quotations longer than four lines are usually set off as *block quotes*, which are indented. Quotation marks are not used around block quotes.

ELLIPSES AND BRACKETS

An *ellipsis* (plural, *ellipses*), is a set of three dots (. . .) inserted into quotations to indicate something has been left out, for example, an irrelevant part of a long sentence. An ellipsis tells the reader that the original sentence includes more than was quoted. *Brackets* ([]) enclose any words that are changed or added in the quote to give the sentence grammatical consistency or additional clarity. These square brackets (not ordinary parentheses) mean that the quoted material has been modified. Never use ellipses or brackets to change the *meaning* of the quotation.

FOOTNOTES, ENDNOTES

Footnotes appear at the bottom of each page. Each footnote is numbered, and the number corresponds to a number in the text. (See “Preparing the Manuscript,” p.12.) Spacing footnotes at the bottom of a typewritten page is difficult, and most instructors suggest that the notes be typed on a separate page. These *endnotes* follow the text of a paper and contain the same information as footnotes. The only difference between footnotes and endnotes is where they appear: footnotes at the “foot” of each page; endnotes at the end of the paper before the references cited, if any.

IN-TEXT CITATIONS, REFERENCE CITATIONS, WORKS CITED

The use of *in-text citations*, also called *reference citations*, is a method of documenting sources. This method replaces the more traditional foot- or endnoting and is preferred by many instructors in English, psychology, and the sciences. In-text citations give the author’s name, page number, and sometimes the date of publication in parentheses at the end of a quote or borrowed idea.

COMMON ABBREVIATIONS

In documenting sources, certain words are abbreviated.

Page ----- “p.” (or “pp.” for the plural).

Editor and *Edition* ----- “ed.”

Revised Edition ----- “rev. ed.”

Translator or *Translation* ----- “trans.”

Volume number ----- “vol.” or “v.”

The *Number* of a periodical----- “no.” or “#.”

TWO STANDARD FORMATS

I. THE TRADITIONAL FORMAT

Traditionally, citing sources for research papers has involved two tasks:

- first, the use of footnotes or endnotes, describing the source of a specific idea, quotation, fact, or term appearing in your paper; and
- second, a complete bibliography or works consulted page listing everything you read that helped you better understand your topic.

This is the “standard format” described in the two writing manuals most frequently recommended by the UMUC Asia Academic Directors:

The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers. Chicago: University of Chicago Press. A recent edition is the 14th, published in 1993.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Chicago: University of Chicago Press. A recent edition is the 6th, published in March of 1996.

One or both of these manuals are available in most base libraries.

FOOTNOTES AND ENDNOTES

Footnotes or endnotes are used to document quotations, paraphrased passages, and visual aids. Within the body of the paper, superscript numbers indicate the materials taken from sources. The last portion of a paraphrased passage would look like this:

...similar historical legacy of heavy governmental involvement in business.¹

The notes to which these superscript numbers refer can be placed at the bottom of each page (footnotes) or at the end of the paper (endnotes). Many computer word processing programs will allow the writer to include such notes. Although the form depends on the type of reference material being cited, for the most part a note would appear as follows:

FOR A BOOK

¹Min Chen, Asian Management Systems: Chinese, Japanese and Korean Styles of Business. (Routledge: 1995), p. 155.

FOR A MAGAZINE ARTICLE

²Donna L. Hoffman and Thomas P. Novak, "How to Acquire Customers on the Web", Harvard Business Review 78 (May/June 2000): p. 179.

FOR A NEWSPAPER ARTICLE

³Lauren Stiller Rikleen, "Too long a day in court for gender bias", The Boston Sunday Globe, 21 May 2000, sec. E, p. 2.

BIBLIOGRAPHY

The bibliography (sometimes entitled "References") lists all of the sources used in writing the paper or report. It usually is presented in alphabetical order by the author's last name or the first important word of the title. It lists every source that appears in the footnotes and any additional references consulted but not specifically referred to in the body of the paper. The contents of each bibliography entry match the corresponding footnotes or endnotes except for minor punctuation variations, as can be seen in the following examples:

Bibliography

Chen, Min, Asian Management System: Chinese, Japanese and Korean Styles of Business. Routledge: 1995.

Wilson, J. Holton and Keating, Barry, Business Forecasting, Richard D. Irwin, Inc., 1994.

II. THE CURRENTLY FAVORED FORMAT

REFERENCE CITATIONS OR IN-TEXT CITATIONS

An alternative to the traditional “superscript-plus-notes” is the “citation-plus-works” (references) cited has become increasingly popular, especially in English, psychology, and the sciences. This style is recommended by the American Psychological Association (APA) and the Modern Language Association (MLA).

References eliminate the need for separate notes and bibliography. References are found at the end of research papers, book chapters, and reports. They follow much the same format as does a regular bibliography, but in-text citations replace the superscript numbers.

There are three main types of reference citations:

- (1) Author-Date System
- (2) Key Number System
- (3) MLA Simplified System

(1) The Author-Date System provides the author’s last name, the date of publication, and page numbers if necessary. In the body of the paper, it may appear as follows:

...heavy governmental involvement in business. (Chen, 1995, 155).

(2) The Key Number System works by numbering the sources which appear in the bibliography. In the body of the paper, it may appear as follows:

...heavy governmental involvement in business. (1.155).

The first number is the one assigned to the source in the bibliography, and the second number represents the page number. Within the bibliography, the sources may be listed in the order they appear in the paper rather than in alphabetical order.

(3) The MLA Simplified Style provides the author's name and the page reference. In the body of the paper, it may appear as follows:

...the steps to obtaining success (Bower 42).

Works Cited references generally look like this:

FOR A BOOK

Brown, Weldon A. The Last Chopper: The Denouement of the American Role in Vietnam, 1963-1975. Port Washington, N.Y.: Kennikat Press, 1976.

FOR AN ARTICLE

Burstein, Paul. "Senate Voting on the Vietnam War, 1964-1973." Journal of Political and Military Sociology 7 (Fall 1979), 271-82.

FOR AN UNSIGNED NEWSPAPER ARTICLE (ALPHABETIZED BY TITLE)

"Crisis in Asia: The Vietcong Launch Their 'Revolution,'" New York Times, 4 February 1968, sec. 4, p. E1.

FOR AN INTERNET REFERENCE

Caravallo, Tito V. "Hue, Mass Murder, Mass Burial." Vietnam Bulletin, April, 1970 Found at <<http://www.saigon.com/regions/hue/>>, May 1, 1998.

ADDITIONAL INFORMATION

For more extensive treatment of references and format, refer to UMUC's reference material at <http://www.umuc.edu/library/guides/mla.html> and <http://www.umuc.edu/library/guides/apa.html> as well as discussions and examples of Internet citations at Janice Walker's Online Style <<http://www.cas.usf.edu/english/walker/mla.html>> or Beyond the MLA Handbook <http://english.ttu.edu/kairos/1.2/inbox/mla_archive.html> by Andrew Harnack and Gene Kleppinger. Further examples of the MLA simplified style can be found in “Writing in Literature and Philosophy,” p. 17.

Superscripts and footnotes or endnotes; in-text citations and works cited: whichever system you choose, you must provide information about the author and the work (the author's name, the title, and the edition or volume number), and publication information (the place of publication, the publisher, the date, and any relevant page numbers).

AVOIDING PLAGIARISM: THE PROPER USE OF SOURCES

The legitimate use of sources has some simple guidelines. First, all **words** taken from a sources must be set off in quotation marks or indented in block form (see the quotation cited below and the “Sample Literary Analysis Paper” on page 18 for examples). These words should be properly identified in a “Works Cited” or “Notes” list. Second, all **ideas and facts** drawn from sources should be credited as well.

HOW TO INCORPORATE SOURCES: EXAMPLES OF PLAGIARISM

While simple in theory, these guidelines often confuse students. Some people mistakenly believe that changing the word order or substituting a few synonyms makes a borrowed passage their own. The following examples illustrate proper and improper use of source materials. Let’s begin with the actual source text.

ORIGINAL SOURCE

Williams, Kathleen M. “Gulliver’s Voyage to the Houyhnhnms.” *Journal of English Literary History* XVIII (December 1951): 275-286.

But if Swift did intend the Houyhnhnms to stand as an ideal contrast [to man], he has badly mismanaged the matter. The Houyhnhnms do not strike the reader as altogether admirable beings; indeed they are sometimes absurd, and even repellent, and we are disgusted by Gulliver’s exaggerated devotion to them. The dispassionate arguments of the assembly, for instance, about the nature and future fate of Gulliver and the Yahoos, show the characteristic and unpleasant coldness of the Houyhnhnm race; while Gulliver’s master displays their equally characteristic self-satisfaction, carried here to the point of absurdity, when he criticizes Gulliver’s physical qualities (276).

BLATANT PLAGIARISM

If Swift wanted the Houyhnhnms to represent an ideal, then he badly mismanaged things. Readers do not find the Houyhnhnms admirable; instead, they find them absurd and even repellent and consider Gulliver's exaggerated devotion to them disgusting. When the assembly argues about Gulliver and the Yahoos, their characteristic unpleasant coldness and self-satisfaction are carried to the point of absurdity – especially when the master criticizes Gulliver's physical qualities.

Despite some rearranging of the original sentences, the author has obviously lifted both words and ideas from the source without crediting Williams. Such theft deserves the harshest penalty.

A MORE SUBTLE PLAGIARISM

Swift's Houyhnhnms are not completely admirable. They often appear foolish (for example, when Gulliver's master criticizes his physical qualities). Readers may also be repelled by their intellectual coldness and self-satisfaction.

While not so obvious as the first example, this one still constitutes plagiarism. Though reorganized and largely reworded, the ideas (and some phrases) are recognizably Williams'.

ACCIDENTAL PLAGIARISM THROUGH SLOPPINESS

Kathleen Williams contends that if Swift intended the Houyhnhnms to serve as an ideal contrast to man, he failed. She points out their negative qualities: coldness and self-satisfaction, as seen in the debates over Gulliver's future and the master's criticism of Gulliver's physical qualities. She concludes, "The Houyhnhnms do not strike the reader as altogether

admirable beings; indeed, they are sometimes absurd, and even repellent, and we are disgusted by Gulliver's exaggerated devotion to them" (276).

Why might this still appear plagiarized (though on a much reduced level)? Though the writer carefully documented Williams' ideas and "marked" the quoted sentence, other key words and phrases from Williams — "ideal contrast," "coldness," "self-satisfaction," "Gulliver's physical qualities" — lie sprinkled throughout the passage. These should be enclosed in quotation marks or properly paraphrased. Although some lecturers may take pity on a student who has conscientiously credited the source, others might deduct points for sloppiness.

On a more sophisticated level, note that the passage merely summarizes the source, not moving beyond Williams' original hypothesis. If the writer intended only to use Williams as one supporting point in a much larger thesis, that would be fine. However, the writer should worry if the paper's thesis strongly resembles Williams' or if the paper consists entirely of critics' ideas strung together. The example below not only avoids plagiarism but also goes beyond the source.

EFFECTIVE USE OF SOURCE

Kathleen M. Williams contends that if Swift planned to present the Houyhnhnms as an "ideal contrast" to man, he failed. Instead, they strike us as "absurd" due to their exaggerated intellectual "coldness" and "self-satisfaction" (276). Perhaps Swift intends only to satirize pompous human rationalizations rather than to castigate humanity as a whole. For example, when Gulliver's master ridicules human form, pointing out our two-footed instability and lack of protection (Swift 20-21), we hear sarcastic echoes of thousands of human apologists who cite the perfection of the human form as evidence of divine instatement at the pinnacle of creation.

If you are in doubt about when to document your sources, ask your instructor. In general, it is better to err on the side of caution — to give the sources you used too much credit, rather than not enough.

PREPARING THE MANUSCRIPT

Many instructors will accept neatly-printed papers from those without access to a typewriter or word processor. Whether typed or handwritten, your paper should respect certain conventions unless your instructor gives specific guidelines on format. If your instructors tell you to “follow a standard format” for your paper, this is what they expect:

TITLE PAGE

The first page of your paper. It includes the title, your name, the date, and the course for which the paper was prepared. This information is usually centered.

ENDNOTES, REFERENCES OR WORKS CITED, BIBLIOGRAPHY

These should always be listed on separate pages at the end of your paper.

TYPING CONVENTIONS

Your pages should be typed **DOUBLE-SPACED** with 1" margins. A typical typewritten page, 12 point font, contains about 200-250 words. Instructors who give page length assignments (for example, “Write a 5-7 page paper”) will be neither fooled nor pleased by 5-7 pages of huge type surrounded by 2-1/2" margins.

Do not type your paper in all capital letters. Demonstrating correct punctuation and capitalization is a requirement in many classes, and “all-capitals” writing should be reserved for headlines and other special uses.

Repeat the title of your paper on the first page of text and number all subsequent pages.

Proofread your paper. Print a clean copy if using a word processor or, if not, neatly correct your spelling and typographical errors.

TYPING FOOTNOTE AND ENDNOTE NUMBERS IN THE TEXT

If you use footnotes or endnotes instead of in-text citations, the quotations and ideas you borrow will be identified by “superscript numbers.” Note numbers always *follow* the word, phrase, sentence, or idea you’re quoting. They appear in superscript, ° space above the typewritten line.

This illustrates a superscript note number.¹

To mark superscripts with a typewriter, simply turn the carriage back half a line.

Here is a typewritten superscript note number.¹

ITALICS AND UNDERLINING

Italic letters are used to identify the titles of books, magazines, journals, and newspapers, along with certain foreign phrases and abbreviations. If your typewriter or computer lacks italics, underline any titles, words, or phrases which normally would appear in italics.

For example, the book *Habits of the Heart* would be typed Habits of the Heart.

WRITING IN BUSINESS AND MANAGEMENT

DOCUMENTING SOURCES IN BUSINESS AND MANAGEMENT

Business writing incorporates basic principles of effective writing based on proper grammar and composition. The style of formal business papers and reports typically conforms to *The Chicago Manual of Style* and Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*.

UMUC students should accurately represent sources through footnotes or endnotes, bibliographies, and reference citations. The style of documentation may be left to your personal preference, but all sources must be documented in some fashion, whether by notes or references. Whether to document is *not* left up to personal preference!

For more information on writing for business and management, see Bouves, Courtland L., and John V. Thill. *Business Communication Today*. 6th ed. New York: Random House, 2000.

WRITING A CASE REPORT

Business instructors use case studies to help students integrate theoretical concepts with real world occurrences. Realistic problem solving develops and sharpens managerial skills in working with complex problems. Each case analysis requires the following tasks:

1. Identify the major issues, concerns, or problems.
2. Assemble and prioritize relevant facts (not opinions) affecting the issues or problems.
3. Formulate feasible alternative courses of action or possible solutions (usually three or more), describing the advantages and disadvantages of each.
4. Recommend a course of action, comparing the pros and cons described in #3 above. Give a specific rationale for the course of action chosen.

5. Outline a plan for implementing the recommended course of action.

A written case report normally includes identifying information and a summary, followed by the analysis, including the setting, major problems or issues and their consequences, relevant facts and their effects, the list of alternatives and their pros and cons, recommendations with rationale, and plan of implementation. The outline below represents this pattern of organization.

I. Identifying Information

To:

From:

Date:

Subject:

II. Summary: Concise statement of situation, stating problems, writer's conclusions and recommendations

III. Analysis and Discussion (Steps 1 through 3 above)

IV. Recommendations/Plan of Action (Steps 4 and 5 above)

WRITING A RESEARCH PAPER

A research paper should be well organized and well written, and should include the following components:

1. An introduction clearly stating the research topic and the reason you selected it; the scope and limitations of the paper; issues, questions, and problems to be addressed; and any assumptions you made in writing the report.
2. A body which includes the major and supporting information together with your analysis or explanation of your research findings. Appropriate documentation is expected. Give credit to sources of information that you borrowed, summarized, or quoted.
3. Summary and recommendations which include your opinions on the research findings, specific recommendations, and plan of action.

WRITING IN LITERATURE AND PHILOSOPHY

In literature and philosophy courses, resource materials play an important role. Most significant, of course, are the primary sources: the texts themselves. If you write a paper about Jonathan Swift's *Gulliver's Travels*, the instructor expects you to cite incidents, narrative, and dialogue from the story to support any claims you make about it. Similarly, a paper about Plato's *Republic* would look rather silly without any reference to what Plato wrote. Therefore, students in literature and philosophy classes need to learn the proper techniques for quoting and documenting primary sources. The "Sample Literary Analysis Paper" contained in this section demonstrates the effective use of primary sources.

Students in advanced courses in these disciplines will generally begin to draw on secondary sources as well: the writings of critics, biographers, and theorists who have preceded them in analyzing the primary sources. See "Avoiding Plagiarism: The Proper Use of Sources" (p. 9) for the conventions for citing secondary sources without falling into plagiarism.

DOCUMENTING SOURCES IN LITERATURE AND PHILOSOPHY

Disciplines in the humanities recognize several systems to document sources. Traditional footnote/endnote systems like the one in *A Manual for Writers of Term Papers, Theses, and Dissertations* are rarely used. The Modern Language Association (MLA) is more popular:

One critic has pointed to King Claudius' "respectable qualities" (Bradley 138).

However, if the author's name appears in the sentence, then you need not repeat it when giving the page number:

Bradley has pointed to King Claudius' "respectable qualities" (138).

Like a footnote/endnote system, the MLA style requires a list, usually called "Works Cited," at the end of the paper, with an entry for every source used. A "Works Consulted" list may be added to recognize other sources read but not directly cited in the

paper. The basic formats are described in “Documenting Sources: Two Standard Formats,” p. 4) For a more detailed account of MLA format, consult such guides as *The Little, Brown Handbook*.

SAMPLE LITERARY ANALYSIS PAPER

The following essay illustrates good organization and good writing. The student writer (from a sophomore-level Introduction to Fiction course) compares the themes of two Franz Kafka works, *The Metamorphosis*, a novel, and “The Hunger Artist,” a short story. The paper is not perfect (not much in this world is) or even truly excellent (see comments at the end), but it is good. An English instructor has provided comments on the essay’s form and its development of ideas.

PLEASE NOTE: Don’t single-space or leave huge margins on your papers!

EXISTENTIALISM IN KAFKA

Existentialism is a philosophy dealing with man's aloneness in the universe. Either there is no God or else God stands apart from man, leaving him free will to make his own choices. From this basic idea of man being alone in an uncertain and purposeless world, many related ideas have developed. One great worry of existentialist writers is that life is becoming too complicated and too impersonal. People become more and more involved with their work, which is taking them away from their friends, family, and culture. However, these provide the only "meaning" that life could possibly have. One author prominently known for his work with existential ideas was Franz Kafka. Kafka, who wrote from the mid-1910's until the early 1920's, took the ideas of existentialism and interwove them so well into his novels and short stories that they became a trademark of his writing. Two of his stories are good examples of this philosophy: The Metamorphosis (which is one of his most famous) and "The Hunger Artist."

In The Metamorphosis, Gregor, the protagonist, works as a salesman. He doesn't like his job but works very hard, making his job his life. When he wakes up one morning having turned into a dung beetle (or perhaps a cockroach?) during the night, he thinks only about how he is going to get to work, not how it happened or what he can do about it. The hunger artist is also completely dedicated to his job, which is fasting. To him it is an art, one which he works at day and night. All of his thoughts focus on how he can improve himself. At the end of forty days (which was the fasting limit set by his manager), he always asks himself, "Why stop now when [I am] in [my] best fasting form . . . ?" (3). This demonstrates that for the hunger artist, work is so much of a compulsion that he cannot stop doing it, as he tells the overseer at the circus while dying.

Kafka also uses the existential idea that man's fate is sometimes beyond man's control. In his stories, chance or destiny rules man's life.

Give your paper a title.

The student begins by trying to define a concept important to the essay.

These sentences provide background to the thesis, explaining some of the major ideas to be covered.

This part introduces the author, relates his work to the ideas discussed so far, and then narrows the thesis to the examination of these themes in two of his shorter works. Note that the short story is in quotation marks, the novel is underlined (italicized). Note also the length and development of the introduction.

The writer chooses only those plot details directly related to the point being developed.

The writer avoids "plot padding".

One quotation shows words added in brackets to make it fit the sentence's grammar. Don't use parentheses—**draw** the brackets if necessary! Note also the use of an ellipsis (. . .) to indicate the omission of the end of the sentence. Finally, notice the insertion of the in-text page references for the quotations [(3), (1)] before the periods at the end of the sentences.

Gregor could not control his metamorphosis, just as he cannot control his "new" legs which "waved helplessly before his eyes" (1). The hunger artist's fate is to die of starvation, since as he says, "I have to fast, I can't help it" (8). Gregor dies; the artist dies. Their lack of control over their fates emphasizes man's helplessness and "forlornness," to use Sartre's term.

For both Gregor and the hunger artist, work leads from dehumanization to death. Their deaths illustrate another theme of existentialist writing: that man, though alone, cannot survive by himself. He needs to interact as a member of society in order to give "meaning" to his life. Man needs mankind in order to "be alive." Before his metamorphosis, Gregor was very much a loner. He got up at four every morning to travel all over the region to sell products, and he didn't have the time or the opportunity to make lasting friendships. Nor did he really try. In his free time, he read or did artwork, neither of which required anyone else. Nevertheless, Gregor's employers did not understand that he was trying to do a good job. They thought that he was trying to cheat the company. His company treated him like a piece of machinery to be replaced at the first sign of breakdown rather than like a person to be complimented for trying his best. When Gregor was only a few hours late for work due to becoming a bug, already his boss complained:

"Here you are, barricading yourself in your room ... neglecting your business duties in an incredible fashion ... I thought you were a quiet, dependable person, and now all at once you seem bent on making a disgraceful exhibition of yourself ... And your position in this firm is not so unassailable" (7).

Likewise, Gregor's family did not understand that he was working hard so that he could pay back the money that his father owed to the company's president. They also didn't understand that he worked to send his sister to the

Because the source introduction indicates the author and story cited, the writer does not need to give a full citation, e.g., (Kafka 3) or (Metamorphosis 3).

The writer keeps us posted on the development of ideas. The first sentences of this and the preceding paragraph restate ideas about existentialism which were mentioned in the introduction.

Note the block quote format of this quotation. Use a one inch indentation for the left margin. Quotation marks are used only because this is dialogue from the story. If the student were quoting the narrator directly, no quotation marks would be used. Use block format for quotes of four or more lines.

Conservatorium to study music because he loved her and gladly made this sacrifice. Kafka makes this dehumanization even more clear when he has Gregor wake up transformed into an insect. It is in this moment of crisis that Gregor seeks out the company of people. Only then does he realize that he has to be near the ones he loves. Money in itself cannot bring love or togetherness. The family, however, doesn't want the company of a giant dung beetle; in fact, they are repulsed by the sight of him. They think of Gregor as an "it," as shown when Greta, Gregor's sister, says of him, "We must get rid of it" (33), the "it" referring to Gregor the bug. Gregor then does what his sister wants: he dies.

The hunger artist is not treated as a human being in his work either. And he is so wrapped up in maintaining his reputation as the best faster in Europe that he doesn't try to form social relationships. He also has a hard time being understood. The people who guard him can't comprehend that it is against his honor as a hunger artist to eat something when they are not looking. His manager cannot understand why it is so important to test himself by going beyond the standard forty-day limit. The adults who come to see the hunger artist think that he is a joke. They are merely "amusement seekers" who come to look at him as he sits in a cage strewn with dirty straw. When he joins the circus, he is placed off to the side, near the animals. This is considered appropriate; after all, the hunger artist is a curiosity, an "it." Right before he dies, he tries to reach out to society with a kiss directed at the overseer of the circus, but it is too late. Finally, when he dies, as much from a lack of human kindness and affection as from a lack of food, he is buried, straw and all, in much the same manner as an animal would have been buried.

Despite this alienation and despair, there is an element of hope in these tales. In the existentialist philosophy, possibilities for man always exist, though he may not see them. Kafka does give hope, and these hopes rest with the young people. Just like Gregor changed, at the end of The Metamorphosis his family had to change and start a new life. After their supporter (Gregor) dies, they must earn their own way in the world rather than rely on him. The hopes of Mr. and Mrs. Samsa shift to Greta, their young daughter. For her they have aspirations, and the symbolism suggests that she will fulfill them: "It was like a confirmation of their new dream and excellent intentions that at the end of their journey their daughter sprang to her feet and stretched her young body" (28). In "The Hunger Artist," the hopes for a better future also rest with the children. The people have been in a dark era brought on by a depression after a war. Better times are coming, though, as the hunger artist realizes when looking at the children visiting the circus. He recognizes these better times in "the brightness of [the children's] intent eyes" (6). The artist does not know whether he will be alive to see the change, but he is aware of its coming.

In both stories, Kafka deals with existentialist ideas. He touches on the view that society is becoming too complicated, too impersonal, and suggests that in our compulsion for work we are getting out of touch with each other. When we start treating humans as inanimate objects instead of people, the results are disastrous. Although Kafka makes these dismal observations, he also provides for a brighter future. Although humans as a group are becoming less and less

personal, he seems to say, an optimistic future is possible if individuals will only stop and examine themselves and their relationships with other people.

WORKS CITED

Kafka, Franz. "The Hunger Artist." In The Collected Short Stories of Franz Kafka. Ed. Nahum Glatzer. London: Penguin, 1983.

---. The Metamorphosis. Trans. Stanley Corngold. New York: Bantam, 1972.

The last paragraph of this essay could have been made stronger with a more explicit explanation of the relevance or importance of this analysis to understanding the stories or what, according to the analysis, the stories teach us. The student does touch on that latter topic but handles it in a very general fashion, winding up with a somewhat lame summary of points already made.

INSTRUCTOR'S COMMENTS: This paper was submitted for an assignment calling for a five-page (1250-word) analysis. No outside sources were required, but this particular paper would have been strengthened by directly citing some source for the summary of existentialism presented in the introduction and body (these ideas were mentioned in the class but should still be documented for the reader's benefit). On the whole, though I don't agree with everything said here about either existentialism or Kafka, the student has argued well, using evidence from the stories for support. The organization of the paper and the writing are clear. Moreover, while the student drew on ideas brought up in class, the paper goes beyond those ideas. These strengths decrease the significance of the rather weak conclusion and the lack of documentation for the ideas cited about existentialism. Grade: B+, but it might well have been an A.

WRITING ESSAY EXAMS IN ENGLISH AND PHILOSOPHY: RULES AND STRATEGIES

CONVENTIONS TO FOLLOW

Essay exams should be double-spaced on one side of lined paper (8" x 11"). Be sure to leave margins for your lecturer's corrections and comments.

Document references to texts in the following ways:

1. If citing plot incidents or general ideas, refer to the text or author by name:

In the early chapters of The Grapes of Wrath (hereafter GW), the Joad family must gather together and prepare for the exodus.

Thomsen suggests there is a valid analogy between abortion and the case of her "famous violinist."

2. If using the text in an "open-book exam" (and hence quoting directly), be sure to add the page number as well:

However, at the end of the novel, Ellison's "invisible man" muses that "there's a possibility that even an invisible man has a socially responsible role to play" (568).

3. In an open-book exam, follow conventional practices for handling quoted passages. That is, use an ellipsis (. . .) to indicate words omitted in a quote; use brackets ([]) to indicate words changed or inserted in a quote; and use "block style" for quotes of four or more lines.
4. Instructors may forgive spelling and grammatical errors; then again, they may not. In any case, leave some time to proofread your essay before turning it in.

STRATEGIES TO USE

Read the question.

Read it again.

Use the first paragraph as an introduction.

1. Lead the reader up to the body by some appropriate scene-setting indicating the major issues to be addressed and your overall attitude toward the issue. Make it concise.
2. Define key terms or concepts early.

Use the body of the essay to develop those ideas.

1. Give arguments or cite evidence to support your claims; avoid unsupported assertions.
2. Explain how each piece of evidence fits in with your ideas. Don't expect the evidence to speak for itself. If it does, then you're probably not going beyond the obvious.
3. Organize the paper in a logical way. Some students spend a few minutes outlining their answers before beginning. Use paragraphs!
4. Remember that a "correct" argument or interpretation is one for which you can provide consistent and convincing evidence and analysis.

Time permitting, use the conclusion to draw your ideas together.

1. Return the reader to your overall assessment of the issue.
2. Relate your answer to broader issues in the discipline, if you can.

WRITING IN HISTORY

Historians are notoriously fussy about documenting sources. A good historian probably needs imaginative powers, but a good work of history cannot be a pure invention. It must be based on the “sources,” meaning materials ranging from manuscript letters, state papers, pamphlets, and books, to coins, gravestones, and films.

The good historian's task is to discover, evaluate, and clarify the “sources” employed in a work of history. The good reader wants to be sure that the historian relies only on “sources,” not on imagination or prejudice. The best assurance to the reader is a profusion of accurate and detailed footnotes or endnotes and an accurate and complete bibliography.

In beginning a research project in history, then, the student must consider the availability of resources. Can the base library supply the necessary research materials? Is additional support available through the Internet, interlibrary loan or the UMUC Asia Faculty Library? <<http://library.ad.umuc.edu>> Will alternative sources such as interviews fill in the gaps?

DOCUMENTING SOURCES IN HISTORY

Historians do not require one single format for books and articles in their discipline. Of course, individual academic journals and book publishers do dictate particular formats, but the profession as such has never done so. A student in a HIST course, therefore, normally can choose among a variety of formats for documenting a research paper. The most commonly used is provided by Turabian in *A Manual for Writers of Term Papers, Theses, and Dissertations*. The student might substitute the styles used in the leading American historical journals, the *Journal of American History* and the *American Historical Review*. It is important, however, that styles not be mixed. Use one style consistently throughout the paper.

WRITING IN GOVERNMENT & POLITICS AND SOCIOLOGY

DOCUMENTING SOURCES IN GOVERNMENT & POLITICS AND SOCIOLOGY

Various formats are used for documenting sources in the social sciences. Ask if your instructor prefers a particular style. The traditional note and bibliography form prescribed by Turabian in *A Manual for Writers of Term Papers, Theses, and Dissertations* or the *Chicago Manual of Style* is usually acceptable.

DOCUMENTING SPECIAL SOURCES: BROADCASTS, INTERVIEWS, AND LEGAL CITATIONS

For a paper on current events, you may wish to refer to a television or radio news show or documentary. Other assignments may require citing court cases or interviewing knowledgeable persons. Always ask your instructor what specific information to include in such references. Remember that the purpose of documentation is to give your reader enough information to locate the original source.

In general, a reference to a TV show might look like this:

1. Gary Sick, former member of President Carter's National Security Council, interviewed by Ted Koppel on Nightline, ABC, May 7, 1991.

If your information comes from a personal interview, cite it as follows:

2. Toney Anaya, former Governor of New Mexico, telephone interview, May 15, 1991.

What if the interview was confidential and you are obliged to protect the name of the person you interviewed? For example, this might affect a SOCY student who interviews battered women for a paper on domestic violence. You have several choices here. You might insert a statement like this in the text of your paper:

All interviews were conducted during January of 1993 and were confidential. Subjects have been assigned pseudonyms to protect their identities.

When you refer to such an interview later in the text, you might handle it like this:

"I lived with fear every day," said "Suzie." She suffered for years from nightmares and stomach troubles she now attributes to her abusive husband.

However, if you have only a few confidential sources, you might, using the traditional footnote/endnote form, refer to those interviews in this fashion:

1. Personal interview with a member of the Naval Investigative Service, August 6, 1991.

Students in GVPT courses may need to quote from a statute (a law) or a judicial ruling. The following explanations of legal citations come from *Government by the People*, Brief Edition, by James MacGregor Burns, J. W. Peltason, and Thomas E. Cronin. Englewood Cliffs, NJ: Prentice-Hall, 1994.

To find current laws on a topic, it is best to refer to the *United States Code*, which contains the public laws of the United States that are currently in force. The official edition of the *United States Code* is published every six years. Supplements are issued annually between editions. The laws are arranged according to fifty titles; each title is divided into sections, and each section is broken down into paragraphs that are consecutively numbered for each title. The fifty titles cover such subjects as Congress, Title 2; Armed Forces, Title 10; Bankruptcy, Title 11; Labor, Title 29; and so on. The *Code* is cited by title and paragraph. The citation of the Taft-Hartley Act, for example, is 29 U.S.C. 141 ff (Burns, Peltason, and Cronin 399-400).

The decisions of the Supreme Court are published by the government in numbered volumes known as the *United States Reports*. Cases are cited by volume and page number: *Regents of the University of California vs. Bakke*, 438 U.S. 265 (1979) means that this case can be found in the 438th volume of the *United States Reports*, on page 265, and that the opinion was handed down in 1979 (Burns, Peltason, and Cronin 446).

WRITING ESSAY EXAMS IN THE SOCIAL SCIENCES

Make sure you understand the question before you start writing. If necessary, write your interpretation of the question so that the instructor knows how you have understood it.

Quickly jot down some notes on the main points that you want to discuss.

Have a thesis. Don't write blindly. The best answers describe, explain, and justify your point.

Write your answer using social science terms. Use the vocabulary you learned in class.

Give a balanced presentation of controversial issues unless you are specifically instructed to do otherwise. Be wary of framing your answer in absolute terms. Few things in the social sciences are absolute and unvarying. Generalizations have their exceptions!

Illustrate your points with examples. Choose your examples carefully and don't get carried away. Be sure to return to the major point of the essay.

Cite from sources you have read. This demonstrates that you did the reading and gives greater credibility to your arguments.

Take time to reread your answers. Ask yourself these questions:

Are my points clear?

Is the essay well organized?

Did I use specialized vocabulary correctly?

Have I illustrated my points with carefully-chosen examples?

DID I ANSWER THE QUESTION?

If you have terrible handwriting, please print. And leave some room in the margins of the paper. Your teachers are more likely to write comments if you leave some place to put them.

WRITING A PAPER ABOUT SOCIAL OR POLITICAL PROBLEMS

Choose a topic that interests you and relates to the class. It is easier to find information on topics that have been widely discussed in the mass media. (Instructors often require a minimum number of sources for a paper. For example, at least five sources would be typical for this sort of assignment.) Your paper should include a description, analysis, and evaluation of a current social or political issue.

Most social and political problems are quite confusing. Your task is to accurately simplify a complicated topic. A typical “social problem” paper would be 5-10 pages (typed, double-spaced) plus notes and bibliography.

SUGGESTED PAPER OUTLINE

I. DEFINE THE PROBLEM

Many social problems are invisible until someone, usually a social group or political leader, defines a situation as a “problem.” But people rarely see the problem the same way. In this section of your paper, try to describe the problem objectively. You can rely on authorities in your description but should try to get some data to help define the problem as well.

II. EXPLAIN THE CAUSES OF THE PROBLEM

What is the major cause of the problem? If everyone agrees, report on their consensus. However, analysts often disagree on the causes of social and political problems. In that case, describe the most commonly offered explanations.

III. DESCRIBE THE ALTERNATIVE SOLUTIONS TO THE PROBLEM

Because analysts often differ on the nature of the problem, they usually differ also on the best way to overcome the problem. What “solutions” have been proposed to “solve” the problem? Who offers those proposals? What policies or programs would be necessary, according to the advocates of each solution?

IV. EVALUATE THE PROPOSED SOLUTIONS

In your judgment, which solutions would be effective, and why? In your judgment, which solutions are most politically feasible; that is, most likely to be adopted as public policy?

V. OFFER YOUR OWN INTERPRETATION

At this point, you have some expertise on the topic. So what do you think? Is something missing from the debate? Do the “experts” make sense? Does the issue deserve more or less attention from the public? This advice bears repeating: offer your own interpretation!

WRITING A BOOK REVIEW

A book report simply summarizes a book, chapter by chapter. University instructors rarely assign book reports. Instead, they assign book reviews. A book review provides both a description and an assessment of the book. *Newsweek* and *Time* as well as professional journals often include brief reviews. You might read a few before writing your own. A comprehensive book review covers the following topics:

1. A little bit of information about the author’s background and qualifications for writing the book. This information is not always available, but you should try to find out something about the author.
2. A description of the book’s purpose. What is the topic? What questions is the book trying to answer?
3. A summary of the book’s thesis. Reference books do not have theses, but most other academic books will. What are the author’s main points?
4. A description of the information and evidence the author uses to back up the thesis. Are the author’s arguments based on anecdotes and hearsay, observation, interviews, or statistical data?
5. An evaluation of the information and evidence in the book. Does the evidence seem trustworthy? If not, why not?

6. An assessment of the author's interpretation of the evidence. Does the author seem biased? If so, in what way? Could someone interpret the evidence differently? If so, explain how.
7. A judgment of the book's importance. Does it cover a new topic? If not, does the author offer new insights on an old topic or simply rehash old ideas?
8. A description of the book's likely audience. Who might find it interesting? Is it aimed at a general audience or is it more appropriate for specialists?
9. Comments on the author's style of presentation. Is the book clear and easy to read, or is it confusing? Does the argument "flow" smoothly? Does the book include notes and an index? Does the book include a bibliography (sources consulted, suggested further reading)? If not, should it have? If you noticed errors, poor printing, or some problem with the mechanical preparation of the book, you could mention those, too.
10. Your overall assessment of the book. Did you like it, dislike it, learn from it? How could it have been improved?

A GUIDE TO SUCCESSFUL INTERVIEWING

Some social sciences assignments require interviewing. The following tips may help:

BE PREPARED

Know the topic and be ready with appropriate questions. Do not waste people's time getting them to introduce you to a subject when you could be getting more detailed information or their unique viewpoints.

BE CONSIDERATE

Under most circumstances, you should schedule interviews in advance and tell people how much of their time you would like.

Explain who you are and the purpose of the interview. (For example, “I’m writing a report on the future of the US military in Asia. I’d like your views on the role of the Navy in the Pacific.”)

Be prompt and courteous, even if you’re interviewing Attila the Hun.

Be prepared to take accurate notes. Tape recorders make some people squeamish.

If your subjects are vulnerable — their comments could cause them public embarrassment or worse — you may want to promise CONFIDENTIALITY. This means that you will not reveal their names and will, if necessary, disguise their identities in your writing. If you make this promise, keep it.

After you ask questions, give people a chance to add any comments they consider important. These final words are sometimes the most interesting.

Offer to send them a completed copy of your paper or report.

Follow up with a note thanking them for sharing their thoughts.

BE OBJECTIVE

If you’re interviewing someone whose personality or ideas you loathe or love, try to put aside your personal feelings. Listen to what is said. Make your judgment after the interview is over.

WRITING IN PSYCHOLOGY

DOCUMENTING SOURCES IN PSYCHOLOGY

Different instructors have different policies on notes and bibliographies. Some instructors require a specific style, such as the APA (American Psychological Association) style. Others permit “any conventionally accepted style.” Many teachers discourage the use of footnotes, however, because they are difficult to “fit” properly when using a typewriter or word processor. When in doubt, check with the instructor.

WRITING ESSAYS IN PSYCHOLOGY

Never assume that giving an example of something (such as “classical conditioning” or another psychological concept) suffices when a definition is called for. Examples can amplify or enliven an idea, but an example is not acceptable by itself in an essay examination unless it is specifically requested. An example of something is not a definition!

Distinguish between fact and theory or interpretation. There are lots of theories floating around psychology; a widely-accepted theory may be treated as a fact. Distinguish observations from an interpretation of those observations.

In writing about a topic in psychology, you might pretend that you are explaining it to a friend. No need to be stiffly formal. Write naturally but clearly; let it flow.

Most psychology lecturers detest verbiage. Answer the question and then stop. Get to the point; don’t “pad” an essay with extraneous material. Flowery language is not called for in any science, and psychology is no exception.

Please do not expect your instructor to search an essay for hidden meaning. Your instructors have no idea what is in your head; they only know what is written on paper. You must clearly say what you want to say.

Read your essays before handing them in. Read term papers as well. They should “flow” well; that is, they should sound good and not mislead. Give the paper to a friend to read. If your friend has had a PSYC course or two, all the better.

Use proper sentences and paragraphs. A paragraph is a group of sentences with some logical reason to be together. Paragraphs find topic sentences helpful; the lack of them is a typical source of difficulty. Additionally, run-on sentences seem to occur frequently. Break them up.

WRITING IN MATHEMATICS AND THE SCIENCES

Writing requirements in science and mathematics courses vary from considerable to none. Some courses require lab reports, papers and short answers on essay exams; other courses may not require writing at all.

Mathematics is a language. It is a precise language with a specialized vocabulary. Besides problem solving, students will learn mathematical properties and theorems. Mathematics tests can include questions that require correct usage of the vocabulary. Proper grammar and spelling are essential even on math tests.

Statistics is a course that requires writing on projects, tests, homework, and assignments. Hypothesis testing is a procedure that requires clear and concise writing. To ensure that a sample is not biased, survey questions must be written in a manner that is not slanted. Statistical writing must be coherent, logical, and understandable.

Courses in the life and physical sciences often require writing. Clear, concise writing is the aim in science writing. As in the social sciences, you must distinguish between observation and interpretation, between fact and theory.

When people hear the word “theory” in everyday language, they often think it means “speculation” or even “wild guess,” but in science it more likely means “explanation.” Observations or facts are presumed to be objective bits of information which someone has noticed or discovered through an experiment. Scientists try to understand, explain, and interpret these observations, perhaps by developing a “theory” (an explanation). This process will be clarified in your science courses.

DOCUMENTING SOURCES IN THE SCIENCES

Few scientific disciplines require a specific documentation system, though leading journals often establish norms for a given field. When writing documented essays, however, remember that the DATE of a particular article matters as much as the name of the researcher. Therefore, we recommend that you choose a system of in-text documentation or footnotes which prominently displays the date, as in the following example:

...the feasibility of selecting for stem rust resistance
(Schmidt and Johnson, 1981).

This in-text reference would be accompanied by a Works Cited list giving the authors' full names, the name of the book or article and journal, and complete publication information (place of publication, publisher, and date for book; volume and issue number plus page numbers for articles). Some examples are given below.

FOR AN ARTICLE IN A JOURNAL:

Schmidt, A. B., and Johnson, C. D., 1991, Growth of deserts from 1980 to 1990: Journal of Environmental Science, v. 45, pp. 772-783.

FOR A BOOK:

Smith, John S., 1989, Tropical Rain Forests: New York, McGraw-Hill, 457 p.

FOR A CHAPTER IN A BOOK WITH AN EDITOR:

Brown, E. F., and Green, G. H., 1988, Properties of sodium nitrate at low temperature, in Jones, K. L., ed., The Chemistry of Sodium: Cambridge, Cambridge University Press, pp. 45-61.

The Works Cited list may be organized alphabetically by authors' last names, chronologically by publication date, or in order of use in the paper. Consult your instructor to discover any preferences for particular note and bibliography formats.

WRITING A LABORATORY REPORT

The following outline of a typical lab report is taken in part from Sylvia Mader, *Laboratory Manual: Biology*, 3rd ed., 1990. The outline can be modified as appropriate.

OUTLINE

1. **INTRODUCTION.** The introduction tells the reader what the experiment was about.
 - a. Background information
 - b. Purpose
 - c. Hypothesis
2. **PROCEDURE.** The procedure section tells the reader how you did the experiment.
 - a. Equipment used
 - b. How the data were collected
3. **RESULTS.** The results section presents the data in a clear manner.

Graph or data table
4. **DISCUSSION.** This section presents the interpretation of the data and conclusions.
 - a. Support of hypothesis. Tell whether the hypothesis was supported. If your results fail to support the hypothesis, explain why this may have occurred.
 - b. Explanation. Explain as fully as possible why you think you got the results you did.
 - c. Conclusion. In general terms, outline what you learned from the experiment and suggest follow-up research.

POINTS TO REMEMBER IN WRITING LAB REPORTS

- Clarity. Your report should be organized and presented so that the reader can easily understand your work.
- Good writing. Give particular attention to grammar.
- Observations are not interpretations. The distinction should be kept clear.
- Exercise good judgment. As you prepare your report, you will make many difficult decisions about how best to present and interpret your data. Your attention to these decisions will be reflected in the quality of your report.

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