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) and Antoine Bianchi (since the seventh edition, 2010). Each edition has seen EDGE move further away from the *Writer's Guide* to incorporate suggestions from staff members at Lausanne.

Martine Hennard Dutheil de la Rochère provided the list of verbs for critical writing printed as an appendix. From its first to its sixth edition, EDGE also contained a chapter on the linguistics paper, prepared by Jürg Schwyter.

All suggestions for improving EDGE should be addressed to Antoine Bianchi.

The latest edition of EDGE is always available, in electronic form, on the website of the English Department (<http://www.unil.ch/angl>), under "Practical resources."

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

This edition created with Microsoft Word; body text in Garamond, display in Verdana.

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.

<div align="right">William Zinsser, <i>On Writing Well</i> (25th ed., 2001)</div>

Question   How important is punctuation?
Answer   It can change comedy into tragedy—man's laughter into manslaughter.

1 Basics

THE CRITICAL ESSAY

The literary or "critical" essay (as it is called in the present guide) is a written piece of 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 and courses 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 thus refer to the present 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 critical essay: the linguistics "paper" 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 papers, you should consult the *Manual for Writers of Papers in English Linguistics*, available on the "Practical resources" page of the department website.

FIRST PRINCIPLES

The critical essay must first and foremost present an argument. A purely descriptive or summarizing essay is therefore inadequate. It is not sufficient, e.g., to demonstrate the versification of a poem, or to present a catalogue of information drawn from your readings. These are but analytical tools that help you to support your overall argument; they *cannot* replace the argument. Nor is the point of interpretation to assess the value of the works under consideration: an essay that concludes with an aesthetic or moral judgment is likely to have failed to provide 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 short, individually titled sections, an essay should consist of

- an **introduction** including a contextualized **thesis statement**,
- **paragraphs** that correspond to steps in the argument,
- a **topic sentence** to each paragraph,
- **paragraph transitions**, and
- a **conclusion**.

Internalized structure in the critical essay 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 rectify—flaws or imperfections in its argument and structure.

Style

The essay as a **genre** has its own particular style as regards **register**, **vocabulary**, and **syntax**. In these ways it is clearly distinguishable from the literary texts it deals with: they contain a wider range of formal characteristics. The present 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 expose your philosophy of life. If you find yourself starting to generalize, discussing abstract concepts like "society," "life," or (worse) "reality," or using adverbs like "always" and "never," it is probably a sign that it is time to climb off your soapbox and return to analysis.

THE READER

First of all, 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. So your reader will not have noticed the same features or had the same thoughts about them as you have. Thus 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 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 anymore 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. So check in a dictionary or other reference book the meaning of the words you use—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, so you will not need to tell her or him that Keats is a London-born Romantic poet, or that *Macbeth* takes place in medieval Scotland. Your reader will need reminding of the **details** of the texts you are writing about, however. Similarly, your reader will 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.") Writing for this kind of general reader will mean that 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 will 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 are going to 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 its **critical reception**, 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. E.g., 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) and topic, rather than come across as a compilation of interpretations drawn form other sources.

NB   During the first semester of BA studies in the English Department, students are required to write short, simple essays focusing on a single primary text (or group of primary texts). You are not expected to consult secondary literature for these essays.

Quoting

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

A **quotation** of up to about thirty words (or one sentence) can be placed between **quotation marks** and incorporated directly in your text. Longer quotations should be broken off and indented ("**block quotations**"); no quotation marks are required in such cases. When quoting from poetry directly in your text, signal **line breaks** with a single **slash**:

> William Carlos Williams's "This Is Just to Say" opens with the I-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 great many quotations to make your case, examine carefully how you might reduce them in length, if not in quantity: select **key words** only, replacing 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!).

As critics refer to quotations very frequently, they tend to call them "**quotes**" when they are speaking; the same applies to quotation marks. So "between quotes" can actually mean either "between quotations" or "between quotation marks"; the context will make it clear which is meant. Avoid this shortened form in writing, to prevent confusion.

Referencing

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

Sources quoted and paraphrased in your work should each be given a detailed **entry** in the **bibliography** at the end of your essay. Authors are listed alphabetically by name; works by a same author are listed alphabetically by title. Location, publisher, and date of publication must also be given. See the "Sources" section at the end of this guide for an example.

NB   Since the essays to be produced during the first semester of BA studies in the English Department should *not* quote from sources other than the primary text(s), there is no need for you to provide a bibliography at that stage.

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 find the exact 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 only need to give the name of the author (followed by a comma and the title of the work if you are citing several works by the same author) and the page number(s)—or line number(s) in the case of short and/or canonical poems. Any piece of information already given in your text may be omitted from the parenthetical reference:

> The *Songs of Experience* offer several examples of vermin: from an "invisible worm" that "flies . . . / In the howling storm" to destroy a flower (Blake, "Sick Rose" 2–4) to the "Caterpillar and Fly" that "Feed on the Mystery" of a deceitful tree ("Human Abstract" 15–16). Yet in "The Fly" the I-speaker compares himself to such a small animal: "Am not I / A Fly like thee? / Or art not thou / A man like me?" (5–8). Such simile is not entirely new—going back to, e.g., "This flea is you and I" (Donne 12)—but in the context of the *Songs* it calls for special attention.

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

Plagiarism

Failure to acknowledge a source you have consulted and quoted (or paraphrased) constitutes plagiarism. *Each and every borrowing* in your essay must be signaled by putting word-for-word quotations between quotation marks (or in block quotations), by introducing paraphrased or borrowed ideas, and by identifying the sources by means of referencing.

The University of Lausanne has a *code de déontologie* that spells out the above rules at greater length. Plagiarism is incompatible with the University charter, which you undertake to respect by enrolling to study here. You are therefore warned 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" (Code de Déontologie).

If you fail to acknowledge your sources, you are unlikely to get away with it; University teachers are experts at spotting borrowed words or phrases. Those who try it are regularly caught, and the sanctions in the English Department are severe: plagiarists are considered to have failed both the essay and the corresponding course or seminar, which may threaten the completion of their studies. The student is required to write a replacement essay on another subject and thus take another seminar. In the event of a second offense, the student is reported to the Faculty, and may be expelled from the University.

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!

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 paper). It is the content of the paragraphs themselves that provides the framework.

The Title

Every essay must have a title that reflects its contents; if possible it should be both informative and interest awakening. 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. Here is a genuine example from a first-year essay by a Lausanne student:

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

Introduction and Conclusion

An essay begins with an introductory paragraph, and the end of the argument or analysis leads directly into the conclusion. Do *not* leave a blank line between any of the paragraphs, *including* the introduction and conclusion.

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 (check with your teacher!), 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., "3. Wordplay as Power Game").

In Anglo-American critical essays, no other numbering system is used.

Mémoires

An MA *mémoire* (18,000 to 24,000 words, filling about 60 pages) 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. Conventionally, chapters are about 10 to 15 pages in length; they may be divided into sections (as in long MA essays). The sections themselves will usually not contain numbered sub-sections (note that this only applies to literature *mémoires*).

Presentation

Please use double **line spacing** throughout your paper (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 contact details (i.e., at least your 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 long MA essays and the *mémoire*.

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

Word Processors

Word-processing software (such as Microsoft Word, LibreOffice Writer, and Apple Pages) lets you 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 much easier for you to produce well-formatted essays while focusing on your analysis and writing.

Most word processors will give you the possibility to check your writing for **spelling** and **grammar**. Do 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). However, it is important not to trust these 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 your document (or indeed someone else's!), and "**change tracking**," which makes all changes visible (and cancelable). Use these tools especially when working on collaborative essays, and do not forget 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 as soon as possible (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 (you will need to register in advance, however).

Some teachers may ask that you hand in your work electronically (in addition to, or instead of, in printed form). Submit Microsoft Word or RTF **files** only in such cases (*no* PDF or other formats), to guarantee compatibility with your teacher's word processor. It is very important to 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

An essay may be compared to a five-act play:

- act 1 sets the scene: the introduction
    - presents the problem or issue to be addressed,
    - presents terms or ideas central to your argument,
    - states the thesis, and
    - provides relevant background information *when required*;
- acts 2, 3, and 4 develop the plot: successive paragraphs
    - break the argument down into logically coherent steps (or supporting reasons), which
    - are consistent with the thesis, and
    - develop the thesis;
- act 5 resolves the plot: the conclusion should
    - remain consistent with the thesis (without simply repeating it), and
    - take the thesis to its logical conclusions.

This comparison also suggests the dynamic nature of the essay: after the introduction the reader should be anxious to know what is going to come next, much like the spectator of a play after act 1.

Planning

To achieve a structure of this kind, you will need to plan your essay before you start writing. One fruitful technique is to "brainstorm," making notes of all 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 a powerful tool for this purpose. This should enable you to then draw up a plan of your essay—containing succinct statements of what you intend to say, rather than empty labels like "development." (For more information about this technique, consult the book by Novak and Gowin listed in the sources at the end of this guide.)

THE INTRODUCTION

Purpose

The **opening paragraph** of an essay serves to

- engage the reader's interest,
- provide a context *for the thesis or argument*,
- define the thesis, and
- elaborate on the thesis (if needed).

The first paragraph should not depend on the title of the essay to be understandable. In other words, if your title mentions "Dickens's Technique of First-Person Narration in *Great Expectations*," you must not refer to "this novel" in the opening of your essay; repeat "*Great*

Expectations." The reader should be able to cover up the title of your essay and *still* make sense of your first paragraph.

There is no set formula for the opening of an essay: adapt it to your topic and tone. At all events, to engage your reader's interest, make your **first sentence** striking. Make it direct and clear: Anglo-Saxon 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 (much like in the sample introduction below).

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, when what is needed is substantive content leading to a thesis statement.

Content

In the introduction, you should define any **key concept** used in your essay that is either not self-explanatory or not 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 exactly what you mean by them; relying on (and quoting) 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 its (or 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). Include just the information the reader needs in order to accept the premise of your thesis, and *no more*. In any case, 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 also introduce that source in your introduction, even quoting from it if appropriate.

After stating your thesis, you may include—at the end of the introduction—a statement or two to introduce the main elements covered in your argument (the "**elaboration**").

Length

The introduction should constitute approximately ten percent of the essay. This means that essays up to about 1800 words will have a one-paragraph introduction; longer essays will have proportionally longer introductions, which may run to several paragraphs. The thesis statement should always be in the first paragraph, however: use the second and following paragraphs to define key concepts, introduce background information, etc. (if needed).

Sample Introduction

This example based on an essay by a Lausanne student moves toward ever more particular information with each sentence. This is a good way of structuring an introduction, so that the reader gradually arrives at the most particular statement of the argument, the thesis.

> Most people see fairy tales as naive stories for children, without noticing that modern society provides them with new versions of these old tales, written for adults, in the popular press. In Anne Sexton's rewriting of "Cinderella," sarcasm and surprising comparisons serve to word a strong disapprobation of these modern fairy tales. (thesis statement:) With its juxtaposition of the fantasy world of fairy tales with comments from everyday life, Sexton's poem is a critical version of "Cinderella," revealing how new stories modeled on old ones perpetuate conservative and patriarchal values. (elaboration:) In particular, the poetic persona mocks the unrealistic hopes fostered by these stories, such as belief in the figure of Prince Charming.

Note how key words are introduced early on in the introduction: the relationship to "fairy tales" and the presence of "sarcasm" and "surprising comparisons" will clearly be the focus of the analysis. The elaboration then shows how these elements are effectively combined in the poem.

THE THESIS STATEMENT

Definition
The thesis statement is the concise and specific statement of your argument; conventionally it is located at or near 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).

Form
The thesis statement must

- be specific to the argument of the essay,
- be an arguable point, and
- 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).

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 can't debate it, then it's not a thesis.

GOOD   *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.

GOOD   The Great Ode, through the evolution of the I-speaker's relationship to Nature from infancy to adulthood, expresses both the mourning of childish bewilderment and the celebration of a more reasonable outlook, brought forth by experience.

BAD   *Hamlet* shows Shakespeare's abundant skill at characterization and use of metaphor. (Problems: it's too general and it doesn't make an argument.)

BAD   The description of the imagery of swans will be the central point of this paper. (Problem: a description is not an argument.)

Consider also the (good) example in the sample introduction above.

Your thesis—and therefore your argument—should proceed primarily from your analysis and interpretation of the text(s) you are studying. Contextual information is only secondary. E.g., that an author is known for feminist stances does not imply that all her works are automatically critical of male domination; only a close analysis of the texts under consideration will show whether such a description holds true or not.

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 strengthen a weak argument. Worse, it breaks the flow of ideas from the previous sentences into the thesis statement.

THE PARAGRAPH

Definition
The paragraph is a unit that visually and structurally corresponds to one **step** in the development of your argument.

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 first paragraph of an essay) or a heading: in this case it begins flush with the left-hand margin. The sentence that follows a block quotation is not usually indented, because it continues the current paragraph—you should elaborate on your quotations rather than end paragraphs with them.

Length
A paragraph consists of a step in your argument. It is barely possible to do this in less than, say, four or five sentences. If you find that you have a very short paragraph, 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 (e.g., a number of **supporting reasons**, and then the main point).

Thus a "normal" paragraph is going to be somewhere between 200 and 400 words long.

Common Errors
- Do not write a "**mini-paragraph**," i.e., a few sentences that thematically belong to the previous paragraph but inexplicably begin on a new line. In other words, you cannot indicate a "mini-break" in the middle of a paragraph by beginning a sentence on a new line.
- Do *not* leave a blank line between paragraphs to indicate a conceptual break (between the introduction and the beginning of the development, for instance). Simply make a paragraph transition in your text (see below), as for any other pair of paragraphs.

Cohesion
A cohesive paragraph contains:
- a topic sentence, which
  - expresses the main idea of the paragraph,
  - connects it to the idea(s) in the previous paragraph(s),
  - introduces the key term(s) of the argument, and
  - indicates the limits, or context, of the discussion;
- an introduction to the supporting evidence you are going to adduce, which
  - explains what you are proving or showing;
- supporting evidence in the form of quotations or examples, which is
  - consistent with the topic,
  - succinct and relevant, and
  - presented in a logical order;

- 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. Note also that the movement is always from evidence (and previous ideas) to interpretation (and new ideas). Do *not* introduce new ideas first and provide evidence for them afterward (i.e., as a list of "examples"); doing so will only confuse your reader.

THE TOPIC SENTENCE

Definition

Each paragraph must have a topic sentence that introduces the step in your argument (topic or theme) that you are going to develop. Conventionally, it is the main clause of the first sentence of the paragraph.

Form

Because a good paragraph is structured like a mini-essay, a good topic sentence is like a thesis statement for a paragraph; it should at least provide:

- a **focus**, i.e., the topic itself, and
- a **direction**, i.e., an indication of how the topic will be developed in the paragraph.

GOOD   The wind can be understood as a symbol for the protagonist's desire (focus), though this desire fails to have a clear object (direction).

BAD   The wind can be understood as a symbol for desire. (Problem: there is a focus but no direction.)

Avoid the narrative topic sentence; it describes a narrative situation and has no clear focus:

BAD   The story opens with the protagonists in mid-conversation.

PARAGRAPH TRANSITIONS

Definition

A paragraph transition serves to link the point developed in one paragraph with the point to be developed in the next paragraph.

Form

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:

GOOD   While the metaphors in the opening lines suggest a close connection to Nature (the 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).

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

As much as possible, stay clear of pronouns and anaphora in topic sentences, so as to avoid confusion:

BAD   In contradiction with these (what exactly?), the sounds and rhythm of the language create a mechanical feel.

Linking words are useful in this context (see "while" and "in contradiction with" in the examples above), but do not rely on them exclusively, again to avoid confusion.

BAD   The rhyming pattern in the last stanzas produces a similar rhythm (similar to what?), although it is now (as opposed to what?) in contradiction with the feelings of quietude expressed by the I-speaker.

Linking words may signal an additional instance ("again"; "beside"; "in addition to"), similarity or a comparison ("likewise"; "similarly"; "along the lines of"), a contrast ("although"; "however"; "on the other hand"), supporting evidence ("for example"; "by way of illustration"), a result ("consequently"; "hence"; "therefore"), a concession ("while it may be true that"; "even though"; "despite"), or the next logical step. Use them sparingly, when the logical link between two ideas needs to be made explicit.

Do *not* anticipate the topic of the next paragraph in the concluding sentence of the current one; such a suspense-inducing trick (known as a "cliff-hanger") does not have its place in academic writing.

BAD   Thus the metaphors in the opening lines of the poem suggest a close connection to Nature; but an analysis of the sounds and rhythm of the language will show that they are at odds with this connection. (end of paragraph)

Introducing new elements at the end of a paragraph also 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.

A Common Error

Do not use an "essay-plan" sentence to make a paragraph transition:

BAD   I will now discuss the technological metaphors.

A sentence like this cannot indicate the direction to be taken by the new paragraph.

GOOD   Although the use of obsolete vocabulary in this text (the topic of the previous paragraph) may indicate an earlier era, the technological metaphors are contemporary, if not futuristic (the topic and direction of 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; in general you may opt for 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"), a logically

linear development (along the lines of: A implies B, which implies C, which implies D), or a combination of the two (frequent in longer essays).

Think of the argument as cumulative, so that 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 last 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 readers' 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 "we have seen before that," then your essay is probably not well constructed (or else you have run out of ideas!). 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.

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

NB   Remember that, in longer essays, you may use the first paragraph(s) after the introductory one 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) you are analyzing. If your paragraphs correspond, e.g., 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. E.g., 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 labeled "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).

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?" or, "What is the logical consequence of my argument?"

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 broad view.
- 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 have completed your argument by the end of the development and you don't know how to conclude because you feel that you've "already said it," then broaden your argument: say something about the wider context of the thesis or provide a broader outlook. You may even suggest directions for further research on your topic. (If you choose to broaden your argument, the conclusion must still relate to the thesis statement!)

Example of Broadening the Argument

This example is adapted from a genuine essay by a Lausanne student:

- Thesis statement:

  The structure of James Joyce's "Eveline" is guided by the choice that Eveline must make between two opposing characters: on the one hand Frank, her lover, who invites her to live with him in Buenos Aires, and on the other hand her father, who is described as being violent, especially toward her.

- Topic sentence of the conclusion:

  While the structure of the text seems to oppose Frank and Eveline's father, a careful analysis of Eveline's point of view suggests a more complex reality.

The argument broadens from an either-or view of what opposes two main characters to a more nuanced look at factors that complicate this opposition.

Common Errors

- Do *not* introduce new details of the argument in the conclusion.
- Do not summarize your argument if its main points have already been stated clearly. This is repetitive and bores your reader.
- While you may certainly include a quotation in your conclusion, it is dangerous to make the final words of your essay a quotation: not only does it tend to leave your reader hanging (for quotations are rarely self-explanatory), it also tends to give the impression that you do not have the confidence to end with your own words. So, 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.

FOOTNOTES OR ENDNOTES

Footnotes (at the bottom of the page) or endnotes (at the end of the text) are used to convey information or discussion 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 little-known work or person, brief information might be given about them in a **note**. The same goes for a little-used concept or term (introduce these at the beginning of your essay rather than in a note if you are using them throughout, however).

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, place a **superscript number** (i.e., set slightly above the line and smaller than the rest of your text) at the end of a sentence (or phrase, if relevant), *following* the punctuation mark. The same number is repeated at the very beginning of the note. (Word processors make this easy, but 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.)

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 notes).

NB Do *not* use notes to give bibliographical references in work that you submit in the English Department; use parenthetical documentation only.

REVISING AND REWRITING

An essay is by definition an *attempt* to express an idea or 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 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. Thus it should be possible to understand a paragraph by reading just its first and last sentences (and consequently to gather the structure of your argument by reading only the topic and concluding sentences in your essay). Each sentence between the first and the last should be both relevant to the topic and point in the direction of the conclusion.

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—and we are all blind to something!

A "checklist" and a detailed description of the way essays are assessed in the English Department are provided as appendices at the end of the present guide—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. Such a rewrite will *not* be accepted if it merely corrects superficial mistakes; you should always 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., at 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 key words 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. Make sure that you substantiate what you write by detailed reference to the text. This means pointing to the individual words and sentence constructions that justify your affirmations. Remember to integrate your quotations and to identify them by line or page number (if available).

3 Essay Style

REGISTER

Since the essay is by definition a written form, you should adopt full rather than contracted forms: "it cannot be" rather than "it can't be," "she is" rather than "she's," etc. (Notice that "cannot" is always written as one word.) Similarly, replace familiar words and phrases like "big" and "a lot of" with, e.g., "great" and "many." Avoid colloquialisms like "this guy" (e.g., for "this character") and "anyway."

On the other hand, you should be careful not to fall into the other extreme of sounding pompous or overelaborate. English prefers simplicity to complexity, and directness to circumlocution:

- Avoid "like the plague" clichés, commonplaces, and empty tokens (such as periphrases): "really," "in fact," "we can see that," "it can be said that," etc. are best omitted. Beware also of vague words such as "element" and "aspect."
- It is understood that the essay is an expression of your *own* ideas. Consequently, there is no need to be saying, "I think" at every turn. The essay tends toward impersonal expression. If what you state is supported by proper evidence (as it should), there is quite simply no need for such hedging.

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 both obsolete and insulting to women. So it is important that you should use gender-neutral language. Here are five solutions, with comments on their respective advantages and disadvantages. The English Department recommends using the plural form whenever possible, falling back on "he or she" (or "she or he") when it is not.

"They"

Spoken English uses the plural third-person pronoun as the indefinite pronoun form of vague nouns like "someone" (e.g., "Someone has left their coat here") and sometimes for concrete common nouns too, especially in American English (e.g., "What a crazy driver! Are they drunk?"). This usage is however still seen by many as unacceptable in written English, because of what they find to be an unsettling discrepancy between the singular noun and the plural pronoun. It is thus better to simply express your ideas with plural nouns, which opens up the possibility of using the gender-neutral "they," "them," and "their" grammatically. For example: "Since writers dislike encumbering their texts with unnecessary words, they often employ the plural form of the indefinite personal pronoun."

"He or She"

The traditional way to indicate gender-neutrality is to include the female form as a possibility: "he or she," "him or her," and "his or her." The disadvantage of this method is that the extra words tend to clutter up the text. It also highlights the gender issue more than it solves it.

"S/he"

The pronoun "s/he" includes both female and male forms, and has the advantage of being quite compact. The problem, however, comes with the direct object and possessive forms:

with this method, you have to write "her/him" and "her/his," respectively, which can become cumbersome, especially if you need to do it often. The form "s/he" is also impossible to read aloud as such, and some readers find it disruptive as a result.

"She"

Some writers simply turn tradition on its head and use "she" as the indefinite personal pronoun. This is economical, but you should be aware that it tends to be both seen and used as a strong political statement. A moderate alternative is to use "she or he" rather than "he or she," or to alternate both forms.

Alternating "She" and "He"

A few writers use "she" throughout one paragraph, then "he" throughout the next, and so on. This method is liable to confuse the reader, who may not at first be able to figure out why a "she" has suddenly become a "he." You should be aware of its existence as a reader, but avoid it in your own prose.

VOCABULARY

English has an enormously 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 longer, more abstract, and technical. Good writing achieves a balance between the two; if you find yourself using a great 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 will require you to always use "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 of the most 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, on the other hand, tends to be seen as heavy, or even misleading:

BAD   The I-speaker's feelings toward the addressee seem to change radically in the final stanza, when the poetic persona starts to refer to her listener in less covert terms. (Problem: this gives the impression that "the I-speaker" and "the poetic persona," as well as "the addressee" and "her listener," are separate entities.)

In short, aim to be as precise and economical as you can without losing clarity. Directness is always a virtue:

BAD   He could not use anything better than irony.

GOOD   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 find that you are composing a particularly long sentence, seek the main ideas,

work out how they are related, and then 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 don't want them to think about, which distracts them from your primary purpose.

This example combines negative statements, verbosity, and over-complexity:

BAD   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.

GOOD   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):

BAD   How are we to understand this outburst on the part of the hero? In part it has the effect of directing the reader's attention to his impatience and therefore to his character.

GOOD   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** (as in all the "good" examples in this chapter); 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.

To conclude, use straightforward syntax and short sentences.

Sentence Structure

The placing of **adverbials** (whether single words or phrases) is critical. Here are two howlers from British government documents:

BAD   No child shall be employed on any weekday when the school is not open for a longer period than four hours.

What is meant is of course that "no child shall be employed for a period longer than four hours on any weekday when the school is not open." The next is the title of a document:

BAD   "Bulletin No 160 on Housing of Pigs from Her Majesty's Stationery Office"

This one needs no explanation, but it gains in savor when you learn that it is quoted in *The Complete Plain Words* (a guide to clear expression for government employees published by Her Majesty's Stationery Office).

This leads to two simple rules, both of which (like just about every rule in English) are liable to numerous 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. It tends to sound bathetic.

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. Verb-less statements and exclamations should not be used (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. For example,

BAD   Which brings Hamlet to the point of despair.

is not a complete sentence ("which" introduces a relative clause). Juxtaposition such as

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

is also incorrect. This should form *one* sentence, e.g., with a conjunction in the middle:

GOOD   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.

NB   Students in the English Department are strongly encouraged to make use of the latest edition of *Peter's Pragmatic Guide to Idiomatic English* (PPG) available on the "Practical resources" page of the department website.

TYPOGRAPHIC CONVENTIONS

Word processing software on the personal computer makes it possible for anyone to produce professional-looking pages, with **proportional print** and **justified margins**, just like a book. For this reason it is all the more important that you should observe the typographic conventions that have evolved over the centuries: failure to do so offends the eye; more importantly, it may also mislead the reader.

For an essay use no more than two different **fonts**: one for the body of the text itself and, if you wish, another for the title. Use only proportional, readable fonts (and choose only common fonts if you are to submit your essay in electronic form: your teacher may not have the same fonts installed on her or his computer). Keep fantasy fonts for party invitations and such like. Use only "normal" (i.e., regular or **roman**) and **italics** in the body of an essay. There is no call for bold or underlined. Nor should there be any words all in 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; the corresponding convention on the printed page is italics.

For titling and headings—of the bibliography at the end of an essay, for instance—, use either **bold** face or a larger **size** of character (and/or a different font, as previously suggested). Such material takes no terminal punctuation, except for the exclamation or question mark (when required).

Titles of Works Cited

Use italics for the titles of long works normally published as books (novels, plays, collections of shorter texts, long poems like *Paradise Lost*, etc.) but 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 feature films and operas will be in italics while those of short films and individual songs will be between quotation marks. The titles of pictorial works and sculptures are always in italics.

Here is an example in the form of a bibliographic entry:

> Barbara Hochman. "A Portrait of the Artist as a Young Actress: The Rewards of Representation in *Sister Carrie.*" *New Essays on* Sister Carrie. Ed. Donald Pizer. Cambridge: CUP, 1991.

The title of Hochman's essay about a published novel, *Sister Carrie* (italics), is between quotation marks because it is part of a book. The title of the book itself (*New Essays*) is in italics too, but the reference to *Sister Carrie* that it contains returns to roman to mark the difference—roman being used as the "italics of italics," as it were. Notice that when a title comes in two parts (as in this example), 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 of works like *Hamlet*, *Emma*, or *David Copperfield*, because it is the only way your reader can easily tell whether you are referring to the work as a whole or to the **eponymous character**.

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. (no italics). A traditional exception to this is ships: "the *Essex*," "the *Santa Maria*."

Capitalization is also important. In titles, English uses a capital letter for the initial letter of the first word, and then a capital letter for the initial letter of all subsequent nouns, adjectives, pronouns, verbs, and adverbs. After the first word, function words like articles, prepositions, or conjunctions do not take a capital letter.

Some poems are referred to by means of their 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 just shown).

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. Traditionally, American English uses a double comma-shape, 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. And remember: leave *no space* between words and their associated quotation marks, otherwise your computer will not know which way to turn them.

Do not mix the two systems, American and British, in the same essay (e.g., single quotation marks for titles and double ones for quotations). 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. 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).

The British version of this 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; with the exclamation and question marks—as with all punctuation in British English—the location of the closing quotation mark will depend on whether the punctuation belongs with the quoted matter or not (see also the *Richard III* example above):

> 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 British version of this 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

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

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 long dash and the 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 normally not used in academic writing, except of course in quotations.

Consider punctuation as an art rather than the blind application of rules.

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 (;)

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 do 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"). So it's 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 by the inexperienced, 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, or an example (such as 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 separates single words, phrases, and simple clauses in a series or list (as in this statement).

In formal (American) English, a comma is generally placed before the final element in a series (introduced by a conjunction such as "and" or "or")—it is known as the "**serial comma**." The serial comma should especially be used when it serves to clarify what is said: contrast "Hamm, Clov and Nell and Nagg" with "Hamm, Clov, and Nell and Nagg" (making 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 makes it clear that, remarkable as it might seem, Jill went up the hill too, although this information is purely incidental. It puts Jill's climb on a par with "of course" in

> Jack, of course, went up the hill.

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 and 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, and there is need for commas.

The sentence

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

is bad 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 is that

GOOD   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

> The theory he maintained was completely meaningless.

with

> 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 separate 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 poetic persona's words do not match her intentions.

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

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

Parentheses ( )

In everyday speech the terms "parentheses" and "brackets" are both used to designate the (pair of) round-shaped signs. In the academic context, however, 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.)

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 (—)

First of all, 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, e.g., a range ("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.

The long dash is a stronger form of interruption than a parenthesis; it often surrounds a complete sentence rather than a sentence fragment. 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 popular style than the academic essay.

An alternative to the long dash is the use of a regular dash with spaces on either side of it: "Here is an alternative to the long dash – favoured mostly by British presses."

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?

Similarly, the apostrophe 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. (In this respect the apostrophe is opposed to the accented vowels, described below.)

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.

A common error (that you will see even 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 "cafe," 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" (for example), "wished" should be pronounced as two syllables instead of only one.

Numbers

Spell out numbers but only when indicating **quantities**: "three pages," "ninety-nine cents," "two and two equal four," etc. Contrast with: "page 7," "the year 72," "the '40s" (to be preferred to "the forties"), etc. Numbers are not spelt out in technical discussions: "43 occurrences of the word *tone* refer to sound while only 7 pertain to colors." Numbers consisting of three words or more are also not spelt out: "189" (*not* "a hundred and eighty-nine").

"First," "second," "third," etc. are also spelt out ("the third stanza," "the first days of her life," etc.), except in dates ("the 1st of May"), returning events ("the 30th Hemingway Days"), and aristocratic titles ("the 13th Duke of Wimborne").

Royal and imperial **names** are spelt with **Roman numerals** ("Henry VIII," to be read out as "Henry the eighth"), and **centuries** do not take a hyphen unless they are used as adjectives: contrast "the twentieth century" with "an eighteenth-century play."

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: "1914–18." Such a dash is called a **span**. (You must not type a span if you use "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: "542–46" will thus refer to (pages) 542 to 546.

The Hyphen (-) and the Slash (/)

Compound nouns and adjectives are sometimes spelt with a hyphen: "well-intentioned old-liners." Many compounds that have become part of everyday speech are spelt as one word, however: "heartbroken housewives." When in doubt, use a dictionary.

A slash indicates an **either-or situation**; a classic examples is "and/or" (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 the prime example of this. (In literary criticism, the slash is also used—with a space on either side of it—to indicate a line break when quoting from poetry directly in the body of a prose text.)

4 Secondary Sources

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 <http://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 (several of which are introduced in this chapter). Students and staff members can also access these resources from outside the campus. In order to do so, one needs to go through the "crypto" gateway, which will connect any computer to the UNIL network via the Internet. To access "crypto," go to <https://crypto.unil.ch/> (note the *s* in "https," standing for "secure"); 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). Note that 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 will also serve 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 at this, providing more detailed definitions in a historical perspective. General 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* (<http://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. If you are considering the relationship of a text to a given genre, for instance, you will probably need to consult **monographs** devoted to that genre, not just an encyclopedic entry.

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 do not ignore 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 Anglo-Saxon 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 Shelley will be found 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, and then seek them on the shelves. The catalogue is found at <http://www.unil.ch/bcu>, under "Accès aux catalogues," as "Réseau vaudois." It is also useful when looking for a specific book (e.g., a book cited in an article that you have read and which you think will be relevant for your essay). 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 try the RéRo (for "Réseau romand") catalogue; books available at other libraries (Geneva, Neuchâtel, etc.) can be borrowed by inter-library loan. Ordering books is also done through the BCU and RéRo online catalogues (you need to have registered with the BCU beforehand, however).

If the reference you are looking for is an article in a **periodical**, and the periodical in question is not available at Dorigny, a good resource is the PérUNIL catalogue, which gives you access to electronic versions (usually PDF documents) of many **journals**. If the BCU subscribes to the online version of the periodical you are interested in, looking for it through PérUNIL will give you a link to the relevant **archive collection** (Jstor and Project Muse are the most popular for literary criticism), where you can look for and download the article you want. Note that you can only access these databases from the campus or through "crypto" (see above).

Using the Web

The Internet puts you in contact 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" (see above) are all of academic standing, material found "for free" needs to be considered much more carefully:

- Many websites make **copyright-free works** freely available to all. Only those, such as Project Gutenberg, 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 any case, prefer printed editions whenever possible.
- Some academic journals, such as *EMLS*, publish their content freely on the web, too. Additionally, some researchers and institutions choose to publish some of their research directly on their **websites**. Such articles will normally feature the authors' names, the names of the institutions for which they work, and a date of publication. If in doubt, check the homepage of the website on which you have found the article, and make sure that it is a trustable journal or institution.

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.

Using Search Engines and Online Databases

While Google has become the standard search engine for everyday needs, it is of very little use for academic research: scholarly works will be drowned in a long list of results of little or no interest for that purpose.

A better alternative is Google Scholar, which focuses solely on published research and can be set up to automatically include links to the BCU catalogue and PérUNIL (see above) with its results. Google Scholar also provides links to Google Books, where you will sometimes be able to read a few pages of the book your 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; its own search engine is thus only marginally better than that of standard Google for academic research.

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" under "Accès aux catalogues." Databases are then listed by domains: "Anglais" and "Langues et littératures modernes" should be your first choices. For books and articles on English literature, the place to start is Literature Online (on ProQuest), which includes the MLA International Bibliography and other databases. (Francis is good for French literature, but comparatively poor on English.)

The term "citation" used in some (mostly American) databases (e.g., the Arts and Humanities Citations Index) refers to the listing of a publication in the bibliography at the end of another publication. A highly influential or seminal book or article will be "cited" (i.e., listed) in many other publications, so the number of citations can serve as an indicator of the "importance" of a book or article.

The English Department provides a list of recommended online resources on its website (<http://www.unil.ch/angl>), under "Practical resources." 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, guided by a sense of purpose (although browsing and serendipitous discovery can be both pleasurable and productive). The information you find will be interesting or 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 of finding earlier references. A book or article that is quoted by many 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 list of contents and the introduction. Then read the last page(s); with any luck you will find conclusions summarizing the argument. With this information you can choose which chapter or chapters to read, or the whole book, or none at all, as the case may be. Websites such as Amazon and Google Books will often let you see these pages, thus saving you the trip to the library if the book turns out to be of little interest for you.

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 round quoted matter. In this way you will never confuse other people's words with your own.

When you make note of 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 name of the writer and the title of the article, you will need the title of the journal in which it appeared, the **volume** and **issue** numbers, and 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.

While making **photocopies** of useful articles and chapters that you have found at the library is a good idea (it will allow you to store them all in one place and to annotate them), you should be very careful to copy absolutely everything you need to read, quote, and reference these sources: copy the title page of the book (and its verso) or write down its complete reference, and do not forget to include the endnotes and the bibliography (when provided; these will sometimes be at the very end of the book, especially with monographs).

ENGAGING WITH SECONDARY LITERATURE

While your primary text(s) will mostly serve as evidence to support and illustrate your analysis, secondary sources can be used in any number of ways. You should always keep in mind that they are essentially the work of other critics—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). Here are three suggestions, which may run from a single paragraph to the whole of your essay (in which case the secondary source you are mainly engaging with should be explicitly discussed in your introduction and conclusion):

- If a critic develops a broad thesis (e.g., about an author, a genre, or a period), you may want to use his or her thesis as the starting point for a more focused argument, e.g., by testing that thesis with the analysis of a single piece of work.
- If a secondary source maintains a thesis in direct contradiction with yours, you should probe the evidence and analysis provided by the author and contrast them either with a different analysis of the same evidence or with contradictory evidence drawn from the same primary text(s)—or both.
- If on the other hand you have found a secondary source in agreement with your own thesis, you should quote from it as a supplement to your own analysis (but *not* as a substitute for it: keep in mind that your essay must first and foremost be about your *own* ideas).

When quoting from (or paraphrasing) secondary sources, it is important to make your opinion about the ideas cited as clear as possible. Pay special attention to the way you introduce these borrowings. The list of verbs provided as an appendix at the end of this guide is a good place to start when looking for "the right word" in this respect.

In keeping with the formal and straightforward style favored by the essay genre, you should refer to other critics by their full name (first *and* last names) the first time you mention them in your text. The last name alone is sufficient for further occurrences. Avoid initials (except for authors who choose to spell their names that way—e.g., "M. A. Abrams," or "Wayne C. Booth") and titles ("Dr.," "Prof.," etc.).

5 Identifying Sources

THE BIBLIOGRAPHY

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

Types of Bibliography

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 actually 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!).

FIRST PRINCIPLES

The basic bibliographic entry is organized as follows (and alphabetized according to the author's last name)—make sure that you observe the punctuation and **layout** as shown:

> Last name, First name. *Title of Book.* Place of publication (i.e., town or city): Publisher, year of publication.

For anonymous work, the entry starts with the title and is alphabetized according to the first word of the title (ignoring articles). Do *not* group all anonymous entries together in your list.

NB   Add the state or country after the town or city if there is a risk of confusion, e.g., "Cambridge, MA" (as opposed to Cambridge in England).

You can copy most of this information from the **title page** of the book. Take care to transcribe it faithfully. Traditionally, the place and year of publication were always placed, along with the name of the publisher, at the foot of the title page, but these days they are more often to be found on the **verso** (the "back") of the title page. Take the town or city of the first of the addresses given for the publisher; by and large you may ignore the other addresses. (Pay no attention to the address of the printer, which is usually given much lower down the page.) The year of publication is easily identified by the **copyright** sign (©) printed in front of it. It is usually about one third of the way down the page, just after the publisher's address. (When quoting from a new **edition** of a work, of from a **reprint**, the year of the version used is what should be given.)

Typographic Conventions

The first line of each entry begins at the left-hand margin, *without* any additional sign (such as a dash or bullet); subsequent lines are indented (see all the examples in this chapter).

The **titles** of articles, chapters, short stories, etc. should be placed between quotation marks. Those of books are in italics, but when an italicized title includes the title of another work, the quoted title goes into roman (the italics of italics being roman, as it were):

> Brode, Douglas. *Shakespeare in the Movies: From the Silent Era to* Shakespeare in Love. New York: Oxford UP, 2000.

To save space, some words should be abbreviated:

- "compiled by" should be written "comp.";
- "edited by" should be written "ed." (the "editor" is the person, often a scholar, who has taken charge of either checking, revising, and often introducing a classic text, or collecting articles by several authors in a single volume);
- "revised by" should be written "rev."; and
- "translated by" should be written "trans."

The number of the edition (that is, the latest revision of the text) should be written as a figure, not words. Thus "fifth edition" should be "5th ed."

In the names of publishers, you can omit the initial definite article, the publisher's first name ("Cape" instead of "Jonathan Cape") or initials ("W. W. Norton" becomes "Norton"), and the words "Publishing Co. Ltd.," "& Co.," "Press," etc. Thus "The Hogarth Press" can become simply "Hogarth." In the case of University presses, however, it is customary to abbreviate both "Press" and "University"—to just "P" and "U"; thus the "University of Georgia Press" becomes "U of Georgia P." The two famous presses of Oxford and Cambridge can even be reduced to "Oxford: OUP" (but not when published elsewhere, as in the example just above) and "Cambridge: CUP." When a publisher is known by its abbreviated name, the abbreviation should be used; this is frequent with French academic presses ("Paris: PUF," "Lausanne: PPUR," "Rennes: PUR," etc.).

PRINT SOURCES

A Book by a Single Author

> Eagleton, Terry. *Literary Theory: An Introduction.* Minneapolis: U of Minnesota P, 1983.
>
> Nixon, Rob. *London Calling: V.S. Naipaul, Postcolonial Mandarin.* New York: Oxford UP, 1992.

NB   Not published in Oxford, so Oxford is spelt out.

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

Two or More Books 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. Alphabetize the entries by title, ignoring articles ("the," "a," "an").

> Eagleton, Terry. *The Illusions of Postmodernism.* Oxford: Blackwell, 1996.
>
> ---. *Literary Theory: An Introduction.* Minneapolis: U of Minnesota P, 1983.
>
> ---. *Marxism and Literary Criticism*. London: Methuen, 1976.

A Book by Two or More Authors

List the entry under the name of the first author (last name first), and then list all subsequent names (first name first), putting "and" before the last.

> Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research.* Chicago: U of Chicago P, 1995.

If there are more than three names, you should write only the first, followed by "et al." (a Latin abbreviation for "et alii," i.e., "and others").

A Published Dissertation

Name the University ("U") and the original date, and then give the publishing information:

> Simmons, James Roy. *Politics and Vision in the American Utopian Novel.* Diss. Indiana U, 1983. Ann Arbor: UMI, 1984.

An Anthology or Compilation

List the entry under the name of the editor (last name first), followed by the abbreviation "ed." If there is more than one editor, list the first editor last name first and subsequent editors first name first, with "and" preceding the name of the last editor, followed by the abbreviation "eds":

> Bain, Carl E., Jerome Beaty, and J. Paul Hunter, eds. *The Norton Introduction to Literature: Combined Shorter Edition.* New York: Norton, 1973.

> Kowalewski, Michael, ed. *Temperamental Journeys: Essays on the Modern Literature of Travel*. Athens: U of Georgia P, 1992.

A Multi-Volume Work

> Tolkien, J. R. R. *The Lord of the Rings.* 3 vols. London: Allen & Unwin, 1954–55.

An Edition

When an editor is named on the title page of the book, include this information between the title and the publication information (see also some of the examples above):

> Dickens, Charles. *Bleak House.* Eds George Ford and Sylvère Monod. New York: Norton, 1977.

A Translation

The format is the same as for the edition, except that the translator's name is preceded by the abbreviation "trans." (the year of publication is the year of the translated edition):

> Perec, Georges. *Life: A User's Manual.* Trans. David Bellos. Boston: David Godine, 1987.

When an editor is listed beside the translator, list the editor's name after the title and before the translator.

Books in Languages Other than English

The bibliographical information required and the formatting of the reference are exactly the same for books published in languages other than English:

> Döblin, Alfred. *Berlin Alexanderplatz: Die Geschichte vom Franz Biberkopf*. München: DTV, 1965.

> Gide, André. *Les Caves du Vatican.* Paris: Gallimard, 1922.

A Short Story, Essay, or Poem in a Book by a Single Author

Give the title of the work quoted first, then that of the book in which the work appears. Indicate the first and last pages of the work quoted at the end of the entry, separated by a span (i.e., a dash).

> Joyce, James. "The Dead." *Dubliners.* London: Cape, 1967. 199–256.

> Woolf, Virginia. "Mr Bennett and Mrs Brown." *Collected Essays.* London: Hogarth, 1971. 319–37.

The Introduction or Preface to a Book by a Single Author

List the bibliographic entry under the author of the introduction or preface:

> Dickens, Charles. Preface. *Bleak House.* By Charles Dickens. Ed. Stephen Gill. Oxford: OUP, 2008. 5–6.

> Gill, Stephen. Introduction. *Bleak House.* By Charles Dickens. Ed. Stephen Gill. Oxford: OUP, 2008. vii–xxi.

Note that in such a case the novel itself will get a separate entry in your bibliography (provided that you quote from it in your essay, of course). Here it would be:

> Dickens, Charles. *Bleak House.* Ed. Stephen Gill. Oxford: OUP, 2008.

A Work, Article, or Chapter in an Anthology or Compilation

The reference must provide the name of the author, the title of the text being referenced, and the title of the book, followed by the name(s) of the editor(s), publication information (place, press, and year), and the page numbers of the text itself:

> 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*. Ed. Dorothy Goldman. London: Macmillan, 1993. 169–87.

> Milton, John. *Paradise Lost*. *Norton Anthology of English Literature*. Ed. M. H. Abrams et al. 6th ed. Vol. 1. New York: Norton, 1993. 1475–610.

Note the use of "et al." for works with more than three editors, and of "vol." for a text published in a multi-volume work.

The Introduction to an Anthology or Compilation

> Kowalewski, Michael. Introduction. *Temperamental Journeys: Essays on the Modern Literature of Travel.* Ed. Michael Kowalewski. Athens: U of Georgia P, 1992. 1–16.

An Article in a Reference Book

> "Azimuthal Equidistant Projection." *Merriam-Webster's Collegiate Dictionary.* 10th ed. 1993.

If the article is signed, give the author first. Note that page numbers are not needed.

An Article in a Periodical

The reference must provide the title of the journal, the volume and issue numbers (separated by a period), the year of publication, and the page range of the article itself (after a colon):

> Dodd, Philip. "The Views of Travelers: Travel Writing in the '30s." *Prose Studies* 5.1 (1982): 127–38.

An Article in a Newspaper

You should reference a newspaper article by giving the author's name and the title of the article, followed by the name of the newspaper and the date. If the newspaper comes out in various versions, such as a national edition or a late edition, indicate that as well:

> Manegold, Catherine S. "Becoming a Land of the Smoke-Free, Ban by Ban." *New York Times*, 22 Mar. 1994, late ed.

An Interview

An interview should be listed under the name of the interviewee (followed by "interview"— or "interview by" and the name of the interviewer, when relevant):

> Pinter, Harold. Interview by Mel Gussow. "Something to Do with the Sofa." *Conversations with Pinter*. Ed. Mel Gussow. New York: Grove, 1996. 15–48.

It is important to distinguish between online sources proper on the one hand, and printed material that you happen to access through the Internet on the other (such as PDF versions of journal articles downloaded from Jstor and the like). The latter should be treated like any regular printed source, although you may want to add the name of the database where you accessed the article and the date when you last accessed it at the end of the reference:

> Camastra, Nicole. "Venerable Sonority in Kate Chopin's *The Awakening*." *American Literary Realism* 40.2 (2008): 154–66. Project Muse. 27 July 2011.
>
> Fleming, Robert E. "Perversion and the Writer in 'The Sea Change.'" *Studies in American Fiction* 14.2 (1986): 215. Periodicals Archive Online. 26 July 2011.

The same applies to a book you consulted, e.g., via Google Books:

> Carroll, Lewis. *Alice's Adventures in Wonderland*. New York: Macmillan, 1920. Google Books. 5 Aug 2011.

Sources that are only available online require more careful referencing. In particular, you must indicate both the date on which the online page was last modified (if available—this information is often found at the bottom of the page) and the date on which you accessed the website (since web content can be revised, or removed, at any moment). Finally, provide the **URL** of the page, but only if it is a short, convenient one (as in the examples below).

NB   While the *MLA Handbook* no longer requires URLs to be included as of its current edition, you are asked to provide them for work submitted in the English Department; quite simply, it makes it much easier for your reader to access your sources.

An Article in an Online Periodical, Journal, or Blog

> Hagman, Lorri. "Monographs Adrift." *EspacesTemps.net*, 12 July 2010. 22 Aug. 2010. <http://www.espacestemps.net/document8313.html>.
>
> Roth, Steve. "Who Knows Who Knows Who's There? An Epistemology of Hamlet (Or, What Happens in the Mousetrap)." *EMLS* 10.2 (2004). 22 Aug. 2010. <http://extra.shu.ac.uk/emls/10-2/rothepis.htm>.

Some online journals maintain a volume-issue publication system, while others publish texts on a day-to-day basis and are thus treated like newspapers (contrast the two examples above).

In the first example above, the title of the journal happens to be the **domain name** of its website. This is more of an exception than the norm with academic journals, however.

A Page on a Traditional Website

> "Pinter on Pinter." *HaroldPinter.org*. 2000–3. 22 Aug. 2010. <http://www.haroldpinter.org/poetry/poetry_ponp.shtml>.

Non-textual works are best treated separately from textual ones, as are performances. Consider adding a list of such sources (separate from the bibliography), especially if you have many of them (e.g., you might include a "filmography" if your essay discusses several film adaptations of a novel).

Films, records, etc. are very different in nature from books, especially academic writings and scholarly editions of literary texts. They are seldom the work of a single artist or identifiable group of authors, for instance. Keep such peculiarities in mind when dealing with these sources and do not "quote" or "cite" them like you would an article in a periodical, or a canonical poem.

You may however occasionally find yourself quoting from a recorded interview or commentary (e.g., in a documentary film) as a secondary source. In such cases, a reference

must be given in your bibliography, under the name of the author of the quote(s) that you are using. Specify the **media** in the entry as well (i.e., "DVD," "CD," "film," etc.):

> Wolfe, Tom. Interview. *The Wrong Stuff: American Architecture*. Dir. Tom Bettag. Carousel, 1983. Videocassette.

NB   As of its current edition, the *MLA Handbook* recommends that media be specified for all entries (*including* "print" and "web"). In practice, however, there is no need to do so unless your bibliography mixes a great variety of media (i.e., to avoid confusion).

If necessary, indicate **time stamps** to locate elements in an audio or video recording:

> In Chaplin's *Modern Times* (USA, 1936), the perils of automatization receive ironic treatment (1:13:09–15:02).

When you do so, it is important to make clear (e.g., in a footnote or endnote) which edition you are using: "All time stamps in this essay are based on the 2003 Warner/MK2 DVD release of the film."

The sections below are guidelines for referencing the most common types of non-textual sources in a list.

A Lecture or Speech

> Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination. MLA Annual Convention. Royal York Hotel, Toronto. 29 Dec. 1993. Address.

A Performance

Include the author, director, performer(s) (if relevant), and site (usually venue and city) and date of performance.

> *Medea*. By Euripides. Trans. Alistair Elliot. Dir. Jonathan Kent. Perf. Diana Rigg. Longacre Theater, New York. 7 Apr. 1994.

A Film

Indicate at least the production company, year of release, and director:

> *Macbeth*. Dir. Orson Welles. Mercury, 1948. Film.

A Television or Radio Program

Give the title of the episode (if any), title of the program or series, name of the network, and original broadcast date.

> *The Fast Show*. BBC 2, 27 Sept. 1994. Television.
>
> "The One with the Tea Leaves." *Friends*. NBC, 7 Mar. 2002. Television.

A Music Recording

Cite the conductor and/or main performer(s), composer (if different from performer), record company, and year of release. **Spoken-word recordings** can be treated similarly.

> Gabriel, Peter. *Passion: Music for* The Last Temptation of Christ. Real World/Virgin, 1989. CD.
>
> "Waterloo Sunset." By Ray Davies. Perf. the Kinks. Pye, 1969. SP.

A Work of Art

Give the artist's name, year (if known), owner (institution or individual), and city.

> Bernini, Gianlorenzo. *The Ecstasy of St. Teresa*. Santa Maria della Vittoria, Rome.

REFERENCE SYSTEMS OTHER THAN MLA STYLE

While you should always use MLA-style bibliographies for essays submitted in the English Department, you will encounter several other reference systems in the scholarly books and articles that you read throughout your studies. Remember that you should never copy a reference "blindly" into your bibliography: make sure that it follows MLA style, and adapt it if it doesn't.

Author-Date (or "Harvard") System

The author-date (or "Harvard") system is widely used, especially in the human and social sciences (including linguistics), but also in the physical and natural sciences, as well as in medicine. Several style guides recommend it, with slight variations in formatting (the examples below follow *The Chicago Manual of Style*).

Works by a same author are listed by year of publication (rather than according to the alphabetical order of their titles):

> Woodward, David. 1977. *The All-American Map: Wax Engraving and Its Influence on Cartography*. Chicago: University of Chicago Press.
>
> ———, ed. 1987. *Art and Cartography: Six Historical Essays*. Chicago: University of Chicago Press.
>
> ———. 1996. *Catalogue of Watermarks in Italian Printed Maps, ca. 1540–1600*. Chicago: University of Chicago Press.

References in the text will indicate both the author and the date, followed by the page number(s) when needed, usually in parentheses (less frequently in footnotes or endnotes): "(Woodward 1996, 8–9)." The main inconvenience of this system is that several works published the same year by the same author must be distinguished with the addition of (arbitrary) letters (e.g., "1988a" and "1988b"—both in the bibliography and in the text).

Author-Number (or "Vancouver") System

The author-number (or "Vancouver") system takes arbitrariness a step further by attributing a number to each entry in the bibliography and using that number alone (or alongside the author's name when appropriate) for references in the text (page numbers are rarely given). It is mostly used in the physical and natural sciences, and in medicine.

Notes (and Bibliography)

A common alternative to parenthetical documentation is the use of footnotes or endnotes to give references in the text. Many style guides describe this system, with important variations in terms of formatting and actual implementation.

In general, the first time a work is cited in the text a full reference will be provided in a note, while only the author and title are used for subsequent citations (either in notes or in parentheses). Page numbers are included when needed. A bibliography is generally required (sometimes only a selective one), although the information it provides is somewhat redundant. Also inconvenient is the need for the reader to alternate frequently between the body of the text and the notes, which can be disruptive.

6 Quotations

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 *very important* that you should make it perfectly clear which words and ideas in your essay have come from other people and give credit where it is due. Every time you cite someone else's ideas, terms, or key concepts, you must acknowledge the source. If you fail to identify them, you are committing plagiarism. Attempting to pass off somebody else's ideas as your own is unfair, intellectually impoverishing, and dishonest.

This is why you must be meticulous in recording the source of every word you copy, clearly distinguishing between direct quotation, your paraphrase or summary of someone else's ideas, and your own words and ideas.

Word-for-Word Quotation

When you copy words, phrases, or sentences from a source, always place quotation marks at the beginning and end of the borrowed text, and indicate where you have taken them from by means of adequate parenthetical documentation (referring your reader to the corresponding entry in your bibliography):

> It has been pointed out that "one of the most striking things about detective fiction is the ease with which it accommodates all kinds of topical ideologies" (Craig 25).

Paraphrase

Even when you use your own words to summarize or otherwise render the ideas of another source, you must identify the source by naming the author and page number(s) in parentheses:

> It has been pointed out that a characteristic feature of detective fiction is its ability to absorb and reflect current ideologies (Craig 25).

Borrowed Ideas

Whenever you use somebody else's ideas and key concepts, you must credit the source. For instance, if you refer to the idea that something very basic changed in human nature around 1910, you have to indicate that this notion derives from Virginia Woolf's essay "Mr Bennett and Mrs Brown," the original text of which reads:

> And now I will hazard a second assertion . . . to the effect that in or about December 1910, human character changed. (320)

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

> Revolutionary art does not go unnoticed by the public, as evinced by Virginia Woolf's claim, in "Mr Bennett and Mrs Brown," that the character of humanity changed in a basic way around 1910 (320); it was at exactly that time that the first exhibition of post-impressionistic art was held in London.

Note that there is no need to repeat the name of the author in the parentheses when the context makes it clear which work is being quoted (as is the case here)—see below.

PARENTHETICAL DOCUMENTATION

Identifying a Primary or Secondary Source

At the end of the quotation, write the author's name and the page number(s) in parentheses. The format is the same for both primary and secondary sources:

> "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 43).

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

On the other hand, if you have made it clear who and what you are quoting from by mentioning the author by name and specifying the work you are referring to, you may put just the page reference within the parenthesis:

> 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).

This holds true also if you are quoting from the same source over several sentences. Give the name of the author for the first quotation only. Be careful when quoting from several sources, however: when alternating between, e.g., a primary and a secondary source, it is better to spell out the name in every parenthetical reference quotation, to avoid confusion. When in doubt, spell out the name of the author in the parentheses.

Do *not* use any of the Latin abbreviations (such as "ibid." and "op. cit.") that you may come across in old books. They are obsolete—because they waste the reader's time.

Identifying Borrowings from Poetry and Drama

When quoting from poetry, you should indicate the book or canto (or other subdivision, if applicable) and line (or "verse") numbers (separated by a period) rather than the page number(s):

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

When quoting from recent and/or lesser-known poetry, however, indicate the page number(s) of the book (as 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).

To identify quotations from a play, indicate 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 (or book or canto in the case of poetry) when they are the same as for the previous quotation.

As with poetry, identify quotations from contemporary plays by giving the page number in the parenthesis instead of the act, scene, and line. In any case, (post)modern plays are often not 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.

Identifying a Source by Multiple Authors

Indicate all the authors' names if there are three or fewer authors, or the first author plus "et al." if there are more than three authors (see the next example below as well):

>(Booth, Colomb, and Williams 30)
>(Cox and Gilbert xv)

Identifying the Volume of a Multi-Volume Work

Indicate the volume number followed by a colon and the page number(s):

>(Abrams et al. 2: 1472–73)

Identifying Two or More Works by a Same Author

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

>(Eagleton, *Literary Theory* 120)
>(Eagleton, "Ideology" 63)

Identifying an Online Source

Indicate the name of the author and the paragraph (abbreviated "para."—or "paras." in the plural) number(s), but only if such numbers are provided on the actual webpage:

>(Roth para. 8)

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:

>"For in much wisdom is much grief" (Eccles. 1.18).
>"In the beginning was the Word" (John 1.1).

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, on page 8 of *The Grotesque in English Literature* (Oxford: Clarendon Press, 1965), 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 have the choice of looking it up in the *Gentleman's Magazine*, or simply pointing to where you found the passage by adding, "quoted in" to the parenthetical reference:

>(quoted in Clayborough 8)

This is both more honest—identifying 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 in such cases, it may not always be possible (the book or article may not be available to you). In such cases, quote the passage from the text where you found it, giving both references:

>(Firth 146, quoted in Harris 100)

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

>(Harris 100, citing Firth 146)

In the last two cases above, 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 when needed.)

QUOTING

Quotations 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 be at a loss to understand the relevance of the quotation to your argument.

BAD   The novel reveals how black women bear the burden of black male frustration with racism and class oppression. "De nigger woman is de mule uh de world so fur as Ah can see" (14).

GOOD   By describing the black woman as "de mule uh de world" (14), Nanny suggests how such women bear the burden of black male frustration with racism and class oppression.

Notice how the good example starts with the quotation (the "evidence") and then moves to the analysis, allowing the reader to follow the argument logically.

The secondary sources that you quote from or paraphrase need to be introduced too. For example:

> 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).

The way you introduce a secondary source is never neutral. Notice how in this example Hawkins serves to provide background information (so there is no need to name the critic in the sentence itself) while Becket is quoted for her interpretation of an event in the story (and is therefore mentioned by name directly in the text). To help you introduce and discuss other people's ideas with appropriately varied terms (such as "maintain" in the example above), a list or useful verbs is provided in an appendix at the end of the present guide. These verbs will almost always be in a present-tense form (except when situating an idea historically).

When writing, you should integrate the quotations you make into your own prose. Here are two typical beginners' mistakes:

BAD   The adjectives that Milton uses in this passage tell us at once that we are in the hotter part of Hell, "burning" (line 296) and "torrid" (line 297).

Problem: the quoted words are not part of the writer's sentence structure; they are simply listed at the end, as though to say, "Here's what I'm talking about!"

BAD   The description of Miss Havisham's garden as "a deserted place with . . . as being like most others" (page 93, lines 6 to 13) is suggestive of the Garden of Eden after the fall of man.

Problem: the student wanted to quote eight lines, found them too much to type, and copied just the first and last words to situate the passage on the page. Not only is this incoherent (the quotation does not make grammatical sense), it also says, "I'm too lazy to quote properly; go and read the passage for yourself!" This is the best way to alienate the reader.

A sentence containing correctly integrated quotations should read as smoothly as if the quoted matter were part of the essay-writer's own sentence:

GOOD   The "rank garden behind an old wall" at Miss Havisham's, with its "tangled weeds" and "green and yellow paths" (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 last example is structured: it moves from evidence in the first half of the sentence to interpretation in the second.

Direct Quotation

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. The least suspicion of misquotation can destroy all trust your reader has in your argument.

If the spelling of a word in the original 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 George Bernard Shaw's review of a performance of *As You Like It* in 1895:

> "Shakespear [sic], who had up to that moment lain without sense or motion, immediately began to stir uneasily and shew [sic] signs of quickening."

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!).

In respect of **capital letters**, the one exception is the first letter of a quoted *prose* fragment, which you may silently change to lower case if this suits the grammar of your own sentence. On the other hand, the capitalized first letter of each line in *poetry* must be maintained, as this indicates the line structure:

> When "The darkness drops again" (18), it announces another sacrificial death, echoing Christ's crucifixion on Good Friday.

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 are examples 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)

BAD   When the narrator writes that "[his] wife and [he] knew Captain and Mrs Ashburnham . . . and yet . . . [they] knew nothing at all about them" (11), the reader is warned of the underlying ambiguities in the story being told. (Problem: there are too many changes, and the result is an awkward sentence.)

GOOD   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.

Here is another example of the use of square brackets:

> 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 special crime, condemned and punished, . . . imprisoned in a moral world [for offending] bourgeois society" (288).

You may add "my emphasis" or "my italics" to the parenthetical reference if you have felt the need to emphasize a word or a sentence that is not italicized in the original text.

> "These relations, Lévi-Strauss considered, were inherent in the human mind itself, so that in studying a body of myth we are looking less at its narrative contents than at the *universal mental operations* which structure it" (Eagleton 104, my italics).

Often you will need to omit words—or even whole sentences—from your quotations 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. Note that the three dots are *never* enclosed within square brackets.

> "The 'ideal' or 'competent' reader is a static conception: it tends to suppress the truth that all . . . reading involves the mobilisation of extra-literary assumptions" (Eagleton 125).

If the words you have omitted include a period, use four dots, setting the first one *without a space before it*, since it corresponds to the period.

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 inverted commas around each part of the quoted matter. Add the page reference after the last quotation in the sentence. Take care that 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).

You should *never* place an ellipsis at the beginning or end of a fragmentary quote.

Paraphrase

With due caution, you may choose to paraphrase a 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 or the work, so as not to give the inadvertent impression that the ideas are your own.

> 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 make up the "shared systems of signification" prevent meaning from being merely personal or divinely revealed (106–7).

The original text reads as follows:

> 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)

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

When discussing a novel, remember to situate events in the *story,* not by page number. 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." When analyzing poetry, on the other hand, it is standard practice to refer to line numbers, since they do not change from one edition to another. The same is true for acts and scenes when it comes to drama.

Remember also that summaries are always written in the **present tense**, even when the novel or short story summarized is written in the past tense.

Punctuating Quotations

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

> Terry Eagleton understands 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).

It is generally preferable to integrate the quoted matter into the structure of your own sentence, however, in which case you may need just a comma, or no punctuation at all (see most of the examples in this chapter).

The rules for the punctuation that follows a quotation are stricter. If the quoted matter ends with a period, a comma, a colon, or a semicolon, the punctuation mark should *not* be included. For instance, the first sentence of *The Good Soldier* reads, "This is the saddest story I have ever heard"; and here it is as quoted in an essay:

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

On the other hand, an exclamation or question mark should be included within the quotation marks, *if required by the meaning.* On page 13 of *The Good Soldier*, the narrator exclaims, "Permanence? Stability? I can't believe it's gone." You might write,

> The narrator undermines our confidence in his narration with questions like "Permanence? Stability?" (13).

or,

> The narrator undermines our confidence in his narration by expressing his doubts about "permanence" and "stability" (13).

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

> Is it really true that "structuralism has in some ways become complicit with the aims and procedures of [late capitalist] society" (Eagleton 122)?

Block Quotations

When a prose quotation runs to more than three lines, you must present it as a block (or "broken off") quotation. Such "block quotes" are indented from the left-hand margin and are *not* placed between quotation marks (because the format itself tells the reader that it is a quotation). In addition you should choose at least one of the following methods of distinguishing the block quote from your own text: a) reduce the font size; b) reduce the spacing between the lines; c) indent from the right-hand margin; and/or d) add a small amount of extra space before and after the quotation (as in the following example).

> 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.

Notice that the page reference of a block quotation is placed *after* the closing punctuation of the quoted matter, and that the sentence following the quotation, being part of the same paragraph as the lines preceding the quotation, begins flush with the left-hand margin. You may also align the parenthetical reference with the right-hand margin, as is done in the examples from poetry and drama below.

The use of a block quotation (i.e., instead of quotation marks) has no influence on the punctuation preceding the quotation—see, e.g., the comma in the example above (you will also find several examples with no punctuation at all elsewhere in this guide).

Quoting from Poetry

When you quote poetry in your essay, you must always indicate the line breaks by inserting a slash between the lines, leaving a space on either side of the slash. A double slash serves to indicate a stanza break. If you quote more than two or three lines, use a block quote.

In a block quote, start a partial first line where it begins in the original, i.e., shift the sentence to the right so that the end of it is more or less aligned with the following lines. 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 quote.

> 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.   (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" (2.3) 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 you want to omit one or several lines from a verse quotation, indicate the omission with an ellipsis if the quotation is run in (just as you would when quoting prose—see below). In a block quote, use 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.   (1.258–63)

Quoting from Drama

As with poetry, when quoting two or (at most) three lines of verse drama, indicate the line breaks with a slash, leaving a space on either side of it. When you quote four lines or more, use a block quotation.

> 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 quoting dialogue, write the name of the character in running caps (i.e., all capital letters) and indent the quotation from the left margin (like a block quote):

> 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.   (1.5.162–67)

Quoting from Foreign-Language Sources

As much as possible you should quote from English sources—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: because 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 because you are unable to find a published English version of the quoted text. In both these cases you will need to provide an English translation immediately *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).

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" ("a dark wood"; 1.2; Ciardi 28).

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

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

> Dante's *Inferno* begins literally in the middle of things:
>
> > 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":

> 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 prefer 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, however).

When writing specifically about translation (e.g., comparing en 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.

Model Cover Page

For longer MA essays and *mémoires*, please use a separate sheet as a cover page for your work, as laid out below.

Your name   Date of writing
Your address
Your phone number
Your email address

Name of your teacher
"Title of course or seminar"
Semester and year

Title of your essay or *mémoire*
(on two lines if need be)

English Department
Faculty of Arts   Exam session

A Checklist for Your Essays

Organization

- The title specifies the topic and work(s) discussed in the essay.
- The introduction defines the topic and announces your thesis or argument.
- 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 illustration 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.
- Your textual illustrations are explained and analyzed, not just given.
- 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 textual illustrations have been suitably integrated into your own writing.
- Parenthetic page references are given for each quotation or source, and they are formatted correctly.
- All sources used are listed in the bibliography, and the entries are formatted correctly.

Assessment of Essays

A (Very) Good Essay (5–6)

- 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 discuss the quotations made 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, exposing 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.

A Satisfactory Essay (4–4.75)

- 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 errors of grammar or structure; and uses appropriate vocabulary; and
- respects the formal conventions of this guide.

An Unsatisfactory Essay (1–3.75)

- has no clear thesis, or 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 errors of grammar and structure, 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—will not be assessed until they have been adequately improved.

Verbs for Critical Writing

Key: / separates alternatives; > points to nouns and phrases; ! alerts to spelling

address (= tackle: a question/problem/issue); (= speak to someone in writing: a poem addressed to X)

acknowledge

analyse

anticipate

appear (! appearance)

approach

argue (= debate/maintain: a point/case; the essay argues that)

assert (that) (= state, claim)

assimilate (sth to sth else)

associate (sth with sth else)

assume (= suppose) (> to work on the assumption that)

attempt (sth/to do sth)

base (on)

capture (a mood/something essential)

challenge (conventions/expectations)

cite (= give the name of somebody)

claim (that) (= assert)

combine

comment (on sth)

compare (sth with/to sth else) (> compared with; by comparison)

complicate

conclude

confirm

confuse (sth with sth else)

connect (> make the connection between X and Y; in connection with)

consider (= study/examine/take into account, bear in mind)

construct (= compose)

contend (= argue)

contextualize

contradict

contrast (sth with sth else) (> the contrast between X and Y; in contrast to; by contrast with)

counter (a claim/effect)

cover (= deal with: a subject/field/aspect)

criticize (= find fault with/analyze)

demonstrate

depict

derive (from)

describe

designate

develop

differ (from)

digress (= depart from the main theme or argument)

disagree (with)

discuss (= talk about/examine/analyze)

dismiss (= reject)

distinguish (between X and Y)

downplay (= minimize or reduce the importance of sth)

draw (an analogy/parallel/comparison with; a lesson/moral/conclusion from)

elaborate (a theory/hypothesis/statement/idea); elaborate on (= develop)

emphasize (= stress)

encapsulate (= summarize/include)

engage (with)

evoke

examine

exclude

exemplify (= illustrate)

explain

explicate (= analyze)

explore

express

extend (knowledge/meaning/idea/theory); (> by extension)

focus (on)

foreground (= throw into relief/emphasize)

highlight (= draw attention to/emphasize)

identify (sth/with somebody)

illustrate (= exemplify)

imply (= insinuate/mean) (> by implication)
include
influence
inform (= pervade/give essential features to)
innovate (> innovative approach to)
interpret
introduce
involve (= entail/include)
juxtapose (sth with sth else)
link (to sth) (= relate)
maintain (an opinion/position)
mark (a shift/change/break from)
mention (= refer to/acknowledge)
note (= observe/notice) (> it is interesting/important to note that; X notes that)
notice
observe
oppose (> as opposed to)
outline (= give a general summary of)
parallel (= equal) (> to draw/establish a parallel between X and Y)
paraphrase (= summarize, rephrase)
pay attention to
pinpoint (= identify/pick out: a problem/causes)
point out (= remark on) (> as X has pointed out)
present
problematize
proceed (= begin/continue/be in progress); to proceed from (= come/derive from)
propose
provide
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)
quote (sth from a book)
recognize
refer (to sth) (!he referred to) (> reference)
reflect (sth; on/upon a question/subject)
regard (sth as)
reinforce
reject
relate (to) (= link) (> relatedly; in relation to)
remark (> it is often remarked that)
represent
resist (sth)
respond (to)
reveal
select (= choose)
shift (= move/change: attention/focus)
show
signal
state (= express: an opinion/position) (> statement = affirmation of view/opinion)
strengthen (= reinforce: an idea/point/argument)
stress (= emphasize)
subvert (= undermine)
suggest
summarize (= sum up)
support (= validate: an argument/claim/interpretation)
suppress (= prevent/contain/repress)
treat (a theme/topic) (> treatment)
underlie (= inform) (> underlying these terms/beliefs is)
underline (= stress/emphasize)
undermine (= subvert: authority/values/conventions)

Sources

Abrams, M. H. *Glossary of Literary Terms*. 7th ed. Boston: Thomson, 1999.

Aczel, Richard. *How to Write an Essay*. Stuttgart: Klett, 1999.

Allen, R. E., ed. *The Oxford Writer's Dictionary*. Oxford: OUP, 1990.

Barnet, Sylvan, William Burto, William E. Cain, and Marcia Stubbs. "Writing a Research Paper." *Literature for Composition*. New York: Longman, 2003. 757–74.

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. Chicago: U of Chicago P, 1995.

Charte de l'Université de Lausanne. 2005. 22 Aug. 2010. <http://www.unil.ch/webdav/site/central/shared/docs/charte_UNIL.pdf>.

The Chicago Manual of Style. 16th ed. Chicago: U of Chicago P, 2010.

Clark, Robert. *The English Style Book: A Guide to the Writing of Scholarly English. The Literary Encyclopedia*, 4 Jan. 2004. 21 Aug. 2010. <http://www.litencyc.com/stylebook/stylebook.php>.

Code de Déontologie en Matière d'Emprunts, de Citations et d'Exploitation de Sources diverses. Directive de la Direction 0.3. Université de Lausanne. 23 Apr. 2007. 15 Aug. 2011. <http://www.unil.ch/webdav/site/interne/shared/textes_leg/0_aff_gen/dir0_3_code_deontologie.pdf>.

Drabble, Margaret, ed. *The Oxford Companion to English Literature*. Oxford: OUP, 2000.

Durant, Alan, and Nigel Fabb. *How to Write Essays, Dissertations and Theses in Literary Studies*. London: Longman, 1993.

Gowers, Ernest. *The Complete Plain Words*. 2nd ed. Rev. Bruce Fraser. London: HMSO, 1973.

Le Guide du typographe romand. 5th ed. Lausanne: Association suisse des typographes, 1993.

Hairston, Maxine C. *Successful Writing*. New York: Norton, 1986.

Hart's Rules for Compositors and Readers. 39th ed. Oxford: OUP, 2000.

Head, Dominic, ed. *The Cambridge Guide to Literature in English*. Cambridge: CUP, 2006.

Kavka, Misha, and Bernard Schweizer. *A Writer's Guide to the Critical Essay*. 3rd ed. Zurich: English Dept. (U of Zurich), 2000.

MHRA Style Guide. 2nd ed. London: MHRA, 2008. 15 Aug. 2011. <http://www.mhra.org.uk/Publications/Books/StyleGuide/StyleGuideV2_3.pdf>.

The MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009.

MLA Style Manual and Guide to Scholarly Publishing. 3rd ed. New York: MLA, 2008.

Novak, Joseph D., and D. Bob Gowin. *Learning How to Learn*. Cambridge: CUP, 1984.

Partridge, Eric. *You Have a Point There: A Guide to Punctuation and Its Allies*. London: Hamilton, 1953.

Pirie, David. *How to Write Critical Essays*. London: Routledge, 1990.

Ritter, R. M. *The Oxford Style Manual*. Oxford: OUP, 2003.

Style Sheet. Ed. Agnieszka Soltysik. Rev. Erzsi Kukorelly. Geneva: Dept. of English (U of Geneva), 2008. 15 Aug. 2011. <http://www.unige.ch/lettres/angle/rechercher/outils/Stylesheet2008.pdf>.

"Using Quotations, Integrating Evidence: Guidelines for Incorporating, Analyzing, and Citing Text(s)." Los Angeles: Dept. of English/U of California, Los Angeles. 22 Aug. 2010. <http://www.humnet.ucla.edu/humnet/english/wwwroot2/TA/hyperteach/PDFs/quotations.pdf>.

Zinsser, William. *On Writing Well*. 25th ed. New York: Harper Collins, 2001.