

The English Department Guide to Essay-Writing

Faculty of Arts
University of Lausanne

The first edition of EDGE (2003) was prepared by G. Peter Winnington. It was freely adapted from the third edition of *A Writer's Guide to the Critical Essay* (2000), by Misha Kavka and Bernard Schweizer, by kind permission of the English Department at the University of Zurich. Subsequent editions were prepared by G. Peter Winnington (until the sixth edition, 2008), Antoine Bianchi (editions seven to ten), Roxane Hughes (editions eleven to fifteen), and Andy Reilly (editions sixteen to eighteen). Each edition has seen EDGE move further away from the *Writer's Guide* to incorporate suggestions from staff members at Lausanne.

Marie Emilie Walz made invaluable suggestions for the section on the thesis statement and contributed the commented essay included as appendix. Martine Hennard Dutheil de la Rochère provided the appended list of verbs for critical writing. Kirsten Stirling kindly participated in revising the thirteenth edition. From the first to the sixth edition, EDGE also contained a chapter on the linguistics essay, prepared by Jürg Schwyter, now available as the *English Linguistics Manual* under “Resources” on the department website.

All suggestions for improving EDGE should be addressed to Andy Reilly.

The latest edition of EDGE is always available, in electronic form, on the website of the English Department (www.unil.ch/engl), under “Resources.”

Proceeds from the sale of EDGE serve to fund prizes for students as well as student activities in the English Department.

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The secret of good writing is to strip every sentence to its cleanest components. Every word that serves no function, every long word that could be a short word, every adverb that carries the same meaning as the verb, every passive construction that leaves the reader unsure as to who is doing what—these are the thousand and one adulterants that weaken the strength of a sentence.

William Zinsser, *On Writing Well* (2001)

Question How important is punctuation?

Answer It can change tragedy into comedy—manslaughter into man's laughter.

1 BASICS

THE CRITICAL ESSAY

The literary or “critical” essay, as it is called in the present guide, is a work that presents a focused **interpretation** of a text (or texts) developed in the form of a specific **argument** (or “thesis”) relying on explicit **evidence** and **analysis**.

Throughout your studies in the English Department, you will be required to produce critical essays in most **literature** seminars you attend (both modern and medieval). If you choose to write your MA *mémoire* in literature, it will also take the form of an essay. You should refer to this guide for each and every one of these assignments.

Note that written work submitted for a **linguistics** class should *not* take the form of a literary essay: the linguistics essay is structured and formatted differently and attempts, for example, to support or refute a hypothesis by analyzing and interpreting a particular set of empirical data. For linguistics essays, you should consult the *English Linguistics Manual*, available under “Resources” on both BA and MA pages of the department website.

FIRST PRINCIPLES

The critical essay must first and foremost present an argument. A purely descriptive or summarizing essay is inadequate. Nor is it sufficient to demonstrate the versification of a poem, or to present a catalogue of information drawn from your readings. These are analytical tools that help you to support your overall argument; they are no substitute for the argument. Nor is it the point of interpretation to assess the value of the works under consideration: an essay that concludes with an aesthetic or moral judgment is unlikely to have provided a convincing analysis of the literary or theoretical text(s) at stake.

Writing an essay is essentially a **creative process**: you will need to come up with a **topic** or **theme**, elaborate a **thesis**, and turn your ideas into a convincing piece of prose that adheres to the **conventions** of the genre. The aim of the present guide is to help you with this process; it does so by both providing **recommendations** (e.g. with regard to structure and style) and spelling out more formal **requirements** (layout, references, etc.).

Structure

The structure of a critical essay should be internal to the essay, not external: rather than having short, individually titled sections, an essay should consist of

- an **introduction** including a contextualized **thesis statement**;
- **paragraphs** corresponding to steps in the argument, each containing a **topic sentence**, carefully-chosen **textual evidence** and **analysis**; and
- a conclusion.

In other words, it is the content and progressive organization of the paragraphs that provide the essay’s structure. This internalized structure makes for a more fluid argument, which will

ultimately be more persuasive to your reader. It is also simply the convention of writing in Anglo-American literary criticism.

Begin the essay early, so that you have time to revise it before turning it in. The **first draft** of an essay will require not just **correction** (fixing mistakes), but also **revision** (rewriting according to argumentative and structural needs). Give yourself enough time so that you can put the first draft aside for a day or two; when you return to it, you will more easily perceive—and be able to rectify—flaws or imperfections in its argument and structure.

Style

The essay as a **genre** has its own style as regards **register**, **vocabulary**, and **syntax**. It is clearly distinguishable from the literary texts it deals with, which contain a wider range of formal characteristics. This guide is not a model of essay style either: it is a handbook of instructions, with its own specific format, style of presentation, tone, and register.

A critical essay may touch on elevated subjects but is essentially about a literary (or, less frequently, theoretical) text, or texts; it is *not* an opportunity for you to present your personal life philosophy or to discuss abstract concepts like “society” or “life.”

THE READER

Remember that your reader, whoever he or she may be, cannot read your mind, only what you put on the page. Each reader notices different aspects of a text and draws different conclusions from them. You have to be quite explicit not only about your **ideas**, but also about how you move from one idea to another: the **articulations** of your thought. To convince, present reliable evidence and a compelling argument.

NB Think of your essay as a “standalone” piece of research and argumentation, separate from what was presented and discussed in the classroom. Do not assume that your reader is familiar with such material any more than with your own personal findings.

The same need for clear communication applies to the **terminology** of your essay. As terms like “dramatic,” “legendary,” “pathetic,” or “tragic” have specific **meanings** in the context of literary studies, your reader is not going to understand if you use them loosely, as you would in everyday speech. Check the meaning of the words you use in a dictionary or other reference book—and if necessary spell out the meaning you intend (e.g. by quoting from a relevant source). The more familiar the words—like “comedy,” “humor,” “myth,” or “irony”—the more suspicious of them you must be.

Conversely, you should assume that your reader is knowledgeable about the topic of your essay. You do not need to tell her or him that Keats is a London-born Romantic poet, or that *Macbeth* takes place in medieval Scotland. However, your reader needs to be reminded of the **details** of the texts you are writing about. Similarly, your reader should know when the work you are writing about was written and published. You might however mention a date or period to situate the context, but only if your argument requires it: “When *Heart of Darkness* was written in the mid-1890s, an atmosphere of *fin-de-siècle* gloom hung over western culture.” By addressing this kind of general reader, you learn to write for a broader **audience**, rather than just your teacher.

Always remember that writing is something you do in order to be read by others; as you write (and revise what you have written), you should keep putting yourself in your reader's shoes: is what you have written clear? Is it interesting? The aim of the critical essay is not just to present your argument persuasively, but also to draw the reader into thinking along with you. To achieve this, you need to make sure that every step in your argument is adequately supported by (and connected to) previous evidence and/or analysis.

PRIMARY AND SECONDARY LITERATURE

The works of literature (novels, poems, plays, etc.), or theory (criticism, philosophy, history, etc.), that you analyze in your essays are considered to be **primary texts**; the books and articles that are written "about them" are **secondary sources**. When you are writing about a primary text, you will find most of the information you need in the text itself. You may consult secondary sources (found in a **library**, on the **web**, or elsewhere) to learn more about the circumstances under which a work was written and published: its historical, social, political, cultural, and literary **context**. Most importantly, however, you will use secondary literature to find out about the **critical reception** of such works, and to confront your own thinking with what **critics** have had to say about the text, their various interpretations.

NB The frontier between primary and secondary texts is permeable. T. S. Eliot's famous article on "Hamlet and His Problems," for instance, might be used as a primary text in an essay on Eliot's criticism, but as a secondary source in an essay on *Hamlet* itself.

Discovering what others have already written about your primary text(s) can be an intimidating experience. To ensure that your own response is not wiped out by secondary literature, it is best not to consult too many critical works before you have carefully analyzed the text(s) yourself and come up with a thesis statement and line of argumentation. For instance, your thesis might draw only on the material that was introduced in the **classroom**; it is only while planning your essay in more detail that you will need to consult additional sources. In this way your writing will primarily reflect your personal engagement with the text(s), rather than come across as a compilation of interpretations drawn from other sources.

Quoting

In an essay, **quotations** from primary texts provide the evidence on which you base your thesis; they *support* your argument. Quotations from secondary literature may *strengthen* your claim, or *contrast* with it, enabling you to argue with or against the quoted idea or opinion.

A quotation of up to about thirty words can be placed between **quotation marks** and incorporated in your text. Longer quotations should be broken off and indented (**block quotations**); quotation marks are not required in such cases. When quoting from poetry in your text, signal **line breaks** with a single **slash**:

William Carlos Williams's "This Is Just to Say" opens with the speaker confessing that he has "eaten / the plums / that were in / the icebox" while knowing that the addressee was "probably / saving [them] / for breakfast."

Note that if you need to replace or add a letter, word, or phrase in a quotation (such as the added "them" in this example), you must place it between **square brackets**.

Too many quotations make an essay seem like an anthology of excerpts. If you find that you need a large number of quotations to make your case, examine carefully how you might reduce them in length, if not in quantity: select **keywords** only, replace superfluous words with **ellipses** ("..."), or break quotations into several **fragments**. You may also resort to **paraphrase** when you find that the original wording does not fit your syntactic needs (but be *very* careful not to misrepresent ideas you borrow from other critics!).

Referencing

There are several **systems** for identifying sources. For essays submitted in the English Department, you should use the **MLA system**, called **parenthetical citation**, as outlined in *The MLA Handbook for Writers of Research Papers* (currently in its eighth edition). The present guide gives you an overview of this technique.

Every text quoted and/or paraphrased in your work should be given a detailed **entry** in the **bibliography** at the end of your essay. Authors are listed alphabetically by name; works by the same author are listed alphabetically by title. The publisher and date of publication must also be given. See the "Sources" section on pages 106-107 of this guide for an example.

Every quotation and paraphrase in your essay (whether from a primary or secondary text) is then accompanied by a short **reference** that helps the reader identify the source from which the words and/or ideas are taken. The reference is placed between **parentheses**, immediately after the quotation or paraphrase. Within the parentheses you need to give only the name of the author (followed by a comma and a shortened title of the work if you are quoting several works by the same author in your essay) and the page number(s)—or line number(s) in the case of short and/or canonical poems, and dramatic texts. Any piece of information already given in your text may be omitted from the parenthetical reference:

William Blake's *Songs of Experience* offers several examples of vermin: from an "invisible worm" that "flies . . . / In the howling storm" to destroy a flower ("Sick Rose" 2-4) to the "Caterpillar and Fly" that "Feed on the Mystery" of a deceitful tree ("Human Abstract" 15-16).

Note that the parenthesis comes *after* the closing quotation marks and *before* any sentence punctuation that may be required (such as a period, a comma, a semicolon, or a dash).

PLAGIARISM

It is expected that each essay, assignment, *mémoire*, exam and any other work submitted to the department will be your own. Failure to acknowledge a source you have consulted, quoted, paraphrased, borrowed or revised constitutes **plagiarism**, a form of academic dishonesty. You *must* distinguish your own ideas from any information derived from sources published in print or online and give the author(s) credit for the ideas you borrow from them. You *must* also identify any oral information received in interviews, conversations, lectures, speeches, and any other form of personal communication. *Each and every* borrowing in your essay *must* be carefully signaled. Word-for-word quotations should be placed within quotation marks (or in a block quotation) and *must* be fully referenced. All paraphrased materials and borrowed ideas *must* be properly introduced and identified by means of referencing.

Plagiarism is incompatible with the “Code de déontologie” of the University of Lausanne, which you undertake to respect by enrolling to study here. This charter warns you that “le plagiat, la fabrication et la falsification des résultats sont unanimement considérés comme des fautes graves, passibles de sanctions de la part de l’UNIL, voire de poursuites pénales.” As a student in the Faculty of Arts at the University of Lausanne you abide by the rules stated in the “Code de déontologie” and:

- respect the ethical rule of intellectual ownership;
- fully identify all sources used;
- credit the author for all oral information used in your essays;
- acknowledge each modification you have made to the original source quoted (e.g. emphasis, ellipses, etc.);
- provide a bibliography for each work submitted to the English Department with full references to the primary and secondary sources consulted and quoted;
- acknowledge any information found on the internet.

If you fail to abide by these rules, you are unlikely to get away with it; university teachers are experts at spotting borrowed words or phrases. The consequences of plagiarism are much more serious than handing in an essay late. Those who try it are regularly caught, and the sanctions in the Faculty of Arts are severe: plagiarists will be reported to the *Décanat* and the student will then be considered to have failed both the essay and the corresponding course or seminar, which may threaten the completion of their studies (Art. 32, REBA 2013). Depending on the gravity of the case and/or in the event of a second offense, the student is reported to the *Conseil de discipline*, and may be expelled from the university. Ignorance of the rules about plagiarism is no excuse, and carelessness is just as bad as purposeful violation. As it is, if you have taken the trouble to find a source that inspires you, you might as well collect the credit for having done the research!

NB For tips on how to avoid plagiarism, see pages 66-67.

FORMAL LAYOUT

Each culture has its own conventions of writing and presentation. This guide aims to familiarize you with the norms and conventions that apply specifically to the Anglo-American critical essay. To adopt them you may have to set aside certain habits that you have acquired from the conventions of your native language. In particular, the critical essay is distinguished by a *minimum* of **scaffolding**, i.e. there are no numbered headings or sub-sections (in this it contrasts notably with the linguistics essay). It is the content of the paragraphs themselves that provides the framework.

Length

First-year BA essays are short, progressing to a maximum of 1200 words. Second- and third-year BA essays are longer; length will vary from one class to another, up to a maximum of about 3600 words. At the MA level, an essay may run up to 4800 words. At these levels, essays have no table of contents, no sections, and no headings, just a title and paragraphs.

Sections

A particularly long MA essay (i.e. over 4800 words) may be divided into sections forming blocks of four or five pages held together by topic sentences and paragraph transitions that keep the argument flowing. Sections may be numbered, using Roman numerals (i.e. “I,” “II,” etc.), or carry thematic headings (e.g. “The Role of the Unnamed Woman”; *not* “Introduction,” “Conclusion,” etc.), or both: numbered headings (e.g. “III. Wordplay as Power Game”). In Anglo-American critical essays, no other numbering system is used.

Mémoires

MA *mémoires* in the *Faculté des Lettres* should be around 100,000 characters long including punctuation marks and spaces (i.e. approximately 15,000 words). Notes, bibliography and appendices are not part of the count. The *mémoire* should be formatted like a book, with a **table of contents** and **chapters** (including an introduction and a conclusion), each of which is structured in the same way as a complete essay, with its own introduction, development, and conclusion.

Presentation

Use **double line spacing** throughout your essay (except in block quotations) and leave **margins** of 2.5 to 3 cm on either side of the text. **Indentation** is used for the first line of each paragraph unless it follows a title (i.e. do not indent the very first paragraph of an essay or a paragraph that follows a heading).

The top (“**header**”) of the **first page** of every piece of written work that you hand in should include your name and email address, the associated course or seminar title (with the semester), the name of the teacher, the title of your paper, and the date of submission. This information is *not* repeated on subsequent pages. A **cover page**—see the model provided as an appendix at the end of this guide—is required only for the *mémoire*.

For work longer than two pages, **pagination** is required: place a **page number** at the top or bottom of every page (except the first). (The cover page and table of contents, when present, should not be paginated.)

For an essay, use the same **font** for the body of the text and the title. Use only proportional, readable, and common fonts (such as Times New Roman, Arial, etc.).

Use only “normal” (i.e. regular or **roman**) and **italics** in the body of an essay. There is no call for bold or underlining. Nor should there be any words in all capital letters, unless they are printed as such (“LIKE THIS”) in the text that you are quoting from (note the use of **small caps** here, to be preferred to full capitals). Underlining has long been used in manuscripts and on old typewriters for **emphasis** and to identify book titles; on the printed page the corresponding convention is italics.

Make the **title** of your essay prominent on your first page (it should be the first thing your reader notices) by separating it clearly from both the rest of your header and the body of your essay. It should be centered. You may also use **bold** face, or a larger **size** of character. Differentiate the subtitle from the title with a line break and smaller or lighter characters, or separate the two with a colon. For all other titling—of the bibliography at the end of an essay,

for instance—use only bold face. Titles take *no* terminal punctuation, except for an exclamation or question mark (when required).

NB For more information concerning the essay title see pages 8-9. You will also find an example of a correctly-formatted essay in the appendix, on pages 104-105.

Word Processors

Word-processing software (such as Microsoft Word, LibreOffice Writer, and Apple Pages) allows you to create and modify predefined **paragraph styles** (with specific margins, indenting, line spacing, font size, etc.) and store them in “**models**.” You can thus create a single model for all your essays, in compliance with this guide, which will make it easier for you to produce well-formatted essays while focusing on your analysis and writing.

With a word processor, you can check your writing for **spelling** and **grammar**. Use these features to iron out mistakes, and remember to tell your word processor that you are writing in English (*either* American *or* British English; do not mix both in a single essay). For example, if you select British English in your word processor, it will mark any specifically American spellings as incorrect, thereby helping you to stick to one variety of English. Your word processor will help you distinguish between the word “color”, which is spelled correctly in American English but incorrectly in British English, and the word “colour”, which is correctly spelled in British English but not American English. *EDGE* follows the **MLA system**, which is written in American English, and as such *EDGE* is also written in American English.

A word of warning: do not trust word processing tools too blindly: they will not see every mistake and may sometimes find a mistake where there is none (particularly when it comes to complex sentences, or words that are specific to academic writing).

Also useful are “**comments**,” which let you add notes linked to specific passages in a document, and “**change tracking**,” which makes all changes visible (and cancellable). Use these tools especially when working on collaborative essays, and remember to remove all comments and visible changes before handing in your work. Some teachers may also choose to use them when correcting and evaluating your work.

It is important that you learn how to use all these features (so that you are comfortable with them when you have to write longer essays). The “help” command in your word processor is a good place to start. The *Centre informatique* at the University of Lausanne also provides short, free introductory classes on how to use word processors (and other useful computer skills), which are open to all students (but require pre-registration: plan ahead!). They also offer a variety of e-learning opportunities (via Lynda.com). See their website for more information: www.unil.ch/ci.

Some teachers may ask that you hand in your work electronically (in addition to, or instead of, in printed form). In such a case, submit Microsoft Word (DOCX) or RTF (Rich Text Format) **files** only (*no* PDF or other formats), to guarantee compatibility with your teacher’s word processor. Make sure that your document is formatted properly, to ensure that it will be displayed accurately on your teacher’s computer.

2 ESSAY STRUCTURE

COHESION

The introduction, body paragraphs, and conclusion are interconnected parts that structure your essay coherently and cohesively:

- The introduction
 - presents the question or issue to be addressed;
 - introduces terms or ideas central to your argument;
 - states the thesis; and
 - provides relevant background information *when required*.
- The successive paragraphs
 - develop the thesis; and
 - break the argument down into logically coherent steps (or supporting reasons) which are consistent with the thesis.
- The conclusion
 - remains consistent with the thesis (without simply repeating it); and
 - takes the thesis to its logical conclusions.

NB This chapter provides a sample introduction, paragraph and conclusion from the same Lausanne student's essay. Pay attention to how the paragraph develops an aspect of the thesis and how the conclusion brings the argument back to the thesis while providing broader conclusive statements on the topic discussed.

Planning

To achieve a structure of this kind, you need to plan your essay before you start writing. One fruitful technique is to **brainstorm**, making notes of the ideas that come to your mind, without thought for structure. A “**mind map**,” with the topic in the center and the main ideas on lines branching out from it, is another powerful tool for planning. This should enable you to draw up a plan for your essay—with succinct statements of what you intend to say, rather than labels like “development.” Consult the book by Novak and Gowin listed in the sources at the end of this guide for more information about this technique.

THE TITLE

The title of your essay should indicate its content, be informative and raise your reader's interest. It should identify the work(s) you are writing about (by author, topic, and/or title) and contain one or more **keywords** to indicate the focus of the essay. Currently, Anglo-American writers favor two-part titles, in which the first part is an interest-awakening phrase, possibly a quotation, and the second identifies the topic and work(s) studied. Differentiate the subtitle from the title with a line break, or separate the two with a colon. Your title should be centered, written in a legible font (usually in the same font as the rest of your essay)

and double-spaced. It is not underlined or italicized (for the italicization of titles of certain works cited, see pages 33-34), but may be put in bold. The initial letter of the title (and the letter following the colon, when used) should be **capitalized**, as should the initial letter of *all* nouns, adjectives, pronouns, verbs and adverbs.

Examples

Not Withholding Her Breath

The Law of Silence Broken in Anne Sexton's "The Moss of His Skin"

or,

Not Withholding Her Breath: The Law of Silence Broken in Anne Sexton's "The Moss of His Skin"

This title is catchy, introduces the main keywords and identifies the author and the primary source that the essay analyses.

"I am at Sea Again"

Queer Intimacies and Crippling Seasickness in Monique Truong's *The Book of Salt*

or,

"I am at Sea Again": Queer Intimacies and Crippling Seasickness in Monique Truong's *The Book of Salt*

This title uses a quotation to catch the reader's interest, emphasizes sets of keywords ("Queer Intimacies" and "Crippling Seasickness") that relate to the main argument of the essay, and specifies the name of the author and the work studied.

Redefining Nationalism

African American Writers and the Civil Rights Movement

or,

Redefining Nationalism: African American Writers and the Civil Rights Movement

While the title emphasizes the key concept of "nationalism" and the need to redefine it, the subtitle specifies the corpus of texts and the time frame that the essay examines.

Although two-part titles are favored in Anglo-American criticism, one-part titles work as well. Compare and contrast the following examples with the first two above:

The Law of Silence Broken in Anne Sexton's "The Moss of His Skin"

Queer Intimacies and Crippling Seasickness in Monique Truong's *The Book of Salt*

THE INTRODUCTION

Definition and Purpose

An introduction is an opening paragraph that presents the leading argument of your essay, lists the texts you are going to analyze and broadly outlines the direction in which your

argument is going to unfold. It should also be attention-grabbing. In short, this opening paragraph serves to

- engage the reader's interest;
- provide a context for the thesis or argument; and
- define the thesis.

The first paragraph should not depend on the title of the essay to be understandable. For instance, if your title mentions "First-Person Narration in *Great Expectations*," you must not refer to "this novel" in the opening of your essay; you should repeat "*Great Expectations*." The reader should be able to cover up the title of your essay and still make sense of your introduction.

There is no set formula for the opening of an essay: adapt it to your topic and tone. Make your **first sentence** striking to engage your reader's interest, as well as direct and clear. Anglo-American writing goes straight to the point. By the first period, your reader should already have an idea of the main direction your essay will take. If you are tempted to open with a generalization, turn it into a specific point in the next sentence.

Do *not* construct your opening paragraph out of promises, such as "In this paper I will discuss ... After a definition of ... I will talk about ... An analysis of ... will follow." This is just a catalogue of planning statements—or mechanical constructions, so to speak—when what is needed is substantive content leading to the main argument, the thesis statement.

Content

In the introduction, you should define **key concepts** used in your essay that are neither self-explanatory, nor part of common knowledge. Even familiar terms like "tragic" may need to be defined precisely because they are used loosely in everyday speech, and you will need to be clear in your own mind what you mean by them; adopting (by quoting or paraphrasing) a definition from a relevant secondary source is often a good way to achieve this.

You may also need to provide **background information** about your primary text(s) and their author(s), but this should be *strictly limited* to what the reader needs to know in order to understand your thesis. Never provide a whole plot summary or a biographical sketch of the author (whether in the introduction or later). Likewise, an introduction should not be a broad statement about the historical context surrounding the author(s) and work(s) studied. That kind of information is useful to add in the paragraph following the introduction when needed, or later when appropriate. In other words, include just the information the reader needs in order to understand and accept the premise of your thesis. Always remember that you are contextualizing your thesis, not the work(s) you are studying.

If your thesis and argument are in **reaction** to a given secondary text, you must introduce that source in your introduction, even quoting from it if appropriate. Keep elements of analysis for subsequent paragraphs, however.

Length

The introduction should constitute approximately ten percent of the essay: e.g. essays up to 1800 words will have a one-paragraph introduction of about 180 words. Substantially longer essays will have proportionally longer introductions, which may run to several paragraphs.

The thesis statement should be in the first paragraph. If needed, use the second and following paragraphs to define key concepts or introduce background information.

THE THESIS STATEMENT

Definition

The thesis statement is the concise and specific statement of your argument (one or two sentences long). Conventionally it is located at the end of the first paragraph. In order to have a thesis statement, you must have a thesis, i.e. an **arguable interpretation** of the primary text(s). The thesis statement is the thread of your essay that ties together all the arguments and evidence that you will develop in the body of your essay.

Form and Content

The thesis statement must

- be specific to the argument of the essay;
- develop an argumentative assertion about a topic;
- match the length of the essay in its scope (i.e. a short essay can only convincingly develop a narrow argument, while a longer essay should make a broader argument).

A good thesis statement should answer three questions:

- **What** are your claims? (**argument** and **focus** of your paper)
- **How** does the primary text create this meaning? (**textual evidence** on which you are basing your claim)
- **Why** do they matter? (significance of your ideas, **relevance** of the topic).

It should therefore pass the “**so what**” **question** that summarizes well the two dreaded questions that readers will ask: *Why should I believe this claim? Why should I care?* If a reader’s first response to your thesis statement is “so what?”, it means that the “WHY” section of your thesis is lacking or is too weak to convince the reader of the validity and importance of your argument. In addition to looking at the accuracy of your claim, readers will assess its significance by considering how much it challenges their existing opinions. Your thesis statement should therefore interest the reader and suggest that your claim matters.

Consider the following thesis statements by Lausanne students. They each comprise three parts: the claim (the “WHAT”), the evidence or methodology that is going to be adduced or mobilized (the “HOW”), and the new view or opinion that will result (the “WHY”).

Through Fred’s recurrent performance of Chinese stereotypes and his simultaneous attempt to distance himself from his Chinese origins (“HOW”), Frank Chin demonstrates that Fred’s loss of ambition is caused by his conflicting identity (“WHAT”), thus drawing attention to the harsh struggle Chinese American citizens endure in a society subject to racial clichés (“WHY”).

With its juxtaposition of the fantasy world of fairy tales with comments from everyday life (“HOW”), Sexton’s rewriting of “Cinderella” sarcastically words a

strong disapprobation of modern popular fairy tales (“WHAT”), revealing how new stories modelled on old ones perpetuate conservative and patriarchal values (“WHY”).

The thesis statement can be followed, when need be, by one sentence (“**elaboration**”) that helps refine the elements that are too broadly put in the thesis statement. The elaboration may serve to introduce the main evidence on which the essay is based or further emphasize the importance of the topic under discussion (see the sample introduction on page 14).

Test of a Good Thesis Statement

Imagine showing your thesis statement to someone who is knowledgeable about your topic (better still: do so!); from this statement alone, the two of you should be able to have a debate about your thesis. If you cannot **debate** it, then it is not a thesis.

To evaluate the strength of your thesis statement, ask yourself these three questions suggested by the Writing Center of the University of North Carolina at Chapel Hill.

- *Is my thesis statement focused and specific enough?* Does it match the scope of the essay and is it clear enough for the reader?
- *Have I taken a position that others might oppose?* If your thesis simply states facts that no one could disagree with, it is a statement not an argument.
- *Does my thesis statement clearly set the stage for the evidence used in the body of the essay?* If not, the thesis is too vague or fails to adequately relate to the evidence offered.

Once you have written the first draft of your essay, go back to your introduction and make sure that your thesis statement still presents the essay’s arguments. If your thesis and the body of your essay no longer match, revise your thesis accordingly. Always review and revise your writing.

Do these following examples pass the test?

Example 1 This novel presents the intergenerational conflict between the protagonist and her mother.

It does not pass the test because it is not focused and specific enough. It is not an argument but a summary of the plot. It does not have a “WHAT,” a “HOW,” and a “WHY.”

Example 2 The description of the imagery of swans will be the central point.

It does not pass the test because a description is not an argument. It does not present a position that others can oppose (“WHAT”). There is no “WHY” indicating the relevance of the topic. Moreover, it is stylistically weak. Mechanical constructions such as “will be the central point” should be avoided. They only mask the argument under planning statements.

Example 3 *Hamlet* shows Shakespeare’s abundant skill at characterization and use of metaphor.

It does not pass the test because it is too general; it shows but does not argue. Moreover, the thesis does not set the stage for the evidence to be used in the rest of the essay;

characterization and metaphors are too vague. Neither does it have a “WHY” indicating the relevance of the essay.

Example 4 *Hamlet*, despite its title, is less a play about one man’s moral and mortal uncertainty than about medieval court politics, which positioned a few individuals as carriers of the historical moment.

Although the thesis presents an original claim (“WHAT”), it does not have a “HOW”: nothing is said about the literary devices, concepts, and the like that will be used to prove the claim in the rest of the essay. The significance and relevance of the topic (the “WHY”) could also be fleshed out. Why does it matter that *Hamlet* positions some individuals as carriers of the historical moment? This is left unexplained.

Example 5 By reworking the magical events from *A Midsummer Night's Dream*, Angela Carter's *Wise Children* challenges traditional conceptions of parenthood, blood bonds, love and sexuality, reclaiming life as vast and complex and calling for a rethinking of the boundaries of what is possible and accepted by society.

This example passes the test because the thesis statement is comprised of three parts: the claim, the evidence and its relevance:

By reworking the magical events from *A Midsummer Night's Dream* (“HOW”), Angela Carter's *Wise Children* challenges traditional conceptions of parenthood, blood bonds, love and sexuality, reclaiming life as vast and complex (“WHAT”) and calling for a rethinking of the boundaries of what is possible and accepted by society (“WHY”).

A Stylistic Suggestion

If your thesis statement presents a strong argument, there will be no need to write, “In this paper I will show/argue that” in front of it. In itself, such a pointer can *in no way* replace or strengthen a weak argument. Worse, it breaks the flow of ideas and impinges on the development of the argument.

Consider the problematic example below. Pay attention to the “mechanical constructions” put in italics:

This paper will argue that the female protagonist’s psychological distress in “The Yellow Wallpaper” is caused by the society she is held in. *This will be demonstrated through an analysis of* the symbolism of the house, room, and wall throughout the short story. *This evidence will ultimately show* the larger critique Gilman addresses to the patriarchal society of her time.

The argument is *masked* under a catalogue of planning statements that say what the essay will do. Consider the revised example below. The mechanical constructions have been deleted. As a result, the flow of the sentences is much improved and the argument is detailed, yet concise, clear and straightforward.

In “The Yellow Wallpaper,” the female protagonist’s psychological distress is caused by the society she is held in, as represented by the constricting nature of the house, room, and even wall she “inhabits.” By drawing a parallel between the

protagonist's madness and literal imprisonment, Gilman denounces the damaging effect of a highly patriarchal society on women's psychological and physical health.

Note that although the use of such constructions ("In this paper I will show," etc.) is not recommended for writing a strong thesis statement, the use of "I" is not prohibited in the rest of the essay. Go to page 25 for more information on the use of "I" in your essays.

SAMPLE INTRODUCTION

This example, based on an essay by a Lausanne student entitled "A Matter of Attitude: Contrasted Assimilation, Cultural Maintenance and Self-Acceptance in John Okada's *No-No Boy*," progresses towards more specific information to gradually arrive at the core of the essay argument, the thesis. Note that the background information about the primary text is strictly limited to what the reader needs to know in order to understand the thesis. Although the thesis statement is more complex than the examples provided in this chapter, the same tripartite structure ("WHAT," "HOW," "WHY") can be observed.

On December 7, 1941, Japanese soldiers dropped bombs on Pearl Harbor. In the aftermath of World War II, the unsettled Japanese American community had to face physical and psychological traumas as they attempted to re-adapt themselves to a country which had promised them prosperity but whose governors had interned them in camps. John Okada's *No-No Boy* presents the inner struggles encountered by various members of the Japanese American community. While a part of the Issei (first generation of Japanese immigrants) aimed to maintain their culture by refusing to adopt mainstream society's values, the Nisei (second generation) veterans, who had enlisted to fight for the United States in order to prove their loyalty, tried to integrate to mainstream society by embracing American values. The Nisei draft resisters, who had been imprisoned for refusing to fight for the United States, finally returned from prison to find hatred within their community. Throughout the novel, the various characters' attempts at assimilation or cultural maintenance are presented as disillusioning goals hindering them from accepting reality. (Thesis statement:) Through the depiction of the different groups' inner struggles ("HOW"), Okada suggests that self-acceptance is the key to escape mental torments and hope for a better future ("WHAT"). (Elaboration:) While he presents cultural maintenance as a bias leading to madness, he unveils the pointlessness of believing in complete assimilation. Okada thus presents the process of self-acceptance as the only exemplary way out of despair ("WHY").

THE PARAGRAPH

Definition

The paragraph is a unit that visually and structurally corresponds to **one step** in the development of your argument. It is a sub-argument of your thesis statement. In other words, a paragraph develops a main idea (or an aspect of an idea, depending on its complexity), in addition to presenting a set of carefully-chosen textual evidence to support your claim.

Form

The first sentence of each paragraph must begin about one centimeter from the left margin. It is, as we say, “**indented**.” The only exception to this rule is the paragraph that follows a title (such as the introductory paragraph) or a heading: in this case it is not indented: it begins flush with the left-hand margin. The sentence that follows a block quotation is also not indented, because it continues the current paragraph—you should elaborate on your quotations rather than end paragraphs with them.

Length

As we have seen, each paragraph should focus on one main idea, which corresponds to one step in your overall argument. This means that your paragraph will probably need to be an absolute minimum of four to five sentences long. If your paragraph seems very short, it may be that its main idea is not substantial enough. On the other hand, if a paragraph runs to more than a page, it probably contains several main ideas that should be expressed in separate paragraphs, each organized around a set of **supporting reasons**. A good paragraph should be somewhere between 200 and 400 words long.

Internal Structure

The internal structure of a paragraph mirrors the general structure of the essay. It contains an introduction with a leading argument, a main body that develops the argument with appropriate textual evidence, and a conclusion that shows the significance of the points raised. A cohesive paragraph thus generally contains:

- a topic sentence, which
 - introduces the key claim that will be made in the paragraph; and
 - suggests the evidence that will be used in the discussion;
- an introduction to the supporting evidence you are going to adduce, which
 - contextualizes and explains what you are proving or showing;
- supporting evidence in the form of quotations or examples, which is
 - succinct and relevant; and
 - presented in a logical order;
- an analysis and discussion of the supporting evidence, which
 - describe the evidence and link it to previous ideas; and
 - develop the argument; and
- a concluding sentence, which
 - presents the consequences of the argument; and
 - remains consistent with the topic and the evidence.

Each sentence in a paragraph should follow logically from the previous sentence. The movement is always from evidence (and previous ideas) to interpretation (and new ideas). The conclusive statements in the paragraph should never merely repeat or summarize what has already been said. They should signal instead the end of the idea developed and provide a natural break in the general flow of the essay's argumentation.

Common Errors

- Do not write a “**mini-paragraph**,” i.e. a paragraph of a few sentences in length that is too short to adequately develop and defend the argument with appropriate evidence.
- Do not write a “**run-on paragraph**,” i.e. a paragraph that goes on and on without appropriate breaks and combines too many disconnected ideas while lacking textual evidence. Write instead an independent paragraph for each idea you have, using suitable textual evidence and analysis. If your idea requires more than one paragraph to be fully fleshed out, organize this idea according to sets of supporting evidence. Each set of evidence should be analyzed in a separate paragraph.
- Do *not* leave a blank line between paragraphs to indicate a conceptual break (between the introduction and the beginning of the development, for instance). Write a few words to effect the transition between the paragraphs (see pages 17-18).

The Topic Sentence

Each paragraph *must* have a topic sentence that introduces the main idea of the sentence. As you know, this main idea corresponds to a step in your argument (topic or theme) that you are going to develop. The topic sentence should be the first sentence of the paragraph.

Your topic sentence should summarize two points: the claim, and the literary evidence that supports this claim. Consider the example below:

The engulfing oceanic imagery permeating the novel symbolizes the protagonists' inability to let go of their traumatic pasts (claim), as exemplified by their recurring drowning in literal and metaphorical waters (evidence).

Now, consider the following additional example:

The protagonist's inconstancy in his interactions with Harriet and Mrs. Loveit is one of the key elements in his characterization as a stereotypical rake (claim), and is realized through the playwright's contrasting use of hyperbole and meiosis in depicting his interactions with these two characters (evidence).

In the body of your paragraph, you should focus on the claim and evidence that you summarized in your topic sentence. In the first example, the paragraph will focus on the symbolic imagery of drowning and will include close reading of instances in the text which include literal or metaphorical drowning. In the second example, the paragraph will focus on the protagonist's depiction in relation to the two characters mentioned, with specific close reading of instances in the text when the rhetorical devices of hyperbole and meiosis are employed.

NB As much as possible, stay clear of pronouns and anaphora in topic sentences, so as to avoid confusion. In the following example, the use of “these” is too vague:

In contradiction with these, the sounds and rhythm of the language create a mechanical feel.

While "these" obviously refers to the subject of the analysis that was undertaken in the previous paragraph, it is unclear exactly what "these" were. Instead, be as specific as possible.

The Concluding Sentence

At the end of your paragraph, make sure to include a concluding sentence, which recaps the topic of the paragraph and presents the consequences of this step of the argument. This sentence helps reorient the reader back towards the main idea of the paragraph once the evidence has been analyzed. The reader is then prepared for the next step in the argument, which is presented in the topic sentence of the following paragraph. Here is an example:

Through the contrasting use of hyperbole and meiosis, Dorimant is depicted as an inconstant character whose use of extreme rhetorical devices in the pursuit of Harriet and Mrs. Loveit renders his protestations of love insincere.

As you will have noticed, while the concluding sentence contains references to the same main points of the argument as the topic sentence, it should not be written in exactly the same manner and should reflect the analysis you have done during the course of the paragraph. In this case, the analysis has demonstrated that the character's utterances make him seem "insincere" and, as such, this is mentioned in the concluding sentence.

Common Errors

- Do *not* anticipate the topic of the next paragraph in the concluding sentence of the current one, as in the following negative example:

However, this is not the only use of extreme rhetorical devices in the playwright's depiction of the aristocracy. We will discuss this further in the next paragraph.

Such a suspense-inducing trick (known as a “cliff-hanger”) has no place in academic writing.

- Introducing new elements at the end of a paragraph creates the impression that you are not sure yet how you are going to treat them, or that you are unsure about the validity of the point made in the current paragraph. Make sure that your concluding sentence refers only to the content of the paragraph itself.

Paragraph Transitions

A paragraph transition serves to link the argument discussed in one paragraph with the point to be developed in the next paragraph. Avoid unnecessary repetition, however.

The best way to link two paragraphs is to make the connection to the argument of the previous paragraph explicit in the topic sentence of the new paragraph. Differentiate between the **continuation** of an idea from one paragraph to the next, and the **transition** of

ideas. If the idea logically and coherently continues in the next paragraph, the transitional statement should be minimal. **Linking words** may be enough. Linking words may signal an additional instance (“again”; “beside”; “in addition to”), a similarity or comparison (“likewise”; “similarly”; “along the lines of”), supporting evidence (“for example”; “by way of illustration”), or a result (“consequently”; “hence”; “therefore”).

Linking words can also be useful when a stronger transition is needed between paragraphs. They can signal a contrast (“although”; “however”; “on the other hand”), or a concession (“even though”; “despite”), for instance. Linking words may not be enough, however, when transitioning from one idea to another. The logical link between two ideas needs to be made explicit. A full sentence synthesizing the previous paragraph’s argument might be needed before the topic sentence of the new paragraph.

When the entire first sentence of a new paragraph is devoted to making the transition, the topic sentence forms the second sentence of the paragraph:

While the metaphors in the opening lines suggest a close connection to Nature (argument of the previous paragraph), the sounds and rhythm of the language create a mechanical feel (focus of the new paragraph) highlighting the more urban themes in the poem (direction of the new paragraph).

Although the ocean imagery predominantly symbolizes the protagonists’ sinking under the weight of their personal trauma (argument of the previous paragraph), the ocean also comes to embody the characters’ cheerful memories of a past long gone (focus of the new paragraph) in moments of inner reflection and daydreaming (direction of the new paragraph).

NB *Do not* use an “essay-plan” sentence to make a paragraph transition, such as “I will now discuss the technological metaphors.” A sentence like this cannot indicate the direction to be taken by the new paragraph.

Exceptions

Conventionally, a paragraph transition is not required between the introduction and the first paragraph of the development, since the argument actually begins with the latter. The conclusion may also begin with a recap of the general argument in the essay, rather than with a transition from the topic of the previous paragraph.

ARGUMENTATIVE DEVELOPMENT

Argumentation in an essay can proceed in any number of ways. You may opt either for a logically **linear development** along the lines of: A implies B, which implies C, which implies D, etc., or some form of **associative development** in which the paragraphs serve as examples of the thesis itself, or exemplify related aspects of the thesis. Strong transitions are particularly important here, to prevent your essay from taking the form of a “shopping list.” Longer essays often combine the two types of development.

Think of the argument as cumulative: the simplest or least important point begins the argument in the first paragraph(s) after the introduction and the most complex or important

one is reserved for the paragraph(s) before the conclusion. Bringing in lesser points at the end of your essay will make it look as though you are trying to “fill space,” wasting your reader’s time. A good way to organize your argument is to put yourself in your reader’s shoes: for every idea you want to put forward, ask yourself, “What do we need to know in order to understand this?” Make sure that every point in your argument is directly preceded by the one(s) on which it relies.

Avoid repetition: if you find yourself writing things such as “as already mentioned” or “as stated above,” your essay is not well constructed (or perhaps you have run out of ideas and are starting to repeat yourself!). Go back to the plan of your essay to see how you can move the paragraph where the repetition occurs next to the one where that point was first made, or combine the two paragraphs.

In any case, break your thesis down into its logical components, or steps, and devote *a single paragraph to each step* (or set of supporting reasons). Your argument will be more tightly organized if you know the **relationship** between each step *before* you start writing.

NB In longer essays, you may use the first paragraph(s) after the introduction to present additional background information—but *only insofar* as it is necessary to your thesis.

Common Errors

- The structure of your essay should mirror that of your argument, *not* that of the primary text(s) studied. If your paragraphs correspond to the successive stanzas of a poem, you are probably describing or paraphrasing your primary text rather than analyzing it.
- Similarly, do not confuse the logic of your argument with the chronology of its elaboration. That an idea came to you early in the research process does not imply that it should be at the beginning of your essay, or that it should be labelled “first” or “primary.” Your readers will have had different approaches to the primary text(s); such organization would only serve to confuse them.
- Avoid introducing an idea that goes against your thesis only to contradict it later on. Doing so will mislead your readers, forcing them to change their viewpoint as they go along. If you feel that you must engage with potential contradiction to your argument (e.g. because you are going against a received idea, or contradicting another critic), do so only *after* you have fully presented (and indeed argued for) your own idea(s).

SAMPLE PARAGRAPH

Consider the following paragraph from the same Lausanne student’s essay:

(Topic sentence:) Ichiro’s mother incarnates the disillusioned generation of Issei (focus), whose unrelenting embrace of Japanese culture and values forged the gap separating them from both mainstream society and their Nisei progeny (direction). As Jinqi Ling mentions in “Race, Power, and Cultural Politics,” the mother is “a caricature of the stubborn, inassimilable ‘Japanese’ of racial stereotyping” (365). She and her husband are said to have “continued to maintain their dreams by refusing to learn how to speak or write the language of America

and by living only among their own kind and by zealously avoiding long-term commitments such as the purchase of a house" (Okada 25). While their dreams relate to Issei's wish to make a fortune in the United States before going back to Japan, the verb "refuse" outlines their voluntary ambition not to assimilate into mainstream society. Their poor English further marks a rupture with their American-educated children and with society in general. Moreover, the mother firmly believes that the Japanese won the war, despite evidence to the contrary (Okada 14). Unable to understand the present situation, she despises the criticism of those who view her misbelief as proof of her madness: "They say I am crazy, but they do not mean it. They say it because they are frightened and because they envy my strength, which is truly the strength of Japan" (40). The anaphora of the verb phrase "they say" contrasts her to the rest of the population, marginalizing her in a scheme in which she acts as the spokesperson for Japan, as the repetition of the noun "strength" evokes. She has become unable to differentiate herself from Japan, and opposes herself to America. The mother "categorizes everything as either 'Japanese' or 'American'" (Yogi 65). Indeed, as she addresses her son: I will be dead when you go into the army of the Americans. I will be dead if you *decide* to go into the army of the Americans. I will be dead when you begin to cease to be Japanese which will make you go into the army of the Americans" (40). The anaphora "I will be dead" foregrounds that fighting for the United States would mean to stop being Japanese, but also foreshadows her death. As she dichotomizes Japan and America, she reifies the two nations' incompatibility and proves herself incapable of accepting her and her family's dual identity.

THE CONCLUSION

Definition

The conclusion serves to round off the essay, and it can take numerous forms. It should never simply repeat the thesis, but should indicate the **development** that has taken place. A simple way to find what you need to say in your conclusion is to ask yourself, "what have I learned in writing this essay?", "what is the logical consequence of my argument?" or "what have I demonstrated in my essay and why does it matter?"

Possible Forms

- If the development of your argument has been dense and detailed, then summarize it, stepping back from the details to give the reader a broader view. However, the danger of summarizing in a conclusion is to make your conclusion repetitive and uninteresting for the reader. Summarize the main arguments only when necessary while *providing further conclusive statements* about the relevance of the topic under discussion.
- If the development of your argument has consisted of two or more separate strands (e.g. a comparison of texts or approaches), then pull the various strands together and draw a conclusion, or conclusions.
- If you do not know how to conclude because you feel that you have "already said it," then broaden your argument: say something about the wider context of the thesis or provide a broader outlook. You could return, for example, to the "WHY" of your

thesis statement and expand on the relevance of the topic discussed. Be careful, however, not to engage with new textual analysis in the conclusion. Also, if you choose to broaden your argument, the conclusion must still relate to the thesis statement.

Common Errors

- Do not introduce new details of the argument in the conclusion.
- Do not engage with new textual analysis. The conclusion serves to wrap up the argument, not to introduce new evidence.
- Do not summarize your argument if its main points have already been stated clearly. This is repetitive and bores your reader.
- While you may include a quotation in your conclusion (although this is not recommended), it is dangerous to make the final words of your essay a quotation: not only does it leave your reader hanging (for quotations are rarely self-explanatory), it also gives the impression that you do not have the confidence to end with your own words. Even if you think that someone else has said it better than you can, end with *your own words*. After all, this is *your* essay.

SAMPLE CONCLUSION

Consider this sample conclusion from the same Lausanne student:

Okada thus depicts the necessity of self-acceptance in order to hope for a brighter future. The mother's attempt at cultural maintenance leads her to madness. Being confronted with Japan's defeat, she finds no other solution but to kill herself, which presents cultural maintenance as an inconceivable bias that brings people to their loss. Assimilation, on the other hand, is defended by the veterans who went to war to prove their loyalty to the United States. However, they cannot detach themselves from their intrinsic dual identity, as they still belong to the Japanese American community. The psychological and physical trauma that they endure implies that complete assimilation is a disillusioning purpose. Self-acceptance allows the characters to think about their situation, forgive themselves, and admit that their identity is still made of two halves. The result of their resilience lies in the possibility of reflecting about what they should undertake in order to feel self-accomplished. This novel thereby demonstrates the harsh inner struggles that Japanese Americans underwent in the aftermath of World War II, as they were torn between cultural maintenance and complete assimilation. It also suggests that only by accepting its cultural in-betweenness will the Japanese American community resolve its identity problems. The novel ultimately conveys a broader message of hope beyond the Japanese American community. Only through self-acceptance will they be able to enhance their lives and find a brighter future.

The conclusion first retraces the argumentative development of the essay, providing conclusive statements on the Japanese American community's inner struggles and on the limitations of both cultural maintenance and assimilation. It ultimately opens the discussion (without, however, introducing new details) to the broader message conveyed by the author and the importance of the larger topic discussed.

FOOTNOTES OR ENDNOTES

Footnotes (at the bottom of the page) or endnotes (at the end of the text) are used to convey information that is only indirectly related to your argument, or that is of secondary importance (but still relevant), and that would encumber the flow of your ideas if placed in the **body** of your text. For example, if you were to mention a lesser known work or person, brief information might be given about them in a note. However, infrequently used concepts or terms should preferably be introduced at the beginning of your essay rather than in a note if you are using them throughout your essay.

NB Use either footnotes or endnotes in a single essay, not both. When using endnotes, give the section with the notes a heading, such as “Notes.”

To tell your reader that there is a note, go under “references” in your word processor and click on “insert footnote” or “insert endnote.” A **superscript number** (i.e. set slightly above the line and smaller than the rest of your text) will appear in your text, where selected—usually at the end of a sentence (or phrase, if relevant). The superscript number inserted in, or at the end of your sentence, should *follow* the punctuation mark.¹ For this to occur, make sure that your software knows that you are writing in English; otherwise it may attempt to place the reference number *before* the punctuation, as in French. The same number is repeated at the very beginning of the note, either at the bottom of the page (footnote), or at the end of the document (endnote).

Notes should be numbered consecutively, using **Arabic numerals** only (“1,” “2,” “3,” etc.). In a *mémoire*, you might want to number notes separately for each chapter (especially if you have many footnotes).

NB Since the English Department requires you to format your essay following the MLA style handbook, do *not* use notes to give bibliographical references in your work; use parenthetical citations only (see chapters 4 and 5).

REVISING AND REWRITING

An essay is by definition an *attempt* to make an argument, and as such it is open to revision and improvement. Rare is the person who can sit down and write an essay without needing to make any corrections. For the vast majority of us, writing is a way of thinking—of finding out what we think, even—and so the first draft of an essay is often a process of discovery. The conclusion may bring us to a rather different destination from what we originally planned. So start your revision by asking yourself whether you have achieved what you set out to do. Compare your opening paragraph and its thesis statement with your concluding paragraph: do they match? You may need to make a fresh plan and re-organize the whole essay, or at least revise your introduction and thesis statement.

Only when you are satisfied with the overall structure of your essay should you consider making changes on a smaller scale (i.e. at the level of the paragraph or sentence). Consider

¹ Like this.

your paragraphs as though they were mini-essays: each should represent a step in your argument, opening with a topic sentence and closing with a sentence that sums it up. It should be possible to understand a paragraph by reading its first and last sentences. Each sentence between the first and the last should be both relevant to the topic and point in the direction of the conclusion. Also check that the topic sentences for each of your paragraphs match your thesis statement. Each topic sentence should give the reader a clear idea of what the paragraph presents and argues while linking it to the leading argument of the essay.

In third place come micro-changes, at the level of the sentence or word. Check your writing for wordiness: make it compact and straightforward rather than diffuse and convoluted. Read your essay aloud (to yourself or someone else): this will make you look more carefully at what you have written (“**proofreading**”) and also give you a sense of what your reader will experience. Rhythm is important, particularly for emphasis: use a short word in place of a long one; divide a complex sentence into two; alternate long and short sentences.

Finally, when you have revised an essay, spell-checked it, and readied it for handing in, it is always a good idea to ask a friend to read it over briefly: a second pair of eyes will spot things that you are blind to.

A “checklist” and a detailed description of the way essays are assessed in the English Department are provided as appendices to the present guide on pages 100-101—make use of them during the revision of your essays.

All of the above also applies if you are required by your teacher to rewrite a failed essay. A rewrite will *not* be accepted if it merely corrects superficial mistakes; you should strive to improve your work substantially on such occasions.

ANSWERING SET QUESTIONS

Most of the rules and advice given in this chapter apply equally to answering set questions about a text (e.g. during an **exam**, or for a **midterm assignment**). What you write should be structured like an essay; the main difference comes in the title and the introductory paragraph, which must acknowledge the question(s) being answered, either explicitly or implicitly. Make sure to identify the keywords in the questions and incorporate them into your thesis (and indeed your argument).

In a written exam, you should spend anything up to a third of the time available in analyzing the question and planning your essay. Substantiate what you write by detailed reference to the text. This means pointing to the individual words and sentence constructions that justify the points you are making. Remember to integrate your quotations and to identify them by line or page number (if available).

3 ESSAY STYLE

REGISTER

An academic essay is a genre with its own style as regards register, vocabulary, and syntax. In addition to being argumentative and properly structured, an essay should be formal, precise, objective and well written. In this respect, *avoid* the following inappropriate constructions:

- Contracted forms such as “isn’t,” “haven’t,” “can’t,” etc. Adopt full forms instead; “is not,” “have not” and “cannot.” “Cannot” is always written as one word.
- Familiar words and phrases like “big” or “a lot of.” Choose more formal terms such as “great” and “many” instead.
- Colloquial vocabulary and expressions (e.g. “this guy,” “kids,” “cops,” “anyway,” “cool,” “for sure,” “kind of/sort of”).
- Clichés and commonplaces (e.g. “at the end of the day,” “like the plague,” “to all intents and purposes,” “in any way”).
- Empty words:
 - periphrases (e.g. “in spite of the fact that;” use “although” or “though” instead);
 - intensifiers and superlatives (e.g. “very,” “most,” “best”);
 - unnecessary adverbs (e.g. “really,” “absolutely,” “rather”); and
 - planning statements/mechanical constructions (e.g. “this essay will discuss,” “in the following, it will be shown that,” “we can see that,” “it can be said that”).
- Vague words (e.g. “thing,” “element,” “aspect,” “make,” “get,” “do,” “have,” “be”). Use precise and appropriate terms.
- Frequent use of personal expressions such as “I think”. If what you state is supported by proper evidence, there is no need for such hedging.
- Run-on expressions (e.g. “and so on,” “and the like,” “etc.”).
- Overtly elaborate and pompous syntactic constructions. English prefers simplicity to complexity, and directness to circumlocution.

THE USE OF "I"

You may have read or heard advice that you should never use "I" in academic writing. However, once you start reading published books and articles, you will find that from time to time writers break this supposedly unbreakable rule, especially in their introductions and conclusions. Consider this example from the introduction to *The Places of Wit in Early Modern English Comedy*, by Adam Zucker, which comes just after the writer has introduced one of the central parts of his argument:

I'll return to this idea below, but before I delve into the more abstract ramifications of the argument I intend to set forth here, I'd like to return for a moment to the detailed comic landscape of *Epicoene* (4).

Now, consider this short example from the final stages of an article by Zachary Lesser, entitled "Walter Burre's *The Knight of the Burning Pestle*":

I have argued that the success of Burre's printing of this failed stage play convinced him that he could do the same with *The Knight* (38).

In both of these examples, you will notice that the authors use "I" to talk specifically about their own arguments in the introductions and conclusions of their respective publications. In contrast, neither Zucker nor Lesser use "I" in the main body of their writing, preferring a more detached, objective style instead. However, as their examples show, using "I" when discussing your own argument allows you to:

- **assert** your position and claim your *unique* perspective or argument;
- **clarify** *your* argument (the use of "we" leads instead to awkward constructions and vagueness, and can be misleading. The reader could think, for example, that the essay is co-authored);
- refine your **position/stance** on the topic discussed, in comparison with the positions taken by other authors.

You may also have noted that Professor Zucker has chosen to break the rule prohibiting contractions in academic writing, as he writes "I'll" instead of "I will" and "I'd" instead of "I would". This stylistic choice underlines the personal position he is taking with his argument and makes the argument more persuasive. However, since this is somewhat non-standard, you should check with your teacher if you want to experiment with this stylistic approach.

GENDER-NEUTRAL PRONOUNS

In the late twentieth century, sensitivity to gender in English critical prose caused "he" as a universal pronoun to be rejected. As such, it is important that you use gender-neutral language in your essays when appropriate. Put plainly, to use gender-neutral language means to use alternative pronouns, such as "they", "he or she", or "she or he" instead of just "he" or "she".

However, it's not as simple as just replacing every "he" or "she" with "they". You need to think carefully about different contexts and situations before you make your choice to ensure you are using this kind of language appropriately.

What counts as "appropriate" use of gender-neutral language varies according to the type of entity you are writing about. As literature students, you will have to talk and write about both real people (such as authors and readers) and literary elements (such as characters and speakers). Depending on who you are talking or writing about, it is not always appropriate to use gender-neutral language in the same way. Please refer to the following sections for advice and guidelines.

When talking about real people

In your literature essays, the kinds of real people that you will need to discuss will most likely fall into the following groups:

- individual authors, playwrights, poets, actors, directors, publishers, artists, researchers, academics
- individual historical figures or contemporary people, such as presidents, activists, or revolutionaries
- generalized groups of people, such as readers and spectators

Individual real people

In most situations, you will not need to use gender-neutral language to discuss the first two groups of people. It is uncontroversial to use "he/him" when discussing William Shakespeare, David Garrick, Abraham Lincoln, Martin Luther King, Jacques Derrida, and Stephen Greenblatt. Similarly, it is uncontroversial to use "she/her" when talking about Queen Elizabeth I, Aphra Behn, Mary Shelley, Angela Davis, Hannah Arendt, and Susan Sontag. In fact, to use gender-neutral pronouns to describe these people would likely be inappropriate and confusing.

However, if you are talking about any individual real people who do not or did not identify in traditional binary terms, you should follow their preferences. For example, you should refer to Wendy Carlos (birth name Walter Carlos) using "she/her", Brandon Teena (birth name Teena Brandon) using "he/him", and Sam Smith using "they/them". Information about individual pronoun preferences can usually be found online.

Generalized groups of real people

When you are talking about generalized groups of people, you should always use gender-neutral pronouns.

In the past, the male pronouns "he/him" were used to talk about general groups of people, such as "the reader", as this example from the 1946 book *Explorations* by L. C. Knights shows:

The only merit I should care to claim for these essays is that they do attempt to keep in the forefront of attention the primary impact of the works they discuss, so

that if the reader disagrees with any particular judgment he is at least invited to formulate his disagreement in terms of the primary impact on him - not in terms of general notions and abstract ideas (ix).

In the underlined section, as you will have noticed, Knights uses "he", "his", and "him" in reference to the generalized "reader". While this was acceptable in 1946, it is no longer the case, and gender-neutral language must now be used instead. We cannot, and should not, give the impression that all readers are male. We could rewrite this section in the following ways:

...if the reader disagrees with any particular judgment **they are** at least invited to formulate **their** disagreement in terms of the primary impact on **them**...

...if the reader disagrees with any particular judgment **he or she is** at least invited to formulate **his or her** disagreement in terms of the primary impact on **him or her**...

...if the reader disagrees with any particular judgment **she or he is** at least invited to formulate **her or his** disagreement in terms of the primary impact on **her or him**...

All three of these versions are acceptably neutral in terms of gender, and you should make sure to use gender-neutral language of this kind in your own writing when necessary. Notice that the use of "they" requires you to use the plural form of the verb rather than the singular form.

In situations when you are talking about generalized groups of real people, the English Department recommends using "they", with "he or she" (or "she or he") as a secondary recommendation.

When talking about literary elements

We often think of literary elements, such as speakers, narrators, or characters, in the same way that we think about real people, but this is not really the case. Literary elements are artificial entities that have been created by a poet, author, or playwright, and therefore do not always follow the same rules as those applied to real people. Identifying and assigning gender to entities of this kind is often part of the process of reading and analysing a piece of literature, and it should be approached in a similar manner to other aspects of literary analysis. To illustrate this point, take a look at the following brief examples. The first one is a poem by Kathleen Jamie, called "On the Design Chosen for the New Scottish Parliament Building by Architect Enric Miralles", which was published in the 2001 poetry collection, *Without Day: Proposals for a New Scottish Parliament*:

An upturned boat
- a watershed. (Jamie 9)

Can you identify the speaker's gender from this very short poem? Probably not. The poem offers very little evidence to support any position on the question. In a situation like this, you could choose to use the poet Kathleen Jamie's own pronouns "she/her", or perhaps "they/them", but in all probability, the gender of the speaker is unlikely to be a focus of your analysis.

Now, take a look at the next poem, "The Sick Rose", by William Blake, which was published in the 1794 poetry collection, *Songs of Experience*:

O Rose, thou art sick:
The invisible worm,
That flies in the night
In the howling storm,

Has found out thy bed
Of crimson joy;
And his dark secret love
Does thy life destroy. (Blake 39)

This poem offers a bit more evidence than the last one, and could be read as being written from the perspective of the male gaze on a woman. Perhaps the "worm", which is described using the male possessive pronoun, "his", is identified with the speaker, and maybe even the poet. By analysing the poem in this way, and arguing that the speaker is a "he", we can open up an interesting perspective on the poem, which would not be available if we used the gender-neutral "they".

Finally, take a look at this extract from Walt Whitman's "To You", which was published in the 1891 edition of *Leaves of Grass*:

Whoever you are, I fear you are walking the walks of dreams,
I fear these supposed realities are to melt from under your feet
and hands
Even now your features, joys, speech, house, trade, manners,
troubles, follies, costume, crimes, dissipate away from you,
Your true soul and body appear before me,
They stand forth out of affairs, out of commerce, shops, work,
farms, clothes, the house, buying, selling, eating, drinking,
suffering, dying. (Whitman 187)

In a poem in which the speaker addresses "you", a number of possibilities exist. Perhaps the "you" refers to you the reader as you read the poem, perhaps it refers to a universal reader, or perhaps the poem was written for a specific person to read. Similarly, the poem may have been written from the perspective of Whitman himself, or the speaker could be read as being female, or perhaps non-binary. Each different perspective allows different ways to understand the poem and, like many things in literary analysis, each perspective can be

seen as being valid, as long as you have evidence to support your ideas. However, by giving yourself the freedom of choosing different pronouns to discuss the poem, you allow yourself to read more closely and reach a deeper understanding of the text.

As these examples have shown, there are no hard and fast rules for using gender-neutral language to describe literary elements. You should approach questions like this with the same spirit of analysis that you use when analysing other aspects of a text, such as plots, settings, and themes. If you have any doubt about how to do so, or if you are not sure how to use gendered or gender-neutral language to describe literary elements, speak to the teacher of your course.

VERB TENSE

Use the present tense of narration to discuss both primary and secondary sources in your essay, regardless of when the work was written and/or published.

In *Hamlet*, Shakespeare addresses issues related to medieval court politics by using his characters as carriers of the historical moment.

The present tense should also be used to talk about the linguistic features of a text and its imagery:

The metaphor of the weeping cherry opening the short story accentuates the uncertainty of the protagonist's life.

VOCABULARY

English has a wide vocabulary deriving from two main sources: Germanic languages and Latin languages. The Germanic words tend to be short, direct, and down-to-earth. The Latin ones are often longer, more abstract, and technical. Good writing achieves a balance between the two. If you find yourself using many **polysyllabic terms**, you are probably erring on the Latin side. A simple question to ask is, “would this be just as clear—or clearer—with a shorter word?” On the other hand, too many **short words** can seem indirect: “he did not want to have” may be more clearly expressed by “he refused” or “he rejected.”

Achieving clarity and conciseness requires you to seek “the right word.” Use a dictionary (better still: a thesaurus) and plan your work so that you have enough time to refer to it regularly while writing. **Verbs** are especially important and a list of some useful ones is provided in an appendix at the end of this guide.

Once you have found the right word to describe (or refer to) a certain entity or state of affairs, use it as often as necessary to avoid confusion. Such **repetition** does not come across as a weakness in formal English prose. The use of synonyms and circumlocutions, on the other hand, can be seen as heavy, or even misleading. For instance, when talking about the author of a play, choose *either* the term “playwright” or “dramatist” and stick to it. Do not use both in the same sentence as it might give the impression that the “playwright” and the “dramatist” are separate entities.

In short, aim to be as precise and economical as you can without losing clarity. Directness is always a virtue. For example, instead of stating “he could not use anything better than irony,” be more concise and straightforward: “Irony was his best tactic.”

SYNTAX

The average **sentence length** of English critical prose is around twenty-five words. In French it tends to be considerably longer. Long sentences rarely express clear thinking in English. If you are writing a particularly long sentence, seek the main ideas, work out how they are related, and rephrase them in a logical sequence of separate statements.

As often as possible, use **affirmative statements**: when you negate something, you oblige your readers to think about what you do not want them to think about, which distracts them from your primary purpose. The following example combines negative statements, verbosity, and over-complexity. Pay particular attention to the elements in italics:

James Joyce *was not ignorant of the fact* that human beings *are not always conscious of what* passes in their own minds and *not always able to organize* their observations into a logical sequence.

This long, negative and verbose statement could be simplified as in the following sentence:

James Joyce *knew* that thoughts are often *unconscious* and *disorderly*.

English critical prose rarely resorts to rhetorical questions; they are generally perceived as empty gesticulations, a waste of both space (on the page) and time (yours and your reader’s). For instance, instead of asking, “How are we to understand this outburst on the part of the hero?” and then providing a brief answer, state directly and concretely what this outburst stands for as in the example below:

This outburst is one of the narrator’s strategies for revealing character through action, in particular the hero’s impatience.

In general, use **impersonal structures**; you may use “we,” but only to refer to readers in general (*not* to yourself). Very often, instead of structures like “in my view his reaction is excessive,” you can turn the sentence round: “his reaction is ostensibly excessive.” On the other hand, avoid over-emphatic impersonal structures like “it cannot be denied that” and “it is impossible to doubt that.” By exaggerating your claims, it robs them of credibility and—worse—is liable to provoke your reader into wanting to do the opposite and question or deny your affirmation by seeking exceptions.

Sentence Structure

As we have discussed, your sentences should be short, and they should also be easy to read. When you are writing, it is a good idea to keep in mind the most common basic English sentence structures: subject-verb-object and subject-verb-complement. Here are a couple of examples:

subject verb object

Shakespeare wrote *Hamlet*.

subject verb complement

Shakespeare's plays are well-known.

You can add to these basic structures with adjuncts: words or clauses that contain extra information. For example:

Despite claims to the contrary, it is clear that Shakespeare wrote *Hamlet*.

Shakespeare's plays are well-known **throughout the world**.

You can, of course, add even more information to your sentences, using structures such as relative clauses, but be careful not to overload your sentences. Make sure that any information you add to your sentence directly relates to the main idea you are explaining. If it does not, you should start a new sentence instead.

In addition to being short and focused, your sentences should also have a clearly logical structure, both internally, and in connection to the other sentences in your essay. The connection between the ideas in your sentences should be made with logical markers. These are words like "and", "but", "so", "however", "if", and "moreover", and expressions like "in addition", "in contrast", "as a result", and "in fact". These words help the reader to follow your ideas. However, you should resist the temptation to use logical markers to string together too many ideas into one long sentence.

If you find that you have written a long, complex, and difficult-to-read sentence, try to break it down into several, shorter sentences instead. Take a look at this example:

George Etherege is one of the most famous Restoration playwrights, despite the fact that he only wrote three plays, and one of these plays is the comedy *The Man of Mode*, which is a play whose protagonist, Dorimant, has inspired much critical debate over the past four hundred years, however, it was unpopular for a long time and went unpublished for most of the nineteenth century, but it was rediscovered by academics around the turn of the twentieth century.

There are at least five ideas in this mammoth sentence, and it could be broken down as follows:

George Etherege is one of the most famous Restoration playwrights, despite the fact that he only wrote three plays. One of these is the comedy *The Man of Mode*, a play whose protagonist, Dorimant, has inspired much critical debate over the past four hundred years. After a period of unpopularity in the nineteenth century, during which the play went unpublished, it was rediscovered by academics around the turn of the twentieth century.

Each sentence now has one main focus, and the logical connections between the different ideas should be much easier for the reader to follow.

When you are adding extra parts to your sentences, keep in mind the following general rules. However, be aware that they are both liable to a number of exceptions.

- place adverbs and adverbial phrases after the words they qualify, and preferably not between the subject and the verb, or the verb and its direct object;
- place indications of place and time at the beginning of the sentence, and the main point that you wish to stress at the end.

Your sentences may contain a short subject phrase and a long complement, but you should avoid what is known as the “top-heavy sentence,” with a long subject phrase and a short complement. Take a look at the following:

The metaphor of love as an illness, which was conventional during the period, as indeed it is today, in conjunction with the less conventional metaphor of love as religion and the lover as a religious fanatic, is often used by the playwright.

In this example of a top-heavy sentence, the object, "the metaphor of love as an illness", is separated from the verb by twenty-nine words, making the sentence quite difficult to read. To make it easier to follow, we can split the sentence into shorter sentences, while also avoiding the passive voice:

The playwright often uses the metaphor of love as an illness. This was conventional during the period; as indeed it is today. Etherege combines this more conventional metaphor with the metaphor of love as religion and the lover as a religious fanatic.

Two Common Errors

In an essay you must write in grammatically complete sentences; in other words, each sentence should contain at least one subject and one main verb. Verbless statements and exclamations should not be used, for they cannot serve to move your argument forward.

There are two other structures to avoid: the sentence fragment and the run-on sentence.

A **sentence fragment** is a phrase or clause that has been treated as though it were a complete sentence. The following example is not a complete sentence (“which” introduces a relative clause).

Which brings Hamlet to the point of despair.

As such, constructions of this kind should be avoided. Similarly, juxtaposition such as the following is also incorrect:

The play is complex. Introducing many secondary characters and subplots.

This should form *one* sentence with a conjunction in the middle:

The play is complex because it introduces many secondary characters and subplots.

The opposite of the sentence fragment is the **run-on sentence**, also known as the “comma splice”: it brings together two sentences that should be separated by a period, a semicolon, or a colon, or linked with a coordinating conjunction. Examples:

BAD The run-on sentence is a common error; it is the exact opposite of a fragment.

GOOD The run-on sentence is a common error. It is the exact opposite of a fragment.

BAD We can have power and money, all the necessary motivation, nothing is ever won.

GOOD We can have power and money, and all the necessary motivation, but nothing is ever won.

The simple rule is: where there is no conjunction between clauses, a comma is not enough.

TYPOGRAPHIC CONVENTIONS

Titles of Works Cited

In your essays, you should distinguish between the titles of long works and short works. Use **italics** for the titles of long works published as books (novels, plays, collections of shorter texts, long poems like *Paradise Lost*, etc.), as well as for titles of pictorial works and sculptures. In contrast, place the titles of shorter works (usually published as parts of a book: short stories, sketches, shorter poems, articles, etc.) between **quotation marks**. This logic can easily be adapted to non-textual works as well (e.g. the titles of TV series and albums will be in italics, while those of episodes and individual songs will be between quotation marks).

Initially written by Paul Auster for the 1990 Christmas edition of the *New York Times*, “Auggie Wren’s Christmas Story” was the inspiration for Wayne Wang’s 1995 film *Smoke*. Auster’s script for that feature was later published by Hyperion (in *Smoke and Blue in the Face: Two Films Written by Paul Auster*, 1998).

The title of Auster’s short story is between quotation marks because it is a short text, initially published in a newspaper. The title of the newspaper itself (*New York Times*) is in italics, as are those of the feature film (*Smoke*) and the book published by Hyperion. The references to *Smoke* and *Blue in the Face* in the title of that book return to roman to mark the difference, however—roman being here the “italics of italics,” as it were. Notice that when a title comes in two parts (as in this case), a colon separates the first part from the second; another example is *Fearful Symmetry: A Study of William Blake* (a book title, hence the italics).

It is especially important to get the italics right when writing about works like *Hamlet*, *Emma*, or *David Copperfield*, because it is the only way your reader can tell whether you are referring to the work as a whole or to the **eponymous character**. In this way we can, for example, clearly understand references to Hamlet, the character, and *Hamlet*, the play.

NB Do not italicize names and other such labels: “Shakespeare’s Sonnet 18,” “the Eiffel Tower,” “the Rolling Stones,” “the King of Spain,” “the Prime Minister,” “the University of Lausanne,” “Routledge,” “United Artists,” “the Gospel of John,” etc. A traditional exception to this is ships: “the *Essex*,” “the *Santa Maria*.”

Capitalization is also important. In titles, English capitalizes the initial letter of the first word and of all nouns, adjectives, pronouns, verbs, and adverbs that follow it.

When a poet has not titled a poem, we identify it by its opening line (such as John Keats’s “When I have fears that I may cease to be”). In such cases, you should use a capital letter for the first word only (as shown here).

NB For more on the use of italics and quotation marks in titles of works cited see pages 41-43.

Quotation Marks (“ ”)

Each language has its own conventional ways of indicating direct speech and quotation. At one time French used simply a long dash (—) at the opening of speech and nothing at the close; more recently, *guillemets* (« ») have been adopted. Other languages, including English, use comma-shapes in a variety of positions. American English uses a double comma-shape (“ ”) known as **double quotation marks**, turned so as to “enclose” the quoted matter. British English favors single quotation marks (‘ ’), otherwise known as **inverted commas**.

Tell your word processor which language you are writing in, so that it will print the correct opening and closing quotation marks when you hit the corresponding key. Leave *no space* between words and their associated quotation marks, otherwise your computer will not know which way to turn them.

The MLA handbook privileges the American system of double quotation marks for quotations and referencing. For essays submitted in this department, you can choose to use either the American or the British system as long as you do *not* mix the two in the same essay. Choose one and remain consistent throughout.

The only time when you need both double and single quotation marks is when you have quoted matter, such as direct speech, within another quotation. In American English, double quotation marks indicate the beginning and end of the quotation, while single quotation marks signal the presence of a quotation in the original text quoted. For instance, in *Richard III*, the king asks, “Will no man say, ‘Amen?’” (4.1.170). (Notice how the question mark belongs with the complete sentence, not with the “quote within a quote.”) Here is another example, from *The Good Soldier*:

The Ashburnhams were “what in England it is the custom to call ‘quite good people’” (12).

In British English, the reverse occurs. Single quotation marks are used to indicate the quoted matter, while double quotation marks signal the quotation within the quotation. The British version of the example above is

The Ashburnhams were ‘what in England it is the custom to call “quite good people”’ (12).

The same rule applies for the quotation marks placed round individual titles.

In the American system, closing quotation marks will always come *after* a period or comma. The same goes for exclamation and question marks:

Percy Bysshe Shelley's most famous sonnet is certainly "Ozymandias," (the quotation mark comes after the comma) a poem in which an ancient king whose kingdom has now been destroyed is quoted as having said, "Look on my works, ye Mighty, and despair!" (11). (the exclamation mark comes before the closing quotation mark as it is part of the original text)

In British English, the location of the closing quotation mark depends on whether the punctuation belongs with the quoted matter or not. The British version of the above example would be

Percy Bysshe Shelley's most famous sonnet is certainly 'Ozymandias', (the quotation mark comes before the comma since it is not part of the title) a poem in which an ancient king whose kingdom has now been destroyed is quoted as having said, 'Look on my works, ye Mighty, and despair!' (11).

PUNCTUATION

Punctuation is integral to the meaning of what you write. Compare

Woman—without her—man is nothing.

with

Woman, without her man, is nothing.

Sentence punctuation should be viewed as a service to the reader, helping to clarify the meaning of the printed word. Its primary purpose is to indicate the pauses that readers should make if they were to read the text aloud. The "period" (American English) or "full stop" (British English) between sentences may be thought of as the moment when the voice comes to a halt and marks a period of silence. The semicolon, the colon, and the comma correspond to increasingly shorter pauses. At the same time as marking a pause, the dash and parentheses declare that the matter enclosed is in some way subordinate to the rest of the sentence. The exclamation mark and the question mark each flag a type of sentence (as indicated by their names) that departs from the "norm" of plain statement—they are not often used in academic writing, except, of course, in quotations.

As the use of the period or full stop to delimit full sentences (and not sentence fragments) has already been covered, the first punctuation mark to be treated here will be the semicolon.

The Semicolon (;)

Think of the semicolon as being like a strong conjunction; it suggests a logical relationship between two clauses or sentences. (In that sentence, the semicolon functioned like "for.") Notice that if you use a conjunction in place of a semicolon, just a comma is required. Use semicolons sparingly.

The other function of the semicolon is to set off part of a sentence more distinctly than a comma would, without terminating the sentence, as a period would. In this example,

Tragedy begins with the apple; comedy, with the banana skin.

the semicolon tells the reader that the second statement depends on the main verb of the first (“begins”). It is like writing,

Tragedy begins with the apple. Comedy begins with the banana skin.

only it is more economical and vigorous—to be used with caution, however.

Finally, the semicolon separates items in lists and enumerations when the items are complex clauses, especially ones that contain commas.

The Colon (:)

Think of the colon as a wordless announcement that something is to come, along the lines of “as follows,” “namely,” or “for instance.” It usually introduces a list, an elaboration of the statement just made, an example or a quotation. This guide is full of examples.

The Comma (,)

Being the briefest of pauses, the comma is the most common form of punctuation. It is most often used to separate single words, phrases, and simple clauses in a series or list (as in this statement).

The use of commas can substantially change the meaning of a sentence and prevent misreading. Consider the famous example below:

Let’s eat Grandpa!

Let’s eat, Grandpa!

In the first instance, the absence of a comma turns Grandpa into the object of the verb. The speaker suggests that we eat Grandpa. In the second case, the comma after “eat” changes the meaning of the sentence: Grandpa is now invited to eat.

In formal English, and especially American English, a comma is generally placed before the final element of a series (introduced by a conjunction such as “and” or “or”)—this use is known as the “**serial comma**.” The serial comma is particularly used to avoid ambiguity. Compare

Hamm, Clov and Nell and Nagg.

with

Hamm, Clov, and Nell and Nagg.

In the second example, the comma after Clov makes it clear that Nell and Nagg, not Clov and Nell, are the couple.

The comma also sets off a parenthetical comment, an aside, or a modifier that is not essential. Contrast

Jack and Jill went up the hill.

with

Jack, and Jill, went up the hill.

The second case implies that Jack is the most important person in the sentence and that Jill's presence is purely incidental or that the information about Jill has been added as an afterthought by the writer or speaker. Notice that, used like this, the commas always come in pairs, one before and one after the parenthetical or aside.

The comma also serves to distinguish restrictive (or defining) **relative clauses** from non-restrictive (or non-defining) ones:

- In “writers who wrote gothic novels” and “novels that use gothic motifs,” the relative clauses actually define which writers and which novels are being referred to. So they are called “defining” or “restrictive” clauses. There is no call for commas to set them apart.
- On the other hand, the relative clauses in “Ann Radcliffe, who wrote Gothic novels,” and “*Wuthering Heights*, which contains highly Gothic motifs,” do not define or restrict the nouns that precede them, so a comma is required.

The following sentence is *incorrect*:

It is this destruction, which symbolizes the triumph of patriarchy.

This is because the comma and the stressed form “which” (opposed to the unstressed “that”) imply that the following clause is going to be non-restrictive (or non-defining), whereas it is in fact restrictive (or defining). What the writer meant to write is that

It is this destruction that symbolizes the triumph of patriarchy.

NB A simple test for the “defining versus non-defining clause” rule: if you can leave out the clause without changing the general meaning of the sentence, then use a comma. If leaving the clause out changes the meaning of the sentence, do *not* use a comma.

A pair of commas can change the meaning of a sentence completely. Contrast these two sentences:

The theory he maintained was completely meaningless.

The theory, he maintained, was completely meaningless.

Use a comma after a long introductory phrase or clause. For example:

Although Kate Chopin was virtually unknown in her day, scholars have come to recognize the originality of her work.

Use a comma before a coordinating conjunction (“and,” “but,” “for,” “nor,” “or,” “yet,” “so”) joining independent clauses in a sentence. This is particularly important with “for”: the comma helps to distinguish between its functions as a conjunction and a preposition (corresponding to the French “*car*” and “*puisque*” on the one hand, and “*pour*” and “*depuis*” on the other).

The poem is ironic, for the speaker's words do not match her intentions.

Do not use a comma between a subject and a verb, or between a verb and an object:

Many of the characters that dominate the early chapters and then disappear (no comma) are portraits of the author's friends.

Two complete independent clauses (each with a subject and a verb) are never linked by a comma, even if you think the ideas are closely linked. Grammatically, you must link them with a conjunction ("and," "but") or with a semi-colon (;).

Parentheses ()

In everyday speech the terms "parentheses" and "brackets" are both used to designate the (pair of) round-shaped signs. In the academic context where each shape has its particular use, it is customary to call the *round* ones "parentheses," and the *square* ones "brackets." (Use square brackets only around editorial changes to quotations; see chapters 4 and 5.)

Use parentheses to add **secondary information** (such as an example) to a sentence, or to clarify (by defining or rewording) the meaning of the main statement. Its content may be a sentence fragment; it should fit smoothly into your main statement:

The first draft of an essay will require not just correction (fixing mistakes), but also revision (rewriting according to argumentative and structural needs).

The parenthesis relegates the information it contains to a lower level than a pair of commas would. Thus Jill takes a tumble in

Jack (and Jill) went up the hill.

The Long Dash (—)

It is important to distinguish between the hyphen (*le trait d'union*), which joins two parts of a compound noun or adjective ("an oft-repeated phrase"), the dash or "en dash" (*le tiret demi-cadratin*), used to indicate a range (or "**span**") (e.g. "1939–45"), and the long dash or "em dash" (*le tiret cadratin*), which is a form of punctuation marking an interruption or aside—like this. Note that dashes are longer than hyphens. They are usually produced on the computer by using the same key as for the hyphen, in conjunction with a modifying key or two (depending on the software you are using).

Long dashes are a stronger form of interruption than parentheses; a pair of them may surround a sentence fragment or a complete sentence. It may also be used before an emphatic final clause at the end of a sentence, in which case there is only one long dash, the sentence being terminated by a period—or possibly an exclamation mark! But you will notice that this belongs to a more light-hearted style than the academic essay.

In Britain, the en dash is the standard form. It is printed – as here – with a space on either side of it.

SPELLING

The Apostrophe (')

The apostrophe signals matters that are generally the concern of the written language only, like a **missing letter** (in contractions like “don’t”) or grammatical relations that would be obvious in the spoken context, if only from the intonation and stressing. Contrast

Am I looking at my dinner, or the dogs?

with

Am I looking at my dinner, or the dog’s?

An apostrophe followed by an *s* is used for the **Anglo-Saxon genitive**, even when the possessing noun ends with an *s*, both orthographically (“Keats’s poems and Dickens’s novels”) and phonetically (“the horse’s mouth”). Use the apostrophe alone for plurals, however: “the Bennets’ daughters.” Exceptions are still made for certain common phrases: “Achilles’ heel,” “Jesus’ sake,” etc.

The apostrophe also serves to indicate poetic **elisions**, such as “ev’ry” (for “every”) and “e’en” (for “even”), which enable a poet to change the rhythm of a line by reducing the number of syllables. (For the reverse, i.e. adding an extra syllable, see “accented vowels,” below).

A common error (that you will even see in books) is to confuse the plural with the possessive in periods of time, or with acronyms and abbreviations: the nineteen-thirties, for instance, are the “1930s” (no apostrophe), and one CD and another CD are two “CDs.”

Accented Vowels

English has abandoned accents on certain naturalized French words like *role* and *café*, but it does use the grave accent in poetry to indicate that the final syllable of a regular past tense or past participle is to be pronounced as an extra syllable, in order to achieve the desired rhythm. Thus in “wishèd morn,” *wished* should be pronounced as two syllables instead of only one.

Numbers

When indicating **quantities**, spell out numbers of less than 100 (“three people,” “seven horsemen,” “ninety-nine cents,”), but use figures for large amounts: “300 people,” “700 horsemen,” etc. **Ordinal numbers** (e.g. “first,” “second,” “third”) are also spelled out (“the third stanza,” “the first days of her life,” etc.), except in dates (“the 1st of May”), recurrent events (“the 30th Hemingway Days”), and aristocratic titles (“the 13th Duke of Wimborne”).

Numbers used as **reference points** (“line 7,” “page 466,” and the year “2015”) are not spelled out. Neither are numerals used in technical discussions: “43 occurrences of the word *tone* refer to sound while only 7 pertain to colors.”

While royal and imperial **names** are spelled with **Roman numerals** (“Henry VIII,” to be read out as “Henry the eighth”), **centuries** do not. In your literary essays, spell out the century: “the twenty-first century,” “the twentieth century,” “an eighteenth-century play.” Centuries and years are also expressed in figures as in “the 1940s” (to be preferred to “the

forties”), “the ’40s,” “the class of ’72,” etc. When abbreviated, replace the elided numbers with an apostrophe.

To indicate a **year** “before Christ,” add “BC” *after* the year itself. No specific indication is necessary for years in our era, although “AD” (“anno Domini,” sometimes translated as “in the year of Our Lord”) is used for clarification or in formal contexts. It is placed *before* the year itself: “Augustus lived from 63 BC to AD 14.” “CE” (“Common Era”) and “BCE” (“before the Common Era”) can be used as alternatives to “AD” and “BC”; they are both placed *after* the year: “Augustus lived from 63 BCE to 14 CE.”

Use a **dash** to mean “to” in a range of figures: “1914–18.” Such a dash is called a **span**. (You must not use a span if you write “from,” as in “from page 6 to page 10”; spell out “to.”) Shorten the second number in a range to its last two digits, unless the previous digits differ from the first number: “pages 542–46,” but “542–635” because the hundred changes.

The Hyphen (-) and the Slash (/)

Pronominal compound adjectives must be hyphenated. Contrast “the eighteenth century” with “an eighteenth-century play.” But in “she is well intentioned,” “well intentioned” does not come before a noun, so no hyphen is required. However, in the construction “she is a well-intentioned woman,” for example, in which the adjective does come before a noun, we do use a hyphen.

When **compound nouns** and **adjectives** become part of everyday speech, they tend to be written as a single word—*everyday* is an example of this. Because the process of formation can be rapid, you may have to check in an up-to-date dictionary to know what the latest forms are. *Heartbroken housewives* are now standard. In the twentieth-century, housewives were *heart-broken*, and a century or so before they were *house-wives*.

A slash indicates an **either/or situation**; a classic example is “and/or” with no space before and after the slash (as used frequently in this guide). It can also be used when it is necessary to join two different words to refer to a single concept or entity; “Jekyll/Hyde” is a prime example.

In literary criticism, the slash is also used—with a space on either side—to indicate a line break when quoting from poetry in the body of a prose text.

In the third stanza, the personified horse presses the speaker to resume their journey, as “He gives his harness bells a shake / To ask if there is some mistake” (9–10).

NB *Never* leave a space before a punctuation mark (not even the colon) in English.

4 QUOTATIONS AND PRIMARY SOURCES

PRIMARY VS. SECONDARY SOURCES

A **primary source**, be it a work of fiction, a photograph, a movie, or a historical record, for example, will be the primary or main object of your analysis. It will be central to the argument of your essay.

In contrast, a **secondary source** refers to a source that you use to complement the analysis of a primary source. It can be used to provide information regarding the critical reception of the primary source, and/or regarding its social, cultural, political, historical literary or artistic contexts. Secondary sources can therefore take multiple forms, such as:

- a critical reading (discussion, interpretation, commentary) of your primary text(s), such as a book review, a scholarly article, an essay, etc.;
- a theoretical text about a concept or aspect that you want to develop in your essay (e.g. identity, intertextuality, translation, gender, etc.);
- or, a historical document (e.g. used to elaborate on the historical context in which your primary text was produced), etc.

NB The distinction between a primary and a secondary source is permeable depending on the nature of your essay. A newspaper article can be used as a primary source in an essay analyzing the mediatization of a historical event (e.g. the bombing of Pearl Harbor). Such an essay could focus on a variety of newspaper clippings published in a defined location or newspaper within a specific timeframe (e.g. December 1941). In contrast, a newspaper article becomes a secondary source when it is used to provide background information regarding an event, or an artistic production, for example.

A NOTE ON TITLES

Italics vs. Quotation Marks

Titles of primary and secondary sources figure either in **italics** or **quotation marks** depending on the nature of the work. Here is a simple rule to follow:

Use **italics** for:

- Titles of **independent** or **self-contained works** that are not included or *contained* in a larger work, such as
 - novels;
 - plays;
 - novellas;
 - long poems (e.g. *Beowulf*, *Paradise Lost*);
 - movies;
 - monographs;
 - paintings or sculptures, etc.

- Titles of **containers**, i.e. larger works that contain shorter pieces of work but function as a whole, such as:
 - poetry collections;
 - short story collections;
 - collections of essays;
 - anthologies;
 - journals;
 - newspapers;
 - websites;
 - TV series;
 - albums, etc.

NB An independent work often contains subdivisions, such as chapters, acts or scenes. In this respect they often function as containers as well. The independent work remains in italics no matter whether self-contained, container, or both.

Quotation marks are used for the titles of shorter sources that are *contained* in larger works. This is the case, for instance of

- poems;
- short stories;
- chapters;
- articles (in an anthology, in a journal, in a newspaper, on a website, etc.);
- episodes of a TV series;
- songs, etc.

The distinction between container and contained is exemplified in the two examples below:

In "Fado," from her short story collection *Fado and Other Stories* (1997), Katherine Vaz dramatizes Donna Xica's numerous attempts, yet inability, to change her fate.

The opening scene of "Days Gone Bye," the first episode of the TV series *The Walking Dead*, deconstructs common images of childhood innocence.

NB Independent works, such as plays, might sometimes be contained within another work, such as an anthology of plays. In this case, the play contained in the anthology remains in italics, as it is still an independent work that can be published on its own.

The rule regarding the use of italics vs. quotation marks applies for all titles quoted in the body of your paper; in essay titles and subtitles, in parenthetical citations (see pages 44-46), in footnotes or endnotes, as well as in bibliographic entries.

Capitalization

The initial letter of the title (and the letter following the colon when used) should be capitalized, as well as the initial letters of *all* nouns, adjectives, adverbs, verbs and pronouns. The capitalization rule is valid not only for titles of works referred to in the body of your

essay, bibliography and footnotes/endnotes, but also in your essay title and subtitles (when applicable).

NB See pages 8-9 of this guide for more on how to write a strong essay title.

QUOTING VS. PARAPHRASING

Word-for-Word Quotation

When you copy words, phrases or sentences from a primary or secondary source, place **quotation marks** at the beginning and end of the borrowed texts (see below), and indicate where the quoted words come from at the end of the quotation by means of adequate **parenthetical citation**. This citation generally provides the last name of the author and the page number where the quotation is located in the original text (see section below).

“The man on a horseback, sitting especially straight, did not look to the left or right of the highway, which after a while became narrower, eventually changing into a cart path, which in an hour gave way to a footpath, which all at once disappeared into a dark forest” (Timpanelli 103).

NB Quotation marks around quoted words/phrases/sentences are used when the quotation is short (up to three sentences or lines) and embedded in your own sentence. These short quotations are called **in-text quotations**. When quoting a large portion of text, a **block quotation** is preferred (see page 51 for prose and page 53 for poetry). In this case, the quoted text is visually separated from the rest of the paragraph and no quotation marks are used around the quoted matter.

Paraphrase

The rewording of a passage from the original source is called a **paraphrase**. When you paraphrase, you are using your own words to summarize or express the idea conveyed by the author in a passage or chapter. Identify the source from the start, by mentioning the name of the author or the work, so as not to give the inadvertent impression that the ideas are your own. The paraphrase, as for the quotation, is followed by a parenthetical citation identifying where the information comes from (see section below).

“Rusina, Not Quite in Love” opens with a descriptive passage of a horseman proceeding slowly on a narrowing road that vanishes in the darkness of the forest (Timpanelli 103).

While paraphrasing is more frequently used when dealing with secondary sources, it can come in handy for the discussion of primary texts to summarize a series of events in a novel, or to render the development of a long exchange in a play, for instance.

NB Paraphrases are always written in the **present tense**, even when the novel or short story summarized is written in the past tense.

Borrowed Ideas

Whenever you use somebody else’s ideas and key concepts, you must credit the source. For instance, if you use a concept developed by an author in a primary or secondary source, you

have to indicate where this concept comes from. For instance, if you want to use the concept of “saudade” as described by Canadian writer Anthony De Sa at the beginning of his short story collection *Barnacle Love*, you have to acknowledge in your essay that you are using De Sa’s specific definition, and not a more general definition of this Portuguese word. De Sa’s original text reads:

“The Portuguese call it *saudade*: a longing for something so indefinite as to be indefinable. Love affairs, miseries of life, the way things were, people already dead, those who left and the ocean that tossed them on the shores of a different land—all things born of the soul that can only be felt” (De Sa 4).

Here is how you might acknowledge the source of this concept in an essay:

Anthony De Sa’s definition of *saudade*, which he presents as an indeterminate and indescribable mixed feeling of longing and pain for somebody or something lost, especially in contexts of diaspora (4), resonates strongly with Portuguese immigrants’ experience of migration, relocation and integration in a new land, and their difficulty of letting go of the past to move forward.

The parenthetical citation is put directly after the paraphrased passage to indicate where the author’s thoughts end and yours begin. There is no need to repeat the author’s name in the parentheses when the context makes it clear whose work is being quoted—see below.

PARENTHETICAL CITATIONS

An Overview

The system of parenthetical citations enables you to give relevant and concise information regarding your primary and secondary sources in the text of your essay instead of using footnotes or endnotes every time you engage with a source. Parenthetical citations send the reader to the corresponding **entry** in your **bibliography**, which contains more details regarding the title, publisher, date of publication, edition, etc. of the source used.

NB For more information regarding parenthetical citations and their variations in the case of secondary sources, see chapter 5 of this guide. For more on bibliographic entries, see chapter 6.

A parenthetical citation usually serves to indicate in parenthesis the **author’s last name** and the **page number** of the quoted material immediately after the quotation. There is no punctuation between the author’s last name and the page number. If the quotation runs on two separate pages, indicate both page numbers separated by an **en dash** with no space before and after (e.g. pp. 15–26). Note that the **hyphen** is now more frequently used between page numbers in parenthetical citations and bibliographic entries (e.g. pp. 15-26). Choose one form and use it consistently throughout your essay.

The format of parenthetical citations is the same for both primary and secondary sources. Compare the two examples below:

PRIMARY SOURCE

“And for the first time in my life I was one of the crowd. There was nothing in my appearance or dress to distinguish me from the crowd” (Naipaul 45–6).

The corresponding bibliographic entry reads:

Naipaul, V.S. *An Area of Darkness*. A. Deutsch, 1964.

SECONDARY SOURCE

"Naipaul's affection for the values of the English bourgeoisie in their imperial prime is expressive of an only half-concealed nostalgia" (Nixon 36).

The corresponding bibliographic entry reads:

Nixon, Rob. *London Calling: V.S. Naipaul, Postcolonial Mandarin*. Oxford UP, 1992.

When the author's name is not known, a shortened version of the source's title is included in the parenthetical citation. The title is usually shortened if longer than a noun phrase. Make sure that the shortened title starts with the word under which the source is alphabetically listed in the bibliography (excluding its initial article, such as "a" or "the"). The link between the shortened title and the full title listed in the bibliography should be clear.

(*String of Pearls* 52)

The corresponding bibliographic entry reads:

The String of Pearls: A Romance. E. Lloyd, 1850.

The initial article is omitted in the shortened version. The title figuring in italics in the bibliography is kept in italics in the parenthetical citation. There is no punctuation between the shortened title and the page number.

Titles figuring in quotation marks in the bibliography are similarly kept in quotation marks in the parenthetical citation:

("Small Feet" 538)

The corresponding bibliographic entry reads:

"Small Feet of the Chinese Females, Remarks on the Origin of the Custom of Compressing the Feet." *The Chinese Repository*, vol. 3, no. 12, April 1835, pp. 537-42.

Considering the length of the title, only the first two words—the noun phrase—of the original title have been kept in the parenthetical citation.

NB If you are not sure what information to include in your parenthetical citation, always put the first item listed on the left-hand side in the corresponding bibliographic entry. If the name of the author is known, the first listed item in the bibliography will be his/her last name. If the author is unknown, the title of the work is listed first.

If you have made it clear who and what you are quoting from by mentioning the author by name, and/or specifying the title of the work you are referring to, *before* the quotation, you may put just the page reference within the parenthesis:

In *London Calling*, Rob Nixon dismisses Naipaul's appeals to a postcolonial state of permanent homelessness because "from the outset, his colonial education had oriented him toward England" (11).

The same holds true for anonymous works:

In the 1835 missionary report "Small Feet of the Chinese Females," the anonymous authors use the custom of footbinding as tangible proof of the Chinese population's heathenism and need of *Western* salvation: "Ample evidence of the inefficacy of the ethical systems of the Chinese is found in their national and domestic customs. Not only the minds of the people, but their bodies also, are distorted and deformed by unnatural usages" (69).

Parenthetical citations are often simplified throughout an essay to avoid redundancy. When it is clear which author and which text you are quoting/paraphrasing, only the page number(s) figure(s) in parenthesis at the end of the quotation. This is typical for essays that focus on one primary source.

Yet, if you are engaging with more than one primary source in your essay, make sure that it is always clear which text you are quoting to avoid confusion. Indicate the author's last name in your sentence or in your parenthetical citation if you are engaging with primary sources from different authors. If you are analyzing different texts written by the same author, indicate instead a shortened title of the work quoted before the quotation or in the parenthetical citation. However, if you are quoting from the same primary source over several sentences, give the author's last name—or the shortened version of the source's title when applicable—for the first quotation/paraphrase only.

NB When alternating between primary and secondary sources, it is better to include the name of the author in each parenthetical citation to avoid confusion.

Pagination

If you are using an e-book or a Kindle, the pagination system might differ. As far as Kindle books are concerned, a location number can be found at the bottom left corner of the electronic page. It is this location number that should figure in the parenthetical citation, preceded by the abbreviation "loc."

Through the ironic name of his main protagonist Amerigo Bonasera, Mario Puzo complicates the notion of American Dream from the beginning of *The Godfather* (loc. 252).

Other non-print sources, such as a movie, a TV series episode or a source from the internet, do not always have a system of pagination. In the case of **time-based sources**, indicate the hours, minutes and seconds of the quoted passage in the parenthetical citation (00:03:46–00:05:02) (see page 59). For other electronic sources that do not have pagination, the parenthetical citation can be omitted at the end of the quotation, as long as it is clear in your sentence who and what you are quoting. If not, the parenthetical citation should only indicate the author's last name or the abbreviated title. You may also indicate in the parenthetical citation the chapter (ch.) or any other part that visibly divides the work, such as volumes (vol./vols.), books (bk./bks.) parts (pt./pts.), or sections (sec./secs.), to help the reader locate the passage quoted in the original source.

(Smith, ch. 2)

(Miller, bk. 6)

When using an abbreviated label for a chapter, or book, etc. in the parenthetical citation, a comma separates the author's last name and the divide label.

QUOTING: AN OVERVIEW

Integrating a Quotation

Quotations from primary and secondary sources are rarely self-explanatory. As part of your discussion or argument, they need to be *introduced* with a contextualizing lead-in and *commented on* or discussed in the following lines. If you do not do this, your reader may not understand the relevance of the quotation to your argument.

By describing black women as “de mule[s] uh de world” (Hurston 14), Nanny suggests that they bear the brunt of racism, oppression and black men’s frustration.

Notice how the example starts with the quotation (the “evidence”) and then moves to the analysis, allowing the reader to follow the argument logically. Also, the sentence provides information regarding who uttered such a statement in the context of the novel.

When discussing a text in prose, remember to situate events *in the story*, not by page number(s). For instance, you would write, “When Elizabeth visits Pemberley, she has been assured that Darcy is not at home (215)” —*not*, “On page 215, she is sure that Darcy is not at home.” Page numbers should *always* be kept for the parenthetical citation.

Integrate the quotations in your own prose. To help you introduce and discuss a quoted or paraphrased matter with appropriate and varied terms, a list of verbs is provided in an appendix on pages 102-103 of this guide. Use these verbs in the present tense (except when situating an idea historically). A sentence containing correctly-integrated quotations should read as smoothly as if the quoted matter were part of the essay-writer’s own sentence:

The “rank garden behind an old wall” at Miss Havisham’s, with its “tangled weeds” and “green and yellow paths” (Dickens 93), evokes a paradise from which Pip, like Adam after the fall, is excluded.

To achieve this, you have to adapt the syntax of your own sentence to the syntax of the quoted matter. Notice how this example is structured: it moves from evidence in the first half of the sentence to interpretation in the second.

NB See pages 65-71 of this guide for how to introduce and engage with secondary sources.

Punctuating Quotations

The punctuation you place before a quotation will depend on the grammar of your own prose. When a complete sentence precedes the quotation, you may use a colon:

The description of the Radley Place that opens *To Kill a Mockingbird* draws on the gothic. Seen through the eyes of the six-year-old narrator, the Radley Place is described as a site of terror: “The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the color of the slate-grey yard around it. Ram rotten shingles drooped over the eaves of the veranda; oak trees kept the sun away” (9).

When possible, integrate the quoted matter into the structure of your own sentence in which case you may need just a comma before the quotation, or no punctuation at all.

The Radley Place is not only described as “low,” “darkened” and “rotten,” but also as being inhabited by a terrifying creature— “a malevolent phantom”—terrorizing the town of Maycomb (9).

Because all the quoted words or phrases appear on the same page in the original text, the parenthetical citation comes at the very end of the sentence in the example above to avoid redundancy. Put the comma (or period) you might add at the end of the quotation before the closing quotation mark when the quotation is *not* followed by a parenthetical citation. Note how the added commas after “low” and “rotten” fall *before* the closing quotation mark. Contrastingly, long dashes are never put within quotation marks, except if they are part of the original text quoted. The colons, semi-colons, question and interrogation marks that you may add in your own prose also come after the closing quotation mark.

This rule holds true as well when including a title in quotation marks in your sentence. See how the comma comes before the closing quotation mark in the example below:

In her short story “Fado,” Katherine Vaz dramatizes the notion of fate, as protagonists seem destined to a specific fate despite their attempts at reversing it.

When the quotation is directly followed by a parenthetical citation, the punctuation mark of your own sentence goes *after* the parenthetical citation. The comma, period, colon or semi-colon at the end of the quoted matter in the original text is *omitted* in this case. For instance, the first sentence of *The Good Soldier* reads, “This is the saddest story I have ever heard.” Here it is as quoted in an essay:

In the first sentence of *The Good Soldier*, the narrator declares it to be “the saddest story” he has “ever heard” (11).

In the first sentence of *The Good Soldier*, the narrator declares: “This is the saddest story I have ever heard” (11).

In both cases, the period of the original text is omitted, and the period closing the sentence comes *after* the parenthetical citation.

On the other hand, the exclamation or question mark found in the original text should be included within the quotation marks, *if required by the meaning*. In the opening chapter of *The Good Soldier*, the narrator exclaims, “Permanence? Stability? I can’t believe it’s gone.” Compare the two examples:

The narrator undermines the reader’s confidence with his double questions “Permanence? Stability?” (13).

The narrator undermines the reader’s confidence by expressing his doubts about “permanence” and “stability” (13).

In the second example, the two question marks have been omitted, as the emphasis is not put on the question but on the key concepts of “permanence” and “stability.” In both examples the closing period comes after the parenthetical citation.

Of course, if the exclamation or question mark belongs to your own discourse, it falls *outside* of the quotation marks:

Does the narrator of *The Good Soldier* really question “permanence” and “stability” (13)?

NB The same punctuation rules presented above apply to quotations from secondary sources. For more on secondary sources, see chapter 5 of this guide.

If part of the text you are quoting figures in quotation marks in the original, make sure to retain these quotation marks in your own quotation. Clearly distinguish the quotation marks that you use for quoting and the quotation marks found in the original text. Use double quotation marks to indicate where the quoted matter starts and ends. Use single quotation marks around the sentence, phrase, or word that appears in quotation marks in the original text, typically for direct speech. For instance, in *Richard III*, the king asks, “Will no man say, ‘Amen’?” (4.1.170). (Notice how the question mark belongs with the complete sentence, not with the “quotation within the quotation.”) Here is another example from *The Good Soldier*:

The Ashburnhams were “what in England it is the custom to call ‘quite good people’” (12).

NB In British English, the reverse occurs. Single quotation marks indicate the quoted matter and double quotation marks signal a quotation in the original text quoted. For examples of this, see the section on quotation marks on pages 34-35 of this guide.

Adding and Omitting Words in Quotations

Every direct quotation must be rendered *exactly* as it stands in the source from which it is taken, including punctuation, spelling, and capitalization. Your reader must be able to count on the accuracy of your quotations, for they are the evidence on which your case rests. Beware, since the slightest suspicion of misquotation can destroy all of the trust your reader has in your argument.

If the spelling of a word in the original text is in any way anomalous, you should copy it exactly as you find it and then add “[sic]” to confirm that this **anomaly** is deliberate and not a mistake of copying on your part. This is how you might quote from Brian Sousa’s short story “Smile”, which is written in the form of an email:

“And I know I started drinking more. (OK, I know it became a problem and I’m saying right now, I’M SORRY, But Dr. Rich says that it’s a coping meckanism [sic] that a lot of people use. I don’t drink like that anymore. I didn’t even have a drink on New Year’s Eve, if you can believe that)” (76).

You may silently (i.e. without any specific indication) remove the odd “typo” or spelling error you notice in contemporary critical texts, however (but be careful not to add mistakes!). You may also silently change the case (upper to lower, or vice versa) of the initial letter of a quoted prose fragment if this suits the grammar of your own sentence.

Put **square brackets** around any other letter or word that you modify or supply. If you find that you have to do this more than once in any single quotation, consider how you can

revise the structure of your own sentence to accommodate the quotation with a minimum of changes. Here is an example based on the following passage from *The Good Soldier*:

“My wife and I knew Captain and Mrs. Ashburnham as well as it was possible to know anybody, and yet, in another sense, we knew nothing at all about them” (11).

When the narrator writes that he and his wife “knew Captain and Mrs. Ashburnham . . . and yet, in another sense, [they] knew nothing at all about them” (11), the reader is warned of the underlying ambiguities in the story being told.

The “we” of the original text has been changed to “they” in the example above to better integrate the quotation in the structure of the sentence.

You may add “my emphasis” or “my italics” to the parenthetical citation if you have emphasized a word or a sentence that is not italicized in the original text:

“I could see my father on the veranda with his *little straw hat*, a Sam Sneed, perched on his head, this *red-and-white striped shirt*—short-sleeved, of course—and his *plaid pants* that the kids on the street jokingly called ‘all seasons,’ like the tires” (De Sa 161; my emphasis).

Note the use of the semi-colon between the page number and “my emphasis.”

You might need to omit words—or even whole sentences—from your quotation in order to retain only the most relevant parts of the original text. An omission of this kind is called an **ellipsis**; it is indicated by three dots, each separated by a space. The three dots are *never* enclosed within square brackets.

“With the door and windows already open, my father moved to the living room, turned on the large console stereo . . . and placed the single on the turntable. He set the volume to HIGH. . . . There was the initial scratch and pop of the needle hitting vinyl because of his already unsteady hand. He appeared on the veranda just in time” (De Sa 162).

If the words you have omitted follow a period, as in the case of the second ellipsis in the passage above, the ellipsis is separated from the period by a space.

It is often preferable to cut a quoted sentence in two (or more) pieces and insert your own words between the fragments. Remember to place quotation marks around each part of the quoted text. Add the page reference after the last quotation in the sentence if all the fragments are found on the same page, if not after each fragment.

After turning the “large console stereo” on “HIGH,” Antonio’s father “appeared on the veranda just in time” for the beginning of the national anthem that loudly echoed in the house and garden (De Sa 162).

Omitted words at the end of a sentence also need to be marked by an ellipsis:

“There was the initial scratch and pop of the needle hitting vinyl . . .” (De Sa 162).

In contrast, omitted words at the beginning of a quotation are *never* replaced by an ellipsis.

NB The use of square brackets and ellipses follow the same rules when you are quoting from secondary sources. See pages 69-70 of this guide.

Block Quotations

When a prose quotation runs to *more than four lines*, you must present it as a block quotation. Block quotations are indented from the left-hand margin (1.25 cm) and are *not* placed between quotation marks (the format itself tells the reader that it is a quotation). In addition, reduce the font size to 10 pts and add an extra line space before and after the quotation. You can also optionally indent the block quotation from the right-hand margin to further distinguish it visually from the rest of the essay paragraph.

NB The same rules apply for quotations from secondary sources that exceed four lines in length. See pages 70-71.

The population of Maycomb, the small Alabama town in which *To Kill a Mockingbird* is set, appears in the narrator's eyes as wilted as the town itself:

Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then; a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three o'clock naps, and by nightfall were like soft tea-cakes with frostings of sweat and sweet talcum. (5)

Infused with alliterations, metaphors and similes, Lee's description of Maycomb and its population in hot summer days dramatizes the harshness of the Great Depression.

The parenthetical citation in a block quotation is placed *after* the closing punctuation. The sentence following the quotation, being part of the same paragraph as the lines preceding the quotation, is *not* indented (it is not the beginning of a new paragraph!).

The use of a block quotation has no influence on the punctuation preceding the quotation—see for example the colon in the example above (you will also find several examples with a comma, or no punctuation at all in this guide).

Quoting Dialogue from a Novel in a Block Quotation

Sometimes, dialogue in novels is presented with each character's speech on a new line, like the following example from page 172 of the novel *Surfeit of Lampreys* by Ngaio Marsh. The text is presented here exactly as it appears in the 1955 Penguin Books edition, which, as you'll notice by the use of single inverted commas for direct speech, is a British edition:

'Upright?' suggested Alleyn. 'Business-like? Scrupulous?
Reliable? Any of those jump to the mind?'
'They're kind,' said Dr Kantripp turning rather red.
'They're extremely good-natured. They wouldn't hurt a fly.'
'Never do anybody any sort of injury?'
'Never, wittingly, I'm sure.'

If you want to quote a section of dialogue like this, follow the indentation rules for all block quotations (see above). If a character's speech runs onto a new line, as it does in this example, indent each line of the dialogue by another 1.25cm. If you are following British English conventions, you can keep the single inverted commas we saw in the original British publication. If you are following American English conventions, use double quotation marks around the spoken words:

In the course of the murder investigation that is the focus of Ngaio Marsh's *Surfeit of Lampreys*, Inspector Roderick Alleyn interrogates Dr Kantripp:

"Upright?" suggested Alleyn. "Business-like? Scrupulous?
Reliable? Any of those jump to the mind?"
"They're kind," said Dr Kantripp turning rather red.
"They're extremely good-natured. They wouldn't hurt a fly."
"Never do anybody any sort of injury?"
"Never, wittingly, I'm sure." (172)

Marsh's use of repeated, short questions, none of which are formulated with an auxiliary verb, gives the impression that Alleyn is frustrated by his lack of progress in apprehending the murderer at this point in the novel.

As with all other quotations, make sure you fully integrate block quotations into your own writing. Do this by introducing the quoted text and commenting on the important features it contains.

QUOTING FROM POETRY

In-text Quotations

When quoting *up to three lines* of poetry in your essay, use in-text quotations. Indicate the line breaks when you are quoting more than one line by inserting a **slash** (with a space on either side of it) between the quoted lines. A **double slash** (/ /) serves to indicate a stanza break.

The repetition "And Miles to go before I sleep, / And Miles to go before I sleep" (lines 15–16) that concludes Robert Frost's poem "Stopping by Woods on a Snowy Evening" accentuates the steady rhythm of the speaker and his or her horse continuing their journey after stopping by the woods to contemplate the beauty and peacefulness of the natural world.

The capitalized first letter of each line in *poetry*, as well as the punctuation (to the exception of the period before the closing quotation mark), must be maintained in in-text quotations, as they indicate the line structure. Note as well that when quoting verse poetry, the **line number(s)** is indicated in the parenthetical citation instead of the page number(s). While the word "line" or "lines" needs to be mentioned in the first parenthetical citation, it can be omitted in the following citations. **Do not** use the abbreviations "l." and "ll." as they could be confused with numerals depending on the font used.

When the poem is divided in **books** or **cantos**, you should indicate (with Arabic numerals) the book or canto (or other subdivision, if applicable) and line (or “verse”) numbers (separated by a period) in the parenthetical citation:

In saying that “The mind is its own place, and in itself / Can make a Heaven of Hell, a Hell of Heaven” (Milton 1.254–55), Satan voices an idea that harmonizes with the individualist ethos of Protestantism.

There is no need to repeat the book or canto in the parenthetical citation when they are the same as for the previous quotation.

NB If the poem does not have integrated line numbers, do not count them. It suffices to indicate the canto or book number in the parenthetical citation.

When quoting from modern, postmodern or contemporary poetry, which often has lines of irregular length and no numbered stanzas, it is more helpful to provide the page number, as you would for prose:

In poem 4 of *Midsummer*, Derek Walcott invokes the brutal world of imperialism by reference to the central figure of *Heart of Darkness*: “By the pitch of noon, the one thing wanting / is a paddle-wheeler with its rusty parrot’s scream, / whistling in to be warped, and Mr. Kurtz on the landing” (14).

If you want to omit one or several words (or lines) from a verse quotation, indicate the omission with an ellipsis in in-text quotations, just as you would when quoting prose:

In his sonnet 130, William Shakespeare mocks Petrarchan love sonnets by portraying an unconventional beauty whose “breath . . . reeks” (line 8), and whose feet “trea[d] on the ground” (12).

Square brackets indicate the alteration made to the original line in the second quotation.

Block Quotations

If you quote *more than three lines*, use a block quotation. Start a partial first line where it begins in the original, i.e. shift the word(s) to the right so that the end of the line is more or less aligned with the end of the following lines on the right side. If citing the full line, start the line on the left-hand side as in a normal block quotation. Add the parenthetical source reference to the last line of the quotation if there is enough room; if there is not, place the reference on the next line, aligned with the right margin of the block quotation.

Satan’s rebellion against God initially appears to be an act of liberation from an unjust imperial ruler:

Here at least
We shall be free; th’Almighty hath not built
Here for his envy, will not drive us hence.
Here we may reign secure; and in my choice
To reign is worth ambition, though in Hell:
Better to reign in Hell than serve in Heaven. (Milton 1.258–63)

But when Milton later links Satan, figuratively, with a “great sultan” (348) who is decorated with the products of “the gorgeous East” (2) such as “barbaric pearl and

gold" (4), his own political rebellion becomes tainted with the power, the egotism, and the despotic nature of imperial aspiration.

If some lines of the original poem are too long to fit on one line in the block quotation, slightly indent the continuing line on the left. This is called a **hanging indentation**. This is how you might quote from Walt Whitman's *Song of Myself*:

The smoke of my own breath,
Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch and vine,
My respiration and inspiration, the beating of my heart, the passing of blood and
air through my lungs,
The sniff of green leaves and dry leaves, and of the shore and dark-color'd sea-
rocks, and of hay in the barn,
The sound of the belch'd words of my voice loos'd to the eddies of the wind,
A few light kisses, a few embraces, a reaching around of arms,
The play of shine and shade on the trees as the supple boughs wag,
The delight alone or in the rush of the streets, or along the fields and hill-sides,
The feeling of health, the full-noon trill, the song of me rising from bed and
meeting the sun. (sec. 2)

Note the continuing indentation of lines 3, 4, and 9. As the original poem is not divided in lines, the parenthetical citation only indicates the section number found in the original text.

If the poem you are quoting is not aligned on the left-hand side, reproduce its original layout as faithfully as possible. This is how you might quote from E. E. Cummings' poem "The Sky Was":

The unusual layout of E. E. Cummings's poem "The Sky Was" graphically represents the steam produced by the locomotive mentioned in the poem:

the
sky
was
can dy lu
minous
edible
spry
pinks shy
lemons
greens coo 1choc
olate
s.

un der,
a lo
co
mo
tive s pout
ing
vi
o
lets

The scattered and fragmented words, the progressive thickening and thinning of the lines, as well as the curving of the last five lines represent the deepening streak of smoke exhaling from the locomotive's chimney.

To omit one or several lines for a verse quotation, indicate the **ellipsis** with a full line of spaced dots:

Satan's rebellion against God initially appears to be an act of liberation from an unjust imperial ruler:

Here at least
We shall be free; th'Almighty hath not built
Here for his envy, will not drive us hence.
.
Better to reign in Hell than serve in Heaven. (Milton 1.258–63)

Quoting Lyrics

If you want to quote the lyrics of a song, format your quotation as you would for poetry, by using a slash (/) for the line break and a double slash (//) for the stanza break when the quotation is embedded in your own prose. For block quotations, reproduce the song's original line and stanza divisions.

In the chorus to their song "Killing me Softly," the Fugees emphasize the power of music and lyrics to create personal emotions:

Strumming my pain with his fingers,
Singing my life with his words,
Killing me softly with his song,
Killing me softly with his song,
Telling my whole life with his words,
Killing me softly with his song.

The quotation is *not* followed by a parenthetical citation, as the information regarding who and what we are quoting was made clear before the quotation. For song lyrics, no line number or page number applies. However, if you have not indicated the artist's name before the quotation, include it in the parenthetical citation at the end, as songs and albums are listed under the artist's name in the bibliography. Remember as well that song titles should be in quotation marks, and album titles in italics.

QUOTING FROM DRAMA

Parenthetical Citations

To identify quotations from a play, indicate (with Arabic numerals) the act, scene, and line numbers, all separated by periods:

After the ghost's disappearance from the battlements of Elsinore, Hamlet lapses into meta-theatrical discourse: the question "You hear this fellow in the cellarage?" (1.5.151) refers to the staging convention at the Globe theatre, where the ghost disappeared through a trapdoor into the hollow space beneath the planks. By addressing the ghost as "truepenny" (150) and "old mole" (162), Hamlet actually jibes at his fellow actor impersonating the ghost (rather than speaks to a semblance of his deceased father).

As this example makes clear, there is no need to repeat the act and scene when they are the same as for the previous quotation.

If it is not clear which source you are quoting, add the author's last name in the parenthetical citation. Exceptions are made regarding Shakespeare's plays: abbreviations have been established that can be used in the parenthetical citations instead of the author's name.

(*Oth.* 4.2.7–13)

(*Mac.* 1.4.16)

Here is a list of some of the plays and their abbreviations:

• <i>Hamlet</i>	<i>Ham.</i>
• <i>Macbeth</i>	<i>Mac.</i>
• <i>The Merchant of Venice</i>	<i>MV</i>
• <i>A Midsummer Night's Dream</i>	<i>MND</i>
• <i>Othello</i>	<i>Oth.</i>
• <i>Romeo and Juliet</i>	<i>Rom.</i>
• <i>The Tempest</i>	<i>Temp.</i>

NB For a full list of abbreviated titles see the *MLA Handbook*, 8th ed., pp. 100–01.

As with poetry, identify quotations from contemporary plays by giving the page number(s) in the parenthesis instead of the act, scene, and line. In any case, many contemporary plays are no longer divided into acts or scenes. If you are in doubt as to which system to adopt, the simplest rule is: if the lines in the text are not numbered, situate quotations by page number.

Verse Drama

As with poetry, when quoting two or (at most) three lines of verse drama, embed the quotation in your own prose. Use quotation marks at the beginning and end of the quoted material, indicating the line break with a slash (/) with a space on either side of it. The quotation should be followed by the parenthetical citation.

Hamlet famously chides Horatio's rationalism by saying, "There are more things in Heaven and earth, Horatio, / Than are dreamt of in your philosophy" (1.5.166–67).

When the context makes it clear, you can omit the author's name or the shortened title of the play in the parenthetical citation.

When you quote four lines or more, use a block quotation. Block quotations are particularly good to quote dialogues. Indent the quotation from the left margin (as you would for any block quotation), write the name of the character in all capital letters, followed by a period. Then type the line uttered by the character. Repeat for each character involved in the dialogue. Respect the line division and layout of the original poem.

GHOST. (*Beneath*) Swear.
HAMLET. Well said, old mole! Canst work i' the earth so fast?
A worthy pioner! Once more remove, good friends.
HORATIO. O day and night, but this is wondrous strange!
HAMLET. And therefore as a stranger give it welcome.
There are more things in Heaven and earth, Horatio,
Than are dreamt of in your philosophy. (*Ham.* 1.5.162–67)

As for poetry, add the parenthetical citation to the last line of the quotation if space allows; if not, place the citation on the next line, aligned with the right margin of the block quotation. If the dialogue is intercut by stage directions, include them in your block quotation as they appear in the original play (usually in italics).

If you start your block quotation with a partial first line, shift the word(s) to the right so that the end of it is more or less aligned with the following lines, as you do with poetry.

HAMLET. Canst work i' the earth so fast?
A worthy pioner! Once more remove, good friends.
HORATIO. O day and night, but this is wondrous strange!
HAMLET. And therefore as a stranger give it welcome.
There are more things in Heaven and earth, Horatio,
Than are dreamt of in your philosophy. (*Ham.* 1.5.162–67)

Prose Drama

When quoting up to three lines of a play in prose, include them in quotation marks in your text as you would with any text in prose. The quotation is followed by the parenthetical citation that indicates the page number(s).

In a tired, yet brooding, tone that mirrors his slow and indecisive walk, Vladimir exhales at the beginning of *Waiting for Godot*: "All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle" (1).

If the play is divided into acts and/or scenes, you can also indicate the act and/or scene numbers in the parenthetical citation before the page number, as you would for a play in verse. As *Waiting for Godot* is divided into two acts, but not into scenes, the parenthetical citation above could read (Beckett 1.1), or simply (1.1) if the context is made clear.

In a block quotation, the general rule regarding the dialogue division between the characters remains the same as for verse drama, except that the line break is not used for plays in prose. Note, however, that the hanging sentences for each character should be aligned on the left side with the end of the character's name as in the following example:

ESTRAGON. (*Giving up again*). Nothing to be done.

VLADIMIR. (*Advancing with short, stiff strides, legs wide apart*). I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. (*He broods, musing on the struggle. Turning to Estragon*). So there you are again.

ESTRAGON. Am I?

VLADIMIR. I'm glad to see you back. I thought you were gone forever.

ESTRAGON. Me too. (Beckett 1.1)

The stage directions figuring in italics and parentheses have been kept as in the original play. They are important components of a dialogue and should not be omitted in your block quotations, except if the stage direction intercutting the dialogue is particularly long. In this case, you might want to omit part or all of it depending on your quotation and argument. Use ellipses to indicate the omitted part(s) of the original text (see page 50). This holds true as well for plays written in verse.

QUOTING FROM FOREIGN-LANGUAGE SOURCES

You should quote from English sources as often as possible, using published English **translations** when dealing with foreign-language works. There are two reasons why you may want to quote directly from a foreign language in your essay: your analysis or discussion of the quotation relies on the actual wording, syntax, and/or rhythm of the original (as will often be the case with primary texts); or you are unable to find a published English version of the quoted text. In both cases you need to provide an English translation *after* the quotation—like this:

Molière's *Dom Juan* opens with Sganarelle's praise of tobacco, which he describes as "la passion des honnêtes gens" ("the passion of honest people"; 1.1.3).

Note the use of the semi-colon in the parenthetical citation above to separate the translation and the location of the quotation in the original text.

When using a published translation, reference it alongside the original work:

At the opening of Dante's *Inferno*, the poet finds himself in "una selva oscura" (1.2; "a dark wood"; Ciardi 28).

The original *and* the translation should each be given an entry in your bibliography.

In block quotations, the English version should be placed *below* the foreign-language text:

Dante's *Inferno* begins literally in *media res*:

Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
ché la diritta via era smarrita.
Ahi quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinova la paura! (1.1–6)

Midway in our life's journey, I went astray
from the straight road and woke to find myself
alone in a dark wood. How shall I say
what wood that was! I never saw so drear,

so rank, so arduous a wilderness!
Its very memory gives a shape to fear. (Ciardi 28)

If the translation is your own, you might specify “my translation” in the parenthetical citation:

Molière’s *Dom Juan* opens with Sganarelle’s praise of tobacco:

Quoi que puisse dire Aristote et toute la philosophie, il n’est rien d’égal au tabac : c’est la passion des honnêtes gens, et qui vit sans tabac n’est pas digne de vivre. Non seulement il réjouit et purge les cerveaux humains, mais encore il instruit les âmes à la vertu, et l’on apprend avec lui à devenir honnête homme. (1.1.1–6)

No matter what Aristotle and all of philosophy might say, nothing equals tobacco: it is the passion of honest people, and who lives without tobacco does not deserve to live. Not only does it rejoice and purge the human brains, but it also teaches virtue to the souls, and one learns with it to become an honest man. (my translation)

If you are using a published English translation and you find that it is not sufficiently faithful to the original to support your analysis or discussion of the quoted text, you should either provide another translation (e.g. your own) or highlight the limitations of the translation within your discussion (do so only if it is relevant to your argument), or in a footnote.

When writing specifically about translation (e.g. comparing an English work with one or several of its translations), you should treat each version separately. There is no need to provide translations of each and every quote in such cases: it will be assumed that your reader is fluent in all the languages used.

When mentioning the title of a work in its original language, make sure to respect the capitalization rule in the original language. While in English we capitalize the first letter of all nouns, adjectives, adverbs, verbs and pronouns in a title, this is not the case in other languages. Only the first letter of a title (and subtitle) is capitalized in French and Italian:

La divina commedia

La chambre claire: Note sur la photographie

Contes de la bécasse

QUOTING FROM TIME-BASED SOURCES

When quoting from a movie, a TV series, or any other time-based sources, choose an in-text or block quotation depending on what you are quoting. If you are quoting only a few words or sentences of a character in an episode or a movie, include the statement in quotation marks and embed it in your own prose, as you would for short quotations from a novel, for instance. The parenthetical citation following the quotation should give the range of hours, minutes, and seconds in which the quotation takes place in the original source, as well as the appropriate information to help the reader identify the source in the bibliography, if you have not already mentioned the source’s title before the quotation.

Shane’s statement opening the TV series *The Walking Dead* displays his misogyny:
“I’ve never met a woman who knew how to turn off a light. They’re born thinking

the switch only goes one way, on. And they're stuck blind the second they leave the room" ("Days Gone Bye" 00:03:18–00:03:20).

Although the TV series is mentioned before the quotation, the title of the episode is indicated in the parenthetical citation for clarity and to help the reader locate this episode in the bibliography. The bibliographic entry for this episode reads:

"Days Gone Bye." *The Walking Dead*, produced by Frank Darabont, season 1, episode 1, AMC Studios, 2010.

If the episode title is given before the quotation, it can thereafter be omitted in the parenthetical citation:

Shane's statement opening "Days Gone Bye," the first episode of the TV series *The Walking Dead*, displays his misogyny: "I've never met a woman who knew how to turn off a light. They're born thinking the switch only goes one way, on. And they're stuck blind the second they leave the room" (00:03:18–00:03:20).

The same rule applies if you are quoting from a movie. Movie titles should be put in italics and *not* in quotation marks, however.

Be aware that there are variations regarding the way bibliographic entries are formed for movies and TV series depending on the main focus of your essay and discussion. If your essay revolves around an episode or a movie, the title will be listed first in your bibliographic entry. If your essay analyses the performance of an actor, the movie or TV series discussed should be listed under the actor's name. If your essay discusses a few movies directed by the same director or produced by the same producer, the movies will be listed under the director or producer's name. Always remember that no matter what you list first in your bibliography, you need to remain coherent between the bibliographic entry and the parenthetical citation. If the bibliographic entry starts with a person's last name, the last name should figure in the parenthetical citation. If the bibliographic entry starts with a title, the title (abbreviated if necessary) should appear in the parenthetical citation.

NB For more on how to form bibliographic entries for movies and TV series, see pages 80-82 of this guide.

For longer quotations use block quotations, as in the example below:

After bearing witness to his daughter's kidnapping while talking to her on the phone, Bryan Mills threatens his daughter's aggressor:

I don't know who you are. I don't know what you want. If you are looking for ransom, I can tell you I don't have money. But what I do have are a very particular set of skills, skills I have acquired over a very long career. Skills that make me a nightmare for people like you. If you let my daughter go now, that'll be the end of it. I will not look for you, I will not pursue you. But if you don't, I will look for you, I will find you, and I will kill you.
(*Taken* 00:35:36–00:36:23)

Block quotations are particularly relevant for quoting dialogues from a movie or TV series. Follow the guidelines given on pages 57-58 for contemporary plays in prose. Give the names of the characters in all capital letters, followed by a period and the line uttered by the character.

The dialogue between Shane and Rick opening the first episode of *The Walking Dead* anticipates Shane's misogyny permeating the first season:

SHANE. What's the difference between men and women?

RICK. This is a joke?

SHANE. No, I'm serious.

I've never met a woman who knew how to turn off a light. They're born thinking the switch only goes one way, on. And they're stuck blind the second they leave the room.
(*"Days Gone Bye"* 00:03:10–00:03:20)

5 SECONDARY SOURCES

DEFINITION

A **secondary source** refers to a source that you use to complement the analysis of a primary source. It can be used to provide information regarding the critical reception of the primary text, and/or regarding its social, cultural, political, historical literary or artistic contexts. Secondary sources can therefore take multiple forms, such as:

- a critical reading (discussion, interpretation, commentary) of your primary text(s), such as a book review, a scholarly article, or an essay, for example;
- a theoretical text about a concept or aspect that you want to develop in your essay (e.g. identity, intertextuality, translation, or gender, for example);
- or, a historical document (e.g. used to elaborate on the historical context in which your primary text was produced), for example.

REFERENCE BOOKS

Your first source of secondary information should be a good **dictionary**. Because the meaning of words changes with time, the *Oxford English Dictionary* (OED) is the ideal tool for literary analysis: it prints definitions in historical order (i.e. oldest first) and includes many examples of usage identified by author and date. You can consult it online by typing www.oed.com into the browser of any computer on the campus.

NB The University of Lausanne subscribes to many paying online services such as the OED. Students and staff members can also access these resources from outside the campus. To do so, you will need to use the “crypto” gateway, which will connect any computer to the UNIL network via the Internet. To access “crypto,” go to crypto.unil.ch; enter your UNIL username and password. You will then navigate to the resources you want to access by entering their addresses in the “crypto” interface (rather than directly in the navigation bar of your browser). When you are accessing a webpage through “crypto,” you will see the UNIL logo at the top of the window; it allows you to either go back to the “crypto” homepage or leave the “crypto” gateway (to make sure that no one else can use your secured access).

In addition to defining (both for you and your reader) words used in your primary text, a dictionary also serves to clarify the key terms and concepts of your discussion. However, **handbooks** of literary terms (such as Abrams’s *Glossary of Literary Terms*) are better, as they provide more detailed definitions in a historical perspective. Factual information about authors, works, schools, movements, and key concepts can be found in reference works like *The Oxford Companion to English Literature* and *The Cambridge Guide to Literature in English*.

The Internet provides access to **encyclopedias** like the *Americana* and *Britannica*, or the *Literary Encyclopedia* (www.litencyc.com). *Wikipedia* will often provide more information (especially on topics pertaining to popular culture or contemporary science and technology) but with varying degrees of reliability. When using *Wikipedia*, make sure that the articles you

are consulting are based on reliable sources (given in footnotes) and not debated by users (often a good indication that a given article is not reliable in its current state).

In any case, quote from encyclopedias only to provide secondary, “background,” information in your essays. Information directly related to your thesis and the texts you are analyzing should be drawn from more substantial sources.

FINDING SECONDARY LITERATURE

There are many ways of finding **books** and **articles** related to the topic of your essay. While the **Internet** is a powerful tool in this respect, it is important that you learn how to use it properly and that you think of other resources, such as the shelves and *magasins* of the **University library**, the *Bibliothèque cantonale et universitaire* (BCU).

Finding Books and Articles through the BCU

When dealing with a canonical English or American author, a good place to start is the section devoted to that author on the English- and American-literature shelves in the *libre-accès* at Dorigny. The **classification** is by century and family name. Thus books by and about Percy Bysshe Shelley will be under “820”18”SHE,” where “820” is for English; “18,” for authors who died between 1800 and 1899; and “SHE,” for Shelley.

Since many useful books will be classified elsewhere (under comparative literature, for example), you will also need to look for references by means of the BCU **online catalogue**, write down the relevant titles with their call numbers (found under *Obtenir*), and then seek them on the shelves. The catalogue is found at www.bcu-lausanne.ch under *Catalogue Renouvaud*. If the book is not available on the shelves, you can have it brought to the desk at Dorigny from the *magasins* or from another BCU site. You may also want to extend your search to the *Autres Catalogues* regrouping a variety of library networks in Switzerland, including Réro (*Réseau des bibliothèques de Suisse occidentale*). These other catalogues are available from your main BCU browsing page renouvaud.hosted.exlibrisgroup.com/.

You can request the books found in these other catalogues through interlibrary loans. To do so, click on *Obtenir* at the bottom of each result entry. You need to be logged in to proceed with the request. (If you don’t have a library account yet, you need to register with the BCU first). Next, click on the *Demande PEB* link. Fill in the form with the details regarding the desired book, and do not forget to choose the library pick-up location in the scroll-down menu at the very top of the form. If you do not change the pick-up location to Dorigny, your book will go to the Riponne. Interlibrary loans are subjected to fees. You will be asked to pay 3CHF for books in the Réro network and 12CHF for books that come from other libraries in Switzerland. More information regarding the various catalogues available on the BCU website can be found at www.bcu-lausanne.ch/catalogues/.

The main *Renouvaud* catalogue can also be used to find articles in **periodicals** available in print at the BCU and/or online. Other **archive collections** such as JSTOR (www.jstor.org) and Project Muse (muse.jhu.edu) are good resources to look for and download digitalized articles. These databases can only be accessed from the campus or through “crypto” (see

above). However, as the BCU is subscribed to both databases, a search through the *Renouveau* catalogue should include articles available through *JSTOR* and *Muse*.

NB For more information regarding the English books, e-books, periodicals, databases and other resources available at the BCU, select *Domaines* and *Anglais* on the BCU homepage.

Using the Web

The Internet connects you with vast amounts of information of varying quality and relevance. Discrimination is thus crucial when browsing the web, especially when looking for material to be quoted and engaged with in a critical essay. While the resources that are only accessible from the campus or through “crypto” are all of academic standing, material found “for free” needs to be considered much more carefully. Many websites make **copyright-free works** available to all. Only those, such as *Project Gutenberg* (www.gutenberg.org), that clearly reference the printed edition from which they have copied the text and the person(s) and/or institution(s) who produced the electronic version, should be trusted.

In order to evaluate the reliability of an online source (especially secondary sources, since primary sources are not always academic in their content), and to select your online sources carefully, consider the following questions:

- *Is the source published online by a reputable press (e.g. university presses, peer-reviewed journals)?* A source that is published by a reputable press is more likely to be trustworthy than a source found on a random website.
- *In which type of journal/newspaper or website is this source published? Is the journal and/or article peer-reviewed?* When an article is “peer-reviewed,” it means that its content has been read and approved before publication by experts on the topic and not just by the editor(s) of the journal. Articles that are published without peer review should be read with caution.
- *Can you trust the writer?* It may be difficult for you to establish (without carrying out research) whether an author is a reputable scholar. A simple test is to ask yourself whether the article is rationally argued, or based on an appeal to the emotions. What audience is the article addressing, and what kind of conclusions are drawn?
- *Is the source current?* Be sure that the sources you use are up-to-date. Is the source engaging with current debates in your field? Is there a more recent edition of the book or article used?
- *Are there any notes and bibliographical data?* It is imperative to know where the information you are reading comes from. A source that provides no bibliographical reference may be presenting plagiarized information.

The Internet is a perfectly legitimate place to go looking for information, but you must treat what you find there just as you do any other source, acknowledging *each and every* borrowing by putting word-for-word quotations between quotation marks, by introducing

paraphrased or borrowed ideas, and by identifying the source with appropriate parenthetical documentation and an entry in your bibliography.

NB For further information on how to evaluate the reliability of an online source, consult the 3rd edition of *The Craft of Research*, which is listed in the bibliography of this guide.

Using Search Engines and Online Databases

While **Google** has become the standard search engine for everyday needs, it is of little use for academic research: scholarly works will be drowned in a long list of results of little relevance. A better alternative is **Google Scholar**, which focuses solely on published research. Google Scholar also provides links to **Google Books**, where you may be able to read a few pages of the book you have selected—a good way to see whether the book in question is worth looking for at the BCU! Note however that Google Books is not limited to academic books.

To discover articles in periodicals or to produce a list of recent books on a particular text or author, you can also search a number of online databases accessible from the BCU website. Some of them can only be browsed from the campus or through “crypto”—see above. To access them, choose *Bases de données* on the BCU main page. Databases are then listed by domain: *Anglais* and *Langues et littératures modernes* should be your first choices. For books and articles on English and American literature, the place to start is Literature Online (supplied by ProQuest), which includes the MLA International Bibliography and other databases.

The English Department provides a list of recommended online resources on its website (www.unil.ch/angl), under “Resources” on the BA and MA pages. New resources are added as they become available (e.g. when the BCU subscribes to them).

EXPLOITING SECONDARY LITERATURE

Whether you visit the library or consult the Internet, or both, you will find many more books and articles than you can ever read, so you will need to be selective and guided by a sense of purpose (although browsing and serendipitous discovery can be both pleasurable and productive). The information that you find will be valuable only insofar as it is relevant to the essay you are writing. Here are a couple of tips:

- Choose recent books and articles first; they usually discuss what has been said in earlier books. Looking at the bibliographies of these texts is also a good way to find earlier references. A book or article that is quoted by many scholars is likely to be one you should consult and engage with in your essay.
- To gain an idea of the scope and argument of a book, scan rapidly through the table of contents and the introduction. Then read the last page(s); you may find conclusions summarizing the argument. With this information you can choose which chapter(s) to read, or the whole book, or none at all, as the case may be. Websites such as Google Books and Amazon will often let you see these pages, thus saving you a trip to the library if the book turns out to be of little interest for you.

- Use the index at the end of a book to look for keywords that you are interested in. Skim the pages on which these words occur to assess how relevant the chapter and/or entire book is for the purpose of your essay.
- For articles, look at the abstract (if any), introduction and conclusion to give you an idea of what the article is about. You can also look at the subheadings (when present) in order to learn more about the arguments raised.

Finding interesting and relevant secondary sources is only the first step. Reading is an active process—what you bring to your reading affects what you get out of it—so define for yourself what you hope to achieve by reading a particular book or article. Write down your aim or question. Take **notes** while reading, making sure that they are intelligible. When you copy quotations from your sources, you should be scrupulously accurate and always place quotation marks around quoted words. In this way you will never confuse other people's words with your own.

When you record interesting ideas and quotations, write down at the same time the **author's** full name, the full title of the book, the **publisher's** name, the **place and year of publication**, and the page number(s) of the quotations. For articles in periodicals, in addition to the author's name and the title of the article, you will need the title of the journal in which it appeared, the **volume** and **issue** numbers, the pagination of the article (first and last), as well as the number(s) of the page(s) you have quoted from. This information will need to go into the bibliography at the end of your essay.

Downloading **pdfs**, and/or making **photocopies** of useful articles and chapters that you have found at the library is a good idea—it will allow you to annotate these secondary sources and highlight important passages. Make sure to copy absolutely everything you need to properly reference these sources in your essay. Copy the title page of the book (and its verso) or write down its complete reference, and remember to include the endnotes and the bibliography (when provided; these will sometimes be at the very end of the book).

ENGAGING WITH SECONDARY LITERATURE

Avoiding Plagiarism

In your essays you are first and foremost expected to express your own ideas. More often than not, however, you will want to refer to other people's ideas, both in support of your argument and by way of contrast to it. You will also need to provide evidence from your primary text(s) to support every point you make. In other words, you will find yourself “borrowing” words and ideas from other people and incorporating them into your essay.

It is *crucial* that you make it perfectly clear which words and ideas in your essay have come from other people and give credit where it is due. Failure to acknowledge a source you have consulted, quoted, paraphrased, borrowed or revised constitutes **plagiarism**. You *must* distinguish your own ideas from any information derived from sources published in print or online and give the authors credit for the ideas you borrow from them. *Each and every borrowing* in your essay must be carefully signaled. Word-for-word quotations should be placed either in quotation marks or in block quotations and must be fully referenced. All

paraphrased materials and borrowed ideas must be properly introduced and identified by means of referencing.

The English Department shows no leniency for deliberate unacknowledged borrowings, which we consider as **fraud**. Every case of plagiarism will be sent on to the *Décanat* of the Faculty of Arts. If you plagiarize, you will be considered to have failed the essay and the corresponding course or seminar, which may threaten the completion of your studies. In the event of a second offense or depending on the gravity of the case, the student is reported to the *Conseil de discipline* and may be expelled from the University.

Give yourself enough time to research and write. If you do an essay in a rush you are more likely to commit plagiarism, whether intentionally or unintentionally, than if you take the time you need to write it. Organize yourself accordingly and do not wait until the night before the assignment is due to start researching and writing.

In preparation for your essay, take notes when reading secondary sources about the interesting arguments that an author raises and about the important passages you would like to engage with in your essay.

- Keep track of your sources; print or save electronic sources, photocopy articles and keep the books you have borrowed from the library until you have finished writing your essay.
- Copy carefully the passages you want to quote in your essay. Copy the author's exact words and put them in quotation marks. Write down the number of the page the information was taken from and the full bibliographic reference of the source. It is important to always write down where you have found the information, even when you are taking notes.
- Paraphrase an author's ideas carefully in your notes acknowledging where his or her ideas start and end and providing yet again the page number and the full bibliographic reference.
- Draw a clear line in your notes between an author's argument and your own take on the topic. Use the ideas of others sparingly in your essay; your essay should be principally about your own ideas.

NB For more detailed information about plagiarism and its legal aspect, see the section on plagiarism on pages 4-5 of this guide. For plagiarism prevention and education, consult the University's webpage: www.unil.ch/plagiat/fr/home.html.

Integrating Secondary Sources

While your primary text(s) will generally serve as evidence to support and illustrate your analysis, secondary sources can be used in any number of ways. Keep in mind that they are essentially the work of other people—i.e. they present ideas and opinions, not facts. It is therefore important to engage critically with their arguments, to confront them with your own analysis, and to evaluate their theses in the light of evidence drawn from the primary text(s). Cynthia Wu of the Department of Transnational Studies at SUNY, University at Buffalo suggests three ways of engaging with secondary sources, which may run from a

single paragraph to the whole of your essay (in which case the secondary source should be explicitly discussed in your introduction and conclusion):

- **yes, and** ... If a critic develops a broad thesis (e.g. about an author, a genre, or a period), you may want to use the thesis as the starting point for a more focused argument (e.g. by applying it to a single piece of work);
- **yes, but** ... If you partially agree with the arguments raised by an author, you may want to engage with the thesis as a starting point for your discussion, while clearly stating your own stance on the topic and making explicit how your whole essay, or single argument, departs from or develops his or her claim; and
- **no, because** ... If a secondary source contradicts your thesis, probe its evidence and analysis; disprove it, or offer a fresh analysis.

These three approaches will help to clarify your thoughts and expression, as well as strengthen your argument. If you find a secondary source that reinforces your argument, quote from it and engage with it critically only to supplement your own analysis, not to substitute for it: your essay must be primarily about your own ideas.

NB For more tips on engaging with secondary literature, consult the book *They Say I Say* by Graff and Birkenstein listed in the bibliography of this guide.

Introducing a Secondary Source

When quoting from (or paraphrasing) secondary sources, state your opinion as clearly as possible. Pay special attention to the way you introduce these quotations. Provide an introductory sentence or clause stating the thrust of the argument/idea you have borrowed before you engage with the full argument (quotation, paraphrase, or synopsis, for example.). Identify who and what you are quoting before presenting the author's argument. When you first mention the author(s) of the secondary source, give their full name(s). Omit their titles ("Dr.," "Prof.," etc.). Also, when engaging with a secondary source for the first time, give the title of the source (abbreviated if long), or a short explanation of the source's main focus in the sentence preceding the quotation or paraphrase.

In the *Oxford Book of English Detective Stories*, Patricia Craig explains that "one of the most striking things about detective fiction is the ease with which it accommodates all kinds of topical ideologies" (25).

Patricia Craig argues in her introduction to English detective stories that "one of the most striking things about detective fiction is the ease with which it accommodates all kinds of topical ideologies" (25).

As the author's full name is mentioned before the quotation, only the page number figures in the parenthetical citation. See below for more on parenthetical citations for secondary sources.

NB The list of verbs on pages 102-103 of this guide is a good place to find the “the right word” to introduce your secondary source.

For subsequent references to a secondary source, only mention the author’s last name, as it is now established from whom you are quoting. You no longer need to indicate the title of the source before quoting or paraphrasing when it is clear which source you are referring to:

The topic ideologies Craig discusses are not only characteristic of English detective short stories, but of a larger body of detective literature worldwide (25).

If you are engaging with two or more sources written by the same author, you will have to make clear before the quotation/paraphrase, or in the parenthetical citation following it, which source you are referring to by indicating the abbreviated title each time you mention the author.

While it is recommended to provide the name of the author before the quotation, this can be omitted when your quotation provides background information for your primary source:

D. H. Lawrence’s correspondence suggests that Constance represents some of the author’s ideas about female emancipation from the rigid codes of Victorian society (Hawkins 408-11). Her initial rejection of sex as something base changes as the novel develops. In *The Complete Critical Guide to D. H. Lawrence*, Fiona Becket maintains that “Constance’s sexual experience with the gamekeeper will be a rebirth for her” (75).

Hawkins’s name is mentioned in the parenthetical citation as this source is used to give background information regarding Lawrence’s novel. Becket’s name is given before the quotation, as this critic is quoted for her interpretation of an event in the story.

In-text Quotations

Use in-text quotations if the prose quotation is shorter than three lines (or approximately thirty words), as you would for primary sources. The quotation should be faithfully copied word-for-word, put in quotation marks and followed by a parenthetical citation.

In his discussion of Levi-Strauss’s theoretical approach to myths, Terry Eagleton declares that “in studying a body of myth we are looking less at its narrative contents than at the universal mental operations which structure it” (104).

If you want to retain only the most relevant part of the original text, use **ellipsis** as you would when quoting a primary source. The ellipsis is indicated by three dots, each separated by a space. The three dots are *never* enclosed within square brackets:

As Terry Eagleton explains in his introduction to structuralism and semiotics, “The ‘ideal’ or ‘competent’ reader is a static conception: it tends to suppress the truth that all . . . reading involves the mobilization of extra-literary assumptions” (125).

Notice the use of **single quotation** marks in the quoted matter to indicate that these words are found in quotation marks in the original text. The single quotation marks help distinguish the quoted words in the original text from your quotation (in double quotation marks).

It is often preferable to cut a quoted sentence into smaller **fragments** and embed these quoted fragments in your own prose. Add the page reference after the last quotation in the sentence. Take care that the fragmentation does not distort the meaning of the source text.

Terry Eagleton's critique of structuralism hinges in part on his rejection of its postulated reader, someone who not only needs to be a "mirror-reflection of the work itself," but also a structuralist expert, "fully equipped with all the technical knowledge essential for deciphering the work" (121).

Use square brackets to indicate any change made to the original text quoted. This is the case, for instance, when you alter the structure of the original sentence to integrate it in your own prose, or change a word to make the quotation clearer outside of its original context:

Terry Eagleton argues that "the fact that [literature] is written . . . in all its cold impersonality interposes its ungainly bulk between ourselves and the author" (121).

The square brackets replace the pronoun "it" which would not be clear outside of Eagleton's larger discussion of literature.

Square brackets can also be used to add a parenthetical comment within the quotation to explain an aspect of the quotation that might not be clear to the reader:

The relegation of Gothic fiction to the margins of literary culture is in itself an ideologically significant gesture. As Foucault writes in *Madness and Civilization*, "Any transgression in life becomes a social crime, condemned and punished, . . . imprisoned in a moral world [for offending] bourgeois society" (288).

The square brackets here indicate a clarification added by the editor.

Block Quotations

When the quotation from the secondary source runs to more than three lines or thirty words, you must present it as a block quotation, as you would for a primary source. The block quotation is similarly indented from the left-hand margin, and reduced to font size 10. No quotation marks should surround the quoted matter, as the block quotation visually separates the quoted words from your prose, thus telling the reader that it is a quotation. Add a space before and after the quotation.

Terry Eagleton's view of structuralism is inspired by his commitment to Marxist literary theory. He cannot sympathize with an analytical procedure that brackets out the actual conditions of literary production and consumption. For him,

Structuralism and phenomenology, dissimilar though they are in central ways, both spring from the ironic act of shutting out the material world in order the better to illuminate our consciousness of it. For anyone who believes that consciousness is in an important sense practical, inseparably bound up with the ways we act in and on reality, any such move is bound to be self-defeating. It is rather like killing a person in order to examine more conveniently the circulation of the blood. (109)

Eagleton's metaphors are telling: he considers the structuralist approach a destruction of the vital texture of consciousness rendered in literary works.

Note that the parenthetical citation is placed after the closing punctuation of the quoted matter. The sentence following the quotation, being part of the same paragraph as the lines preceding the quotation, begins flush with the left-hand margin.

NB The use of ellipsis and square brackets in block quotations is the same as for in-text quotations. See pages 69-70.

Paraphrase

You may choose to paraphrase a secondary source by giving the gist of its argument in your own words. Identify the source from the start, by mentioning the name of the author and the work title (when necessary for clarity), so as not to give the inadvertent impression that the ideas are your own. The parenthetical citation should come directly after the paraphrase to indicate where the critic's ideas end and yours begin. Imagine that you want to paraphrase this passage:

"Loosely subjective talk was chastised by a criticism which recognised that the literary work, like any other product of language, is a construct, whose mechanisms could be classified and analysed like the objects of any other science. . . . Meaning was neither a private experience nor a divinely ordained occurrence: it was the product of certain shared systems of signification" (Eagleton 106-7).

You could paraphrase it like this:

Terry Eagleton admits, nonetheless, that literature can be analyzed like any other work of language because it is constructed. This means that the mechanisms that form the common patterns of signification prevent meaning from being merely personal or divinely revealed (106-7).

Note that while Terry Eagleton's British English spelling of the word "analysed" is retained in a direct quotation, in a paraphrased version, which is written in your own words, you would use the same dialect of English that you have used in the rest of your essay. In this case, that is American English, and therefore the word is spelled "analyzed". Remember also that the paraphrase of an argument is written in the present tense (as in the example above), except if using the source to provide background information on your primary source. In this case, the tense will have to be adapted to the context. If you are providing historical background information, the past tense should be used.

Afong Moy arrived on October 17, 1834 in New York City aboard the *Washington*, amid a variety of Chinese goods destined for the consumption of the rising American middle class (Haddad 7).

Because the source is used to provide historical background, neither the name of the scholar, nor the title of the source are mentioned before the paraphrase. Here it is sufficient to give the author's last name in the parenthetical citation.

PARENTHETICAL CITATIONS

The parenthetical citation for secondary sources follows the same rule as for primary sources. Indicate right after each quotation and paraphrase where the source comes from by giving in

parentheses 1) the last name of the author when the author is known or an abbreviated title of the source if the author is unknown; and 2) the page number (or other numbering system) where the quotation/paraphrase is located in the original source. There is no punctuation mark separating the page number from the author's name or the abbreviated title.

(Weber 105)

("Small Feet" 2)

NB Remember that your parenthetical citation sends the reader to the corresponding entry in the bibliography provided at the end of your essay. As such, the parenthetical citation should give the element that comes first in the bibliographic entry. For more details, see pages 44-46.

The name of the author/abbreviated title can be omitted in the parenthetical citation if it is clear whom and what you are quoting or paraphrasing.

Terry Eagleton explains that the principles of structuralism offended literary critics: "Structuralism scandalised the literary Establishment with its neglect of the individual, its clinical approach to the mysteries of literature, and its clear incompatibility with common sense" (180).

In this example, as the name of the author figures before the quotation, there is no need to repeat his last name in the parenthetical citation. This holds true as well if you are quoting from the same source over several sentences. Give the name of the author for the first quotation only (either before the quotation or in the parenthetical citation). Make sure, however, that it is always clear for the reader who and what you are quoting, especially when engaging with a variety of sources—primary and secondary. When alternating between different sources, it is better to include the author's name in the parenthetical citation to avoid confusion.

NB For more detailed information regarding parenthetical citations for primary and secondary sources, see chapter 4 of this guide, from page 44 onwards in particular.

Below you will find a more detailed guideline regarding how to form the parenthetical citation for more complex secondary sources.

Identifying a Source with Multiple Authors

Give all the authors' names if there up to two authors, or the first author plus "et al." if there are more than three of them:

(Friedman and Schultermandl 9)

(Chin et al. 10)

Identifying the Volume of a Multi-Volume Work

If your essay engages with more than one volume from a multi-volume work, indicate in each parenthetical citation the volume number followed by a colon and the page number(s). No abbreviation for the volume and the page number(s) is needed.

(Abrams et al. 2: 1472-73)

(Wellek 6: 54)

If you refer generically speaking to an entire volume, the parenthetical citation should include the author's name, the abbreviation "vol." and the volume number:

(Wellek, vol. 6)

In this case the abbreviation "vol." is necessary as the number, if not identified, could be mistaken for a page number. A comma separates the author's last name and the volume number; a common practice when abbreviations are used in parenthetical citations.

Identifying Two or More Works by the Same Author

If you quote from more than one work by the same author in your essay, give the author's last name, followed by a comma, the title of the particular work (or a shortened version of it) and the page reference:

(Eagleton, *Literary Theory* 120)

(Eagleton, "Ideology" 63)

If the author's name has been mentioned before the quotation, only include the abbreviated work title and the page number in the parenthetical citation:

(*Literary Theory* 120)

("Ideology" 63)

Identifying Sources by Authors with the Same Last Name

If two or more of the authors quoted have the same last name, differentiate them in the parenthetical citation by adding their initial(s) before the last name (or the full first name if the initial is also the same).

Carl Smith > (C. Smith 39)

David Smith > (David Smith 24)

Daniela Smith > (Daniela Smith 76)

Identifying a Source with no Known Author

Give a shortened version of the source's title in the parenthetical citation followed by the page number.

("Impact of Global Warming" 6)

(*Reading at Risk* 10)

Titles of containers (e.g. novels, short story collections, or monographs) should be put in italics. Titles of so-called contained sources (e.g. a short story, an article, or a chapter) should be in quotation marks. This holds true for the bibliography, the parenthetical citations and any other mention of a work title in your own prose. See pages 41-42 of this guide.

Identifying an Online Source

Give the name of the author and the paragraph (abbreviated “para.”—or “paras.” in the plural) number(s), but only if these numbers are provided on the webpage itself. Separate the author’s name and the paragraph number with a comma:

(Roth, para. 8)

If sections divide the source, use the abbreviation “sec.” or “secs.” in your parenthetical citation. For chapters, use the abbreviations “ch.” and “chs.” A comma separates the author’s last name and the divide label. (See pages 77-78 for a list of common abbreviations.)

If the source does not have any numbered divisions, there is no need to give any number in the parenthetical citation.

Identifying a Biblical Source

When quoting from the Bible, give the title of the book or its common abbreviation (*not* italicized), followed by the chapter and verse (separated by a period). A full list of abbreviated Biblical book titles can be found in the 8th edition of the *MLA Handbook*.

“For in much wisdom is much grief” (Eccles. 1.18).

“In the beginning was the Word” (John 1.1).

The first time you quote from the Bible in your essay identify in your prose before the quotation, or in the parenthetical citation after the quotation, the element that appears first in your bibliographic entry (i.e. the title of the edition used, the editor’s last name or the translator’s last name). This additional information can be omitted for subsequent references.

(*King James Bible*, Psalms 51.11).

The corresponding entry in the bibliography reads:

King James Bible. 1611. Oxford UP, 2010.

The first date (1611) mentioned in the bibliographic entry corresponds to the original date of publication. The second date listed at the end represents the date of the edition used (see pages 85-86).

Identifying Indirect Sources

There will be moments when you wish to use a passage that you have found in a book (or article) that is taken from another source. For example, in *The Grotesque in English Literature*, Arthur Clayborough quotes an early use of the word “grotesque” from the *Gentleman’s Magazine* (no. 347) of 1747. If you wish to use the quotation from that publication, or part of it, you can look it up in the *Gentleman’s Magazine*, or simply point to where you found the passage by adding the abbreviation “qtd. in” (standing for “quoted in”) to the parenthetical reference:

(qtd. in Clayborough 8)

This is both more honest—citing the *Gentleman's Magazine* would not reveal that you had actually found it in Clayborough—and ultimately more useful for the reader, since Clayborough's book is more accessible than a 1747 publication.

Occasionally, you may find an interesting piece of criticism quoted by another critic. While it is always better to look up the original reference, it may not always be possible (the book or article may not be available to you, for example). In such cases, quote the passage from the text where you found it, giving both references:

(Firth 146, qtd. in Harris 100)

Conversely, if your quotation from a source cites another source (whether primary or secondary), you must acknowledge it as well:

(Harris 100, citing Firth 146)

You will need to list *both* sources in your bibliography, each with its own entry. For the entry of the indirect source, you should use the information you find in the source you have access to, adapting it to MLA style if needed.

6 BIBLIOGRAPHY

TYPES OF BIBLIOGRAPHY

All your sources (both primary and secondary texts) must be listed in a separate section at the end of your essay (as at the end of this guide): the bibliography. In this way, readers will always be able to check the context of your quotations in the sources themselves. For essays submitted in the English Department, your bibliography should be formatted according to MLA style, as described in this chapter.

There are three different kinds of bibliography. To make it clear to your reader which type you are presenting, you should use the appropriate heading at the top of your list of sources.

- “**Works Cited**” (or “References”): primary and secondary sources you have quoted from or paraphrased in your essay—for most essays presented up to BA level;
- “**Bibliography**”: the same information as in the list of “Works Cited,” plus sources that you have read but not quoted—for sophisticated BA essays, MA-level essays, and most *mémoires*; or
- “**Sources**”: the same information as in the “Bibliography,” plus sources that you have not read but which you know are relevant—only for some *mémoires* and advanced papers, and only if absolutely needed (check with your teacher first!).

Bibliographic entries are organized **alphabetically**. Although most of the bibliographic entries will start with the last name of the author, editor, director, or producer, for example, certain entries might be classified under the source title, especially when the author is unknown. These entries are also listed alphabetically (omitting the initial article of the title such as “a,” “an,” or “the”).

If the bibliographic entry runs on two lines, the **hanging line** should be slightly more indented on the left-hand-side than the first line.

The bibliography should therefore be laid out as follows:

- De Sa, Anthony. *Barnacle Love*. Penguin, 2009.
- Friedman, Mary, and Silvia Schultermandl, editors. *Growing Up Transnational: Identity and Kinship in a Global Era*. U of Toronto P, 2011.
- Kambareli, Smaro. *Scandalous Bodies: Diasporic Literature in English Canada*. Wilfrid Laurier UP, 2009.
- Kowalewski, Michael, editor. *Temperamental Journeys: Essays on the Modern Literature of Travel*. U of Georgia P, 1992.
- Sousa, Brian. *Almost Gone*. Tagus P, 2013.

FIRST PRINCIPLES: CORE ELEMENTS

The MLA has defined a general, yet flexible, system for referencing sources in the bibliography that can be applied and adapted to all types of sources, including those that are printed or electronic, written or performed, amongst others. This system is based on a set of

core elements that should be included in each bibliographic entry, in a specific order of appearance. However, depending on the nature of the source, you will not be able to provide every single one of these core elements for each source. This referencing system is flexible and adaptable: if an element is inaccessible, or irrelevant for one of your sources, omit it from the bibliographic entry.

The nine core elements are listed below in their *order of appearance*, followed by the *punctuation mark* that should come after each one of these elements. Each element will be explained separately thereafter.

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

ABBREVIATIONS

A few abbreviations are commonly used in bibliographic entries, as well as in parenthetical citations (when applicable). Here is a list of the major abbreviations you might need:

Publisher:

- University U
- Press P
- University Press UP

Numbers

- Number no.
- Page p.
- Page numbers pp.
- Volume vol.
- Volumes vols.
- Chapter ch.
- Chapters chs.
- Section sec.
- Sections secs.
- Paragraph para.
- Paragraphs paras.
- Book bk.
- Books bks.

Versions

- Edition ed.
- Translation trans.
- Revised rev.

NB Edited by, translated by, created by, directed by, etc. are not abbreviated.

Months

- Jan.
- Feb.
- Mar.
- Apr.
- Aug.
- Sept.
- Oct.
- Nov.
- Dec.

NB May, June and July are not abbreviated.

AUTHOR(S)

A bibliographic entry should begin with the author's last name followed by a comma, the rest of the name and a period.

Naipaul, V. S. *An Area of Darkness*. Penguin, 1968.

Kingston, Maxine Hong. *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. Knopf, 1976.

Sousa, Brian. "Just One Night." *Almost Gone*, Tagus P, 2013, pp. 79–90.

Source with Two or more Authors

Start the bibliographic entry with the last name of the first author listed on the original source, followed by a comma and the rest of the name. Add a comma and the conjunction "and" followed by the first and last name of the second author. The second author's name is followed by a period.

Savage, Jonathan, and Martin Fautley. *A to Z of Teaching*. McGraw Hill Education, 2013.

If the source has three or more authors, list the first author's last name, followed by a comma, the rest of the name, another comma and finally the abbreviation "et al." (an expression that stands for *and others*) and a period. Omit all the other authors' names.

Sigrist, Lukas, et al. *Island Power Systems*. CRC P, 2016.

Source with Editor(s)

For an edited volume of essays, or any other type of edited book, the main authors are **editors**. They have to be acknowledged as such when citing the edited volume of essays as a whole. For that matter, simply add the term “editor” (if there is one editor) or “editors” (if there are two or more editors) after the authors’ names. Separate the last editor’s name and this label with a comma.

Friedman, Mary, and Silvia Schultermandl, editors. *Growing Up Transnational: Identity and Kinship in a Global Era*. U of Toronto P, 2011.

If there are three or more editors, the label “editors” should follow the abbreviation “et al.” as in the example below. A comma should separate “et al.” and “editors.”

Chan, Jeffery Paul, et al., editors. *The Big Aiiieeeee!: An Anthology of Chinese American and Japanese American Literature*. Meridian, 1991.

Source with Translator(s)

If the focus of your analysis is on a translation of a work in another language, the translator should figure as author in your bibliography. The translator’s last name is listed first, followed by a comma, the rest of the name, another comma, the term “translator” and a period.

Heaney, Seamus, translator. *Beowulf*. Faber and Faber, 2009.

Ciardi, John, translator. *The Divine Comedy*. By Dante Alighieri, Penguin Group, 2003.

The author of the original work, when known, should appear in the citation. In this specific case, he or she should figure in the position of the other contributors, as in the second example above. Note, however, that if the essay also focuses on the original work, the original work will then be listed under the author’s name in the bibliography:

Alighieri, Dante. *La divina commedia*. Commented by G. Biagioli, vol. 3, Giovanni Silvestri, 1829.

When there are two or more translators, follow the same rule as for editors (see above).

Sullivan, Alan, and Timothy Murphy, translators. *Beowulf*. Edited by Sarah Anderson, Pearson, 2004.

Two or more Sources by a Same Author

If you list more than one item by the same author, print a short line (created by typing three hyphens) directly below the name of the previous entry. The three hyphens are followed by a period. Alphabetize the entries by title, ignoring article (“the,” “a,” “an”).

Eagleton, Terry. *The Illusions of Postmodernism*. Blackwell, 1996.

---. *Literary Theory: An Introduction*. U of Minnesota P, 1983.

---. *Marxism and Literary Criticism*. Methuen, 1976.

If one of the sources is an edited volume, the short line is then followed by a comma, the label “editor” and a period.

---, editor.

If one of the sources is co-authored, the short line is followed by a comma, the name of the second author (or “et al.” if there are three or more authors) and a period. If the co-authored source is also an edited volume, add the label “editors” before the period.

Friedman, May. *Mommyblogs and the Changing Face of Motherhood*. U of Toronto P, 2013.

---, and Shana L. Calixte, editors. *Mothering and Blogging: The Radical Act of the Mommyblog*. Demeter P, 2009.

In all cases, list these sources alphabetically by their titles.

Corporate Authors

The term author is not restricted to physical persons. An institution, an association or a government agency, for example, can also be considered as authors. If one of your sources is authored by a **corporate author**, the name of this corporation should be listed first in the bibliographic entry followed by a period.

United Nations. *Charter of the United Nations*. 1945. Praetorian Press, 2011.

When the corporate author and the publisher of the source are the same entities, list the source under its title, omitting the author element. The corporation is thus listed only as publisher.

“The Nation’s Older Population is Still Growing, Census Bureau Reports.” United States Census Bureau, 22 June 2017.

Films and TV Series

If your essay focuses on a film, or a TV series, the name figuring under the category “author” will vary depending on the main focus of the essay. If your essay discusses the films and/or TV series of a specific screenwriter, these films and/or TV series should be listed under the creator’s name. As for previous entries discussed above, the last name comes first, followed by a comma, the rest of the name, another comma and the appropriate label (“creator,” “director,” etc.).

Darabont, Frank, creator. *The Walking Dead*. AMC Studios, 2010–.

If your essay focuses instead on the performance of a specific actor, the movie or TV series should be listed under the actor’s name. The label “performer” should be indicated after the name.

Lincoln, Andrew, performer. *The Walking Dead*. Created by Frank Darabont, AMC Studios, 2010–.

---. *Love Actually*. Written and Directed by Richard Curtis, Studio Canal, 2003.

If your essay discusses the movie or TV series more generally, the entry should start with the title of the work. In other words, no author is listed for this particular entry. The creator or director is then mentioned in the position of the other contributors.

The Walking Dead. Created by Frank Darabont, AMC Studios, 2010–.

Love Actually. Written and directed by Richard Curtis, Studio Canal, 2003.

Unknown Author

If the author is unknown, simply start the bibliographic entry with the title of the source.

Sweeney Todd: The String of Pearls. 1847. Floating P, 2009.

TITLES

A distinction has to be made between the **title of the source**, which is the title of the primary or the secondary source you are using in your paper, and the **title of container**, i.e. the larger whole in which the source itself is published, be it a journal, a newspaper, a book, a website, etc. However, sometimes the title of the source and the title of the container conflate. This is the case for a self-contained or independent work such as a novel, a monograph, a short story collection, or a website, for instance, that are not contained within a larger work but are published on their own. In this case, you will have to provide only one title in your bibliographic entry. If a title of source and a title of container are identifiable, you will have to provide first the title of the source, followed by the title of the container in the bibliographic entry.

When the source is **self-contained** (i.e. a whole work in itself; not a part of a larger whole), the title should be put in italics and should directly follow the name of the author when known, or appear as the first element in the bibliographic entry when the author is unknown. The title is followed by a period. This is how you might quote

- a novel:
Kingston, Maxine Hong. *China Men*. Vintage Books, 1980.
- a short story collection:
Joyce, James. *Dubliners*. Cape, 1967.
- a poetry collection:
Whitman, Walt. *Leaves of Grass*. 1855. Dover Publications, 2007.
- a monograph:
Nixon, Rob. *London Calling: V. S. Naipaul, Postcolonial Mandarin*. Oxford UP, 1992.
- a collection of essays:
Kowalewski, Michael, editor. *Temperamental Journeys: Essays on the Modern Literature of Travel*. U of Georgia P, 1992.
- a website:
A List Apart: For People Who Make Websites. 1998–2017, alistapart.com.

- a movie:
Lord, Phil, and Christopher Miller, directors. *21 Jump Street*. Columbia Pictures and Metro-Goldwyn-Mayer, 2012.
- a whole TV series:
Lloyd, Christopher, and Steven Levitan, creators. *Modern Family*. Levitan/Lloyd and 20th Century Fox Television, 2009–.

If the title is contained within a larger work, the title is usually put in quotation marks (a few exceptions apply, see below). The period falls *before* the closing quotation mark. The title of container comes after the period and is itself followed by a comma, as the succeeding information serves to identify the container in more details. The title of container is *always* in italics.

NB See pages 33-34 and 41-42 for more information regarding the use of quotation marks and italics.

This is how you would quote

- an individual short story found in a short story collection:
Sousa, Brian. "Just One Night." *Almost Gone*, Tagus P, 2013, pp. 79–90.
- a short story published in a journal:
Vieira, Nelson H. "In The Shadow of the Mill." *Gávea-Brown*, vols. 5–8, no. 1–2, Jan. 1984–Dec. 1987, pp. 153–55.
- a poem in a poetry collection:
Wang, Ping. "Syntax." *Of Flesh and Spirit*, Coffee House P, 1998, p. 1.
- an article in a collection of essays:
Liu, Lydia. "The Female Body and Nationalist Discourse: *The Field of Life and Death* Revisited." *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*, edited by Inderpal Grewal and Caren Kaplan, U of Minnesota P, 1994, pp. 37–62.
- an article in a newspaper:
Manegold, Catherine S. "Becoming a Land of the Smoke-Free, Ban by Ban." *New York Times*, 22 Mar. 1994.
- an article on a website:
Bernstein, Mark. "10 Tips on Writing the Living Web." *A List Apart: For People Who Make Websites*, 16 Aug. 2002, alistapart.com/article/writeliving.
- an episode from a TV series:
Lloyd, Christopher, and Steven Levitan, creators. "The Butler's Escape." *Modern Family*, season 4, episode 4, Levitan/Lloyd and 20th Century Fox Television, 2012.

When a self-contained work, such as a play, is included in a larger anthology, both the title of the source, and the title of the container are in italics. They are separated by a period. These remain isolated cases.

Lim, Genny. *Paper Angels. Unbroken Thread: An Anthology of Plays by Asian American Women*, edited by Roberta Uno, U of Massachusetts P, 1993, pp. 17–52.

Milton, John. *Paradise Lost. Norton Anthology of English Literature*, edited by M. H. Abrams et al., 6th edition, vol. 1, Norton, 1993, pp. 1475–610.

A good way of visually separating the title of the source and the title of the anthology is to include the original date of publication of the source (when known) right after its title and before the anthology. In this case the original date is preceded and followed by a period.

Lim, Genny. *Paper Angels. 1978. Unbroken Thread: An Anthology of Plays by Asian American Women*, edited by Roberta Uno, U of Massachusetts P, 1993, pp. 17–52.

Milton, John. *Paradise Lost. 1667. Norton Anthology of English Literature*, edited by M. H. Abrams et al., 6th edition, vol. 1, Norton, 1993, pp. 1475–610.

A container can also be included in a larger container. This is the case for instance if you access a movie from *Netflix*, a journal article from a database such as *JSTOR* or *Project Muse*, a book from an online library such as *Google Books*, for example. Identifying these larger containers in your bibliographic entries is important, not only to help the reader locate the source you have used, but also to explain potential differences in format/pagination. Indicate large containers at the very end of a bibliographic entry. The larger container's title should always be in italics ("*Netflix*"; "*JSTOR*"). Note how it is separated from the rest of the entry by a period, and followed by a comma and the URL:

Darabont, Frank, creator. *The Walking Dead*. AMC Studios, 2010–. *Netflix*, www.netflix.com/title/70177057.

Simpson, Hyacinth M. "The Jamaican Short Story: Oral and Related Influences." *Journal of Caribbean Literatures*, vol. 4, no. 1, Fall 2005, pp. 11–30. *JSTOR*, www.jstor.org/stable/40986167.

OTHER CONTRIBUTORS

In addition to the author of the work, some sources have other contributors who need to be acknowledged in the bibliography entry of a source. These other contributors include editors, translators, directors, producers, curators, and illustrators, for example. The names of these other contributors are usually indicated after the title of the container. It is also important to identify how the person has contributed to the source. If the contributor is an editor, add: "edited by" before the full name of the editor. If the contributor is a translator, add "translated by" before the translator's name. If the contributor is the creator, director, or producer of a movie/TV series, add "created by," "directed by" or "produced by" before the contributor's name. If the contributor has illustrated a work, add "illustrated by." If the introduction of a source was written by another person and that this introduction is important to mention in the context of your essay, then you will have to indicate

“introduction by” before the name of the contributor. Note that no abbreviation is used for these descriptive roles.

If there are two contributors performing the same function, list the two names separated by a comma and the conjunction “and.” If there are more than three, list the contributor’s first name followed by “et al.” as we have seen for authors.

This is how you might quote:

- an article from an edited collection of essays:
Cichon, Anna Izabela. “Identity Trajectories in V. S. Naipaul’s work.” *A Fluid Sense of Self: The Politics of Transnational Identity*, edited by Silvia Schulterlandl and Sebnem Toplu, Lit Verlag, 2010, pp. 45–60.
- an edited fictional work:
Dickens, Charles. *Bleak House*. Edited by George Ford and Sylvère Monod, Norton, 1977.
- a translated work:
Derrida, Jacques. *The Politics of Friendship*. 1994. Translated by George Collins, Verso, 2005.

In the case of translated works, the date of the original work can be optionally included immediately after the title of the source when known. The date of the translation/edition is kept for the end of the bibliographic entry. Also note that if you are referencing translated poems that have been included in a larger anthology, the translator’s name should figure after the title of the poem. It has to be clear what the contributor contributed. In the case below, the translator only translated the poem. She did not participate in the compilation or edition of the anthology. For that matter, her contribution has to be indicated after the title of the poem and not after the title of the anthology.

Bao, Junhui. “Moon at the Frontier Pass.” Translated by Jeanne Larsen. *Women Writers of Traditional China: An Anthology of Poetry and Criticisms*, edited by Kang-I Sun Chang and Haun Saussy, Stanford UP, 1999, p. 56.

The translator’s name appears after the poem, preceded and followed by a period to respect the usual punctuation separating the title of the source and the title of the container. The editors’ names follow the title of the anthology, as seen in previous examples.

A source might have many contributors; more contributors than you might be able to list per bibliographic entry. This is the case for a movie or a TV series. In this case, only mention the contributors who have played a major role in the production of the source, or the ones who are the most relevant for your essay.

Central Intelligence. Directed by Rawson Marshall Thurber, New Line Cinema et al., 2016.

Add the names of the two main actors, for instance, if your essay deals with their performances.

Central Intelligence. Directed by Rawson Marshall Thurber, performance by Dwayne Johnson and Kevin Hart, New Line Cinema et al., 2016.

Remember that the way you list your bibliographic entries can change depending on the main focus of your essay. Compare and contrast the two examples below regarding how you might cite a movie in the bibliography.

Welles, Orson, director. *Macbeth*. Mercury, 1948.

Macbeth. Directed by Orson Welles, Mercury, 1948.

In the first case, Orson Welles plays an important role in your discussion of the film. As a result, the film is listed under the director's name in the bibliographic entry. In the second case, your essay focuses on the film regardless of who directed it. As such, the film is listed under its title and not under the director's name. It is nevertheless important to give credit to the director and give his name after the title of the source as *other contributor*.

This also holds true for a collection of essays. If you are referring to the whole collection of essays in your article, the entry will be listed under the editors' name. If you are referring to one article in the collection, the entry will be listed under the name of the article author:

Goldman, Dorothy, editor. *Women and World War I: The Written Response*. Macmillan, 1993.

Gledhill, Jane. "Impersonality and Amnesia: A Response to World War I in the Writings of H. J. and Rebecca West." *Women and World War I: The Written Response*, edited by Dorothy Goldman, Macmillan, 1993, pp. 169–87.

The same applies to translations. If your essay focuses on the translation of a specific work, the entry should be listed under the translator's name.

Heaney, Seamus, translator. *Beowulf*. Faber and Faber, 2009.

If your essay analyses a translated work, but focuses on the work itself and not on the translation as such, the work is listed under the author's name when applicable, or under the title of the work if the author is unknown.

Beowulf. Translated by Seamus Heaney, Faber and Faber, 2009.

VERSION/EDITION

A version refers to a work that has been published under more than one form. When dealing with books, versions are usually called **editions**. We have different types of editions:

- revised editions;
- numbered editions (first, second, third, fourth, etc.);
- updated editions;
- expanded editions;
- e-book editions (Kindle, etc.).

The edition comes after the title of the container when there are no other contributors, or after the additional contributors, when applicable. The edition is followed by a comma. The term "edition" is always abbreviated as "ed." Ordinal numbers are also abbreviated (1st, 2nd, 3rd, 4th, etc.).

Hart, James D. *The Oxford Companion to American Literature*. 6th ed., Oxford UP, 1995.

Eng, David L. *Racial Castration: Managing Masculinity in Asian America*. Kindle ed., Duke UP, 2001.

Spenser, Edmund. *The Faerie Queene*. *The Norton Anthology of English Literature*, edited by Stephen Greenblatt et al., 9th ed., Norton, 2012, pp. 775–984.

Rawls, John. *Political Realism*. 1993. Expanded ed., Columbia UP, 2005.

For the expanded edition, mention the date of the original work, when known. The original date comes after the title. In contrast, the date of the expanded edition comes after the publisher's name. The separation of the two dates, in addition to avoiding confusion, also serves to indicate that another publisher might have originally published the work. The same holds true for a revised edition:

Martin, Colin, and Geoffrey Parker. *The Spanish Armada*. 1988. Revised ed., Mandolin, 1999.

NUMBER(S)

Long works such as a TV series that are too long to appear as one coherent whole are often divided in numbered sequential units. TV series are divided into numbered **seasons** and **episodes**. Season and episode numbers should be included in your bibliographic entry after the title of the container, or after the other contributor(s) when applicable, if you are discussing specific seasons and/or episodes. The season number comes first, followed by a comma and the episode number equally followed by a comma, as the rest of the bibliographic entry gives more information regarding the production of the series. The labels “season,” and “episode” are not abbreviated.

“Lesbian Request Denied.” *Orange Is the New Black*, created by Jenji Kohan, season 1, episode 3, Netflix Original, 2013.

Long books can also be divided into **volumes**; i.e. sequences. They are called **multi-volume books**. The volume number comes after the title of container, the contributor's name or after the edition number depending on the source. The term volume is abbreviated to “vol.” and followed by the number and a comma.

Tolkien, J. R. R. *The Lord of the Rings*. Vol. 3, Allen and Unwin, 1955.

Chadwick, Henry Munro. “Early National Poetry.” *The Cambridge History of English Literature*, edited by A. W. Ward and A. R. Waller, vol. 1., Cambridge UP, 1907, pp. 1–25.

If your bibliographic entry refers to a multi-volume book, but does not engage with one volume in particular, indicate the total number of volumes after the title of container, the contributor's name, or the edition number depending on the source. In this case, the number precedes the abbreviation “vols.” Note that you will have to provide the date of the first and last volumes at the end of the bibliographic entry. The two dates are separated by an en dash.

Tolkien, J. R. R. *The Lord of the Rings*. 3 vols., Allen and Unwin, 1954–1955.

The Cambridge History of English Literature, edited by A. W. Ward and A. R. Waller, 18 vols., Cambridge UP, 1907–21.

If you want to specify the total number of volumes in addition to identifying which volume your essay engages with, you can do so at the very end of the bibliographic entry. Note that this information is optional.

Ward, A. W., and A. R. Waller, editors. *The Cambridge History of English Literature*. vol. 1., Cambridge UP, 1907. 18 vols.

The total number of volumes is separated from the location (page numbers in the example above) by a period, as it is an additional piece of information usually not required in a bibliographic entry.

Academic journals are also divided into volumes. Give the volume number, followed by the date when the academic journal has one publication a year. The volume number is indicated right after the journal title (container), preceded and followed by a comma.

Brockwell, Stephen. "Notes Towards an Alternate World." *Ottawater*, vol. 5, Jan. 2009, p. 15.

Academic journals are more commonly divided into **volumes** and **issues**. The volume number indicates the yearly number given to the journal publications released during that year. These numbers add up every year. Vol. 1 thus corresponds to the first year the journal published articles, vol. 2 to the second year of publications, and so on. Issues serve instead to indicate the number of times the journal publishes within the same year; publications can appear monthly, quarterly, and bi-annually, for example. The issue numbers restart every year. The volume and issue numbers follow the journal title. The volume number comes first, followed by a comma, then the issue number and another comma. "Volume number" is abbreviated to "vol." and "issue number" to "no." The volume and issue numbers are then followed by the date of publication (month and year when applicable).

Camastra, Nicole. "Venerable Sonority in Kate Chopin's *The Awakening*." *American Literary Realism*, vol. 40, no. 2, 2008, pp. 154–66.

McKeon, Michael. "Paradise Lost, Poem of the Restoration Period." *Eighteenth-Century Life*, vol. 41, no. 2, April 2017, pp. 9–27.

PUBLISHER

The publisher refers to the company that produces and distributes the source to the public. Be careful not to confuse the publisher, i.e. the producer and seller of a book, and the editor, the person commissioned to prepare and revise a book for publication.

NB For more information on editors see the sections on authors and other contributors above.

Information regarding the publisher of a book of any kind, such as a novel, a collection of essays, or a monograph, can be found on the title page, or on the copyright page that follows

the title page. If a University Press publishes the book, abbreviate University to U and Press to P. A comma and the date of publication follow the name of the publisher, as we will see in the next section.

Wang, Ping. *Of Flesh and Spirit*. Coffee House P, 1998.

Booth, Wayne C., et al. *The Craft of Research*. U of Chicago P, 1995.

Nixon, Rob. *London Calling: V. S. Naipaul, Postcolonial Mandarin*. Oxford UP, 1992.

A TV series or a movie is often the product of a collaborative work between different companies. In your bibliographic entry, cite the company that played the major role (it will usually be listed first in the list of production companies). It is also possible to use “et al.” after the major company, to indicate that other producers were involved. This is optional. The company name comes after the other contributors, followed by a comma and the date of publication (range of dates when citing a whole TV series; see page 90).

Friends. Created by David Crane and Marta Kauffman, Warner Bros, 1994–2004.

Horrible Bosses. Created by Seth Gordon, New Line Cinema et al., 2011.

For websites, the name of the publisher is usually found at the bottom of the homepage with other copyright information. The publisher can be a museum, a university press, a private company, or a library, for example. Add the publisher name to your bibliographic entry after the name of the website.

Ravindran, Manori. “Immigrant Lit: A Genre of Its Very Own.” *Canadian Immigrant*, Metroland Media, 9 July 2013, canadianimmigrant.ca/entertainment/cultural-traditions/immigrant-lit-a-genre-of-its-very-own.

Journal of Asian American Studies. John Hopkins UP, 2016, www.press.jhu.edu/journals/journal-asian-american-studies/advertising-info.

If there is more than one publisher, list them one after the other with a slash (preceded and followed by a space) between each one of them. This holds true for the publishers of other types of sources as well.

Manifold Greatness: *The Creation and Afterlife of the King James Bible*. Folger Shakespeare Library / Bodleian Libraries, U of Oxford / Harry Ransom Center, U of Texas, Austin, manifoldgreatness.org.

To avoid redundancy, do not add the name of the website publisher in the bibliographic entry, if the publisher’s name is the same as the website title.

Interesting Literature: A Library of Interestingness. Created by Oliver Tearle, interestingliterature.com/

Bernstein, Mark. “10 Tips on Writing the Living Web.” *A List Apart: For People Who Make Websites*, 16 Aug. 2002, www.alistapart.com/article/writeliving.

It is not necessary either to indicate the publisher for a periodical (newspaper, journal, magazine). The journal title, the volume and number issues as well as the date of publication are enough to locate the source.

For sources that were published before the 1900s, you might want to add the city of publication before the publisher's name, as the publisher is less likely to be known and even less identifiable nowadays. In this case, the city of publication and the publisher's name are separated by a comma.

Brontë, Charlotte. *Jane Eyre*. London, Smith, Elder & Co, 1847.

It is also possible to substitute the publisher's name with the city altogether.

Brontë, Charlotte. *Jane Eyre*. London, 1847.

DATE OF PUBLICATION

After the publisher, always indicate the date of the publication. A source might have more than one date of publication. Choose the one that is the most relevant for your essay. If a source is published both in print and online (at different dates), only indicate the date of the source that you are using. In other words, if you are engaging with the online source, only indicate the date of the online source. Compare the two examples below; the first one is the online version, the second one the print version:

Alter, Alexandra. "An Addict, a Confessed Killer and Now a Debut Author." *New York Times*, 2 July 2017, www.nytimes.com/2017/07/02/books/review/curtis-dawkins-graybar-hotel.html.

Alter, Alexandra. "An Addict. A Killer. Now a Published Author." *New York Times*, 3 July 2017, A1.

For books, include the date that can be found on the title page. If there is no date on the title page, check the copyright page on the reverse page. Multiple dates might be included on that page. Usually choose the most recent one. If a source has been reprinted in multiple editions over the years, give the date of the original text right after the title of the source. Then give the date of the edition used after the publisher's name.

Lee, Harper. *To Kill a Mockingbird*. 1960. Grand Central Publishing, 1988.

Lee, Harper. *To Kill a Mockingbird*. 1960. Enhanced ed., Random House, 2014.

For a work reproduced in an anthology, indicate both the original date of the work, and the date of the anthology. In this case, the original date follows the title of the source, not that of the container.

Lim, Genny. *Paper Angels*. 1978. *Unbroken Thread: An Anthology of Plays by Asian American Women*, edited by Roberta Uno, U of Massachusetts P, 1993, pp. 11-52.

Foucault, Michel. "Lives of Infamous Men." 1977. *Power: Essential Works of Foucault, 1954-1984*, edited by James D. Faubion, vol. 3, New Press, 2001, pp. 157-75.

For periodicals, include the month or season in which the issue was published when the journal/magazine publishes more than once a year.

Oppermann, Serpil. "Ecocriticism's Theoretical Discontents." *Mosaic: An Interdisciplinary Critical Journal*, vol. 44, no. 2, June 2011, pp. 153–69.

Estok, Simon. "An Introduction to Shakespeare and Ecocriticism: The Special Cluster." *Interdisciplinary Studies in Literature and Environment*, vol. 12, no. 2, Summer 2005, pp. 109–17.

For a newspaper article, include the full date:

Guzzo-McParland, Connie. "Immigrant Literature and the Canadian Canon." *National Post*, 28 Nov. 2013, nationalpost.com/entertainment/books/immigrant-literature-and-the-canadian-canon/wcm/aaec7b6d-132e-46ef-95be-fcb6b3691083.

When citing a full website, give the copyright date or range of dates (separated by an en dash) that can be found at the bottom of the homepage.

SurLaLune Fairy Tales. Created by Heidi Anne Heiner, 1998–2016, www.surlalunefairytales.com.

For a TV series, give the year of the season analyzed, or the year of the first and last seasons if you are engaging with the full TV series. The first and last dates are separated by an en dash.

Friends. Created by David Crane and Marta Kauffman, Warner Bros, 1994–2004.

If the TV series is ongoing, give the year of the first season, followed by an en dash.

Lloyd, Christopher, and Steven Levitan, creators. *Modern Family*. Levitan/Lloyd and 20th Century Fox Television, 2009–.

NB If you are unable to find the date of publication for a source, simply omit it from the bibliographic entry.

LOCATION

The location serves to identify as minutely as possible where the source can be found. For a source in print, be it a book, a journal, a newspaper, or a magazine, the **page numbers** enable you to narrow down where the information comes from in the source used. Use the abbreviation "p." or "pp." before the page number(s). Use an en dash "–" or a hyphen "-" between the first and last page numbers to indicate a span. Note that the hyphen is becoming more frequently used in MLA bibliographic entries. Shorten the second number in a range to its last two digits, unless the previous digits differ from the first number: "pp. 542–46" but "pp. 542–635" because the hundred changes.

Joyce, James. "The Dead." *Dubliners*, Cape, 1967, pp. 199–256.

Woolf, Virginia. "Mr. Bennett and Mrs. Brown." *Collected Essays*, Hogarth, 1971, pp. 319–37.

McKeon, Michael. "Paradise Lost, Poem of the Restoration Period." *Eighteenth-Century Life*, vol. 41, no. 2, April 2017, pp. 9–27.

For **e-books** or other electronic versions of a printed text, the page number might be replaced by a location number (Kindle), or other numbering systems, such as chapter, paragraph, or section numbers (see page 46). Use the right abbreviation to avoid confusion: "ch." or "chs." for chapters; "sec." or "secs." for sections, "loc." for location, etc. depending on the numbering system used.

Eng, David L. "I've Been (Re)Working on the Railroad: Photography and National History in *China Men* and *Donald Duk*." *Racial Castration: Managing Masculinity in Asian America*, Kindle ed., Duke UP, 2001, loc. 756–2100.

However, these specific numbering systems are restrictive in terms of helping the reader locate the source as they change from one e-book to another. To be as specific as possible, you may want to include the chapter number, or any other division number that are common to the various versions of the source found online or in print such as chapter, part, or section numbers. The previous entry could therefore read:

Eng, David L. "I've Been (Re)Working on the Railroad: Photography and National History in *China Men* and *Donald Duk*." *Racial Castration: Managing Masculinity in Asian America*, Kindle ed., Duke UP, 2001, ch. 1, loc. 756–2100.

or simply,

Eng, David L. "I've Been (Re)Working on the Railroad: Photography and National History in *China Men* and *Donald Duk*." *Racial Castration: Managing Masculinity in Asian America*, Kindle ed., Duke UP, 2001, ch. 1.

For an online source, the location becomes the **URL** where the source can be found. Although URLs can be long, impractical and especially impermanent, they nevertheless provide information regarding where you originally found the source, even when the source is no longer available at this address. Provide the URL at the very end of the bibliographic entry and separate it from the publication date by a comma. Omit the "http(s)://" in the URL cited.

Mario Puzo: The Official Library and Bookstore. Created by J. Geoff Malta, 1996–2008, www.mariopuzo.com.

"Amerasia Journal." *UCLA Asian American Studies Center*, www.aasc.ucla.edu/aascpress/aj.aspx.

If the online source is assigned a **DOI**, i.e. a digital object identifier, use this number instead of the URL. Since the DOI number stays attached to the online source regardless of the URL, it is a more reliable location number than the URL.

Fleming, Robert E. "Perversion and the Writer in 'The Sea Change.'" *Studies in American Fiction*, vol. 14, no. 2, Autumn 1986, p. 215. *Project Muse*, doi:10.1353/saf.1986.0005.

For journal articles or other sources that have been accessed through a **larger database**, the location should also indicate the title of this larger container (*Project Muse* in the example above) in addition to the URL or DOI. Note that in this particular case, the larger container

listed at the end of the bibliographic entry is separated from the rest of the entry by a period. The same can be said for a TV series or a movie accessed through a larger streaming company such as *Netflix*. Note as well the use of the period before the larger container:

How I Met Your Mother. Created by Carter Bays, and Craig Thomas, season 7, 2007. *Netflix*, www.netflix.com/title/70143824.

If you are using a **DVD**, the location number should indicate the disc number:

How I Met Your Mother. Created by Carter Bays, and Craig Thomas, season 7, 2007, disc 7.

For an **object of art** found in a museum or monument, indicate the place where the object can be found, such as the museum and the city.

Bernini, Gianlorenzo. *The Ecstasy of St. Teresa*. 1647–1652, Santa Maria della Vittoria, Rome.

Klee, Paul. *Twittering Machine*. 1992, Museum of Modern Art, New York.

For a document found in an **archive**, indicate the archive title, the city and the archive number or code.

Chaucer, Geoffrey. *The Canterbury Tales*. Circa 1400–10, British Library, London, Harley MS 7334.

For a **performance**, indicate the venue and city where the event took place. However, omit the city name if it is already indicated in the name of the venue.

Euripides. *Medea*. Directed by Jonathan Kent, performance by Diana Rigg, 7 Apr. 1994, Longacre Theater, New York.

Royal Variety Performance. Directed by Richard Valentine, performance by Andrea Bocelli, 19 Nov. 2018, London Palladium.

For a **speech** or **conference paper**, also give the venue and city. Note that the title of the speech/conference paper is followed by the title of the conference that is neither in italics nor in quotation marks.

Bacchilega, Cristina. "Fairy Tales in Site: Wonders of Disorientation, Challenges of Re-Orientation." *Re-Orienting the Fairy Tale: Contemporary Fairy-Tale Adaptations Across Cultures*, 30 March 2017, Kanagawa University, Yokohama.

For **conventions** organized annually or biennially by major organizations or associations in a field, indicate the type of convention after the title of the conference. The convention type is neither in italics nor in quotation marks.

Atwood, Margaret. "Silencing the Scream." *Boundaries of the Imagination Forum*, MLA Annual Convention, 29 Dec. 1993, Royal York Hotel, Toronto.

Trundle, Sean. "Forensic Families: Rationalizing the Homefront in an Insecure World." *Home/Not Home: Centering American Studies Where We Are*, Annual Meeting of the American Studies Association, 17 Nov. 2016, Hyatt Regency Denver, Colorado.

A FEW OPTIONAL ELEMENTS

Book Series

If your source is part of a series, you can identify the title of the series and its number at the very end of the bibliographic entry. The series title is neither put in italics, nor in quotation marks. It is separated from the rest of the entry by a period. Note that there is no punctuation separating the series title and its number.

Schultermandl, Silvia. *Transnational Matrilineage: Mother-Daughter Conflicts in Asian American Literature*. Lit Verlag, 2009. Contributions to Transnational Feminism 1.

Davis, Jarita. *Return Flights*. Tagus P, 2016. Portuguese in the Americas Series 24.

Previous Publication Information

When a source was previously published by another publisher, you might add information about the previous publisher. This additional part comes at the end of the bibliographic entry, and is separated from the rest of the entry by a period. When giving information regarding the publisher and the date of publication, make sure to respect the order of the core elements as you would in any other bibliographic entry.

Johnson, Barbara. "My Monster / My Self." *The Barbara Johnson Reader: The Surprise of Otherness*, edited by Melissa Feuerstein et al., Duke UP, 2014, pp. 179–90. Originally published in *Diacritics*, vol. 12, no. 2, 1982, pp. 2–10.

Kingston, Maxine Hong. *The Woman Warrior: A Girlhood Among Ghosts*. Vintage, 1989. Originally published by Knopf, 1976.

Online Sources: Date of Access

As URLs are more often than not impermanent links, you can add the date you last accessed the source at the end of your bibliographic entry. This is particularly important if the online source itself does not have a publication date. The access date is preceded by the label "accessed." It is also preceded and followed by a period.

Bernstein, Mark. "10 Tips on Writing the Living Web." *A List Apart: For People Who Make Websites*, 16 Aug. 2002, alistapart.com/article/writeliving. Accessed 28 June 2017.

How I Met Your Mother. Created by Carter Bays, and Craig Thomas, season 7, 2007. *Netflix*, www.netflix.com/title/70143824. Accessed 30 May 2014.

SurLaLune Fairy Tales. Created by Heidi Anne Heiner, 1998–2016. www.surlalunefairytales.com. Accessed 5 Jan. 2017.

7 CITING COMMON SOURCES

In this chapter you will find a quick guide to citing some common sources in your bibliography. Please refer to chapter six for further details in addition to rules for citing less common sources.

JOURNAL ARTICLES

For journal articles, follow this approach to sources and containers:

Title of Source: Article Title

Title of Container: Journal Title

A Journal Article Written by One Author

Last name, First name. "Title of Article." *Title of Journal*, vol. XX, no. XX, Year, pp. XX-XX.

Camastra, Nicole. "Venerable Sonority in Kate Chopin's *The Awakening*." *American Literary Realism*, vol. 40, no. 2, 2008, pp. 154-166.

A Journal Article Written by Two Authors

Last name, First name, and First name Last name. "Title of Article." *Title of Journal*, vol. XX, no. XX, Year, pp. XX-XX.

Farmer, Alan B., and Zachary Lesser. "The Popularity of Playbooks Revisited." *Shakespeare Quarterly*, vol. 56, no. 1, 2005, pp. 1-32.

A Journal Article Written by Three or More Authors

Last name, First name, et al. "Title of Article." *Title of Journal*, vol. XX, no. XX, Year, pp. XX-XX.

Stallybrass, Peter, et al. "Hamlet's Tables and the Technologies of Writing in Renaissance England." *Shakespeare Quarterly*, vol. 55, no. 4, 2004, pp. 379-419.

NB Use the last name and first name of the first author mentioned on the title page of the article. In this case there are four authors: Peter Stallybrass, Roger Chartier, J. Franklin Mowery, and Heather Wolfe. Since Peter Stallybrass is mentioned first, we use his name. Follow the same process for all sources with three or more authors.

WHOLE BOOKS

When you cite a whole book, it is treated as being self-contained. Because of this, the title is italicized, as with other containers.

The First Edition of a Whole Book by One Author

Last name, First name. *Title of Book*. Publisher, Date of Publication.

Smeed, J. W. *The Theophrastan 'Character': The History of a Literary Genre*. Clarendon Press, 1985.

The First Edition of a Whole Book by Two Authors

Last name, First name, and First name Last name. *Title of Book*. Publisher, Date of Publication.

Briggs, Asa, and Patricia Clavin. *Modern Europe: 1789-Present*. Pearson Longman, 1997.

The First Edition of a Whole Book by Three or More Authors

Last name, First name, et al. *Title of Book*. Publisher, Date of Publication.

Martsof, Grant R., et al. *The Impact of Full Practice Authority for Nurse Practitioners and Other Advanced Practice Registered Nurses in Ohio*. RAND Corporation, 2015.

The First Edition of a Whole Book with an Editor

Last name, First name. *Title of Book*. Edited by XX, Publisher, Date of Publication.

Dryden, John. *Marriage-a-la-Mode*. Edited by David Crane, Bloomsbury New Mermaids, 1991.

The First Edition of a Whole Book that was Published before 1900

Last name, First name. *Title of Book*. Place of Publication, Date of Publication.

Dryden, John. *Sir Martin Mar-All*. London, 1668.

Whole Books that have been Republished

Add the original publication date directly after the title of the book when this information provides the reader with insight into the work's creation or relation to other works.

Last name, First name. *Title of Book*. Original Date of Publication. Publisher, Date of Publication of your Edition.

Heller, Joseph. *Catch-22*. 1955. Vintage, 1994.

Dissertations and Theses

Last name, First name. *Title of Thesis*. Year. University, MA thesis/PhD dissertation.

Oudesluijs, Tino. *Language Variation and Change in Late Medieval and Early Modern Coventry*. 2019. University of Lausanne, PhD dissertation.

Interviews

Interview citations change depending on whether the interview was published or not. If your interview was published, follow this format:

Last name of interviewee, First name of interviewee. *Name of Interview*. Conducted by XX, Publisher, Year.

Bacon, Francis. *Interviews with Francis Bacon*. Conducted by David Sylvester, Thames and Hudson, 2016.

If the interview was not published, follow this format instead:

Last name of interviewee, First name of interviewee. Interview. Conducted by XX, Day Month. Year.

Salter, Margaret. Interview. Conducted by Susan Lang, 22 Oct. 2002.

CHAPTERS AND SECTIONS FROM BOOKS

When you are citing chapters or sections from books, follow this approach to sources and containers:

Title of Source: Chapter or Section Title

Title of Container: Book Title

An Article from a Collection of Essays

Last name, First name. "Title of Article." *Title of Book*, edited by XX, Publisher, Year, pp. XX-XX.

Fisk, Deborah Payne. "The Restoration Actress." *A Companion to Restoration Drama*, edited by Susan J. Owen, Blackwell, 2008, pp. 69-91.

A Poem in a Poetry Collection

You can add the original publication date after the title if relevant.

Last name, First name. "Title of Poem." Date of Original Publication. *Title of Book*, edited by XX, Publisher, Year, pp. XX-XX.

Herbert, George. "Affliction." 1633. *The Broadview Anthology of Seventeenth-Century Verse and Prose*, edited by Alan Redrum et al., Broadview Press, 2004, pp. 364-365.

A Novella in a Collection

You can add the original publication date after the title if relevant.

Last name, First name. "Title of Novella." Date of Original Publication. *Title of Book*, edited by XX, Publisher, Year, pp. XX-XX.

Melville, Herman. "Bartleby, the Scrivener." 1853. *Billy Budd, Bartleby, and Other Stories*, edited by Peter Coviello, Penguin Classics, 2016, pp. 17-54.

A Normally Independent Work in a Collection

If a text that is usually published independently is published in a collection, the title remains in italics. You can add the original publication date after the title if relevant.

Last name, First name. *Title of Work*. Date of Original Publication. *Title of Book*, edited by XX, Publisher, Year, pp. XX-XX.

Jonson, Ben. *Bartholomew Fair*. 1631. *Five Plays*, edited by G. A. Wilkes, Oxford World's Classics, 2009, pp. 483-604.

NON-PRINT SOURCES

A Website

For websites, follow this approach to sources and containers:

Title of Source: Title of Page

Title of Container: Title of Website

Last name, First name. "Title of Page." *Title of Website*, www.websiteurl.com. Accessed Day Month Year.

Grendler, Paul. "Humanism." *Oxford Bibliographies*,
<https://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0002.xml>. Accessed 4 June 2019.

NB The access date is optional, but recommended.

An Online News Article

For online news articles, follow this approach to sources and containers:

Title of Source: Title of Article

Title of Container: Title of Website

Last name, First name. "Title of Article." *Title of Website*, Date Published, www.websiteurl.com. Accessed Day Month Year.

Davison, Nicola. "The Anthropocene Epoch: Have We Entered a New Phase of Planetary History?" *The Guardian*, 30 May 2019,
<https://www.theguardian.com/environment/2019/may/30/anthropocene-epoch-have-we-entered-a-new-phase-of-planetary-history>. Accessed 4 June 2019.

NB The access date is optional, but recommended.

An Online Dictionary or Encyclopedia Entry

For online dictionary or encyclopedia entries, follow this approach to sources and containers:

Title of Source: Title of Dictionary or Encyclopedia Entry

Title of Container: Title of Website

"Title of Entry." *Title of Website*, Publisher, www.websiteurl.com. Accessed Day Month Year.

"Republic, n." *OED Online*, Oxford University Press, www.oed.com/view/Entry/163158. Accessed 4 June 2019.

NB The access date is optional, but recommended.

A Film

For films, you have a number of options. If you are interested in talking about the film without focusing on any of the people involved in making it, start with the title. You can add any relevant contributors, such as the director or actors, afterwards.

Title of Film. Contribution by XX, contribution by XX, Production Company, Year.

The Empire Strikes Back. Directed by Irvin Kershner, performance by Harrison Ford, Lucasfilm, 1980.

If you are interested in talking about the people who made the film, decide which contributors are most important to you: writer, director, cinematographer, actor, for example. Use this contributor's name for the start of your citation. If you want to include another contributor, do so in the second half of the citation.

Last name, First name. *Title of Film.* Contribution by XX, Production Company, Year.

Kershner, Irvin. *The Empire Strikes Back.* Performance by Harrison Ford, Lucasfilm, 1980.

As films are often produced by a number of different production companies, choose the one that seems to have been responsible for producing the majority of the work.

MÉMOIRE MODEL COVER PAGE

For *mémoires* **only**, please use a separate sheet as a cover page for your work, as laid out below.
The cover page is available on the department website under *MA* and then *mémoire*.



TITLE

Name of Author

Under the supervision of Prof. XXXXXXXXX
Expert: Dr. XXXXXXXXXXXX

Picture if necessary

Master Thesis of Arts in English Language & Literature | August – 2016
English Department | University of Lausanne | www.unil.ch/engl

A CHECKLIST FOR YOUR ESSAYS

Organization

- The title specifies the topic and work(s) discussed in the essay.
- The introduction defines the topic and states your thesis or argument.
- The thesis statement presents a well-constructed and clear argument (“WHAT”), hints at the essay’s main evidence (“HOW”), and points to the argument’s relevance (“WHY”).
- Each paragraph is a separate step (or supporting reason) of your argument, unified by a topic sentence and ending with a concluding sentence.
- Each step is supported by evidence from the text (quotations).
- Your line of argument from paragraph to paragraph is a clear progression of ideas linked by appropriate transitions.
- The conclusion states a closing position that takes your argument into account.

Thinking

- The interpretation is based on the literary facts of the text examined, not a paraphrase.
- The parts of the text that you quote are explained and analyzed.
- Your literary concepts are defined, not just taken for granted.
- Your ideas are developed fully, not just mentioned.
- The ideas are your own. (If not, cite your sources; otherwise it is plagiarism.)
- Secondary sources have been used critically (not as a substitute for thinking) and are drawn from thorough research (both at the university library and on the Internet).

Language

- The grammar is correct.
- The vocabulary is apt and precise.
- The syntactic structures are idiomatic.
- The style is concise rather than verbose or rambling.

Conventions

- Quoted matter has been suitably integrated into your own writing.
- Parenthetical documentation is given for each quotation or paraphrase, and it is formatted correctly.
- All sources used are listed (and properly ordered) in the bibliography, and the entries are formatted correctly.

ASSESSMENT OF ESSAYS

A Very Good Essay (Graded 5.5)

- has a clear and interesting thesis and develops an original literary analysis that makes explicit reference to the primary text(s), using integrated quotations;
- is clearly structured, including
 - an introduction which clearly yet subtly defines the topic of the essay and prepares the reader for the course of the argument;
 - logically linked paragraphs (with topic sentences) that provide and discuss relevant evidence and function as separate steps in the argument; and
 - a clear and concise conclusion that is soundly based on the argument;
- engages with many secondary sources, displaying an excellent knowledge of the critical reception of the primary text(s);
- is written in a fluent and appropriate style, is grammatically correct, and uses scholarly vocabulary; and
- respects the formal conventions of this guide.

An Acceptable Essay (Graded 4)

- has a working thesis and interesting ideas, supported by competent literary analysis, including explicit reference to the primary text(s) using integrated quotations;
- is adequately structured (close to the criteria for a good essay);
- engages with several secondary sources;
- is written in acceptable academic English; contains few grammar mistakes or structural errors; and uses appropriate vocabulary; and
- respects the formal conventions of this guide.

A Poor Essay (Graded 2.5)

- has no clear thesis, an incomplete or incoherent introduction, or few interesting ideas, and/or shows a poor grasp of the skills of literary analysis and refers only briefly or not at all to specific words or features of the text;
- has no logical structure (the paragraphs do not clearly develop points or discuss the quotations; they do not stick to the point or relate to the introduction; the conclusion is not soundly based on the argument);
- does not engage with secondary sources (using them instead as a substitute for thinking, or not at all);
- contains many grammar mistakes and/or structural errors, and is written in an inappropriate style (e.g. it uses colloquial and/or otherwise unsuitable vocabulary); and
- does not respect the formal conventions of this guide.

NB Essays written in poor English—or that do not respect the conventions laid out in the present guide, or that do not meet basic requirements (length, topic, etc.)—will not be assessed until they have been adequately revised and improved.

VERBS FOR CRITICAL WRITING

Key: / separates alternatives; > points to nouns and phrases; ! alerts to spelling

VERBS RELATED TO ANALYZING

analyze
draw (an analogy/parallel/comparison with;
a lesson/moral/conclusion from)
examine
explicate (= analyze)
interpret

VERBS RELATED TO ARGUMENTS

address (= tackle: a
question/problem/issue)
argue (= debate/maintain: a point/case; the
essay argues that)
assert (that) (= state, claim)
claim (that) (= assert)
contend (= argue)
counter (a claim/effect)
criticize (= find fault with/analyze)
digress (= depart from the main theme or
argument)
disagree (with)
dismiss (= reject)
maintain (an opinion/position)
provoke (= cause an emotional/intellectual
change) (> a thought-provoking
argument)
qualify (= modify/develop: a statement/a
remark/an opinion)
question (= cast doubt upon) (> call into
question; raise the question of)
respond (to)
state (= express: an opinion/position) (>
statement = affirmation of
view/opinion)

VERBS RELATED TO CHANGING

mark (a shift/change/break from)
shift (= move/change: attention/focus)

VERBS RELATED TO COMPARING/CONTRASTING

compare (sth with/to sth else) (> compared
with; by comparison)
contrast (sth with sth else) (> the contrast
between X and Y; in contrast to; by
contrast with)
differ (from)
distinguish (between X and Y)
juxtapose (sth with sth else)
oppose (> as opposed to)

VERBS RELATED TO COMPLICATION

complicate
confuse (sth with sth else)
problematize

VERBS RELATED TO CREATING/GIVING

construct (= compose)
develop
explore
provide

VERBS RELATED TO DERIVING

base (on)
derive (from)
underlie (= inform) (> underlying these
terms/beliefs is)

VERBS RELATED TO ENGAGING

confirm
engage (with)
influence
inform (= pervade/give essential features to)

VERBS RELATED TO EMPHASIS

downplay (= minimize or reduce the importance of sth)
emphasize (= stress)
foreground (= throw into relief/emphasize)
highlight (= draw attention to/emphasize)
pinpoint (= identify/pick out: a problem/causes)
stress (= emphasize)
underline (= stress/emphasize)

VERBS RELATED TO INCLUDING/EXCLUDING

exclude
include
involve (= entail/include)
select (= choose)

VERBS RELATED TO INTRODUCING

approach
introduce
proceed (= begin/continue/be in progress);
to proceed from (= come/derive from)
propose

VERBS RELATED TO KNOWING

acknowledge
extend (knowledge/meaning/idea/theory);
(> by extension)

VERBS RELATED TO LINKING

assimilate (sth to sth else)
associate (sth with sth else)

combine
connect (> make the connection between X and Y; in connection with)
contextualize
identify (sth/with somebody)
link (to sth) (= relate)
parallel (= equal) (> to draw/establish a parallel between X and Y)
relate (to) (= link) (> relatedly; in relation to)

VERBS RELATED TO LOOKING AHEAD

anticipate
innovate (> innovative approach to)

VERBS RELATED TO QUOTING

cite (= give the name of somebody)
quote (sth from a book)

VERBS RELATED TO RESISTING/REPRESSING

challenge (conventions/expectations)
resist (sth)
undermine (= subvert: authority/values/conventions)
reject
subvert (= undermine)
suppress (= prevent/contain/repress)

VERBS RELATED TO SAYING

address (= speak to someone in writing: a poem addressed to X)
comment (on sth)
contradict
discuss (= talk about/examine/analyze)
explain
express
imply (= insinuate/mean) (> by implication)
mention (= refer to/acknowledge)
point out (= remark on) (> as X has pointed out)

refer (to sth) (lhe referred to) (> reference)
remark (> it is often remarked that)

VERBS RELATED TO SEEING/LOOKING

focus (on)
notice
observe
pay attention to
recognize
regard (sth as)

VERBS RELATED TO SEEMING/SUGGESTING

appear (! appearance)
capture (a mood/something essential)
evoke
suggest

VERBS RELATED TO SHOWING

demonstrate
depict
describe
designate
exemplify (= illustrate)
illustrate (= exemplify)
present
represent
reveal
show
signal

VERBS RELATED TO SUMMARIZING

conclude
encapsulate (= summarize/include)

outline (= give a general summary of)
paraphrase (= summarize, rephrase)
summarize (= sum up)

VERBS RELATED TO SUPPORTING

reinforce
strengthen (= reinforce: an
idea/point/argument)
support (= validate: an argument/
claim/interpretation)

ESSAY LAYOUT

ILA Prize-Winning Essay 2020-2021 - Inês Vieira Teixeira

Title of the class
Semester and year
Name of the teacher

Name
Email address
Date of submission

The font of the essay is a **roman** one (here Times New Roman, but Arial, Calibri or Garamond for example are also possible). Throughout the essay, the font size is **12pts**, the text is **justified**, and **double-line-spacing** is used. The margins are **2.5-3cm on each side**. Note that the margins are modified here because of the inserted comments.

A Self-Love Poem

A Reveal of the Speaker's True Love in "Sonnet 18" by William Shakespeare

"Sonnet 18" has become Shakespeare's most well-known sonnet as it is often considered as one of the greatest love poems in the English language. On the surface, this sonnet published in 1609 seems to be praising the loveliness and the beauty of his beloved while mourning over the impermanence of life as well as the inevitability of decay. Nonetheless, whereas the description mentioned above is true, this poem also suggests a totally different reading, glorifying not the addressee, but the speaker instead. In other words, by using figurative language and metatextuality, the speaker argues that the only way to capture the beloved's loveliness and render it eternal is through the poem itself, hence revealing that this sonnet is not in praise of the beloved, but of the speaker himself.

- For the first part of the title, it is possible to use a different font or a different font size (such as 14pts), and/or to put it in bold (as is the case here).
- The title (first and second part) is always centered.
- The title is clearly separated from the body of the essay.

The first line of the first paragraph is not indented.

The speaker starts off the sonnet in a rather unconventional way, that is, by asking for permission to carry on with his simile: "Shall I compare thee to a summer's day?" (1). This peculiar opening line suggests that the speaker feels compelled to include the beloved (as well as the reader) by asking them for their input. By addressing himself to his lover in this provocative manner, the speaker's tone comes across as playful, coquettish or even flirty, therefore almost reminding one of a pick-up line. However, neither the beloved nor the reader can change the course of this poem: the question he proposes is actually a rhetorical one, hence

- No blank space is left between the introduction and the body of the essay.
- The first lines of all the following paragraphs are **indented**.

requiring no answer, since he plans on ignoring it and carrying on anyways. Through this fake offer, the speaker's presumed confidence could actually be perceived as false modesty or even arrogance: since his bit was most likely prepared in advance, the proposition becomes not only a way for him to set up his performance, but also an excuse to show off his skills. Further evidence of this can be seen in the way he deliberately strays away from literary conventions by slightly altering the iambic pentameter. Indeed, while the aforementioned line starts with a trochee in "Shall I" (1), it immediately reverts to iambs. This deviation from iambic pentameter stands out in this classical form that is the sonnet, as it is usually regulated by a set of rules and fixed poetic form. By straying away from a completely regular meter and therefore changing the usual tendency of the poem, the speaker intends to bring attention to this opening line and demonstrate how good he is at innovating. Moreover, although he is asking his beloved whether he should do a simile or not, he is not quite doing one: instead of using this common technique pertaining to poetry as most poets would, he finds a way to subvert it. This bears witness to the speaker's expertise and tendency to innovate while also conveying a sense of self-awareness. In sum, the seductive teasing of his proposition as well as his ability to disregard meter conventions and techniques are a way to enhance the speaker's own qualities such as his confidence, his seductiveness as well as his ability to innovate.

Quotations are put between quotation marks and followed by parenthetical references (giving page numbers or line numbers for poetry).

Furthermore, in spite of his expertise and capacity for innovation, the speaker fails to find an adequate metaphor for his lover's beauty, which hints at his lack of interest in accurately depicting them. Indeed, in "Sonnet 18", the speaker attempts to describe the beloved through the extended metaphor of a summer day. Yet, he admits that this metaphor is not actually successful, as the beloved is "more lovely and more temperate" (2). His attempts only show that there seems to always be something

negative about a summer day: either the “rough winds” (3) threaten the blooming blossoms, or summer ends too quickly as its “lease” (4) has “all too short a date” (4). The personification of the sun also depicts it as either having an “eye” (5) shining too brightly, or having a dimmed “complexion” (6). The speaker knowingly suggests all of these metaphors, while also stating that they are not apt for the description of his lover. By explaining the inaccuracy of these images, the speaker reminds his addressee of the impermanence of life and the imminence of his decay, thus defeating the point of praising his everlasting beauty. In fact, the sonnet clearly states that “every fair from fair sometime declines” (7), reminding the lover that everything of beauty will eventually diminish in accordance with “nature’s changing course” (8). The lover’s beauty and loveliness does not seem to be an exception to this as no human can escape the fate which is imposed by time. Moreover, in spite of these metaphors, the description of the lover is completely hollow and depersonalized as it does not mention any of their specific characteristics besides the fact that they are beautiful. In fact, the beloved is simply reduced to someone whose beauty is “more lovely and more temperate” (2) than the one of a summer day. In other words, the only thing which seems relevant about this person is that the speaker is writing about them: the subject could easily be replaced with any other beautiful one, as their appraisal is not the actual point of the sonnet. Yet again, this suggests that the speaker is not putting his heart into his beloved’s eulogy, and is more concerned with showing off his abilities instead.

Finally, using metatextuality, the speaker claims that as beautiful as his beloved is, it will be his words that will ensure they are eternal, thus granting himself the power to immortalize people through his talent. Indeed, the speaker states that his lover is somehow exempt from “nature’s changing course” (8) by having an “eternal

summer [that] shall not fade” (9). This line constitutes the turn of the sonnet, that is, the beginning of the part dedicated to solving the problem mentioned previously, as it begins with the pivoting word “But” (9). However, this everlasting beauty is not inherent to the beloved, since as beautiful as they are, it will be the speaker’s words that ensure their beauty is eternal: “When in eternal lines to time thy grow’st” (12). These “eternal lines” (12) are indeed a reference to the speaker’s own writing and suggest that he is immortalizing the lover through the poem itself. By saying that the lover’s beauty is not self-preserving and that this poem is the only way to allow their loveliness to grow, the speaker is not eulogizing the addressee but rather lauding his own writing. The speaker’s assumption comes off not only as arrogant but as a testimony of his excessive pride and hubris: by claiming his lines can grant immortality, he is challenging nature’s unchangeable laws. Furthermore, the final rhyming couplet gives off the impression that the problem is resolved: “So long as men can breathe or eyes can see, / So long lives this, and this gives life to thee” (13-14). The rhyme of “see” and “thee” as well as the repetition of “so long” compliment this idea of endurance and eternity. Nonetheless, the speaker is using the form to suggest a certain eternity and continuity that do not actually exist: he makes up the illusion that the poem solves the issue by turning beauty into something eternal, but he cannot actually stop the lover from growing old and dying. Once again, the speaker’s sonnet does not seem to be a declaration of love, but rather of self-love.

← In conclusion, by depicting himself as seductive and capable of innovation, reminding the lover of their mortality, as well as representing himself as an all-powerful artist capable of fending off death, the speaker reveals that the sonnet is not actually about love but rather about self-love, therefore unveiling his own implicit vanity and pride.

No blank space is left between the body of the essay and the conclusion.

ILA ESSAY PRIZE 2020-2021 *LAUDATIO*

Inês Vieira Teixeira

‘A Self-Love Poem: A Reveal of the Speaker’s True Love in “Sonnet 18” by William Shakespeare’

Congratulations for writing an original, insightful and finely argued analytic essay that succeeds in producing a fresh interpretation on a much-discussed poem. The essay develops a thoughtful and carefully argued thesis on self-love masquerading as praise of the beloved in Shakespeare’s ‘Sonnet 18’ by relating generic, formal, stylistic/rhetorical, tonal, prosodic and thematic aspects in a cohesive, finely worded, fluid and elegant manner alert to the unfolding of the poem. It demonstrates the student’s ability to read the text closely on different levels, and to discuss voice, imagery, sound patterns and meter in a subtle, coherent, informed and convincing fashion, using appropriate critical vocabulary to unpack textual (and metatextual) strategies and effects. The essay applies the conventions of EDGE adequately and, last but not least, is beautifully crafted and virtually typo-free (and all of this within the word limit!).

On behalf of the ILA essay prize committee,

CONGRATULATIONS

and best wishes for continued pleasure in reading and success in your studies!

Martine Hennard Dutheil de la Rochère, Rachael Stanley, Ana Gomes Correia

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