Kellenberg Memorial

Style Sheet

Revised 2019

INTRODUCTION:

Everyone has heard the expression, "It's not what you say, it's how you say it." This statement is most applicable to formal writing in addition to the spoken word. To be effective, formal writing requires the clear presentation of one's ideas. Too often, the high school student is confused because teachers in different subject areas have a variety of methods to organize and present an essay.

The purpose of the Kellenberg Style Sheet is to explain the proper procedure for all papers that you will write at Kellenberg. The guidelines set forth on the following pages are to be followed exactly as written. Not all of the rules will apply to every paper. Each individual teacher will expect you to follow this format and will explain to you those areas of the style guide that pertain to the particular assignment. Following the guidelines in this booklet will ensure that your papers are properly organized, clearly presented, and correctly documented.

I.   *LANGUAGE OF THE PAPER:*

A.   Tone
   1. The tone of the paper should be impartial and objective. Avoid personal commentary and apologetic speech. First person and second person pronouns are unacceptable.
      The following constructions are inappropriate:
         "In this paper I am going to discuss..."
         "This character, I think, is the most impressive..."
         "When you read about his accomplishments, you would know..."
   2. Please avoid the following alternative phrasing as well:
         "...the reader might think Shakespeare is biased toward Lady Macbeth…"
      Instead, simply make the point:
         "…Shakespeare is biased toward Lady Macbeth…"

B.   Formal Language
   1. Avoid informal language and colloquialisms (conversational language) such as:
         gonna, cause (as in because), a lot, till (until), you know, like
   2. Avoid abbreviations often used in texting and in emails:
         use "because" rather than "b/c"
         use "with" rather than " w/"
         use "and" rather than "&"
   3. Avoid using idioms (expressions that are understood by a certain group/culture and are figurative in nature) and other types of informal expressions as in the following:
         "Sydney Carton was plastered most of the time..."
         "General Lee really blew it at Gettysburg..."
         "He has a chip on his shoulder…"
         "It is time to go back to the drawing board…"
   4. Contractions should not be used in place of full terms:
         use "do not" in place of "don't"
         use "could not" in place of "couldn't"
         use "did not" in place of "didn't"
         use "could have" in place of "could've"
   5. Explain and define jargon (technical terms common to a particular industry or interest):
         "Presley relied heavily on his A & R man (short for Artist and Repertoire, a division of a record label that is responsible for talent scouting and the artistic and commercial development of the artist)."

C.   Verb Tense
   1. Verb Tense should be consistent throughout the paper. Use the present tense of verbs as often as possible, especially when referring to a literary piece or other written work.
         In the story Fortunato <u>says</u>, "I shall not die of a cough" (Poe 45).
         Gibbon <u>details</u> the deterioration of Roman morals.

II.   *FORMAT*

A.   Title
    1. Capitalize only the first letter of all important words in the title. Do not capitalize "a" or "the" unless they are the first words in the title. The title is never enclosed in quotation marks, italicized, underlined, capitalized in full, or printed in any other fashion, font, or color from the rest of the paper. Simply center it above the beginning of your essay.
    2. Always give your paper a title. The title should specifically identify what the paper is about. Choose it carefully. You should not use the author's name or a single word title, such as "Ernest Hemingway" or "Loneliness." Make the title specific, brief, and related to the main idea of your paper. Try to be creative and original with your title to attract the reader's interest.

B.   Margins
    1. Margins should be one inch on the right and left sides and at the top and bottom of the page. Margins should be left aligned. A font size of 12 should be used for all research papers. Times New Roman should be the font style.

C.   Pagination
    1. Number all pages in order beginning with page one. Do not use any punctuation between the last name and the page number.
    2. Place page numbers in the upper right corner of the page, one-half inch from the top of the page.
    3. On each page, type your last name directly before the page number. The page number appears at the margin line.

D.   Page One
    1. Double-space after the pagination information and up against the left margin, type your name; double-space and type the teacher's name; double-space and type the name of the course; double-space and type the date. Then double-space again and type the title of the paper in the center of the page. Double-space once again between the title and the first line of the body of the paper.

E.   Spacing
    1. Double-space throughout the paper. This includes the body of the paper, block quotations, and Works Cited entries. Check your word processing program's default spacing.

F.   Indenting
    1. Indent 5 spaces (or a tab of ½ inch) at the beginning of each paragraph.
    2. Indent block quotations 10 spaces (or a double tab) from the left margin only.

G.   Quoting
    1. When quoting an author or other person directly (using his/her exact words), place the quote in quotation marks OR use the block quotation format. (NOTE: Quotation marks are NOT used with block quotations.)
    2. Whenever a direct quote is longer than 4 lines of prose or 3 lines of poetry, you must use the block quotation format. When quoting poetry, the indentation, spacing, and form of the original work should be used in the block quotation.
    3. Block quotations are usually introduced with a colon or comma. They are indented 10 spaces from the left margin only. They are double-spaced. Quotation marks are not used around or within block quotations unless quotation marks appear within the original direct quote that you are using.
    4. Direct quotations that appear in the text of your research paper should have quotation marks around the original direct quote. If quotes appear within the original quotation itself, use single quotation marks.
        e.g. T.S. Eliot says that he found "the soliloquy of Hamlet beginning 'To be or not to be' psychologically implausible" (45).
    5. Periods and commas that follow any quotation should be placed before the closing quotation mark unless a parenthetical reference (see the next section on documentation) follows the quotation.
        e.g. Valerie March concludes: "Shelley is a major influence on Tennyson" (243).
        e.g. "A sadder and wiser man, / He rose the morrow morn," wrote Coleridge of the guest (678).

H.	Ellipsis
	1.	For an ellipsis within a sentence, use three periods with one space in between each period.
		e.g. "It is erroneous to think of Crane's book merely as naturalistic fiction. But there are . . . certain naturalistic doctrines that Crane follows" (Smith 98).
	2.	To indicate ellipsis at the end of a sentence where there will follow a gap of omitted material, use four periods with one in space between each period.
		e.g. "Rabelais' inspiration is primarily literary, for he takes his material from books, pamphlets, and parodies of authors, both famous and obscure . . . . despite the varied time periods" (Murphy 33).
	3.	In a block quotation, if you leave out a whole paragraph from the original source of the quotation or omit one or more complete lines of a poem, indicate this in your research paper with a whole line of periods with a space between each period.

I.	Brackets
	1.	Brackets should be used to insert a comment or an explanation within a quotation. Parentheses should never be used as a substitute for brackets. If the computer does not have brackets, insert them with a pencil yourself.
		e.g. "The black flower [of society] is shown in striking contrast to the wild rose of Nature" (Jones 15).

J.	Underlining and Punctuation of Titles
	1.	Use italics wherever you would normally use underline. Italicize the titles of books, plays, long poems, journals, magazines and other periodicals, newspapers, pamphlets, films, radio and television broadcasts, works of art, musical and dance works, ships, and planes. These titles should all be italicized whether they appear in the body of the research paper, parenthetical citations, or the Works Cited page. Italicize foreign words or phrases that are not commonly used and understood in English-speaking societies.
	2.	Enclose within quotation marks titles of articles (from books, reference sources, periodicals, magazines, and newspapers); essays, short stories, poems; chapters or sections of longer works; songs; lectures; speeches; unpublished works; and episodes of broadcast radio and television programs.
	3.	Books and versions of the Bible are not underlined nor are they placed within quotation marks.

K.	Submission
	When handing in a paper through turnitin.com, all files must be submitted as a PDF.

## III.	DOCUMENTATION:
Academic integrity is of utmost importance to the Kellenberg community; therefore, honesty is the foundation of a sound paper. The ideas contained within your discussion should either be your own or, if they come from elsewhere, they should be documented properly.

Failure to document the words, ideas, and particular viewpoints originating from an outside source/author is considered PLAGIARISM. You must NEVER appear to take credit for work that is not your own. The general rule is, **if you didn't think of it and you haven't heard it before, then you MUST document it.**

Teachers will encourage you to explore your own "text-to-self" response, and they will certainly be interested in your angle of vision. However, research is research, and outside information must be duly noted. The use of turnitin.com is employed by teachers in order to ascertain that the thoughts contained in the paper do, indeed, belong to the student-author, and that any highlighted areas derived from outside sources are accompanied by proper attribution.

A.	Purpose of Documentation
	1.	The goal of documentation is to provide interested readers with sufficient information to consult the sources you have cited. The documentation system explained in the Kellenberg Style Sheet is very specific and detail oriented. It is not something you will memorize. Familiarize yourself with the system so that you can utilize the proper format. Remember the basic objective: someone should be able to find what you found.

B.	Situations Requiring Documentation
1. when you quote exact words from a source
2. when you paraphrase ideas from a source
3. when you use any idea, data, or method attributable to any source you consulted

C.	Parenthetical Documentation – the GPS that guides the reader to the entry on the WC page
1. Following all paraphrased or quoted material, include in parentheses the author's last name and the number of the page on which the documented information was found. Do not put any punctuation between the author's name and the page number. All other necessary information about the author or critic is found on the Works Cited page.
e.g. As one scholar observes, "Fielding has that broad, tolerant nature that goes to make creators of characters" (Cazamian 892).
2. If the paraphrased or quoted material is from a multi-volume of criticisms or information, the information in the parentheses should include the volume from which the quote came. The volume number should appear first, followed by a colon and one space, and the page number(s) on which it appeared.
e.g. According to Mark Wolfe, "The division in seventeenth century is social rather than literary" (2: 175-6).
3. If quoting a source that does not list an author, simply follow the quote with a shortened title of the publication and the appropriate page number. Again, all of this information should be placed in parentheses.
e.g. Exercise should not be so violent "as to cause a pulse rate exceeding 110 after one minute of the routine" (*Modern Fitness* 11).
4. If you used more than one piece of information or publication written by the same author, you must identify from which work you quoted. For example, if William Dudley wrote four different articles about Darwin, and you discussed all four in your paper, you must clearly show which of the four you quoted. In the parenthetical documentation, include a shortened version of the title of the specific article from which you quoted.
e.g. "Darwin," it has been said, "is a man in whom the desire for verified truth is the only passion" (Dudley *Darwin* 68).
5. If an author quotes or paraphrases another author, and you are using this quotation in your paper, follow the original author's name with "qtd. in," which stands for "quoted in." Follow this with the name of the author who quoted the original statement and the page from which it came.
e.g. Chocolate "is the single greatest source of obesity in Austria" (Sacher, qtd. in Torte 90).
6. If you are quoting classic prose that is available in several editions, list the page number followed by a semicolon, a space, and list the chapter or book number.
e.g. (Hemingway 250; ch. 16)
e.g. (Dickens 43; bk. 1, ch. 3)
7. If you are quoting classic plays or poems, cite only divisions and lines. In a first reference to poetic lines, use the word "line(s)." Any time after that use only line numbers.
e.g. (Homer 7.78-82)
e.g. (Shakespeare 4.2.19-23)
e.g. (Keats lines 42-44); any time after that, (51-53)
8. When citing a book from the Bible, italicize the version, followed by the book, chapter and verse.
e.g. (*New Jerusalem Bible*, Gen. 1.5-10)
9. If you are quoting a newspaper article, cite the section of the paper with the page number. The section of the paper may either be a number or letter.
e.g. (Potsy C9)
10. Documenting sources from the internet requires providing much of the same information as documenting printed sources; however, some additional details will be needed for the Works Cited page: electronic address, access date, sponsoring organization, subscription service, etc**. Page numbers and verse lines may not be available; therefore, an author's name and/or source are sufficient for parenthetical citation.** If verse lines and/or page numbers are available, please use them.   If there is more than one entry on the Works Cited page for a particular author, the next portion of the Works

Cited entry would be placed within the parentheses.

e.g. "Since I could not stop for Death / He kindly stopped for me" (Dickinson).

e.g. "Since I could not stop for Death / He kindly stopped for me" (Dickinson *Collected*).

11. If you wish to cite a source that has no pages or reference markers, be sure to include that name of the person who wrote the work.

e.g. The utilitarianism of the Victorians "attempted to reduce decision-making about human actions to a felicific calculus'" (Everett).

D. Authenticity

1. Beware! Not all digital sources are reliable. You must make informed decisions about which sources to trust and cite. For example, do not cite a student's work from some university simply because his/her work appears on a website. The student is not an authority; consequently, that source is inappropriate. The best thing to do is to check the source's author and sponsoring organization. You can learn what sort of organization sponsors your source by looking for the following suffixes in the source's URL (electronic address): ".com" (commercial); ".org" (nonprofit organization); ".edu" (educational institution); ".gov" (government agency); ".mil"; (military group); ".net" (network).

2. Steer clear of the following sources as they are not credible and may not be incorporated into a scholarly research paper:

Wikipedia	*eNotes*	*BookRags*	*Shmoop*	*Helium*	*Ask.com*
CliffsNotes	*SparkNotes*	*Gradesaver*	*Humanities360*	*Kirjasto*	*Antiessays*
Wordpress	all *Wiki* sites	*Answers.com*	student papers	all personal sites	all blogs

3. All of the sources on the Kellenberg website under "Library" are authoritative and are outstanding resources for consultation. **These sites are encouraged beyond all other internet options**. Here is a list of exceptional databases for literary research:

under Infobase: *Bloom's Literature*

under The Gale Group Website: *Gale Virtual Reference Library*; *Gale Literary Sources*; *Literature Resource Center*; *Literature Criticism Online; LitFinder*

E. Further Information on Documentation and Citation

1. If an author's name appears within the text and is connected with the documented material or statement, simply omit the author's name from the parenthetical documentation; only include the page number of the source of information.

2. The first time an author or critic is mentioned within the text of a paper use his/her full name. Any time after that, only the critic or author's last name is necessary.

e.g. As Louis Cazamian notes, "Field has that broad tolerant nature that goes to make creators of character" (892).

3. It is unnecessary to document information that would be common knowledge. It is also unnecessary to document proverbs or familiar sayings.

4. When a writer is quoting a poem in the text of writing, he/she should use slashes to separate the lines of the poem. A space before and after each slash is required.

e.g. In the third stanza of Louis Bogan's poem "Women," the speaker notes that though women are aware of their real emotions, they let society dictate their actions: "They wait, when they should turn to journeys, / They stiffen when they should bend" (17-18).

5. If a writer is quoting three or more lines of poetry, he/she should indent 10 spaces and double space the quote. This sort of documentation is considered BLOCK FORM. Any unusual spacing and indentation for a poem is reproduced in this block quotation.

e.g. The final stanza of Keats's "Ode to Autumn" draws a clear comparison between the end of a season and the cessation of human life:

> While barred clouds bloom the soft-dying day,
> And touch the stubble-plains with rosy hue;
> Then in a wailful choir the small gnats mourn
> Among the river swallows, bore aloft
> Or sinking as the light wind lives or dies . . . (lines 25-29)

IV.   *LIST OF WORKS CITED:*

A.   The Works Cited page should include every work for which there is a parenthetical citation, and conversely, there should not be a work cited entry for a source if there is no textual citation for that source in the paper.

B.   Arrangement
    1. Should be arranged alphabetically on a numbered page at the end of the paper.
    2. The title, Works Cited, is centered one inch from the top of the page.
    3. The entries are NOT numbered.

C.   Required Information and Entry Format

| 1 Author. |
| 2 Title of source. |
| 3 Title of container, |
| 4 Other contributors, |
| 5 Version, |
| 6 Number, |
| 7 Publisher, |
| 8 Publication date, |
| 9 Location. |

    1. The first entry appears two spaces below the title, Works Cited.
    2. Each entry begins with the author's last name, followed by his/her first name.
    3. Anonymous works are alphabetized according to the first word of the title (excluding "A ..."; "The..." etc...)
    4. If more than one work of an author appears, his name is listed only on the first entry. Thereafter, in place of his name, 3 hyphens followed by a period are used (---. "A Tale of...)
    5. If a work has several printings, give the most recent date listed.
    6. If the edition is new or revised, give the date of the edition.
    7. The first line of the entry is at the left margin. If the entry requires more than one line of typewritten text, then the second line/any subsequent lines is/are indented five spaces.
    8. If you are using the KM Library sources, the citation is provided. Simply copy the information given, and adjust the citation accordingly in order to match the required format.

D.   Publisher
    1. Give an appropriately shortened form of the publisher's name. Examples: Dutton for E.P. Dutton Inc.; Columbia U. P. for Columbia University Press; omit articles, business abbreviations (Co., Inc., Corp.) and descriptive terms (Press, Publisher, Books, etc.).
    2. Cite only last names of publishers (Scribner's for Charles Scribner's Sons).
    3. Use standard abbreviations whenever possible, such as UP (University Press), Assn. (association), Soc. (society).

E.   Citing URLS
    While URLs may have several disadvantages (they can't be clicked on in print, they clutter the WC page, they tend to become rapidly obsolete), they still provide readers with information about where the work was once found. It is recommended, therefore, to include the URL in your entry. Cite the www.address, eliminating http:// or https://. Finish the URL with a period and follow that with the access date (the date upon which you secured the information).
        e.g. Felluga, Dino. *Guide to Literary and Critical Theory*. Purdue U, 28 Nov. 2003, www.cla.purdue.edu/english/theory/. Accessed 10 May 2019.

F.   Listed below are sample print entries in the list of Works Cited. **In a formal paper, they appear on the final page of the paper and are typed in double-space.**

BOOK BY A SINGLE AUTHOR:
Allan, Gerard B. *Challenges of Space Conquest*. Danbury, 1962.

SECOND BOOK BY THE SAME AUTHOR:
---. *Man on Mars*. U of Chicago P., 1983.

BOOK BY 2 OR 3 AUTHORS:
Bench, Henry, Tatiana Romanoff, and John Doe. *Man and the Atom*. 3rd ed. Harcourt, 1978.

BOOK BY AN ANONYMOUS AUTHOR:
Beowulf and the Fight at Finnsburg. Ed. Frederick Klaeber. Heath, 1922.

WORK IN AN ANTHOLOGY:
Cook, Madeline. "The Broken Bell." *Short Fiction: A Critical Anthology of World Literature*.
        Ed. Alexander Mitchell Sumas. 2 vols. Prentice, 1965. *2: 187-98*.
The first number refers to the volume number and the second group of numbers are the page numbers.

BIBLE:
The Bible. Authorized King James Version, Oxford UP, 1998.

ARTICLE IN A PERIODICAL:
Quarrels, Barbara. "The Hyphen." *Time* 4 Aug. 1967: 24-26.

NEWSPAPER ARTICLE:
Edwards, Steven. "Reza Pahlevi Succeeds to the Throne." *New York Post* 31 Oct. 1980, metro ed.: *B17+*.
*Some newspaper articles are not printed on consecutive pages. For such articles, write only the first page number
and a plus sign, leaving no intervening space.*

EDITORIAL:
"Youth's Eternal Problems." Editorial. *New York Times* 2 Sept. 1984, late ed., sec. 3: 37.

REVIEW:
Zimmer, C. Rev. of *The Command*, by Robert Henderson. *Times Literary Supplement* 10 May 1998: 5.

FILM:
The Greatest Game Ever Played. Dir. Bill Paxton. Perf. Shia LaBeouf, Stephen Dillane, and Stephen Marcus.
        Buena Vista Pictures, 2005. Film.

INTERNET SOURCES:

PUBLICATION IN AN ONLINE DATEBASE:
Crotty, Patrick. "Keeping Going. Seamus Heaney." *Contemporary Literary Criticism*, edited by Jeffrey W.
        Hunter, vol 309, Gale, 2011. *Literary Criticism Online.* www.link.gale.com/apps/doc/DVPPUQ195618
        Accessed 8 August 2019. Originally published in *Irish University Review,* vol. 39, no. 2, Autumn-Winter
        2009, p. 347.

EBOOK:
Silva, Paul J. *How to Write a Lot: A Practical Guide to Productive Academic Writing,* eBook, American
        Psychological Association, 2007.

EBOOK FORMATTED FOR A SPECIFIC READER DEVICE/SERVICE:
Machiavelli, Niccolo. *The Prince*, translated by W.K. Marriott, Kindle ed., Library of Alexandria, 2018.

BIBLE FOUND ON THE WEB:
New International Version. Bible Gateway, www.biblegateway.com. Accessed 12 August 2019.

KELLENBERG iBOOK:
Poe, Edgar Allan. "The Raven." *American Literature*, iBook, Kellenberg English Department, 2016, 113-118.

PDF:
Chopin, Kate. "The Story of an Hour." *Holt, Rinehart and Winston.* my.hrw.com. PDF.

IMAGE FOUND ON THE WEB:
Goya, Francisco. *The Family of Charles IV*. 1800. Museo Nacional del Prado, Madrid. *Museo Nacional del Prado,*
        www.museodelprado.es/en/the-collection/art-work. Accessed 15 January 2019.

YOUTUBE VIDEO:
"9 Hot Dog Gadgets Put to the Test." *YouTube*, uploaded by Crazy Russian Hacker, 6 June 2016.
    www.youtube.com/watch?v=WBlpjSEtELS. Accessed 12 February 2019.

SONG:
Beyonce. "Pray You Catch Me." *Lemonade*. Parkwood Entertainment, 2016,
    www.beyonce.com/album/lemonade-   visual-album/. Accessed 17 April 2019.

ONLINE NEWSPAPER: **(The first date listed below is the publication date. The second is the date accessed).**
Bradley, Ann. "Educated Consumers." *Education Week.* 26 Mar. 1997. www.edweek.org/ew/vol-16/26consum.
    Accessed 25 August 2019.

ONLINE SCHOLARLY JOURNAL: **(The number after the title is the volume or issue number. The first date listed below is the publication date. The second is the date accessed).**
Curley, Thomas. "Johnson and America." *The Age of Johnson* 6 (1994). www.english.upenn.edu/~Jlynch/AJ/.
    Accessed 14 March 2019.

ONLINE REVIEW: **(May be untitled)**
Brailsford, William. Rev. of *The Laurel and the Ivy: The Story of Charles Stewart Parnell and Irish Nationalism*,
    by Robert Kee. *Crisis Magazine* (1996). www.eppc.org/library/articles/brailsford/brev_feb96.
    Accessed 6 February 2019.

ONLINE MAGAZINE ARTICLE:
Thompson, Richard. "Rendezvous for Old Rivals." *Time*. Time, 27 Mar. 1995.
    www.time.com/time/magazine/archive/1995/950327/950327.space.html. Accessed 6 June 2019.

ONLINE EDITORIAL **(May be untitled)**
"Small Schools as an Investment." Editorial. *New York Times*. New York Times, 1 May 1988.
    www.nytimes.com/yr/mo/day/editorial/01fri3.html. Accessed 8 April 2019.

ONLINE POEM
Coleridge, Samuel T. "Kubla Khan." *Poetry Foundation*. 1798. www.poetryfoundation.org/poem/173247.
    Accessed 25 December 2018.

V.   NOTE CARDS / SOURCE CARDS:

There are two types of cards: source and note cards. An individual source card is required for every article, book, site you consult while researching your topic. Note cards are used for writing down direct quotes or paraphrases of those research sources.

A.   Source Cards (essentially, the WC entry)
    1. Using a separate index card for each source, record the author's name (last, first); title of the work; publisher; publication date; library call number and location. In the upper right hand corner of each card, place a number (for example, #1 for the first reference source; #2 for the second reference source, etc.). If you are working with material other than books--say an anthology, for example--include on the card the same information you would need for the Works Cited page and add to that the library call number and location.
    2. You will have one source index card per consulted work, but you should have multiple note cards that correspond to each source card.

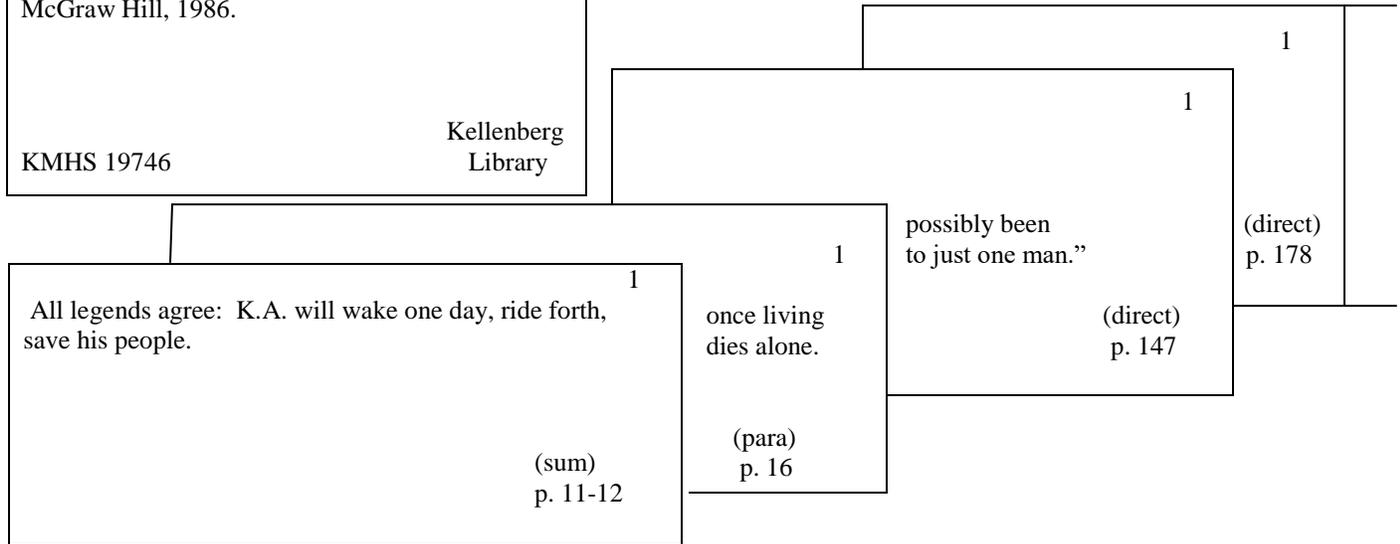B.   Note Cards (essentially, the parenthetical reference)
    1. Put one idea/fact/quote per card. It is better to have more cards with less information on each; it will give you more flexibility in arranging the information and combining it with your other sources.
    2. Include source number (the number that corresponds to the source card); the direct quote or the paraphrased material; the page reference.

3. Keep the purpose/thesis/audience in mind. **Your teacher may ask for an explanation of the selected reference on the back of the same note card.**
4. You can abbreviate items, but make sure you can understand your own notes.
5. Copy quotations word for word. Maintain the cited punctuation, spelling, etc. Note all ellipses.
6. Paraphrasing involves rephrasing the material gathered from a book, magazine, newspaper, etc., into your own words. Be sure to check the facts/statistics carefully. Be accurate.
7. On the note card itself, indicate if the material is a direct quote, a summarization, or a paraphrase of the writer's work.

1 Source Card per work

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                                              1
 Goodrich, Norma
 King Arthur.                    Numerous Note Cards per source
 McGraw Hill, 1986.
                                                              1

                                                        1

                           Kellenberg
                             Library            possibly been        (direct)
 KMHS 19746                                     to just one man."     p. 178

                                        1       (direct)
                                                p. 147
  All legends agree:  K.A. will wake one day, ride forth,
 save his people.            once living
                             dies alone.

                                             (para)
                             (sum)           p. 16
                             p. 11-12
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IT IS BETTER TO HAVE MORE NOTE CARDS THAN NECESSARY; IT IS EASIER TO DISCARD CARDS
THAN TO GO BACK TO LOOK UP YOUR SOURCES AGAIN.

Jane Doe

Mrs. Smith

English 11A1

10 April 2019

<center>Crossing of Two Worlds</center>

The extreme gap between social classes during the 1800s in France was best defined by Marie Antoinette when she responded to the problem of hunger among the masses of impoverished people: "If the people have no bread, let them eat cake" ("Marie Antoinette"). Whether it is slight or brazen, social distinction is not uncommon in society. The division of two different social worlds as rich encounters poor is prevalent in Katherine Mansfield's short stories. "The Garden Party," "The Doll's House," and "A Cup of Tea" portray scenarios that are representative of the two social classes that meet, clash, and thus, define each other (Rich 59).

In "The Garden Party," it is a perfect summer day, and the Sheridan family has planned to have a garden party. The family is having breakfast as they chat about the preparations for the day's festivities. The first interaction of the social classes occurs when workmen arrive to set up for the party. "Breakfast was not yet over before the men came to put up the marquee" (Mansfield 534). The mother decides she will not be bothered with it and leaves the responsibility to the girls. Laura, bringing a piece of bread with butter from breakfast, goes to direct the workmen on where to build the marquee. She regrets having brought the bread and feels uncomfortable holding it (534-535). The critic Jennifer Rich explains:

> The reason for this awkwardness is precisely that the bread and butter, the piece of Sheridan life which she has taken with her, defines her to the workman as not one of them but as the opposite from them, and upper class. Laura attempts to mediate that duality by playing both roles--taking a big workman-like bite from her slice of refined Sheridan life while thinking of the 'absurdity of class distinctions.' (59)

Soon after directing the workers, Laura goes inside the house where a few deliveries for the party have

Works Cited

Daly, Saralyn. "Trains of Thought." *Katherine Mansfield*. Ed. Sylvia E. Bowman.

Twayne Publishers, Inc., 1965. 78-101.

"Explanation of: The Doll's House by Katherine Mansfield." *LitFinder Contemporary*

Collection, Gale, 2000. *LitFinder.*

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