

Falmouth High School Research Guide

As mentioned previously, your research paper will be based on your own thoughts and your own research. Your paper will be a creation uniquely yours. The experience of gathering, interpreting, and documenting information, developing and organizing ideas and conclusions, and communicating them clearly will be an important part of your education.

Most teachers will expect you to follow some, if not all, of the steps outlined below:

1. **Prepare a schedule:** list the days over the next week (or several weeks) and time during the day you will be able to work.
2. **Familiarize yourself** with the library you will be using. Make sure you budget time to obtain materials through inter-library loan, if needed.
3. **Choose a topic** and list several important keywords that will help you when searching databases.
4. **Begin extensive work** in the library; be sure to check a variety of print and non-print resources and maintain a working bibliography.
5. **Develop a preliminary outline** and evaluate your source material: which is primary material and which is secondary material? Which are useful for your topic? Which are the most current?
6. Begin taking notes.
7. **Develop the final, more detailed outline;** this is a critical step since your paper will only be as good as the outline you write.
8. **Prepare to write:** put your notes in order according to your outline; consider your audience and how their expectations may affect your tone and style.
9. **Write the rough draft** and check your documentation carefully. Revise and rewrite; it is perfectly acceptable to make several revisions (Check text format, citations, notes and list of works cited).
10. **Prepare a final draft** a few days before it is due. Set it aside for a while, then proofread it again two days before it is due.

Planning Your Research

You may be familiar with the Big6© Research Strategy (described below) or your teacher may have you use another strategy, such as the I-Search. Whichever strategy you use, most research approaches will use similar elements.

In order to work efficiently on a paper or project that requires a considerable commitment of time, it is often necessary to break up the task into smaller, manageable units of work. The steps outlined in the Big6© Skills Approach to Information Problem Solving, with which you may be familiar, can be used as a problem-solving technique to help you accomplish some of the typical steps in research writing:

1. **Task Definition**
 - a. Define the problem
 - b. Identify the information requirements of the problem
2. **Information Seeking Strategies**
 - a. Determine the range of possible sources
 - b. Evaluate the different possible resources to determine priorities
3. **Location and Access**
 - a. Locate the sources of information
 - b. Find the information within the sources
4. **Use of Information**
 - a. Engage (e.g., read, hear, view) the information in a source
 - b. Extract the information from the source
5. **Synthesis**
 - a. organize the information so that it solves the problem
 - b. Present the information, showing how it solves the problem
6. **Evaluation**
 - a. Judge the product
 - b. Judge the process

Evaluating Print Sources

Source: Book Magazine Pamphlet Other

Use these guidelines to determine the value of print sources.

Objectivity:

Who published this?

Accuracy:

Are other sources of information listed (works cited)? Yes..... No

Are spelling and grammar correct? Yes..... No

Does the information make sense? Yes..... No

Statement of Responsibility:

Look at the verso (the back of the title page) or any other page that gives a statement of responsibility (author / contributors, © copyright date).

Author

Is there an author? Yes No

What are the author's credentials?

Does the author work in the subject area? Yes No

Date

Is there a date on the title page? Yes No

How recently was this published?

Content:

Is there a table of contents? Yes..... No

Is there a list of works cited? Yes..... No

Are graphs, pictures, etc., clear and easy to understand? Yes..... No



Is there an index? Yes..... No

Is there a glossary? Yes..... No

Verification:

Can you verify this information in another reliable source? Yes No
(e.g., encyclopedia, book, website)

Conclusion:

How would you rate this source overall?  

Can you answer "Yes" to most of the questions above?

Yes ⇒ this source is reliable! No ⇒ this source is not as reliable as you might like.

Evaluating Web Sites

Why Must We Understand the Informational Power of the Internet and Learn to Evaluate it?

Experts estimate that our information base doubles monthly, and this momentum increases daily. To make the best use of the Internet you must understand:

- Because the amount of information on the Internet is vast and growing daily, the Internet may not be the best or quickest way to answer every question.
- Because anyone can post to the Internet, the quality of information varies greatly.

Therefore, it's important to learn to critique the information you find on the Internet.

Web Page Evaluation Form

Name of Document _____ http: _____

When was the page created? _____ Updated? _____

Check all that apply. This site provides access to

Evaluating Web Sites (continued)

3. Where did the originator get the material? _____

4. Is the source credited on the page? Yes..... No

5. Does the information appear to be accurate? YesNo

6. Is there a bias or point of view? YesNo

Please describe:

7. Is the information a primary or secondary source or combination? _____

8. Are there links to other sites YesNo

Are the links helpful? YesNo

Are the links still active? YesNo

9. Could you have gotten the information elsewhere? Yes ..No

If yes, which print or non-print sources would have worked well? _____

10. How long did the page take to load?

Was the page easy to navigate? YesNo

Was there an image map? YesNo

11. Where the graphics meaningful or just flashy? _____

12. After thinking about the above questions, consider whether this Web site would be truly useful to your project. Record your evaluation here.

Adapted from the American Library Association’s “Web Page Evaluation Form” 1998.

Copyright...It's the Law

In 1710, the first copyright law was created. The purpose of the “Statute of Anne” was to encourage learning by allowing the public to have limited access to works and information while protecting the “intellectual properties” of the owners by giving them substantial rights of ownership. Works can be defined as: written works, plays, poems, dances or music. (Bennett, *The Library Journal*, Nov. 11, 1994.)

Under copyright law, creators of works have the right to control what happens to their written work, plays, poems, dances, or music. Their new rights extend to copying, distribution, performance, displaying and changing their own work.

Three hundred years later we still struggle to balance the rights of those who create works of art, literature or a work conveying information with the rights of the public to use that information.

“ Fair Use Policy”

Although copyright laws exist to protect an individual’s intellectual property rights, some rights to copy and use the works of another are extended to students for educational purposes. The “Fair Use Policy” allows you to use the works of others; however, you are still required to cite all materials properly since they are the intellectual property of another.

Copyright protection is extended to you when you are the creator of works. This protection allows you the right to control your own work and prohibits others from using, displaying or copying your work. However, to be fully protected by copyright law, you must register your copyright. When you see anything in print or in performance, copyright is implied.

There is an exception to the copyright law. It is the “Fair Use Policy.” This policy allows students to use the works of others, including your colleagues – if you cite them properly – for educational purposes only.

Student Guidelines:

- Students may incorporate portions of copyrighted materials when producing a project for a specific course.
- Students may perform and display their own works and use them in their portfolios or use the projects for job interviews or as supporting materials for applications.
- Students may find additional information regarding copyright at this website:
<http://www.umuc.edu/library/copy.html#fairuse>.

Plagiarism

Plagiarism is the use of another writer's or researcher's language or ideas without proper acknowledgement. Plagiarism, even if it is unintentional, is a serious academic offense and may result in a complete loss of credit and other consequences. Internet sources make plagiarism increasingly easy, but students should be aware that it is extremely easy for teachers to locate material plagiarized from Internet sources as well.

Plagiarism in its most obvious form results from a student's simply copying material from a source and including that material in a paper without acknowledging its source. However, other, subtler forms of plagiarism are equally serious. These can include a paraphrase that retains the writer's ideas or even sentence structure without acknowledgement, the use of an "apt phrase"—a distinctive way of saying something—without acknowledgement, or a paraphrase in which the student does not really understand the ideas he or she is attempting to discuss. In this last case, the student may have paraphrased or quoted correctly and even acknowledged the original source, but if the student is using the work without a clear understanding of what the material really means, he or she is still guilty of plagiarism. This kind of plagiarism occurs most often in technical fields such as science when students are attempting to discuss complex subjects using a technical vocabulary. When students do not really understand the material they are using, they should look for other, more accessible material that makes the subject clear enough for them to understand and use successfully.

Students should remember that readers do expect them to rely upon and to cite sources in any research paper. In other words, research papers depend upon and are improved by a student's use of properly acknowledged sources. There is no reason to avoid citing a source since its proper use will improve the paper.

What are the best ways to avoid plagiarism?

The best ways to avoid plagiarizing the work of others is to take notes very carefully. When summarizing a writer's work, you should read what the author has written, then summarize without looking at the original. This will make it easier for students to put the author's ideas in their own words. Remember, though, that you will still have to acknowledge information that is summarized or paraphrased but reflects the ideas or insights of another writer. When taking notes from a source, note the source and page numbers if the source is a text. If you are using note cards, observe the example below:

Civil rights and World War II

In 1940, only 4,700 blacks in armed forces. Blacks rushed to join but were met with discrimination and this "became for many blacks a symbol of the entire order of racial separation in the South." Caused a big increase in the number of blacks interested and active in fighting for civil rights.

Goodwin 165

What kind of information should be acknowledged? Must a writer acknowledge every bit of information he or she uses?

Common knowledge is information that a reader will find in a number of sources on the topic. The birth and death dates of famous people, the dates and locations of significant events, important theories (e.g., Darwin's theory of evolution) are examples of common knowledge. Such information need not be acknowledged as long as students are not relying upon one writer's language in presenting that information in their papers. Any information that represents a writer's own opinion, insight, or research must be acknowledged. For example, note how the passage below includes both "common knowledge" (the segregation in the armed forces prior to World War II) along with the writer's opinion/insight that this unequal treatment spurred an increase of activism to secure civil rights:

Student example:

As the United States began to prepare to fight World War II, the issue of integrating the armed forces came to the fore. There were very few African-Americans in the armed forces, and they served in all-Negro units. The treatment of African-Americans in the armed forces came to be seen as a reflection of the segregation in the South and caused a significant increase in those fighting for civil rights (Goodwin 165).

As you read the original below, note how the above paraphrase depends on the research and interpretation of the writer, Doris Kearns Goodwin:

When the United States began to rearm in the summer of 1940, Negro citizens had flocked to the recruiting stations by the thousands, only to be met by a series of obstacles. In the regular army of close to half-million men, there were only forty-seven hundred Negroes, two Negro officers, and three Negro chaplains . . .

Discrimination in the military became for many blacks a symbol of the entire order of racial separation in the South. The struggle for the "right to fight," as it came to be called, mobilized thousands of Negroes who had not previously been involved in civil rights, expanding the ranks of the NAACP and the circulation of the Negro press. From No Ordinary Time by Doris Kearns Goodwin, p. 165.

Students should remember that plagiarism is akin to stealing: it is presenting the work, the ideas, the words, the insights of another writer as one's own. If a student has any doubts about the need to acknowledge another writer's work, the safest course is to cite the source either in the text or in a parenthetical citation. These will be explained later.

Summary: Avoiding Plagiarism

1. Enclose other writers' words in quotation marks and acknowledge the source in your text.
2. Credit the author of any ideas you summarize or paraphrase even though you have written these ideas in your own words.
3. Cite any material found in a source that is not common knowledge.
4. Cite any graphs, charts, tables, or factual information that is derived from another person's research.

Student Honor Code Statement on Plagiarism

I acknowledge that plagiarism has been clearly explained to me, and I understand that plagiarism consists of any of the following:

- My use of another's words without quotes or attribution.
- My use of another's ideas, research, insight, or syntax without citation.
- My incorrect citation of another's work.

I understand that the penalty for plagiarism is a complete loss of academic credit for the assignment.

I pledge that the work I submit in completion of all assignments this year represents my own work except in places where I have acknowledged my use of other sources.

Student signature _____ Date _____

Parent Honor Code Statement on Plagiarism

I understand plagiarism as defined above, and I am aware of the penalties that apply to any instances of plagiarism. I have discussed plagiarism with my son or daughter, and I certify that s/he understands plagiarism and knows how to avoid it.

Parent signature _____ Date _____

Using Quotations Effectively

For quotes to be effective in supporting and developing ideas, students must introduce each quote so readers understand its context and its connection to the student's purposes. Students should quote only what is necessary to prove their point, and they should incorporate the quote into their text smoothly. Finally, students must follow each quotation with a comment explaining how the quote helps support their ideas.

Examples:

#1 – Note that the quote in this passage is long – 4+ lines of text, so it is indented, not enclosed in quotation marks, and punctuated slightly differently than a quote appearing as part of the writer's text in that the period precedes the parenthetical citation.

In Julia Alvarez's short story "Antojos" the main character, Yolanda, returns to the Dominican Republic to visit her extended family. Though she remembers and loves them, she is keenly aware that living in the United States for years has changed her. Yolanda expresses her awareness of her double identity as she anticipates greeting her aunts, uncles and cousins:

Yolanda sees herself as they will, shabby in a black cotton skirt and jersey top, sandals on her feet, her wild black hair held back with a hairband. Like a missionary, her cousins will say, like one of those Peace Corps girls who have let themselves go so as to do dubious good in the world. (3-4)

Yolanda has adopted the informal style of an American, and she realizes that her very appearance will signal to her relatives her difference from them. She has become an outsider, someone visiting from another culture and, like a "missionary" or "one of those peace corps girls," she appears as one who may attempt to impose her "American" values on her native culture.

#2

People with autism lack the “perception of how other people felt” (Sacks 257). This often makes them appear rude or uncaring, when in fact they are simply operating in the way that seems normal to them. In profiling Temple Grandin in “An Anthropologist on Mars” Oliver Sacks quotes his subject as saying that she could “understand ‘simple, strong, universal’ emotions but was stumped by more complex emotions and the games people play” (259). This inability to notice emotional nuances is reflected in the term autism that derives from *auto*, the Latin word for self, and the term reflects early diagnosticians’ perception that such people were self-involved and unable to escape from the prison of their own selves to fully participate in a social life.

Note that in the examples above, the writers incorporate the quotes into their own sentences. Doing this ensures that the quotes will be smoothly introduced.

The writer provides a bit of context for each quote and follows the quote with a comment that explains and amplifies on the point the quote makes. In the first example, the quote was long enough to justify setting it off from the writer’s own text, and note that the page citation follows the period. In the second example, the quotes are short and are incorporated in the writer’s own text; thus the period follows the parenthetical citation.

Quoting Poetry

Poetry presents a few additional concerns for a student. First, it is important to indicate line and stanza breaks. This may be done by setting off the poetry quoted and typing it as it appears in the original. If you are quoting two or three lines of poetry you may, instead, use a virgule (/) to indicate the line breaks, but you must set off quotes of four lines or more. Finally, instead of page numbers you generally include line numbers. Refer to the examples below as models.

Robert Frost is often underestimated as a poet and misunderstood because people mistake his genial persona for the speaker in the poems. Frost often uses sophisticated forms, rhymes and rhythms to articulate a dark view of life; however, these are obscured by his simple diction. An excellent example is a short lyric poem “Acquainted with the Night.” This poem is actually a variation on the English sonnet with an intricately interlocking rhyme scheme:

a,b,a,b,c,b,c,d,c,d,a,d,a,a. Written as a first person narrative, the poem uses simple language to depict a man’s alienation from those near and dear and, ultimately from the entire civic and spiritual order. It begins with a simple assertion: “I have been one acquainted with the night” (l. 1), but the poem amplifies this statement until the reader realizes that to be “acquainted with the night” means to be aware of the dark side of human life, and especially with the dark side of one’s own self. In the second stanza the speaker explains:

I have looked down the saddest city lane.

I have passed by the watchman on his beat

And dropped my eyes, unwilling to explain. (ll.4-6)

The imagery here is disarmingly simple and vague, but it reveals the speaker’s familiarity with sorrow, and his awareness of his own complicity in the creation of such sorrow as he notes in his reaction to the watchman. The speaker’s alienation and guilt are only slightly clearer in the next stanza when he says that he stops suddenly “When far away an interrupted cry/Came over houses from another street,” (ll. 8-9). But he quickly adds that it was not intended “to call me back or say good-by” (l. 10). The line hints at a break in a relationship that has left both himself and a former partner alone and sorrowful. The fact that the cry was “interrupted” adds to the sense of disruption.

The final image depicts the lighted clock face so typical of New England villages, but instead of reassuring, it further emphasizes the speaker's alienation and uncertainty:

And further still at an unearthly height

One luminary clock against the sky

Proclaimed the time was neither wrong nor right. (ll. 11-13)

Frost chose “unearthly” instead of “heavenly” partly to fit the rhythm of the line, but his use of the negative prefix helps support the dark mood of the poem, and the clock's message is ultimately unreadable: instead of providing certainty and assurance, this church clock tells the speaker nothing. The poem's final line simply repeats the first line, but by now the reader knows that to be “acquainted with the night” means to be aware of one's own capacity for meanness, guilt, and loneliness—to be familiar with the dark side of human experience. Darkness has long served as symbol for evil. In Macbeth, as soon as he begins to think of killing Duncan, Macbeth exclaims: “Stars hide your fires,/ Let not light see my black and deep desires” (1, 4, 50-51). The “night” Frost's speaker knows is not the atrocious evil Macbeth contemplates, but the more ordinary knowledge of our interior darkness. In a quiet way it is even more foreboding than Shakespeare's play. In Frost's poem the light (the “luminary clock”) reveals no truth unlike the “stars” which in Macbeth's conceit could make plain what he is planning. In Macbeth's world the light represented a clear and positive alternative to evil, while in Frost's poem it has lost its moral force leaving the speaker spiritually unmoored.

Using Sources to Support a Claim

#1

The Historical Context of Melville's Novel

The fulfillment of America's goal of serving as the model of Christian charity, however, was prevented in 1789 when the Constitution was compromised with the devil. To seal our Faustian bargain for economic success, America compromised its principles and limited liberty by founding white freedom upon black slavery. The compromise with evil was then perpetuated and extended in time and space in 1820. This is one interpretation of American history to 1850, anyway, an interpretation accepted by many New England intellectuals, including the radical abolitionists like Garrison and Parker, and writers such as Emerson and Whitman. The moral inconsistency of a nation dedicated to democracy as well as slavery underlies Uncle Tom's Cabin, which both expressed and exacerbated this interpretation. In its time it was much more powerful than Melville's book, and there is the supporting tale of Abraham Lincoln greeting Harriet Beecher Stowe with: "So you are the little woman who wrote the book that made this great war" (McPherson 90). Melville's book was too complex, too symbolic to have produced such an uproar, but he was addressing the same moral problem.

In this example the writer has used the story of Lincoln's meeting with Stowe to reinforce his claim that her novel was recognized in its day as more influential than Melville's.

#2

This hypocritical rationalization would be expunged only in the bloody baptism of the Civil War. Perhaps no minds were changed, but force settled the legal status of slavery. Dwight D. Eisenhower may have been speaking for the ages when he said of his reluctant nationalization of the Arkansas Guard to enforce desegregation at Little Rock High School, "You can't legislate morality." And yet, in a remarkable feat of political rhetoric, Abraham Lincoln held the nation

accountable to its founding principles, in the middle of the war, and transformed its cause to something consistent with our founding principles. In “The Gettysburg Address,” which Garry Wills said “remade America,” Lincoln rededicated the nation to the proposition that all men are indeed created equal. “He not only presented the ‘Declaration of Independence’ in a new light, as a matter of founding law, but put its central proposition, equality, in a newly favored position as a principle of the *Constitution* (whereas, as the *Chicago Times* noticed, the *Constitution* never uses the word)” (*The Atlantic Monthly* 79). In time, by the Second Inaugural, the nation was consecrated to “bind up the nation’s wounds,” and to build a City Upon a Hill, *in nomine civitas dei*.

In this paragraph the writer has used a combination of techniques to substantiate Wills’ claim that Lincoln’s words “remade America.”

#3

But as complex as Melville’s novel is, it is once again more easily comprehended-- in parts, at least, albeit not in the whole-- by examining Melville’s names: The ship that rescues Ishmael, Abraham’s outcast prophesied thousands of years ago to survive Ahab, is the *Rachel*, “that in her retracing search after her missing children, only found another orphan” (625). Ishmael’s rescue represents a new birth of freedom and a rededication to create the city of God in America, for in Jeremiah it is noted that a new covenant will be made, and so Rachel is comforted and told not to weep, for now “men will do what is right from inner conviction and desire” (*Interpreter’s Bible* 393).

#6

We know the cowboy as hero because of American history, real and imagined, and we know the cowboy as hero because he is our national version of what Joseph Campbell called “the hero with a thousand faces” (Campbell 391). Campbell’s voice is consistent with Will Wright’s when he says that “It is not society that is to guide and save the creative hero, but precisely the

reverse” (391). As counter-intuitive as this seems in our domesticated civilization, the hero is in any time or place an outsider, different precisely because he must change, progress society. “The reasonable man adapts himself to the world. The unreasonable man attempts to adapt the world to himself. Therefore all progress depends upon the unreasonable man.” George Bernard Shaw did not have cowboys in mind when he said this, but just as it applies to men like Galileo and Einstein, it applies to the heroes of the wild Western as well. The hero comes forth in these movies because the challenges of the villains cannot be overcome by the society as it is. Whether the scene is the Starrett farm, or Dodge City, help comes from outside the society portrayed.

Here the writer has used Joseph Campbell’s words to introduce the idea that heroes come from outside society, and then strengthens the claim with the well-known statement by Shaw. Once this image has been established in the reader’s mind, the writer is able to refer to movie locations which the informed reader would recognize are entered into by “outsider” heroes.

Documentation Style Review

You must acknowledge the sources you've used to create your papers. Remember, the goal is to enable another reader to locate the source you used. To that end, FHS will use the Modern Language Association's guidelines for preparing scholarly manuscripts and documenting sources. *Please note entries are doubled spaced with second line indented.*

Basic Pattern for Books

1. By a single author:

Greene, Melissa Fay. Praying for Sheetrock. Reading, Massachusetts:
Addison-Wesley Publishing Company, 1991.

2. By two or more authors (list the authors in the order they appear on the title page; reverse only the name of the first author):

Nye, Naomi Shibab and Paul B. Janeczko. I Feel A Little Jumpy Around You.
New York: Simon and Schuster, 1996.

3. Three authors or editors:

Bentley, Nicolas, Michael Slater, and Nina Burgis. The Dickens Index.
New York: Oxford University Press, 1990.

4. Four or more authors or editors: Cite only the first author, name reversed, followed by “et al.” which is Latin for “and others.”

5. An anthology with an editor (note abbreviation “ed.” to indicator author's status as editor; use “eds.” for editors).

Ellmann, Richard, ed. The New Oxford Book of American Verse.
New York: Oxford University Press, 1976.

6. For a translation—list under the author's name and indicate the translator after the title:

Dostoevsky, Feodor. Crime and Punishment. Trans. Jessie Coulson. Ed. George Gibian.
New York: W. W. Norton & Company. 1989.

7. Material reprinted in a reference book:

Mazrui, Ali A. "Is The Satanic Verses A Satanic Novel?: Moral Dilemmas of the Rushdie Affair." Michigan Quarterly Review, Vol XXVIII, No. 3, Summer 1989, pp. 347-71.
in Contemporary Literary Criticism, vol. 59, pp. 439-445.

8. Signed article in a reference book:

Cloutier, Candace. "Momaday, N(avarre) Scott." Contemporary Authors,
New Revision Series, vol. 14, pp. 335-38.

9. Anonymous article in a reference work (start with the title of the article enclosed in quotation marks); conclude with the page numbers):

"Committees of Correspondence." The Readers Companion to American History.
Eric Foner and John A. Garraty, eds. Boston: Houghton Mifflin, 1991. 207-208.

10. Foreword, Introduction, Preface or Afterword: begin with the name of the writer of this element rather than the author of the book. Include page numbers at the end of the entry:

Smith, Johanna M. Introduction: Biographical and Historical Contexts.
Frankenstein. By Mary Shelley. Boston: Bedford/St. Martin's. 2000. 3-18.

Basic Pattern for Periodicals

In addition to the author and the titles of the article and the magazine, list the month, year and page numbers for the article. Abbreviate the names of months except May, June and July.

11. Article in a daily newspaper: start with the author's name, if there is one, the article title enclosed in quotes, the publication name in italics or underlined, the date, the section designation, and the page number. Use a + to indicate that the article continues on inside page(s).

Tyler, Patrick E. "When Energy Comes from Russia, It's Also Power."
The New York Times Aug. 4, 2002, sec. 4: 1+.

12. Unsigned articles or editorials:

“Laptop deal a contract for a better tomorrow.” Editorial.

Portland Press Herald Aug. 6, 2002: 8A.

13. Articles in a magazine (for weekly magazines indicate the exact date, for monthlies, indicate the month only. Omit introductory articles such as “The”):

Specter, Michael. “Do Fingerprints Lie?” New Yorker May 27, 2002: 96-105.

14. Articles in a quarterly magazine (some denote a season, e. g., Winter):

Gallagher, Carl. “Town Farm: Giving and Receiving.” Echoes October-December 2001: 18+.

Basic Pattern for Electronic Sources

Provide the same information as for other sources—author, title, and date of publication as well as pertinent information about the electronic source. In addition, include the date the material was accessed. The information below is taken from a website called “Research and Documentation Online” by Diana Hacker. The entire website is a useful and comprehensive review of MLA style and it may be accessed at:

<<http://www.dianahacker.com/resdoc/humanities/list.html>>.

Some entries have been modified.

15. Short work from a Web site

"Short" works are those that appear in quotation marks in MLA style: articles, poems, and other documents that are not book length. For a short work from a Web site, include as many of the following elements as apply and as are available:

- * **Author's name**
- * **Title of the short work, in quotation marks**
- * **Title of the site, underlined (or italicized)**
- * **Date of publication or last update**
- * **Sponsor of the site (if not named as the author)**
- * **Date you accessed the source**
- * **The URL in angle brackets**

Usually at least some of these elements will not apply or will be unavailable. For example, in the following model, no date of publication was available. (The date given is the date on which the researcher accessed the source.)

WITH AUTHOR

Shiva, Vandana. "Bioethics: A Third World Issue." NativeWeb. 24 Feb. 2001

<<http://www.nativeweb.org/pages/legal/shiva.html>>.

AUTHOR UNKNOWN

"Media Giants." The Merchants of Cool. 2001. PBS Online. 7 Mar. 2001

<<http://www.pbs.org/wgbh/pages/frontline/shows/cool/giants>>.

16. Online book

When a book or a book-length work such as a play or a long poem is posted on the Web as its own site, give as much publication information as is available, followed by your date of access and the URL.

Rawlins, Gregory J. E. Moths to the Flame. Cambridge: MIT Press, 1996.

3 Apr. 2001 <<http://mitpress.mit.edu/e-books/Moths/contents.html>>.

17. Work within a scholarly project

For a work within a Web-based scholarly project, you may need to include more information than is necessary for an ordinary Web site or document. For example, the project may contain information about the authors, translators, and editors (along with dates, if available) for both the source you are citing and for the entire scholarly project.

Swift, Jonathan. "A Modest Proposal." 1729. Eighteenth-Century Studies. Ed.

Geoffrey Sauer. The English Server. U of Washington. 7 Mar. 2001

<<http://eserver.org/18th/swiftmodest.txt>>.

18. Work from a subscription service

Libraries pay for access to databases through subscription services such as *Ebsco*. When you retrieve a work from a subscription service, give as much of the following information as is available:

- * **Publication information for the source**
- * **The name of the database, underlined (or italicized)**
- * **The name of the service, neither underlined nor in quotation marks**
- * **The name of the library where you retrieved the article**
- * **The date on which you retrieved the article**

Fitzgerald, Jill. "How Will Bilingual/ESL Programs in Literacy Change in the Next Millennium?" Reading Research Quarterly 35.4 (2000). Expanded Academic ASAP. InfoTrac. Salem State Coll. Lib., Salem, MA. 16 Feb. 2001.

- 19. If you know the URL of the subscription service, add it at the end of the entry. NOTE: When you access a work through a personal subscription service such as *America Online*, give the information about the source, followed by the name of the service, the date of access, and the keyword used to retrieve the source.**

Conniff, Richard. "The House That John Built." Smithsonian Feb. 2001. America Online. 11 Mar. 2001. Keyword: Smithsonian Magazine.

- 20. Article in an online periodical**
When citing online articles, follow the guidelines for printed articles, giving whatever information is available in the online source. End the citation with your date of access and the URL.
NOTE: In some online articles, paragraphs are numbered. For such articles, include the total number of paragraphs in your citation, as in the next example.

FROM AN ONLINE SCHOLARLY JOURNAL

Belau, Linda. "Trauma and the Material Signifier."

Postmodern Culture 11.2 (2001): 37 pars. 30 Mar. 2001

<<http://jefferson.village.virginia.edu/pmc/current.issue/11.2belau.html>>.

FROM AN ONLINE MAGAZINE

Morgan, Fiona. "Banning the Bullies." Salon.com 15 Mar. 2001. 2 Apr. 2001

<<http://www.salon.com/news/feature/2001/03/15/bullying/index.html>>.

FROM AN ONLINE NEWSPAPER

Barabak, Mark Z. "Californians Endorse New Power Plants, Environmental Rules."

Los Angeles Times 17 Feb. 2001. 18 Feb. 2001

<http://www.latimes.com/news/timespoll/state/lat_poll0010217.html>.

- 21. CD-ROM: Treat a CD-ROM as you would any other source, but name the medium before the publication information.**

"Pimpernel." The American Heritage Dictionary of the English Language. 4th ed.

CD-ROM. Boston: Houghton, 2000.

- 22. E-mail: To cite an e-mail, begin with the writer's name and the subject line. Then write "E-mail to" followed by the name of the recipient. End with the date of the message.**

O'Donnell, Patricia. "Re: Interview questions." E-mail to the author. 15 Mar. 2001.

Basic Pattern of Other Sources

- 23. Interviews: To cite an interview you conducted begin with the name of the person interviewed followed by "Personal interview" and the date of the interview.**

King, Stephen. Personal interview. Jan. 30, 2002.

For a published or broadcast interview, include the name of the publication or show. If the published interview has a title use it, enclosed in quotation marks, instead of "Interview" after the interviewee's name.

Zinn, Howard. Interview. Fresh Air. National Public Radio.

WMEA, Portland. Oct. 7, 2001.

- 24. Radio and television programs: begin with the title underlined, then list any of the following that apply: writer, director, narrator, producer, main actors, the network, local station, and date of broadcast.**

The First Americans. Writer and producer Craig Fisher. Narr. Hugh Downs.

NBC News Special. WCSH, Portland, ME. Mar. 21, 1968.

- 25. Films or videotapes. Begin with the title. Cite the director and the names of the lead actors. Conclude with the year and any other pertinent information. For videotapes write "Videotape." after the title.**

Much Ado About Nothing. Dir. Kenneth Branagh. With Emma Thompson, Kenneth

Branagh, Denzel Washington, Michael Keaton and Keanu Reeves. Goldwyn, 1993.

- 26. Pamphlet: cite as if it were a book using the agency or business responsible as the author.**

Research Department at Johnny's Selected Seeds. Green Manures—A Mini-Manual.

Albion, Maine: Johnny's Selected Seeds, 1983.

27. Government publications: treat the government agency as the author.

United States Department of Labor. Bureau of Labor Statistics.

Dictionary of Occupational Statistics. 4th ed. Washington; GPO, 1977.

Parenthetical Documentation

Research papers must always acknowledge the writer's reliance on sources. One way of doing this is by compiling a complete and accurate list of sources used. In addition, writers must acknowledge their use of sources within the paper as well. Before the advent of computers, this required footnotes, but the Modern Language Association (one group that sets the standard for such things) has simplified in-text citations in recent years. Students may use a combination of signal phrases and parenthetical references to acknowledge their use of sources. Signal phrases are part of the paper's text that include the author's name, and these will often be accompanied by a page number in parentheses. When citing material in parentheses be concise but include enough information for the reader to locate the text cited in the "Works Cited" section at the end of your paper. Here are some common methods of citing sources within the text.

Author named in a signal phrase:

The Lewis and Clarke expedition had aims other than simply those of exploration and discovery. According to Stephen Ambrose, Lewis hoped to induce Sioux chiefs to visit Washington and to make a deal with them that would "add the northwestern empire to the United States" (368).

Author or source not named in a signal phrase: Note that no punctuation separates the author's last name from the page number.

Although globalization is a powerful economic force to spread information, some things, such as electrical plugs, still vary from country to country. One American writer who lived in Paris for several years attempted to use various converters to make his computer work, and, although he succeeded in starting the computer and getting it to print, he still encountered difficulties: "As it began to print, it also immediately began to smoke. Disconcerting plumes of flame shot from it, as though it were being executed in Florida" (Gopnik 55).

Two or three authors: Name them in the signal phrase or include them in the parenthetical citation

According to Thrall, Hibbard, and Holman the legend of King Arthur probably “grew out of the deeds of some historical person” who was unlikely to be a king or named Arthur (35).

Or

Arthurian romances idealized the knights of the Round Table who became representatives “of all that was best in the age of chivalry” (Thrall, Hibbard, Holman 35).

For four or more authors simply write the first author listed in the Works Cited section and the Latin phrase et al. (and others):

(Doe et al. 121)

Unknown author: if no author is credited, use the complete title or a key word or phrase in a signal phrase or in parentheses. Note that titles should be punctuated as they are in the Works Cited section:

One medieval romance is a retelling of the Orpheus story. At the outset of the tale Orfeo is a king whose much loved queen tells him that she must travel to the land of death and if she resists “it matters not where you are, you will be brought to away . . . nothing can save you” (“Sir Orfeo” 316).

Two or more works by the same author: If your Works Cited section includes more than one work by an author you must include the title or an abbreviated form of it in a signal phrase or in the parenthetical citation:

David Foster Wallace argues that “irony tyrannizes us” because “an ironist is impossible to pin down” and since irony is so pervasive in our culture it insulates us from ever having to stand for anything (“E Pluribus Unum” 67-68).

David Lynch’s films have a “particular kind of irony where the very macabre and the very mundane combine in such a way as to reveal the former’s perpetual containment within the latter” (Wallace, “David Lynch Keeps His Head” 161).

A work in an anthology: Cite the author of the work rather than the editors of the anthology.

William Wordsworth wrote that “the Child is Father of the Man” and Freud and other psychologists and psychoanalysts have been helping us sort out what this means ever since (“My Heart Leaps Up” 434).

For a verse play (such as those by Shakespeare) include the act, scene and line numbers. Use Arabic numerals unless instructed to use Roman numerals:

Duncan’s flaw—his inability to see behind the masks people wear is evident in his comment on the traitor, the Thane of Cawdor:

There’s no art
To find the mind’s construction in the face.
He was a gentleman on whom I built
An absolute trust. (1,4,12-15)

As explained above, poetry is often quoted as it appears in the original text. Whenever quotes are set off like this, do not use quotation marks and place the period before the parentheses. The numbers in the parentheses above may be read as follows: Act 1, scene 4, lines 12-15.

The Bible: include the title, the book of the Bible, and chapter and verse numbers either in the signal phrase or in parentheses:

In the words of Solomon, “If your enemy be hungry, give him food to eat, and if he be thirsty, give him food to drink” (New American Bible, Proverbs 25.21).

Electronic sources: follow the same rules as those that govern citing print sources. Electronic sources frequently have no page numbers:

William Blake was almost unknown in his own lifetime and lived a life of almost complete isolation: “the isolation of a mind that sought to make the best of heaven and earth, in the image of neither” (Kazin).

If the electronic source has no known author use the title or a shortened form of it:

Blake was not really a prophet, but “He deliberately wrote in the style of the Hebrew prophets and apocalyptic writers” (“The William Blake Page”).

Remember that the goal of these citations is to allow the reader to find the complete citation for the source in the Works Cited section of your paper. Be sure to mention the author’s last name or the key words in the title that will appear at the outset of the complete entry in the Works Cited section.

Works Cited and Works Consulted

Every research paper concludes with a Works Cited section. This is a page or more listing all the sources actually referred to in the paper. If the writer read some other materials that are never cited, those should be listed in the Works Consulted section. These sections have a dual purpose. First and most important, they provide a clear and complete list of all the works cited in the text of your paper. In addition, they provide a reader with a list of materials that may be useful for researching a similar topic.

In creating a Works Cited section observe the following:

- Title the page “Works Cited” and place this at the top in the center of a new page.
- List sources in alphabetical order beginning with the author’s last name. If no author is given, use the first item in each entry.
- Double space throughout.
- Do **not** number entries.
- Do not indent the first line of each entry. Indent all subsequent lines.
- Punctuate carefully
- List all the sources actually cited in the paper
- Include a separate section titled “Works Consulted”—centered—in which all sources consulted but not cited are listed in alphabetical order. Follow the same format requirements as the “Works Cited” section.

Note the sample Works Cited section that follows.

Works Cited

- Ambrose, Stephen E. Undaunted Courage. New York: Simon and Schuster, 1996.
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Bloom, Harold. The Invention of the Human. New York: Riverhead Books, 1998.

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Appendix A: Credits

Draft Preparation:

Gary Spring

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Cape Elizabeth High School and Joyce Bell for permission to use 10 Easy Steps and Outline sections.

Ms. Gallant for layout and production

The FHS volunteers for printing.

Appendix B: Sample Paper by Jasmine Hanifi

The Changing Identity of the Caribbean Islands

Historians broadly attribute the “discovery” of the Americas to Christopher Columbus, who on October 12, 1492 landed on an island he initially mistook for India. The island, part of a landmass that Columbus christened Hispaniola, was a link in an island chain surrounded by the Caribbean Sea, which lies south of the current United States. Though the North American mainland is often referred to as the “New World,” the actual “New World” of Columbus’s age was composed of Caribbean isles. One should therefore afford the Caribbean islands their proper place of importance in history. The Caribbean islands were the first “strange new lands” across the Atlantic Ocean that European explorers laid eyes on, and the tropically forested islands arguably suffered the most of any areas of the “New World” from European exploration.

When Columbus made his first famed journey to the Caribbean islands, he discovered that the lands, which shared a warm and humid climate, bore a vast supply of indigenous fruits and vegetables. The weather patterns and favorable vegetation of the islands helped to shape the native inhabitants’ behaviors and traditions. Though the Carib Indians had a bellicose reputation, the Arawak and Taino tribes were remarkably gentle, hospitable and eager to share with others. Columbus was impressed by the natives’ good qualities. He wrote, “They are gentle and comely people. They are so naïve and so free with their possessions that no one who has not witnessed them would believe it. When you ask for something they have, they never say no. To the contrary, they offer to share with anyone” (Shabbas).

Columbus's admiration for the natives did not prevent him from imposing slavery in the islands. After his first voyage, he returned to Spain with a collection of natives to display along with his other new treasures. The Arawak natives suitably impressed the Spaniards, and Columbus wasted no time gathering more slaves for Spanish use. In 1495, he selected five hundred Arawak men, women and children to travel to Spain; two hundred died during the horrific Atlantic voyage, and the remaining three hundred were put up for sale by an archdeacon (Shabbas). Similar voyages ensued; the Arawaks, the Tainos and even the Caribs could not possibly defend themselves from the onslaughts of the technologically advanced colonial power.

Natives who were not shipped to Spain as slaves were not much more fortunate than their immigrant counterparts. Many were enslaved on their own land. The native peoples were first subjected to the degradation and torture of slavery; then European diseases spread through the islands, causing drastic population reductions. The Spaniards began planting sugar in Hispaniola in 1509; by 1518 every one of the 2.5 million aboriginals had perished, for Caribbean natives had no resistance to European pathogens. The native death rate was compounded by Spanish genocide committed to ensure "spiritual and racial purity" in the New World (Kennedy).

The Spaniards quickly learned how unsuited the Tainos, Arawaks and Caribs were to slave labor on the newly formed Spanish plantations on the islands. The colonists could not successfully "break" the living natives into slaves, and so many natives were dying that few would evidently be left to work the plantations within years. The Spaniards turned to the slave trade that had already begun on the west coast of Africa to provide suitable African replacements for the sickly, demoralized Caribbean slaves. From as early as 1496 until 1838, at which point

Great Britain ruled most of the islands, European masters flogged and tortured the African men and women who in great measure built the Caribbean economy. Slave labor supplied the sugar, cotton, coffee, cacao and rum that were vital to the colonists' well being. The Caribbean slave system was highly unstable, however—often more unstable than its counterpart in the American South—and slave revolts, self-mutilation, suicide, infanticide, and escape were frequent occurrences.

The number of slaves was huge in comparison to the number of white slave owners and overseers. Slaves composed 428,000 out of a population of 500,000 in the British Caribbean; the white population was unable to suppress the distinct Afro-Caribbean culture that arose during three hundred years of slavery and prospered after the emancipation of slaves in 1838. Immediately after the emancipation, freed slaves first tasted the bitterness of the “New Caribbean” when some twenty million pounds were awarded to former slaveholders to compensate for lost labor. Slaves, the actual laborers, were awarded nothing. By passing numerous pieces of racist legislation, the British government forced Caribbean slaves to fight for their freedom after the slave population had officially been declared free (Page).

Caribbean society has been immeasurably influenced by the system of slavery first brought to the islands by Spanish colonists and perpetuated by the British. The Spaniards decimated the native Caribbean population and instituted African slavery in the islands; the British tortured and dehumanized the African slaves for monetary gain. The land of the islands was where natives and Africans labored, suffered and ultimately died. In Caribbean novels, the land that slaves suffered on is itself personified, symbolizing that the Europeans' torture of the

slaves has not gone unnoticed. The land's personification and significance is one of several distinctly Caribbean aspects of post-colonialism. Some modern Caribbean literature still shows the islands and their inhabitants through a "colonial" lens, but post-colonial ideas and attitudes, mostly encouraging the fabrication of a new Caribbean identity, have emerged in many works by recent Caribbean authors. Because the initial devastating colonization of the Caribbean lands and subsequent imposition of the slave system in the islands robbed the identity of the Caribbean people, the islands' inhabitants today feel both suffocated in their own countries and alienated from their former mother country, England.

To unearth and then alleviate the painful feelings the Caribbean people experience within their homeland, Caribbean writers have explored aspects of post-colonial theory that apply specifically to the islands. Before applying post-colonialism to the Caribbean islands, however, writers needed to acquaint themselves with the general themes or principles of the literary theory. In literature, post-colonialism usually emphasizes the need to reclaim a region's pre-colonial past and assert the validity of the region's native language. Post-colonial theory questions the Eurocentric point of view and set of values, and notes the portrayal of the native population as "the other"—odd, strange or abnormal compared to the normal Europeans.

At least one basic theme of post-colonialism can be found in most pieces of Caribbean literature. For example, contemporary works written by islanders often contain English dialogue altered by the thick accents of the islands, illustrating the authors' acknowledgment of the importance and validity of native dialects. In Zoila Ellis's short story "White Christmas an' Pink Jungle," a Caribbean grandmother sings English Christmas songs modified by her heavy accent:

“I’ll have a blue Crismus without you, I’ll be so blue thinking about you. . . . That used to be yu Grandpa song. Oh yes! That an’ ‘I’m dreamin’ of a white Crismus jus’ like the ones I used to know” (Ellis 76). Writers use Caribbean imagery and Caribbean symbols in their writing, creating lyrical, flowing prose characteristic of the islands. In one short story, the Trinidadian author Neil Bissoondath compares life to running water, which is always part of island life: “The wooden floor seemed to dance beneath his feet, and for a moment, he had a sense of slippage, of life turned to running liquid” (Bissoondath 30).

Colonists imposed the English language upon the islanders centuries ago; Caribbean writers responded by birthing their own improved version of the language. In Opal Palmer Adisa’s short story “Duppy Get Her,” the narrator thus described a woman: “[Her] face is a dimpled cake pan. Her body is pleasing like a mango tree laden with fruits” (Adisa 10). Traditional prose could not have described the curvaceous woman so vividly or so accurately. Caribbean authors utilize the cadences of their native language rather than write stories in stilted, proper English.

Caribbean authors who use post-colonial theory in their works often not only question, but scorn the Eurocentric point of view that has reigned in the islands since the first colonists roamed Hispaniola. In the short story “Mammie’s Form at the Post Office,” Mammie, an old woman living in Great Britain, encounters a young, irritating post office employee who impedes her mission to send money to her friend in the West Indies. The young man displays his instant, racially motivated dislike for Mammie in several ways. Instead of submitting to the postal worker’s treatment, Mammie declares that she will take her business to another post office

(Markham 135). Mammie is one of many characters that refuse to assimilate into Western culture; she stands up to the racism and Eurocentrism she has known throughout her life in the colonial era.

As in literature from other regions of the world colonized by Europeans, colonialism is portrayed in Caribbean literature as the root of most evils in the islands. When the colonists brought death and slavery to the islands, the non-European islander began to instinctively harbor distrust for the white man. The islander judged accurately: the adverse effects of British colonialism still linger in the islands today. Even Caribbean authors portrayed the non-European islander as odd and abnormal in literature written during and after the long colonial period. In contemporary works, authors often illustrate colonial attitudes to illuminate the necessity of discarding prejudices introduced to the islands by foreigners centuries ago.

James Berry depicts the main characters in his modern short story “Miss Dorcas” from a colonial standpoint to illustrate the racial stereotypes currently present in the islands. In the story, Mrs. Brooker, a woman of European descent, tries to converse with Miss Dorcas, an island native who was once the mistress of Mrs. Brooker’s husband. The white woman is a cultured lady, conventional and polite, and “engrossed, absorbing the strange figure and presence” of Miss Dorcas (Berry 23). Mrs. Brooker’s paleness is emphasized; she is fair and attired in white. Miss Dorcas, the descendant of slaves, is arrayed in dry leaves. She directly contrasts with her “fairer sister” by behaving very erratically; she is unquestionably odd, perhaps abnormal. The scene between Mrs. Brooker, a markedly white lady, and Miss Dorcas, an especially dark figure, illustrates the colonialism that Caribbean authors were so eager to discard.

British colonials not only imposed their racism on the Caribbean people—they formed the Caribbean social system in their own image. Miscegenation created a Caribbean class structure based solely on skin color: the lighter and more European-looking one was, the more dignity he could be afforded. As a result the darker majority of the islands' populations, descended from slaves, have still not fully overcome the lingering degradation of slavery. In some literature, the Afro-Caribbean natives are seen as mentally deficient compared to their western European counterparts. In Wayne Brown's short story "Independence Day," an elderly man born in Britain reflects on his life in the Caribbean while Independence Day celebrations are occurring where he lives. He is crabbed and impatient, but he is educated, his favorite hobbies being reading and chess. The man reveals his true attitude toward the Afro-Caribbeans and their struggle for independence when he remarks to his wife on the first Independence Day, "All it means...is that in place of the pompous white fools who have ruled till now, pompous black fools now will'" (Brown 32). The old man's black servant girl is flighty and ignorant, and the two are contrasted throughout the tale. Their different levels of education shape their personalities; the reader eventually perceives the European-born man as wise, or at least intellectually inclined, and sees the servant girl as an irritating and tiresome person. If the reader were perhaps to view the two characters as representatives of their respective populations, he would likely develop colonialist attitudes and contribute to the discrimination Afro-Caribbean natives suffer in their homeland.

Weary of such racism, today's Afro-Caribbean islanders are making use of airplanes and fleeing from the islands to escape suffocation at the bottom of the Caribbean social pyramid.

Paradoxically, many are going to England, to the “mother country” that has caused so much harm to the African and Caribbean natives alike. Others are flying to former British colonies such as the United States and Canada. Their journeys from the Caribbean are well documented by native writers, most of whom illustrate the disillusionment of islanders seeking fortune, respect or even employment in Western countries. The immigrants constitute a diverse body: some are uneducated, others highly learned. Professionals are leaving the country along with unskilled and semiskilled workers. Ironically, they are not aware that the countries they arrive in envision the Caribbean as a tropical paradise where concerns are erased by sea breezes and calypso rhythms.

In Cyril Dabydeen’s short story “Mammita’s Garden Cove,” a young man travels from an unidentified island in the Caribbean to Canada. He cannot find work in the imagined “land of opportunity,” and he tries to deny his dire situation: “Maybe he was really happy on the island—more than he realized. Once more he thought about a job; if he didn’t find one soon he might starve. But as the reality of this dawned on him he began laughing. No! No one starved in Canada; that only happened in such places as India or Africa. But definitely not Canada! A growling in his stomach reminded of reality” (Dabydeen 62). The youth arrives in Canada to find that the white business world doesn’t favor young Caribbean men looking for jobs. He has considered Canada an ideal place to live for so long that he can hardly believe what his growling stomach tells him—that if he doesn’t find a job, he may die of starvation. Like many struggling immigrants from the islands, he quickly falls out of love with the predominately white country he has arrived in. The Caribbean people who immigrate to western countries do so out of

frustration with their own countries, where prejudice abounds. Sadly, the immigrants' attempts to escape colonialism often fail as the young man's attempt fails. When the immigrants arrive in British-influenced lands, they encounter the same inescapable prejudice—and must suffer individually rather than collectively, for Afro-Caribbean men and women are of course the minority outside the islands.

The Afro-Caribbean adults who cannot seriously consider moving from the islands because of their families or economic status unknowingly defy colonialism as the immigrants do by trying to establish a distinctly Caribbean culture—one not tainted by claims of white superiority and black savagery. Stick-fighting, a purely Caribbean sport in which two men battle in a dirt ring with wooden sticks, therefore plays a role of great importance in the lives of Afro-Caribbean villagers. Stick-fighting did not come from Europe; the tradition was born in Africa and bred in the islands. Many Caribbean authors emphasize the fighters' African blackness, which they link to powerfulness, in their works on stick-fighting, as Willi Chen does in “The Stick-Fighter”: “Tar-chested, Scottie seemed blacker in the sun as he stood against the soft milkiness of the clouds....He loomed even more terrible in the sunlight, a figure of doom bringing with him expertise and power, as he strutted on the sand, like some overgrown African doll with the strip of yellow around his head” (Chen 57). From a colonial viewpoint, blackness was seen as an indication of lowness; in much modern literature, darkness is now seen as an asset—an indicator of power and strength, part of the black identity.

Many Afro-Caribbean people therefore attach great significance to the activity. In “Fleurs” by Earl Lovelace, a Bango, a superior stick-fighter who is also a known braggart and

evildoer, is redeemed by his intent to kill his opponents in the stick-fighting ring. When one villager's wife asks her husband why he respects Bango, her husband, a stick-fighter, replies, "Because Bango is true to Bango. Because with all his tricks and his wickedness and his boasting and all the things I don't like him for, when you in the ring with Bango, you know he coming to kill you and you have to really battle" (Lovelace 128). Though they know all the sordid details of his life, the other stick-fighters regard Bango with the greatest respect, for he fights with all his will and strength in the stick-fighting ring. Such is the importance of a truly Caribbean tradition to the identity the islanders are slowly building for themselves.

The struggle for identity is a theme in most post-colonial Caribbean literature. The original Caribbean natives had their lives and land stolen from them; the African slaves imported to the islands were stripped of their dignity and humanity. Slaves composing the vast majority of the islands' population in the colonial period knew to do little else than work, reproduce, and die; after emancipating the slaves, the colonial government saw to the perpetuation of the cycle. The Caribbean loss of identity at the hands of the Europeans likely provided for the ambling, wandering narratives common to the literature of the islands. Though Caribbean works are written in this less structured and plot-oriented style than traditional Western literature, they convey the sadness and dissatisfaction of the Caribbean people better than British literature can. A reader of the lyrical prose penned by island writers can sense the Afro-Caribbean people's longing to be finally accepted on the islands their ancestors arrived at centuries ago; the reader can perceive the Afro-Caribbean people's wary regard for the islands' former "mother country," England. The characters that stay on the islands trying to create a new Caribbean society are

generally more successful than characters that try to flee prejudice by escaping to western countries. In many stories Afro-Caribbean immigrants only succeed in losing the free-spiritedness and tenderness they possessed while living among their brethren on the islands. Caribbean authors have tried to convey many messages to their islands' people, and the greatest message of all may be for the depressed Afro-Caribbean men and women who feel so out of place in their society. The authors intimate that fighting prejudice from inside one's homeland, however unsuccessfully, is preferable to trying to escape racism. Those who flee tend to feel more rootless than before—and rootless people cannot build a collective identity for themselves.

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