RESEARCH: STREETCAR

❶ Accessing Cobb Digital Library

1. Go to the waltonhigh.org media center page; then click on Cobb Digital Library
2. Log in with your **student #** and the password **r---**
3. To access GALILEO database from home, you will need the additional password **m-------**

❷ Locating articles in databases

- Once you have logged in, click on **Literature and Criticism Databases**.
- Use search methods outlined below to locate criticism in each of the following recommended databases.

Recommended Literature & Criticism Databases	
Bloom's Literary Reference Online ➢ Conduct an **advanced search** "With the Exact Phrase": A Streetcar Named Desire ➢ *and* "With at least one of the words": society, gender, sex, power, etc.	Facts On File **Bloom's Literary Reference Online**
Literary Reference Center ➢ Conduct a **basic search** for *A Streetcar Named Desire* ➢ Limit results by source type	**Literary Reference Center™**
Galileo Advanced ➢ Conduct an ***advanced search***; note auto-fill search options ➢ Limit to "Full Text" and "Scholarly Journals"	Georgia's Virtual Library **GALILEO** n Initiative of the University System of Georgia
Literature Resource Center ➢ Try basic and advanced searches; utilize the "search within results" feature ➢ Be sure to specify *A Streetcar Named Desire (play)* in your search	GALE **Literature Resource Center**

❸ Digital research tips

1. **Different search terms, even if they are synonymous, can produce different results.** Try *impact* for *influence*, *historical origins* for *historical sources*, etc. to get the results you need. *See key search terms on back.*

2. **Use filters effectively.**
   - Search only *Full Text* resources.
   - Use *Advanced Search* to enter multiple search terms, for example, *Blanche DuBois* and *isolation* and *symbols*. Be careful not to over-refine your search.
   - *Keyword/Select a Field* options only search for terms in the title, abstract and introductory paragraph. Use this filter for broad topics, e.g., *A Streetcar Named Desire*.
   - *Full Text/Entire Document* filters search the complete source. Use this option for specific topics, e.g., feminism, modernism, etc.
   - Save time by limiting search results to specific types of resources, e.g., academic journals, analysis and criticism, etc.
   - Narrow results by publication date if your topic is date sensitive.
   - Use *Control F* to search quickly within an essay or article.

❹ Key search terms

Consider utilizing the following search terms for varying literary lenses:

- **Bio/historical:** specify time period (modernism, modern, modernist) or period traits (disillusionment)
- **Formalist Literary:** specify literary device (symbol, metaphor, irony)
- **Psychological/Freudian:** psyche, psychology, sex, relationship, specific character name
- **Marxist/Sociological:** status, society, class, power
- **Feminist:** gender, power, feminism, patriarchy, sex

❺ Saving, printing & annotating articles

Once you have identified useful articles, utilize the following steps to save or download the text.
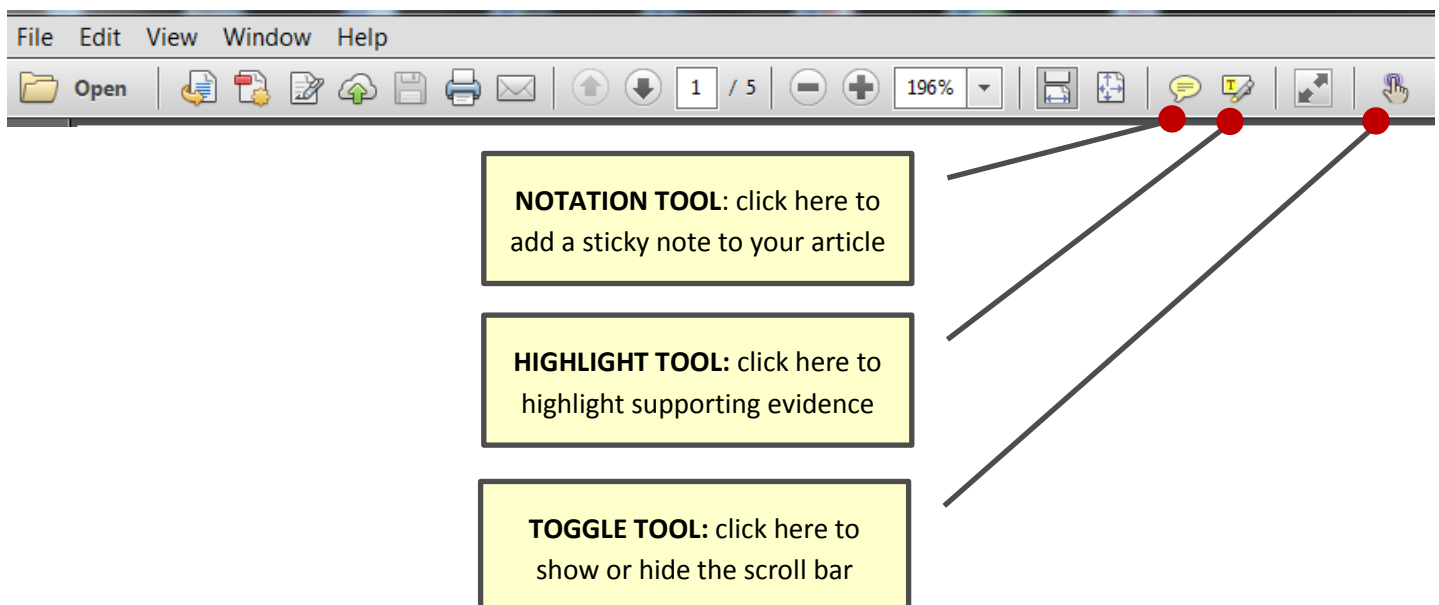
1. **Bloom's Literary Reference:** create account & save *or* email articles to yourself
2. **Literary Reference Center:** In HTML View → Save → Print → Destination → Save as PDF; in PDF Full Text view → download and save
3. **Galileo Advanced:** In HTML View → Save → Print → Destination → Save as PDF; in PDF Full Text view → download and save
4. **Literature Resource Center:** Download → Save to Google Drive or OneDrive; email to yourself as pdf attachment; or, view HTML Format → Print → Destination → Save as PDF

A few notes on printing

1. Student accounts are limited to 100 pages of school-related work per semester.
2. When you first hit **print**, a screen will pop up telling you how many pages are in the document. The cost of printing indicated is a counting measure only and not actual funds.
3. To prevent waste, print jobs over five pages and duplicates are held in a queue. For help releasing a print job, see a media specialist.
4. To preserve hardware, duplex printing is unavailable.

To annotate articles in PDF format:

1. Open your PDF file
2. Save your file
3. Begin annotating

NOTATION TOOL: click here to add a sticky note to your article

HIGHLIGHT TOOL: click here to highlight supporting evidence

TOGGLE TOOL: click here to show or hide the scroll bar

❻ Identifying strong secondary source support

- **Locate strong, relevant analytical commentary:**

  EXAMPLE: "When Blanche shatters her mirror she…shows that her identity has already been fractured; what she sees in the mirror is not an image, it is indistinguishable from herself. And she cries out when the lantern is torn off the lightbulb, because there is no longer a space between the violence she experiences and the image of that violence" (Fleche 4).

- **Avoid quoting plot summary that you could easily write on your own:**

  EXAMPLE: "As Stella passes on gossip about Eunice, the two women laugh. Stanley complains about the noise and then complains again when Blanche switches on the radio. Angry, he comes into Blanche's room and switches it off himself" ("Overview: *A Streetcar Named Desire*" 2).

❼ MLA guidelines for parenthetical / in-text citation

Citation situation	Rule	Example
When the article is signed/the author is identified	Cite by the author's last name and the page number	(Fleche 4)
When the article is unsigned/no author is given	Cite by the title or shortened title and the page number	("Overview: *A Streetcar Named Desire*" 2) or ("Overview" 2) *when using a shortened title, utilize the first word or words in the title, be consistent throughout the essay, and be sure that the source is easily distinguishable from other sources*

❽ Creating the Works Cited page

Use the following checklist to set up your Works Cited page.

1. Include all works quoted and/or paraphrased in your essay
2. Center the title, Works Cited, at the top of the page
3. Alphabetize entries by the first item in each (either the author's last name or the first word in the title)
4. Double-space the entire document (and be sure that you have removed after-paragraph spacing)
5. After you have typed all entries, select all items on the page
6. Set **hanging indentation** (under ¶ settings, select "Hanging" from "Special" drop-down menu—set @ 0.5")
7. Add a **running header** that includes your last name and the page number (just use page 2 for now)
8. Be sure everything is typed in Times New Roman 12 pt. font, including heading and running header!

>>> see example on back <<<

- ❑ **Double-space the entire Works Cited page**
- ❑ **Use 12-point Times New Roman font**
- ❑ **Do not number the entries on a Works Cited page**
- ❑ **Place items in alphabetical order**

Center title, Works Cited, at top of page

Running header includes your last name & the page #

Jones 4

Works Cited

Dace, Tish. "A Streetcar Named Desire: Overview." Reference Guide to American

Literature, edited by Jim Kamp, 3rd ed., St. James Press, 1994. Literature Resource

Center, go.galegroup.com/ps/i.do?p=LitRC&sw=w&u=cobb90289&v=2.1&it=

r&id=GALE%7CH1420008690&asid=bcf21d6162492e453184233b0643065d.

Accessed 6 Feb. 2017.

"Overview: *A Streetcar Named Desire*." *Drama for Students*, edited by Sara

Constantakis, vol. 27, Gale, 2010. *Literature Resource Center*, go.galegroup.com/

ps/i.do?p=LitRC&sw=w&u=cobb90289&v=2.1&it=r&id=GALE%7CH14300071

21&asid=1b3c1d5cec2ef6ca4d360584091d1754. Accessed 6 Feb. 2017.

Hanging indentation means that the first line of each entry begins at the left margin; subsequent lines should be indented ½ inch

❾ Fluid Integration of quoted material

Utilize the following information, excerpted from the *Cobb County Guide to the Research Paper, to achieve fluid incorporation of secondary source information in your researched analysis.*

Even though good quotations are essential to a successful research paper, do not rely too heavily on the direct quotation. Some student papers are little more than a series of disconnected direct quotations. Excessive quoting indicates that the writer has not assimilated the material and integrated it into a readable, distinct, individual work.

Lead-ins

Always use **correct lead-ins** for direct quotations. The lead-in links the quotation to the text that surrounds it in the paper.

> **Never drop a quotation into a sentence or a paragraph without a proper lead-in.**
>
> <u>***Do this:***</u> According to Agee, "many teachers believe rules stifle spontaneity," resulting in a de-emphasis in the instruction of grammar in the modern classroom (10).
>
> <u>***Never Do This:***</u> There has been a de-emphasis of grammar instruction in the modern classroom. "Many teachers believe rules stifle spontaneity" (Agee 10).

There are three types of lead-ins:

Somebody says,	**Sentence:**	**Blended**
• Punctuate as dialogue. • Use synonyms of the verb "to say" when possible. • Remember the quotation must be a complete sentence. • **Use a comma.**	• Make sure both the lead-in and the quotation are complete, correct sentences. • **Begin the quotation with a capital letter.** • **Use a colon.**	• Make the quotation a grammatical part of your sentence. • **Do not use a comma or a capital letter unless it would be called for by the structure of your sentence.** • **Do not use ellipses at the beginning or end.**
According to literary critic John Edelman in "Strong Victorian Women," "[Bathsheba still remains] the innocently vain village temptress . . . [who is] emotionally motivated and irresponsible" (21).	Her actions do not mean that Bathsheba has completed her growth as a woman: "[She still remains] the innocently vain village temptress . . . [who is] emotionally motivated and irresponsible" (Edleman 21).	Even after she achieves a sense of independence that is unusual for her day, Bathsheba still remains "the innocently vain village temptress . . . [who is] emotionally motivated and irresponsible" (Edelman 21).

*** Note: When the author's name is mentioned in the lead-in, it is not necessary to include the name again in the parenthetical citation.**

⓾ Sample paragraph

The following essay excerpt provides an interpretation of Thomas Hardy's *Far From the Madding Crowd*. Review the paragraph to see how primary and secondary source evidence can be woven together in a fluid researched analysis.

By the time Bathsheba meets the reclusive Farmer Boldwood, she holds the independent position she so desires as head of a vast farm, inherited from her uncle, and she takes charge of all the responsibilities the job entails, showing her move to an independence that was very unusual at that time. However, John Edelman notes that she still remains "the innocently vain village temptress . . . [who is] emotionally motivated and irresponsible" (21). Bathsheba outgrows her girlish modesty and enjoys the attention she receives from low cut garments that, earlier, would send her running to "thrust her head into a bush" (Hardy 27). These actions do not mean, however, that she has completed her growth as a woman. When she is "piqued by . . . Boldwood's indifference to her charms," Bathsheba mails Boldwood the fateful "Marry Me" valentine that takes him in a downward spiral towards madness (May 1500-01). Carpenter notes that "as a result of her heedless trick and subsequent unreflecting encouragement, Boldwood becomes hopelessly infatuated; but Bathsheba does not find it possible to love him" ("A Look at Bathsheba" 41). In fact, bored by her conquest, Bathsheba values his ardent devotion to her "only as she values an artificial flower or wax fruit" (Hardy 116). So Bathsheba remains naive in her outlook toward love and "sow[s] a more sinister seed of vanity with her treatment of Farmer Boldwood" (Gurko 27). Despite her outward, physical maturity and her new financial security and independence at this stage, Bathsheba still must transcend her youthful self-absorption and her feminine vanity.

Excerpted from "Bathsheba and the Ordeal of Love." *Cobb County Guide to the Research Paper*. Cobb County Schools: 2006.