

# GUIDE TO STYLE



Department of English

ASU

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Note: Previous guides may contain outdated *MLA* format information. Please use the most recent edition.

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## Welcome to the *Guide to Style*

**Rationale.** This guide to style is designed to help English majors and minors in writing papers for literature classes in the Department of English at the Arizona State University. Thus students should familiarize themselves with the principles outlined herein. This guide concentrates on three major areas in the composition of papers on literary topics: structural development, language usage, and format. The information provided here is the minimum expected in most classes in the Department. The format sections are based on the *sixth edition* of the *Modern Language Association Handbook for Writers of Research Papers* but are not a replacement for the *MLA*. For more advanced format and/or documentation needs, students are still expected to consult the *MLA* or other recommended style manuals. Additional features include sample poetry explications and a list of research aids. All entries are numbered and indexed in the back for easy reference.

## Developing Papers on Literary Topics

**i. Paper Titles, Descriptive.** Be descriptive, analytical, and creative when choosing a title for a paper. Merely repeating the title of the work or the assignment is tedious. A paper title should contain the gist of the paper's thesis. Always include author and/or title in your paper title. Note that there is no final punctuation in paper titles, except for exclamation and question marks. Titles of papers are not underlined or bolded.

Painting as Metaphor in Eavan Boland's Poetry

"A Pair of Ragged Claws": The Alienated Hero in T. S. Eliot's "Love Song of J. Alfred Prufrock"

"Something Wicked This Way Comes": Glimpses of Evil in *Macbeth* and *The Duchess of Malfi*

The Rhetoric of Anorexia in Kafka's "The Hunger Artist"

**2. Introductions and Thesis Statements.** Perhaps the most important part of a paper is the introductory paragraph, in which the writer introduces his or her topic and makes a statement that sums up the direction of the argument he or she will pursue. An opening paragraph tries to strike a balance between generalities and specifics that will engage a reader without giving too much information. It is always a good idea to avoid the overly general introduction.

- a) Ever since the beginning of time . . .
- b) Humanity has always sought a spiritual solution to
- c) All women in nineteenth-century England believed
- d) Envy is a powerful emotion that all people have

These opening sentences are too general. Two problems result from such openings: the writer either makes an unacceptably big leap to the specifics of the paper or takes an unacceptably long time getting to the specifics. It is best for the writer to begin with a general statement(s) that is closer to the main point he or she will make. Keep in mind that short papers (3-5 pp.) will require opening paragraphs of only 5-7 sentences, so a long, windy introduction is not necessary. Longer papers may permit more involved introductions; but even in these, it is best to avoid generalities that amount to intellectual throat clearing.

Here are some samples of successful introductory paragraphs. The thesis statements have been underlined.

- e) Individualism was one of the dominant social values in nineteenth-century England. Indeed, in his essay *On Liberty*, John Stuart Mill argues that individualism, by allowing people to exploit their full potential, makes a society productive. According to Mill, individualism is defined by choice, and "he who does anything because it is the custom makes no choice" (Mill 1004). Those who do not choose, who let society's customs choose for them, will not raise up themselves or society. We can see the problems of individualism and choice at work in many of the works of the nineteenth century, especially in novels like Charlotte Bronte's *Jane Eyre*. If we examine Bronte's novel in light of Mill's ideas, we discover that Jane Eyre's struggle as a woman in a male-dominated society is a specific instance of the struggle of an individual in a world dominated by custom.

f) Thomas Hardy and William Butler Yeats contributed to the shaping of modern literature through their treatment of certain themes and issues in poetry. Both writers aimed to infuse a new sense of individual perception into traditional poetic forms, while exploring the new intellectual dimensions of a changing world. In their treatment of women, however, both poets retain a traditional attitude toward social and sexual roles for females. In "For Anne Gregory" and "The Ruined Maid," Yeats and Hardy deal with attitudes toward female desirability from the traditional, male perspective and assert this viewpoint as a reflection of universal social values. Although both poets to a certain extent resist these views, my analysis of the representation of women in their poetry reveals that this resistance comes from the perspective of the male poet and is ultimately rejected in favor of established social ideas regarding female beauty and sexuality.

g) Romantic poetry often calls upon the forces of Nature to act upon or symbolize the imagination. This is especially evident in Shelley's "Ode to the West Wind" in which the poet commands the west wind to carry his message out into the world. For Shelley, the west wind symbolizes both the regenerative power of Nature and the inspirational power of the Muse. In a number of different ways, Shelley represents the wind's power of regeneration and inspiration, suggesting that it is Nature itself that inspires him. By looking at the poet's different images of the wind and how he wishes for it to act upon him, we can better understand the Romantic conception of Nature as a spiritual and inspirational force.

**Note that each of these sample paragraphs begins with a generality that has direct bearing on the subject of the paper. Each takes 2-3 sentences to work up to a specific statement of the thesis of the paper. Note also that each paragraph gives just enough specific information to give the reader a good idea of the paper's main argument; for example, in g, the**

writer tells us in fairly specific terms what the wind means for Shelley, but she does not yet reveal how *regenerative* or *inspirational* power is treated specifically.

In comparison papers, it is often best to set up the terms of the comparison in the first paragraph. In *e*, for example, the writer makes clear that it is Mill's terms that will be used for a discussion of Bronte's novel. In this comparison, one text is used as a guideline or standard for another. In *f*), on the other hand, neither Yeats' or Hardy's works will be treated as a guideline; instead, both works will be treated equally as responding to the same traditional ideas of women.

Note that in these examples the thesis statement comes at the end of the paragraph. This is fairly typical, especially in shorter papers (3-10 pp.). In longer papers, it is not unusual to find the thesis statement in a second or third paragraph; however, excessive throat clearing before a thesis might tax the reader's patience. Note that a thesis statement may take up two sentences (see *f*). Note also that in each of these examples the thesis statement comes as the most specific sentence in a sequence that begins fairly generally. Note finally that, as in *e*) and *g*), the writer uses the first-person plural. This usage allows the writer to avoid the passive voice. If we change the thesis from *e*) to the passive, we can note how much less effective it is.

h) Bronte's novel *can be examined* in light of Mill's ideas and Jane Eyre's struggle *can be discovered as being* not only that of a woman in a male-dominated society but also that of an individual in a world dominated by custom.

Note that this version is less direct and much more wordy than it needs to be. The advantage of the first-person plural is that it allows both directness and a degree of formality. It also suggests a certain community with the reader. Overuse or misuse of this perspective can lead to pomposity and may irritate a discriminating reader (see #16).

**3. Thesis Statements.** Merely summarizing an author's meaning is not the same thing as creating a thesis; the student must make clear how he or she will treat this meaning in the context of his or her interpretation of an author's work. A thesis statement is a sentence(s) that clearly and specifically states the main point of the argument or interpretation. Though it does not need to be so bluntly worded, it has the force of a statement like, *In this paper I will prove that . . .* Most successful thesis statements (like those in #2 *e*, *f*, and *g* above) tell the reader what the writer intends to prove and how he or she intends to prove it. In *e*) and



g), for example, the writers define their methods and then state the problems they will try to solve. In f), we find a variation. Here, the writer simply asserts that a certain tendency can be found in the poets she will examine and implies that her analysis will demonstrate the existence of this tendency. Both of these approaches (by far the most common in shorter papers) are acceptable, as are variations that clearly and pointedly articulate what the writer intends to do and, if only by implication, how he or she will do it. *A thesis is a statement of content, not of intent.*

**4. Paragraph Development.** Paragraphs also contain a particular analytical structure to prove their points well. A *topic sentence* does a job similar to that of a thesis statement, only it works on the paragraph level. For example, the first topic sentence in the paper on Mill and Bronte (see #2 e) might want to concentrate on Jane Eyre's early years.

a) Jane's struggle with her young cousin, John, prefigures her later relationships in a male-dominated society.

The succeeding paragraph (or paragraphs, for a topic sentence may refer to one or two paragraphs—even three in a longer paper) will then illustrate this statement with specific examples from the text. A second topic sentence might follow up on this one.

b) After Jane begins working for Edward Rochester, she begins to discern within herself new powers of resistance to the masculine authority that threatens her individuality.

Again, succeeding sentences will support this statement. A paper will have as many topic sentences as the thesis statement requires. There is no limit or minimum number.

**5. Paragraph, Lack of Focus and Development.** If a paragraph lacks a *topic sentence* then it will be difficult for the writer or the reader to know where the paragraph is going. A *topic sentence*, like a thesis statement, clearly states the main point of the paragraph; the sentences that follow support or back up that sentence. In some cases, two paragraphs can be guided by a single *topic sentence*, but even here the same rule applies: the paragraphs set out logically and systematically to demonstrate the validity of the opening statement. Without a *topic sentence*, the writer is in danger of making claims that are unfounded or insufficiently demonstrated. See #3.

Another problem that arises from a lack of topic sentences is an *insufficiently developed idea*. This indicates that the writer has not understood or worked out an idea thoroughly enough to make his or her point clear. Sometimes greater detail will help, but more often development problems require rethinking or thinking more deeply about the idea(s) in question. Insufficient development often occurs when the writer has failed to provide specific details of a process or an event, specific examples of a general idea, or specific reference to a text.

Finally, there is the problem of paragraph development falling into unnecessary *summary* or *paraphrase*. *Summary* is an attempt to give the general sense of a work or passage but in a way that substantially shorts the original work; *paraphrase* attempts to replicate a passage or work without necessarily attempting to shorten or abridge it. While *summary* condenses the main points, *paraphrase* tends simply to rephrase them; both may make use of the author's words in the process. While both *summary* and *paraphrase* are useful in literary analysis, they are not sufficient, in and of themselves, to constitute literary analysis.

**6. Paragraph Incoherence.** This problem is typically due to a lack of organization and/or planning. The effect is of a jumble of ideas haphazardly set down in writing. It can also occur when a writer makes statements that are so broad or unspecific that they do not contribute to the advancement of an argument and do not provide the opportunity to make logical connections between ideas. Problems of incoherence typically occur when the writer misuses logical markers such as *yet*, *because*, *thus*, *consequently*, and other similar terms. These terms imply logical (e.g., causal, syllogistic, contradictory) relationships; if these relationships are not clearly articulated then these terms cause confusion. A common source of incoherence in literary papers is to segregate thematic and technical elements. A successful paper combines both elements in one paragraph.

**7. Paragraph Length.** It is best to avoid short, undeveloped paragraphs (e.g. fewer than three sentences), except for the occasional transitional paragraph; transitional paragraphs typically mark a point at which an argument shifts direction or moves to a new phase. It is also best to avoid overly long, unfocused or undifferentiated paragraphs. The paragraph, like the sentence, is a single unit of thought; while paragraph length should be keyed to the complexity of the idea(s) being expressed, one should avoid paragraphs over 200 words in most cases.

**8. Analytical Structure and Prewriting Process.** Student writers often imitate the descriptive structure of the literature they interpret, especially fiction, in their critical papers and thus are not analytical enough. In general, critical writers need to inform readers not only about what is in a piece of literature but more importantly *why* it is there. This is the difference between descriptive and analytical. One might say the following about Flannery O'Connor's "The Misfit":

a) The misfit says that she would have been a good woman if there had been someone to shoot her first. This means that the misfit was being sarcastic because of the fact that the grandma had no good intentions until the moment of her death when she realized that it is too late.

These sentences are too cumbersome and have no analytical edge. The underlined parts should have been combined into a coherent statement.

b) The Misfit's statement that she would have been a good woman if there had been someone to shoot her every moment of her life implies his sarcasm.

Another common analytical error is the inclusion of the student's prewriting process, an error stemming from a lack of revising an early draft.

c) Faith represents Goodman Brown's actual faith in his religion and by analyzing how he interacts with her, one can see how Goodman Brown is not the holy man with genuine faith that he believes himself to be.

This sentence contains an implied action that was once necessary for the writer to arrive at the interpretation, but should have been edited out or stated more analytically. See #36 for Analytical Verbs.

d) Although Faith represents Goodman Brown's actual religious faith, his interactions with her demonstrate Goodman Brown's hypocrisy.

**9. Conclusions.** It is difficult to give examples of good conclusions, since there is little consensus on what makes a good one. A successful conclusion should leave the reader with a sense that he or she has reached the end of a logical and coherently developed process. A paper

should not simply end; this is an insult to a reader who has taken the time to read the paper.

How does one achieve the effect of a good conclusion? This is the difficult part. A paper could end effectively on the last point discussed, as long as that point sums up the main concerns of the paper as a whole. Another effective conclusion would suggest issues or problems that are not directly related to the paper's main concerns but which allows the writer to suggest a new way to regard those concerns. The advantage here is that the writer can end on a point that has not been brought up already; the disadvantage is that he or she might end up introducing a problem that requires too much information to make it work effectively.

A more manageable conclusion is one that sums up the main concerns of the paper in such a way that is not merely repetitive. The danger here is creating the kind of conclusion that begins, *In conclusion, I have discussed . . .* In any kind of paper, this kind of conclusion is inelegant; in a short paper, it is simply unnecessary. Try to find a way to sum up that puts the main points in a slightly different light that stresses a common thread or motif. It might even be a good idea to save a strong point or two (what some writers call *zinger*) for the conclusion. Nothing is more satisfying than an effective conclusion. The following conclusion to a paper on "The Collective Character" in Faulkner's "A Rose for Emily" embodies the virtues of a satisfying conclusion.

- a) "A Rose for Emily" is as much the story of a tongue-wagging town as it is that of a lonely madwoman. Somewhat ironically, the short story is also eerily contemporary to students in the 1990s. In short, speculation is inherently human, and speculation legitimized through mass-intrigue is positively titillating: we love a good tale of celebrity mishaps and errors in judgment, and we throw ourselves into catty contemplation with gusto when there are others to share our ecstasy. A huge psychological payoff, however, is demanded for our hyperbolic interest in other people's lives—we lose interest in our own lives. Like the townspeople, we often miss the big picture or lesson usually inextricably connected to the details of another's mistakes or actions and thus have nothing to enrich our own existence. "We" has not changed much.

**10. Literary Analysis.** Literary analysis can come in a number of different forms. In *thematic analysis*, the writer is concerned with demonstrating how a particular theme is represented. A work's theme (revenge in *Hamlet*, greed in *Bleak House*), paralysis in *Dubliners*, alienation in "The Love Song of J. Alfred Prufrock") may dictate different interpretive methods. One work might call for an emphasis on character (as in *Dubliners* or *Bleak House*, while another might call for an emphasis on the relations between characters (as in *Hamlet*), and still another might call for an emphasis on language (as in "Prufrock").

The *analysis of character* involves an exploration of the psychological, sociological, and historical aspects of characters in literary works. For instance, one might write an essay on the psychological problems of Lord Jim or one might look at the Wife of Bath from a sociological perspective that would emphasize her relevance for feminist theory or one could analyze the characters in a Dickens novel in historical or socio-historical terms.

The *analysis of figurative language* is concerned with patterns of symbols, images, metaphors (or other rhetorical figures) and what they mean. For instance, a writer might investigate religious symbols in *The Faerie Queene* or symbols of nature in *The Prelude* or images of confinement in *Little Dorrit* or metaphors of artistic creation in *A Portrait of the Artist as a Young Man*. In such analyses, the writer is primarily concerned with specific instances of the figurative language in question; this kind of analysis requires a fine discrimination among the various figures and a willingness to look for and explain the relevance of specific examples.

**11. Poetry Explication, Definition.** A Poetry Explication is the special kind of analysis of poetry. As its Latin root (*explicare*, to unravel) implies, explication is a very close reading of a poem that attempts to understand (by unraveling) the various aspects of its structure. Explications often emphasize (though not necessarily all of these or in any particular order) rhetorical figures (metaphor, symbol, metonymy, prosopopoeia, etc.), imagery, meter, rhythm, diction, sound properties, and a variety of less technical linguistic features. Explications may also emphasize the generic form of a work (ode, short lyric, sonnet, dramatic monologue, etc.). Despite their emphasis on structure, the best explications will use close analysis in order to say something about what a poem means. Thus, one way of thinking about explication is to regard it as a way of articulating meaning through the analysis of structural and formal properties. Merely listing the instances of a particular rhetorical figure or indicating the meter of a poem's lines does not constitute explication nor does it tell the reader anything about the poem's meaning.

There is no one way to explicate a poem. One can be more or less “technical,” depending on the kind of poem one is analyzing. Formalist poetry, for example, is far more amenable to prosodic than free verse. In any case, the kind of explication one attempts ought to be suited to the kind of poem under analysis. In the following examples of explication, the first features more technical prosodic approach, the latter a more thematic approach.

## 12. Samples of Poetry Explication.

a) Professor Robert E. Bjork’s Poetry Explication of X. J. Kennedy’s “Nothing in Heaven Functions as it Ought.”

Nothing in heaven functions as it ought:  
Peter’s bifocals, blindly sat on, crack;  
His gates lurch wide with the cackle of a cock,  
Not turn with a hush of gold as Milton had thought;  
Gangs of the slaughtered innocents keep huffing       5  
The nimbus off the Venerable Bede  
Like that of an old dandelion gone to seed;  
And the beatific choir keep breaking up, coughing.

But Hell, sleek Hell has no freewheeling part:  
None takes his own sweet time, none quickens pace.   10  
Ask anyone, How come you here, poor heart?—  
And he will slot a quarter through his face,  
You’ll hear an instant click, a tear will start  
Imprinted with an abstract of his case.

Kennedy exploits the concept of norm and deviation in this sonnet to deal with the nature of heaven and hell, questioning our conventional notions about each. The general strategy seems initially clear, even obvious: the description of heaven properly belongs to hell, that of hell to heaven. But closer reading reveals more complexity. The malfunctioning sonnet becomes the perfect vehicle for the poet’s message as he comments on the limitations of traditional views.

The poet uses the Petrarchan form, but varies that form subtly. First he creates the expected structural and thematic division between octave and sestet and then employs a rhyme scheme approaching the conventional Petrarchan mode. But he uses slant rhyme in the octave at lines 2, 3, 5, and 8 (abca deef) and makes the sestet peculiarly regular (ghghgh). Normally the Petrarchan sonnet displays high regularity in the octave (abba abba) and some irregularity in the sestet (cde cde / cdc dcd). Kennedy overturns the convention of form itself to overturn the convention of our accepted values; and by disrupting or conforming to

tradition, he emphasizes meaning in both sections of the poem. Nothing in heaven, or in this sonnet, functions as it ought.

The poet similarly manipulates meter. Whereas iambic pentameter, with occasional trochaic or spondaic substitutions, usually characterizes the sonnet, the meter here is chaotic in the octave, regular in the sestet, once more coinciding with the meaning of each. Lines 3, 4, 5, 7, and 8 are all hypermetric, and lines 5-6 display enjambment while caesurae appear unpredictably throughout the octave. These technical features contrast significantly with the strict iambic pentameter, end-stopped lines, and predictable rhythm in the sestet.

Finally, imagery and diction work within the pattern of established and defeated expectations in the poem. Two words are important in the first line, establishing the machine imagery to be fully aborted in the octave and fully developed in the sestet. “Nothing” and “functions” call up images of mere objects, mere things, in motion, but are followed not only by “bifocals” and “gates” but by “gangs” and “choirs” and by rich, vibrant, and seemingly disorganized, uncontrolled imagery. The personified gates “lurch” instead of swing and produce an incongruous noise that shifts our attention from the personified gates to the image of a rooster. Instead of choruses of slaughtered innocents, we have gangs of them in riotous, playful disarray, “huffing” the transfigured halo off Bede. And the angelic choir giggles and coughs, not keeping to its business. There is real delight in disorder here, and the mercurial imagery flows with the shifting sense of life and vigor that accounts for the octave’s vibrant tone.

The sestet, on the other hand, turns slowly and methodically on static, uniform, mechanistic imagery with neither “freewheeling” nor extraneous part. The word “none” here complements “nothing” in the octave, and Kennedy uses it just as ironically. The pronoun usually refers to people, living beings, but the creatures in Kennedy’s hell, or a more conventional poet’s heaven, become things, parts in a machine programmed for specific action, producing a uniform sound and only on command. The “none” in line 10 becomes the “anyone” in line 11 and finally the universal “he” in line 12. And the single “click” emitted from him differs considerably from the multifarious “cracking,” “cackling,” “hushing,” “huffing,” “breaking,” and “coughing” of the octave. No individuals people hell; no variety adorns it. Kennedy uses imagery and diction, like form and meter, to underscore meaning and intensify the markedly ironic, Shavian tone of his ostensibly simple poem. (Reprinted from *The Explicator* 40.2 [1982]: 6-7 with the author’s permission.)

**b)** A student’s explication of Mona van Duyn’s poem “Leda.” Since van Duyn’s poem is a response to William Butler Yeats’ famous sonnet “Leda and the Swan,” both poems are given here to provide the context of the original assignment.

### **Leda and the Swan**

A sudden blow: the great wings beating still  
 Above the staggering girl, her thighs caressed  
 By the dark webs, her nape caught in his bill,  
 He holds her helpless breast upon his breast.

How can those terrified vague fingers push           5  
 The feathered glory from her loosening thighs?  
 And how can body, laid in that white rush,  
 But feel the strange heart beating where it lies?

A shudder in the loins engenders there  
 The broken wall, the burning roof and tower           10  
 And Agamemnon dead.

Being so caught up,  
 So mastered by the brute blood of the air,  
 Did she put on his knowledge with his power  
 Before the indifferent beak could let her drop?

### **Leda**

*“Did she put on his knowledge with his power  
 Before the indifferent beak could let her drop?”*

Not even for a moment. He knew, for one thing, what he was.  
 When he saw the swan in her eyes he could let her drop.  
 In the first look of love men find their great disguise,  
 and collecting these rape pictures of himself was his life.

Her body became the consequence of his juice,           5  
 while her mind closed on a bird and went to sleep.  
 Later, with the children in school, she opened her eyes  
 and saw her own openness, and felt relief.



In men's stories her life ended with his loss.  
She stiffened under the storm of his wings to a glassy shape. 10  
stricken and mysterious and immortal. But the fact is,  
she was not, for such an ending, abstract enough.

She tried for a while to understand what it was  
that had happened, and then decided to let it drop.  
She married a smaller man with a beaky nose, 15  
and melted away in the storm of everyday life.

Leda: van Duyn's Realistic View of an Unrealistic Character  
by Brady Crace

Mona van Duyn's poem "Leda" is a response to Yeats' famous work "Leda and the Swan," which implies that Leda may have reaped some benefit from her rape. Van Duyn's work refutes this implication and presents an incarnation of Leda that is radically different from that proposed by mythology, and later, by Yeats. Furthermore, van Duyn's speaker accuses Yeats of the insensitive treatment of a serious crime and basic misunderstanding of human nature. The author employs a logical progression of four quatrains, vivid imagery, and strong analogies to deny Yeats' assertion and to portray Leda and Zeus as representative figures for all men and women.

In the first quatrain, the speaker not only responds directly to Yeats' final two lines, which suggest mutual benefit, but also creates an analogy between Zeus and all men. Line 1 refutes Yeats' assertion and lays the burden of guilt squarely upon the god by suggesting that "He knew [. . .] what he was," implying that Leda was taken without any knowledge of her ravager's identity or power. The imagery of Zeus seeing his reflection in Leda's eyes, recognizing the love there, and letting her "drop" (2) from his grasp leaves us with a dark and sinister impression of the god's intent. In line 3, the speaker equates the god's action with behavior that is typical for all men, creating a strong association between the god and every man. This analogy is continued in the fourth line; while the speaker refers specifically to Zeus, the conspicuous use of the word "and" at the beginning of the line implies an equivalence between his actions and those of mundane man that precede them. The speaker suggests that the entire reason for Zeus' and, by association, man's existence is the collection of "look[s] of love" (3) or "rape pictures" (4) from his victims, whom he subsequently abandons. The imagery in this quatrain creates the impression of female exploitation by a cool, calculating male; men are described as having a "disguise" (3) and Zeus calmly "collect[s] [. . .] rape pictures" (4), effectively vilifying both. We

are left with the impression that, if we look closely, we can see the ancient myth from a new perspective.

The first two lines of the second stanza present us with the aftermath of the rape and the consequences for Leda. The speaker suggests that her violation has far-reaching consequences. Her pain does not end with the completion of the rape; rather, her “body bec[omes] the consequences of his juice” (5). The speaker further asserts this loss of control by suggesting that Leda’s mind, so intent on the “bird” (6), is “closed” (6) and goes “to sleep” (6). The short, end-stopped lines support this impression of dehumanization and create a feeling of a loss of identity; the mind, which controls humanity, suborns itself to the body. Lines 7 and 8 take us beyond these strictures of the myth and re-humanize Leda. The conspicuous enjambment between these two lines enhances the actions of opening her eyes and regaining self-possession and control. We see a stark contrast between the imagery and her “closed” (6) mind that is “asleep” (6) and the “openness” (8) and “relief” (8) that she feels after time has passed. The mundane image of the children being “in school” (7) creates an analogy between mythological Leda and contemporary woman, just as Zeus is equated to contemporary man in the first quatrain. The equivocation serves to bring us deeper into the poem, giving us a context from which we are better able to empathize with Leda. Through this context and the use of intense imagery, not only can we see the vivid image of Leda opening her eyes after so much time, but we can also experience the heady relief she feels from her rediscovered awareness.

The third stanza indicts Yeats and the original author of the myth with the creation of an unreal, unbelievable character. The speaker rejects the traditional characterization that presents us with a woman who, “In men’s stories” (9), is “abstract” (12), “stiffened” (10), “glassy” (10), “stricken” (11), “mysterious” (11), and “immortal” (11). The strong imagery of these terms suggests that the authors have a tainted view of their subject; consequently, Leda is not realistically represented by their flat character. Because of this, the picture that these men paint in their works is incomplete, stilted, and somewhat insulting. There is a sense that Leda’s situation is much closer to reality than these “men’s stories” (9) allow. The speaker asserts that because Leda’s situation is so similar to that of other women, the conclusions that the men create are spurious, only applicable to a fanciful character; Leda is not “abstract enough” (12). The loss of Zeus and the end of the rape do not predicate the end of Leda’s life; the speaker implies that a woman reacts quite differently than the male authors suggest. In effect, the “men’s stories” (9) have failed by creating a myth that impinges closely upon reality without reflecting it accurately.

The fourth stanza takes us beyond the rape, to a time that neither Yeats nor the author of the myth seems to consider. The speaker takes us into Leda's mind and shows us a more humanistic reaction to the rape. Van Duyn repeats the terminal words from the first quatrain to create strong parallels with the final quatrain, reminding us of Yeats' premise of mutual reward. In line one, the speaker states that Zeus "knew [. . .] what he was"; in line 13, Leda "trie[s] to understand what it was." This association has the effect of underscoring the fact that Zeus, the rapist, understands what is happening during the rape; Leda, the victim, even many years later, cannot logically comprehend what has happened to her. And just as Zeus lets Leda "drop" (2) effectively out of his life and mind, she too lets the rape "drop" (14) from her consciousness; rather than "stiffen[ing]" (10) and dying, she goes on with her life. She eventually frees herself from the confusion of the rape and gets married; the image of the "smaller man with a beaky nose" (15) not only creates a strong correlation between Zeus and her husband but also serves as a constant reminder of the rape. In lines 4 and 15, the repetition of the terminal word "life" enhances the contract between Zeus' life of "collecting [. . .] rape pictures" (4) and the "storm of his wings" (10) to the "storm of everyday life" (16) that eventually claims Leda as she "melt[s] away" (16). We are left with the impression that Leda, as any woman, is able to absorb this horrible rape, ignore its constant reminders, and continue her life. The rape neither destroys her nor confers any benefit upon her; it is, in fact, a single crisis in the larger story of her life, despite what "men's stories" (9) might assert.

## Frequent Problems in Critical Writing

### Problems with Reference

**13. Pronouns, Gender Bias.** Avoid the exclusive use of *he* or *his* as a neutral singular pronoun. No such neutral form exists in English, though *he* and *his* are often used as if they were neutral. Such usage is offensive to some readers and therefore ought to be avoided. The recourse to the exclusive use of *she* or *her* is an unsatisfactory solution to the problem. Writers ought to use *he or she* or *he/she* (though many people find these cumbersome and inelegant) or they ought to render their sentences in such a way that the plural is used instead (as in this sentence, for example). It is also advisable to use *human (humanity)* or *person* instead of the speciously neutral *man (mankind)*.

**14. Pronouns, Errors of Consistency.** Do not switch from a singular to a plural pronoun; this problem is especially common in the case of pronouns that refer to the writer and his or her audience. Specific assignments may dictate a specific point of view, and thus may dictate the choice of the first person (*I*) or the third-person singular (*one, he, she*) or the first-person plural (*we*, the so-called *royal we*). Academic writers rarely use the second person (*you*). It is not, incidentally, an error to use the first person in academic discourse; nor is the first-person singular *we* necessarily royal, for a writer may want to allude to a specific community of readers. The rule here, as in some much else that has to do with style, is clarity and judicious usage.

The first person singular is problematic only when overused; it will usually be clear that it is in fact *the writer* who makes the statements in a paper. However, the judicious use of *I* for emphasis (ex: *I believe that* or *I will argue that*) is perfectly legitimate. The use of *one* leads often to stuffiness, while *he* exclusively leads to problems of gender bias (see #13). The first-person plural can be useful when indicating the presumed agreement of writer and audience.

a) We can easily see the problems that result from pronoun inconsistency.

However, it can also lead to a presumption of agreement that may not exist. In general, be consistent; avoid switching from first to third to second and back to first.

**15. Pronouns, Impersonal Constructions.** Constructions such as *there is* and *it is* can be useful from time to time to vary sentence patterns. But they often lead to a lack of clarity or a general fuzziness. Use sparingly.

**16. Pronouns, Unclear Referent.** Always match pronouns with a clearly delineated referent to which the pronoun refers. This error is often signaled by unclear use of *it*, *this* and *that*, *here* and *there*, for which there is no clear referent. Avoid beginning sentences with these words when it is not clear what they refer to.

**17. Pronouns, Agreement.** When using words like *everyone*, *someone*, etc., good syntax requires a singular pronoun. *Their* is not yet an acceptable neutral singular pronoun; therefore, readers are likely to see grammatical disagreement.

a) The person at the door was whispering like the wind;  
they were telling the occupants of their impending  
deaths.

In example *a*, the plural pronoun *they* is incorrect because the word to which it refers, *the person*, is singular. Use *he* or *she* or, if gender is known either *he* or *she* (see #14 above) or rewrite the sentence in the plural to avoid the problem, such as *b*).

b) There was a whisper at the door that told the  
occupants of their impending deaths.

It is important to note that third-person singular pronouns are important stylistically, for they make it possible to avoid repeating proper names unnecessarily.

## Problems with Style

**18. Sentence Fragments.** Fragments occur when a writer composes a sentence without a subject or verb.

a) The paperwork piling up.

They also occur when a *dependent* phrase or clause is preceded by a semicolon.

b) We define feminism as an awareness of women's oppression-repression; *therefore applying* "radical feminists" in a different sense.

The fragment in *b)* occurs because *applying* precedes a dependent participial clause. This sentence requires either a change of punctuation (a comma) or an *independent* clause after the semicolon.

c) We define feminism as an awareness of women's oppression-repression, *therefore applying* "radical feminists" in a different sense.

d) We define feminism as an awareness of women's oppression-repression; *therefore, theorists apply* "radical feminists" in a different sense.

Often fragments are formed involving relative pronouns, which occur with *dependent* clauses and cannot stand alone.

e) Everyone was excited about the upcoming poetry reading. *The date of which was yet to be announced.*

There is no subject in the second clause. The word *date* might suggest a subject, but the *of which* still signals a dependent clause. One can alleviate such problems by punctuating correctly with a comma.

f) Everyone was excited about the upcoming poetry reading, the date of which was yet to be announced.

Finally, fragments can occur in the improper use of quotations. In the following example, a fragment from *Robinson Crusoe* makes the sentence that contains it also a fragment.

g) Crusoe wrote "Friday being now left to his liberty"  
(95).

This sentence would be grammatically complete and independent if the writer substituted *was* in brackets for *being*. The writer could also add *that* in brackets after *wrote*.

h) Crusoe wrote [that] "Friday [was] now left to his  
liberty" (95).

Consult a handbook of grammar for more details on phrases, clauses, and proper use of punctuation. See #116.

**19. Comma Usage.** Commas serve various purposes in a sentence. Here are some of the most important examples. **I.** Most parenthetical expressions are set off by commas: *for example, on the other hand, for instance*, etc. **II.** Commas are used to separate expressions in a series.

**III.** As a rule, the comma is used between the principal parts of a compound sentence joined by a conjunction (*and, but, or, nor, so yet, while*); the comma can be omitted if the sentence is very brief or the subject does not change.

a) Theory lays the foundation for many disciplines, but  
experience is essential for success.

b) Their country called and they went.

**IV.** Use a comma after an introductory adverb clause.

c) Unfortunately, the train had left the station.

**V.** Use a comma to set off non-restrictive phrases and clauses. A nonrestrictive adjective clause does not answer the question "Which one(s)?" Instead it gives additional information, even though the sentence would make sense without that information.

d) Tom Sawyer, *who felt like playing*, tried to get out of  
whitewashing the fence.

This additional information can take the form of an *appositive phrase* in which case it merely repeats or clarifies the noun it modifies. Thus, “Tom Sawyer, the boy-hero of Twain’s novel, tried to get out of whitewashing the fence.”

If the omission of the subordinate clause would change the meaning of the principal clause or destroy its sense, the clause is restrictive, and no comma is required. For both *e)* and *f)*, one can ask the question “Which one(s)?” The sentence answers that questions, which makes it restrictive.

*e)* Maya Angelou and Rita Dove are African-American poets who express incisive emotions.

*f)* The swashbuckler wore boots that reached to his knees.

**20. Comma Splices.** A comma splice occurs when a writer tries to join two independent clauses with a comma, when what he or she needs is a period or semicolon. Example *a)* is one of the most common sentence structure mistakes.

*a)* I was trying to decide if I should go, however, the problem was solved for me.

*b)* I was trying to decide if I should go; however, the problem was solved for me.

This sentence requires a full stop (a period or semicolon) after *go*. Some comma splices can be remedied with the insertion of *coordinating conjunctions* (and, or, but, nor, so, for, yet). For instance:

*c)* I was going to tell her, she deserved to know.

*d)* I was going to tell her, for she deserved to know.

By placing the word *for* in front of *she*, the coordination of the sentence becomes clear. The sentence now stresses the reason she needs to know and eliminates the need for a full stop.

**21. Semicolons.** The semicolon serves, grammatically speaking, the same function as the period: it marks a full stop and sets off two independent clauses. The difference from a period is that the semicolon connects independent clauses that are *thematically or narratively related*. Note, in example **20b** above, how two related but grammatically independent clauses are linked with a semicolon.



As with all points of grammar, if you want to find out more information and/or more examples, consult one of the handbooks listed below under #116 Study Aids.

**22. Run-on Sentences.** This problem is very similar to a comma splice, except that the run-on has no punctuation whatsoever. A run-on is ungrammatical and usually requires a full stop (period or semicolon) to render it grammatical.

a) Woolf tries to represent her characters' consciousnesses by stream of consciousness she does this by letting the reader into her characters' heads so to speak in order to witness their thoughts.

This sentence could be corrected by placing a period or semicolon after *consciousness* and by placing commas before and after the interjection.

b) Woolf tries to represent her characters by stream of consciousness. She does this by letting the reader into her characters' heads, so to speak, in order to witness their thoughts.

Another kind of run-on occurs when a writer's sentence sprawls, when phrases and/or clauses are linked together with little or no punctuation.

c) Sprawl usually results from putting too much information into one sentence and the sentence allows no pause for breath which makes it difficult for the reader to know where he or she is going, and that can be a problem, if you can follow my drift that is if you get my meaning in this sentence for example.

This sort of run-on sentence is best abandoned and the idea it was meant to express given a simpler and clearer form.

**23. Subject-Verb, Agreement.** Problems with subject-verb agreement occur when a writer fails to match the *number* of the subject (singular or plural) with the *person* of the verb (first, second, third).

a) The museums of the city *provides* great cultural diversity.

b) The museums of the city *provide* great cultural diversity.

Note that the subject of the verb is *museums*, not *city*. Other problems arise with enumerations. Both *c)* and *d)* are correct.

c) Chaucer, Shakespeare, and Milton are required reading in English literature programs.

d) Chaucer, along with Shakespeare and Milton, is required reading in English literature programs.

**24. Subject-Verb, Splitting.** Do not use a comma between subject and verb and avoid splitting subject and verbs with qualifying material. In the following example, the subject *man* is at too great a remove from the verb *walked*.

a) The man, who was tall and very well equipped to tackle the problem that our office was facing, walked calmly into the room.

**25. Syntax, Problems with.** The kind of stylistic awkwardness typically associated with beginning writers or writers working with new conventions is the result either of improper idiomatic usage or of improper or inelegant phrasing.

**Idiomatic Usage.** This is characterized by the misuse of prepositions and prepositional phrases. “Idiomatic” refers to the characteristic ways that a specific language creates phrases that are unique to that language. This can apply even to different forms of the same language. For example, Americans wait *in* line, while Britons wait *on* line. Errors in idiom are more often a specific sort of *syntactical* error usually involving the misuse of prepositions (especially of, from, about, through). See #29. Examples *a)* and *c)* are unidiomatic.

a) The poem moves *through* principles of music.

b) The poem moves *by* principles of music.

c) She made the point *in* reference to the vocabulary of farming.

d) She made the point *with* reference to the vocabulary of farming.

**Improper Phrasing.** This is characterized by *lack of clarity*, *wordiness*, *sentence sprawl*, etc. Awkward phrasing is typically *unclear or vague*; correcting these sentences usually entails clarification and/or detail. These sentences may not be ungrammatical but are in any case not quite good English sentences.

a) I feel that Joyce's stories have been set in a timeframe of suffering and uncaring that the characters cannot relate to.

The problem here is that certain words (*timeframe, suffering, uncaring*) are ambiguous and the phrasing is not quite good English. Also, the phrase *I feel* is unnecessary. The reader has no way of knowing quite what is being said. A revision would attempt to clarify the writer's ideas.

b) Joyce's stories concern characters that cannot relate to the suffering of colonial Dublin.

Note that in this revision, the sentence, in addition to being less wordy, now has a strong declarative verb, the word *relate* has its proper object (*suffering*) and the kind of suffering is more fully implied by specifying the time-frame (*colonial Dublin*).

**Inelegant Phrasing.** Inelegant phrasing This is characterized often by *improper modification (esp. dangling or misplaced modifiers), unclear subordination or coordination, or errors in idiomatic usage (esp. prepositions and prepositional phrases)*. This problem is particularly evident in the misuse of adverb modifiers and is rooted in an unclear sense of how phrases and clauses fit together.

a) In Clara's article, she said the exact opposite.

The problem here is that the reader does not know who *she* is. If we place the adverb modifier after the independent clause, the problem becomes more apparent. It is not always self-evident that the she is the same as the name in the adverb modifier. Better to use the proper name in the main part of the sentence (the *independent clause*).

b) In her article, Clara said the exact opposite.

Inelegant phrasing can often be the result of mixing phrases and clauses that do not go together.

c) As time passed, I became keenly aware of just how high a price childhood was.

Here the writer has the right idea, but expresses it ungrammatically. He or she might revise the second half to eliminate the awkward *to be* verb.

d) As time passed, I became keenly aware of the high price of childhood.

**Garbled Syntax.** All of the above are distinct from *garbled syntax*. This usually occurs when sentences have been incorrectly transcribed from a draft or mangled during revision or when two different kinds of sentences, leading to different syntactical ends, are spliced together. This problem occurs frequently when students revise on a word processor; students must be careful that phrases meant to be deleted are indeed deleted and that printers do their proper job of printing.

**26. Sentence Structure Variety.** The writer must also strive for *sentence variety*. He or she would want to avoid too many short, simple declarative sentences starting with the same or similar subjects. Using adverbial phrases and clauses to avoid the tendency to being each sentence with a subject-verb structure is a good idea, as is the judicious and sparing use of passive constructions. Try to interweave simple declarative sentences with longer, more complexly qualified sentences.

**27. Parallelism, Faulty.** This problem occurs when a writer strings phrases together in such a way that they do not parallel each other syntactically.

a) Woolf tends to use semicolons as commas, *quotes* characters' thoughts and *is* always *switching* from one character's thoughts to another's.

To revise this sentence, the writer must put all the phrases into the same syntactic form.

b) Woolf tends to use semicolons as commas, *to quote* characters' thoughts, and *to switch* from one character's thoughts to another's.

Note that all the items in the series begin with infinitives.

**28. Transitions.** Transition problems occur when the writer has failed to make a logical connection between sentences that support a central topic sentence. It can also occur between paragraphs. This problem usually indicates a failure to signal a change in direction or the introduction of a new stage in the development of a complex topic. Remedies can be as simple as adding a single *conjunctive adverb* (however, moreover, but) or as complicated as writing two or three connecting or transitional sentences. See #29-30.

**29. Transitional Devices.**

Result:        therefore, thus, as a result, hence, consequently

Contrast: however, nevertheless, on the other hand, still  
Likeness: similarly, likewise  
Alternative: instead  
Addition: furthermore, moreover, in addition, also  
Example: for instance, for example  
Emphasis: indeed, of course, in fact  
Repetition: that is, in other words, as mentioned earlier  
Conclusion: in conclusion, to summarize, in short  
Concession: granted, admittedly  
Time: recently, now, afterward, later, meanwhile, first,  
next, then, simultaneously, finally  
Place: here, elsewhere, below, adjacent to, to the left

**30. Conjunctions, Subordinating.**

Temporal: after, before, since, while, when, whenever, until  
Causal: because, as  
Conditional: if, although, unless, whether, whereas

**31. Verbs, Inconsistency in Tenses.** All verb tenses should be consistent with the points in time to which the verbs refer.

a) I worked as a professional saxophonist during the day  
but I play in the evenings for enjoyment.

Here, the time difference is general; there is no particular day or night referred to; thus, the verbs should both be either past or present. Tense consistency can be tricky, especially with perfect tenses (have gone, had been, etc.). A simple rule of thumb is to keep track of the time frame and adjust verb tenses accordingly.

**32. Literary Present Tense.** It is conventional to use the *present tense* when describing “textual” events or realities or when analyzing literary texts outside their historical or biographical contexts.

b) Bloom walks through Dublin on June 16, 1904, and  
encounters many people doing next to nothing.

Note that while Bloom’s actions are clearly in the past, we as readers always experience them in a “textual” reality that is a kind of perpetual present. When we speak of *Ulysses* as the product of certain historical factors, we speak of it (and Bloom’s walk) as taking place in the past and thus use the past tense.

**33. Verbals, Problems with.** Avoid verb contractions in formal writing; they are fine in spoken English and informal writing. By the

same token, avoid split infinitives. Star Trek may have made the split infinitive idiomatic—we are told *To boldly go where no man has gone before*—but in formal writing it is better *to go boldly* where others have gone before.

**34. Passive Voice.** Avoid the overuse of passive voice (usually constructions with a form of *to be*, a *past participle*, and often a *by*) whenever possible. The problem is not grammatical but stylistic, as it eliminates or defers the subject of an action.

- a) A pleasant atmosphere *was created* in the store *by* the recorded music.
- b) It *can be seen* that Joyce disregarded the conventions of syntax.

In examples *a)* and *b)*, the passive voice tends to obscure the subject (who created the pleasant atmosphere? does it matter who sees Joyce's disregard?). Example *b)* is especially common in literature papers. Eliminate the useless verbiage (*It can be seen that*) and stick with a more powerful declarative sentence with a strong active verb (*disregarded*).

- c) The store managers *created* a pleasant atmosphere with recorded music.
- d) Joyce *disregarded* the conventions of syntax.

It is possible, however, to use the passive voice for *rhetorical effect*—especially if a writer wishes to begin a sentence with a particular emphasis.

- e) The laughter from the attic *was discovered* by Jane too late to serve as a warning.

Here, the writer may have wanted to begin the sentence with a reference to *laughter* and to hold off revealing who discovered it. This strategy may also be used to *vary sentence patterns*. The general rule is to avoid the passive voice if it muddies the reader's understanding of who does what or if it leads to wordiness.

**35. Word Choice.** Faulty word choice is frequently a problem having to do with failing to achieve the appropriate level of diction. It can occur when the writer has chosen the wrong word or a word that is not quite right. Faulty word choice also occurs when a writer uses an inappropriate level of diction. *Slang, colloquialisms, informal* or *dialectal* usage, though not improper in and of themselves, are generally inappropriate in the kind of writing expected in university English courses. Also

inappropriate is the use of technical, obscure, or obsolete words in an effort to make a paper sound erudite. It is usually a good idea to avoid Latinate words when there is a perfectly good Anglo-Saxon equivalent (use for utilize, fire for conflagration, help for facilitate, etc.). Try to achieve a level of diction that is neither too highfalutin' nor too casual. Recall Mark Twain's pithy remark that the "difference between the *almost-right* word & the *right* word is really a large matter—it's the difference between the lightning bug and the lightning" (Source: Bartlett, John. *Familiar Quotations*. 16th ed. Boston: Little Brown, 1992. 527).

**36. Verbs, Analytical.** Aside from using terminology specific to the discussion of literary texts, critical writers should upgrade their vocabulary and sharpen their analytical expressions by using more analytical verbs. The following are commonly used: to demonstrate, to illustrate, to show, to depict, to display, to establish, to evidence, to prove, to reveal, to exhibit, to present, to illuminate, to represent, to picture, to symbolize, to denote, to express, to imply, to delineate, to outline, to sketch, to elucidate, etc.

**37. Possessives.** Apostrophes are used to denote the possessive case. They are also used in verb contractions (which are usually avoided in formal writing). In the case of pronouns, do not confuse verb contractions with the possessive case. *It's* is a verb contraction for *it is* and is not the possessive case of *it*, which is *its*. Hint: possessive pronouns do not have apostrophes (his, hers, yours, theirs, etc). Omitting the apostrophe in proper nouns constitutes a grammatical error.

**38. Abbreviations, Latin.** Latin abbreviations should be used sparingly but in any case properly. *i.e.*, for *that is*; *e.g.*, for *for example*; [*sic*] to indicate variant spelling or usage that appears in the original. *Etc.* (for *et cetera*) should be avoided in formal essays. Its use usually substitutes a lack of specificity.

**39. Capitalization.** Avoid capitalizing abstract nouns, unless they appear in the original.

**40. Hyphen, Dash.** Hyphen is used for compound nouns and compound adjectives. Two hyphens with no space before, between or after (or one long hyphen) are used for a dash: -- or —. A dash is often used for lengthy injections or interruptions and should be used sparingly.

**41. Quoting and Underlining.** Use underlining or italicizing for foreign words that are not commonly used in English. Quotation marks or italics are often used to emphasize words and phrases but should be used sparingly. It is permissible to underline or italicize when citing the



words of another, as long as the writer indicates that such emphasis is his or hers.

**42. Names of Authors and Characters.** Use an author's full name the first time it appears and thereafter use the last name only. Use the character's name that is employed in the literary text. Jane, not Ms. Eyre.

## Format Procedures

### Student Paper Format

**43. Page Setup and Paper.** To save time, it is advisable to create and save a style sheet on a word processor for Department of English papers and to reuse it for subsequent papers. It is also recommended to have a backup of papers and at least one hard copy of any papers that are handed in for grades. Papers should be typed or printed on good white paper in clearly visible black ink. The *margins* should be one inch all around and the entire paper double-spaced, including the heading, the title, the text, and the *Works Cited* section; footnotes and endnotes, however, should be single-spaced (block quotations can go either way, but be consistent). A *title page* is not necessary; instead format the top of the *first page* as follows:

Savage 1

Karen Savage  
Professor Brown  
English 487  
7 December 1999

"Something Wicked This Way Comes":  
Glimpses of Evil in *Macbeth* and *The Duchess of Malfi*

One cannot examine the aspects of evil and its consequences in John Webster's *Duchess of Malfi* and Shakespeare's *Macbeth* without being overwhelmed by its pervasiveness in both works. The influence of evil is . . .

.

**44. Paper Titles and Pagination.** Titles are centered and in upper and lower case Roman type without boldface or underlining; titles should not end with a period. The principal words are capitalized but not articles, conjunctions, and prepositions. Page numbers appear in the upper right hand corner; the running header Savage 1, as in the example above, should appear on all subsequent pages of the paper, including the Works Cited section, as Savage 2, Savage 3, etc. For the phrasing of titles, see #1.

**45. Correction of Errors.** If errors are found in the paper and it cannot be retyped or reprinted, they should be corrected neatly in black ink; uncorrected errors will be taken as evidence of illiteracy, and papers will be graded accordingly. Insertions should also be made neatly in black ink. Paper-clipping or stapling usually suffices to hold papers together.

### Quotations in Papers

**46. Purpose of Quotations.** A quotation (or *direct* reference) is any part of the text, from a single word to several sentences, that scholarly writers use verbatim in order *to illustrate* or *to support* a point they make in their papers. *Indirect* reference alludes to a specific text but does not cite directly from it; when indirect references do not serve as illustration or support, when they are offered with no attempt to discuss their significance, they become part of a *summary* or *paraphrase*. Another form of *indirect reference* consists in referring to a passage by page number without directly addressing its relevance to the author's argument. Indirect reference, even summary or paraphrase, can be useful (especially when working up to an important passage or making a major transition); however, as the sole means of reference, they are insufficient.

All quotations, no matter how short, and all paraphrases must be cited. In addition, a writer may want to repeat key phrases or terms in order to adhere to the language or conceptual framework of the author in question. This insures that the argument will not be derailed by a term that has either no value or a quite different value from what the writer believes to be a synonymous term used by the author.

When writers use quotations *to support or illustrate* a point, they must remember to let their reader know in what specific way the quotation is relevant. This is particularly important for long quotations. Writers should ask themselves the following questions whenever they use a quotation: What does it illustrate? What does it support? Are there specific details in the quotation that I want to call my reader's attention to? By explaining the quotation's significance can I make a transition to my next point?

**47. Parenthetical Citations.** Source material a writer uses must be acknowledged in parenthetical citations. Parenthetical citations to prose works typically contain the author's last name and a page number. See #52a. If there is more than one text by a given author, a short form of the title needs to be added. All titles in parenthetical citations should be either italicized, in the case of books, or put in quotation marks in the case of articles, poems, and short stories. See #48b and #55-71 for more information. Parenthetical citations for poetry and drama follow a slightly different format. For poetry, the procedure is to cite by line number(s). All line numbers are to be in parentheses, e.g. (5-7). See examples *a*) and *b*) in #49, and *a*) and *b*) in #50. When citing consecutive lines, use a hyphen, e.g. (1-7); when citing multiple but not consecutive lines, use commas, e.g. (1, 4, 7); it is also possible to combine the two, e.g. (1, 4, 7-12). Of course, one does not use punctuation before the parenthetical reference unless an exclamation point or question mark occurs in the original text.

**48. Integration of Quotations.** Quotations should be smoothly integrated grammatically and syntactically into the writer's own sentences. Any change in capitalization, verb tense, number, pronoun, etc., *must be indicated by using square brackets*.

a) Carlyle writes, "Never since the beginning of Time was there, that we hear or read of, so intensely self-conscious a Society" (955).

b) Tess was confused because she "inwardly wonder[ed] how far [Alec] was going with her" (Hardy, *Tess* 243).

In the original, the dependent phrase read: "Tess inwardly wondering how far he was going with her." The changes in brackets avoid the repetition of "Tess," render the sentence grammatical by changing the present participle into a past tense verb and identify the pronoun "he,"

which would have been unclear otherwise. Try to avoid excessive alterations, however. The idea is to make sentences clear and grammatical. For an example involving the quotation of poetry, see #49b.

**49. Quoting Poetry (under four lines).** Poetry quotations under four lines are incorporated into the writer's paragraph using the slash (/) to indicate line breaks; *use one space before and after the slash*. Do not use a slash at the end of the quotation.

- a) Browning combines the sacred and the profane: "I the Trinity illustrate, / Drinking watered orange pulp" (37-8).

Follow the original with respect to capitalization and punctuation. Of course, one does not use punctuation before the parenthetical reference unless an exclamation point or question mark occurs *in the original text*.

It is often desirable to quote only a small portion of a text. In this case, one must try to integrate the quotation into one's sentence.

- b) Bishop writes of the fish's "five-haired beard of wisdom" and of its "victory," which "filled up / the little rented boat" (63, 66-7).

Note the following: each phrase is placed in quotation marks—even the single word "victory" (because it is a key word); the line break after *up* is indicated by the slash; each line is indicated in the parenthetical reference individually (*not* 63-7); there is *no use* of *l.* or *ll.* for line number(s).

**50. Quoting Poetry (over three lines).** Indent all quotations of poetry over three lines. Single-space the quotation and double-space before and after it, or double-space all quotations and text; in any case, be consistent. Do not use quotation marks since the typography of the indentation signals quotation. However, retain any interior quotation marks (as in dialogue). For lengthy quotations, give line numbers (at 5-line intervals) in the left margin.

- a) O chestnut tree, great rooted blossomer,  
Are you the leaf, the blossom or the bole?  
O body swayed to music, O brightening glance,

How can we know the dancer from the dance?  
(Yeats, "Among School Children" 61-4)

If the quotation begins in midline, do the same.

b)    And coins, I presume,  
and paper money; they remain to be seen.  
And gingerly we climb down the ladder backward,  
myself and a fellow passenger named Miss Breen.  
(Bishop, "Arrival at Santos" 17-20)

In block quotations of poetry, the lines must be reprinted exactly as they appear in the original, including punctuation and capitalization. Note that in example *a*) Yeats begins each line with a capital letter, while in *b*) Bishop capitalizes only the first letter of a sentence. In any case, do exactly as the poet has done. If the last line quoted ends with a comma (as did the line in *b*), semicolon or colon, substitute a period; if it ends with an exclamation point or question mark, retain it; if it lacks punctuation, use a period. If there is no room on the final line for the parenthetical reference, it is best to place it (as indicated in examples *a* and *b*) flush right. In block quotations, the parenthetical citation comes *after the final period*. See #51a. Note there is *no use* of *l.* or *ll.* for line number(s).

**51. Quoting Drama.** Different kinds of drama require different quoting procedures. Renaissance drama, for example, mixes prose and verse, and should be cited accordingly. Prose passages in such works should be quoted as one would quote prose passages in general (see #52). In any case, such drama, whether prose or verse, should include citation by act, scene, and line number(s), using Arabic numerals. Note that there is no space between numerals and periods, and there is no use of *l.* or *ll.* for line number(s). The format for quotations from dramatic works in verse is governed by the same rules as quotations from poetry. See #49 and 50.

a)                          Never, Iago. Like to the Pontic Sea,  
Whose icy current and compulsive course  
Ne'er feels retiring ebb, but keeps due on  
To the Propontic and the Hellespont.  
(*Oth.* 3.3.453-56)

Note that the title of the work is abbreviated. *MLA* 7.7 contains a list of standard literary abbreviations. If you are only quoting from one play, the title can be omitted.

Quotations from non-verse drama do not require act, scene and line numbers. Those quotations are handled like prose quotations and cited by page number. See #50. Of course, one does not use punctuation before the parenthetical reference unless an exclamation point or question mark occurs *in the original text*.

**52. Quoting Prose, Using Colons.** When quoting prose, writers should integrate the quotation into their syntax whenever possible, making any necessary changes as recommended in #48 above. Passage of four or fewer lines in the original text are often best introduced with a prefatory phrase followed by a colon.

- a) The scene of greeting signals a relation of paternal authority: "A band of satchelled schoolboys crossed from Richmond street. All raised untidy caps. Father Conmee greeted them more than once benignly" (Joyce 221).

Any passage of five or more lines *in the original text* should be set off by indentation. Do not use quotation marks since the typography of indentation signals quotation. Retain any interior quotation marks (as in dialogue). As with poetry, single-space the quotation and double-space before and after it, or double-space all quotations and text; in any case, be consistent.

b) Carlyle's notion of progress can be defined best by setting it against Christian Providence:

One great step of progress, for example, we should say, in actual circumstances, was this same; the clear ascertainment that we are in progress. About the grand Course of Providence, and his final Purposes with us we can know nothing, or almost nothing; [. . .] mystery is everywhere around us and in us, under our feet, among our hands. (*Sartor* 961)

As with block quotations of poetry, the parenthetical citation comes *after the final period*. It is best not to end a paragraph with a block quotation. It is important to remember that indented quotations tend to be long and therefore may require some significant commentary by the author to justify their inclusion. Note that the author's name does not appear in the documentation, as it was mentioned in the introductory sentence to the quotation. For an example involving the quotation of poetry, see #50a and b.

**53. Ellipses.** Use *ellipses* (three spaced periods . . . *not* ...) with or without square brackets in order to shorten a quotation by removing parts of the text (see #52b). It is not necessary to use ellipses before or after a quotation. However, when omitting one or more lines of poetry in the middle of a poem, indicate the omission with an entire line of spaced periods. For more detailed information, see *MLA* 3.7.5. When using ellipses, avoid creating fragmentary or awkward syntax and avoid editing passages in order to suppress material that might undermine one's point.

**54. Titles of Literary Works.** Poem titles and short stories are indicated by quotation marks.

a) "Among School Children," "The Dead" from Joyce's *Dubliners*

Book and play titles are italicized or underlined. Be consistent.

b) *Ulysses*, *Hamlet*; Ulysses, Hamlet

Poems of middling length can go either way.



c) "The Waste Land," *The Waste Land*

Exceptions to these rules are the Bible and the *Canterbury Tales*.

d) The Bible, Revelations, The Gospel of John  
The Miller's Tale, The Wife of Bath's Prologue

### **Parenthetical Documentation and Notes**

**55. Purpose of Documentation.** Scholarly writers use published sources in their writing mainly in three ways: direct quotation, paraphrase, and summary. In each case, writers must document their sources to mark the boundaries between the *original thoughts of contributors*. Therefore, as long as students document their sources carefully and completely (paraphrases, borrowed words, ideas, quotations), they are adhering to the rules. Another form of *indirect reference* consists in referring to a passage by page number without directly addressing its relevance to the author's argument. Documentation should occur closest to the material used, but keeping the paper readable while giving due credit is the primary concern. The two most common documentation methods are *parenthetical references* and *foot- or endnotes*. We recommend that students use parenthetical documentation with a Works Cited, plus substantive footnotes, if so desired. See #71.

**56. Parenthetical Documentation.** Parenthetical documentation is a commonly used form of documentation in literature papers that is easy to format and follow. Parenthetical documentation is a *short acknowledgment* of the source within the paper. These short acknowledgments (usually author's last name and page number) have to be congruent with an attached *Works Cited* section in content and form (see #73). All citations (even those of a single word or phrase, especially when cited initially) must be indicated by page or line number. (For references to plays or poetry see #49-51.) Place all page and/or line numbers in parentheses that follow the close quotation mark. No abbreviation (p. pp.) is needed. Close period comes *after the parenthetical citation*. (See #50-52a for exceptions.) Anonymous sources are cited by the first proper word in their titles. For one-page articles, page numbers are unnecessary. Depending on the source, the parenthetical reference can assume a number of formats. The name of an author can appear either in the

sentence or in the parenthetical reference. There is usually no need to repeat an author's name or title in a parenthetical reference if it has already been given in the sentence introducing and containing the quote. It is important that you identify the quoted material and avoid redundancy. See #57-71 for examples of documenting primary and secondary works. Note: Primary and secondary prose works are documented the same way. *Online material* follows the same format but does not necessarily demarcate by page numbers. Cite your online sources by screens (Miller, screens 4-5) or paragraphs (par. 44).

**57. Documenting, Primary Work with Subsections.** When citing the *Canterbury Tales*, for instance, be specific and document the actual tale with an abbreviated title and *line numbers* in parentheses.

- a) Coincidentally, both the Miller's and Chaucer's apologies attempt to eradicate responsibility and narrative center, as the Miller's admission of his inebriated state expresses: "And therefore if that I mysspeke or seye, / Wyte it the ale of Southwerk, I you preye" (MT 3139-40).

**58. Documenting, Anonymous Primary Author.** When no author is known, as in the case of many older poems and modern editorials, give a shortened title of the work with *its original format* in the parentheses.

- a) They wanted to mourn their king in their grief, to weave a lay and speak about the man: they honored his nobility and deeds of courage, their friend's great prowess. So it is fitting that a man speak praise of his beloved lord.  
(*Beowulf* 3170-75)

**59. Documenting the Bible.** Passages from the Bible are documented by chapter and verse in Arabic numerals. The individual books are usually abbreviated. See the fifth edition of the *MLA* for a complete list of abbreviations. Also, list your particular edition on your Works Cited page.

- a) The Gospel of John contains the moving scene between Mary Magdalene and Christ (20.11-18).
- b) Jesus called his disciples with the command, "'Come follow me, and I will make you fishers of men'" (Matt. 5.18-19).

**60. Documenting Poetry.** Poetry is documented by line numbers. If the name of the poet appears in the sentence, give only a shortened title of the poem and the line numbers in parentheses. If the explanatory sentence does not contain the name, add the name to the parentheses.

a) Eliot outlines Prufrock's insecurity with these questions: "Shall I part my hair behind? Do I dare to eat a peach?" ("Prufrock" 122).

b) Prufrock's paralysis is evident from these lines: "Shall I part my hair behind? Do I dare to eat a peach? / I shall wear white flannel trousers, and walk upon the beach" (Eliot, "Prufrock" 122-23).

**61. Documenting, Author's Name in Sentence.**

Marenbon contends that William tackled this problem from two directions (120-28).

**62. Documenting, Author's Name in Reference.**

It has been argued that William tackled this problem from two directions (Marenbon 120-28).

**63. Documenting, Multiple Authors' Names in Sentence.**

Quirk and Greenbaum (311-13) have also addressed this problem.

**64. Documenting, Multiple Authors' Names in Reference.**

This problem has been addressed recently (Quirk and Greenbaum 311-13).

**65. Documenting, Author's Name in Sentence, Quotation *not* in Final Position.**

Julia Kristeva argues that "literature reveals a certain knowledge and sometimes the truth itself about an otherwise repressed, nocturnal, secret and unconscious universe" (207), though many hold that literature reveals truth only about itself.

**66. Documenting, Multiple Page Numbers from the Same Work.**

This problem has been addressed recently (Quirk and Greenbaum 311-13, 488).

**67. Documenting, Multiple Authors with Different Works in Sentence.**

Among French feminists, Julia Kristeva and Lucy Irigaray hold divergent opinions on the semiotic functions of language (123; 248).

**68. Documenting, Multiple Authors with Different Works in Reference.**

French Feminists hold divergent opinions on the semiotic functions of language (Kristeva 123; Irigaray 248).

**69. Documenting, More than One Work by an Author.** When an author is cited who has more than one work in the Works Cited, a short title of the work needs to be added to the parenthetical citation. Note that the short titles of books are still italicized or underlined, and the short titles of articles, short stories or poems are put in quotation marks.

French feminists hold divergent opinions on the semiotic functions of language (Kristeva, *Desire* 123; Irigaray, "This Sex" 248).

**70. Documenting, Indirect Sources.** Quote and cite from original sources to avoid copying potential errors in your source. When that is not possible, and a passage is quoted from a work other than the original, the abbreviation *qtd. in* for *quoted in* has to precede the usual parenthetical information. Material quoted in a second source should be cited with single quotation marks, and double quotation marks should be used to indicate that this has been quoted in a second source. Material cited, but not quoted, is preceded by *ctd. in* for *cited in*.

Julia Kristeva argues that "'literature reveals a certain knowledge and sometimes the truth itself about an otherwise repressed, nocturnal, secret and unconscious universe'" (qtd. in Miller 54).

**71. Documentation Combining Parenthetical References and Substantive Notes.** Parenthetical documentation (see #56) can be used in conjunction with substantive notes that provide information not included in the paper, either because it interrupts the argument or is of secondary importance. Substantive notes with parenthetical documentation do not provide bibliographical information, since a *Works Cited* section at the end of the paper provides that record. Two forms of notes exist: indented, numbered footnotes, at the bottom of the page, and endnotes on a separate page with a heading at the end of the paper.

<sup>5</sup> Lydgate reports that Queen Anne assigned the work to Chaucer (ctd. in Baker 5), which is of course based on the reference to her in F496-97. Constance B. Heatt subscribes to a topical interpretation of the poems (85); Bertrand H. Bronson opposes that view (54).

For additional types of source documentation in notes and for alternative documentation systems, see Appendices A and B of the sixth edition of the *MLA Handbook for Writers of Research Papers*.

## Works Cited Section

**72. Purpose of Works Cited.** A *Works Cited* section contains the acknowledgment of the *primary and secondary sources* used in a paper and has to be congruent with parenthetical documentation (see #56). The *Works Cited* section should not contain items that have not been cited or, worse, lack items that have been used. To indicate breadth of research, the student can add a *Works Consulted* section containing works that the student has read but has not used in the preparation of the paper. A *Works Consulted* section takes the same format as the *Works Cited* section.

**73. Works Cited, Page Layout.** A *Works Cited* section is an *alphabetical*, double-spaced list of entries, beginning on a new page after the last page of text, adhering to the following format:

Savage 6
Works Cited
Aers, David. <i>Chaucer, Langland and the Creative Imagination</i> . London: Routledge & Kegan Paul, 1980.
Alexander, William Hardy. <i>Horace's Odes and Carmen Saeculare</i> . Berkeley: U of California P, 1947.
Baum, Paul F. <i>Chaucer: A Critical Appreciation</i> . Durham: Duke UP, 1958.
Curry, Walter C. "Destiny in Chaucer's <i>Troilus</i> ." <i>PMLA</i> 45 (1930): 129-68.

**74. Works Cited, Page Setup.** The first line of each citation is not indented, but all subsequent lines of the same citation are indented half an inch, a so-called *hanging indent*. *Hanging indents* are common features in most word processing programs and can be easily activated. To avoid frustration with tabs and printing conventions, students should add *hanging indents* to their page setup for Department of English papers.

**75. Works Cited, Bibliographical Information.** A *Works Cited* section is governed by specific rules of inclusion and needs to contain



particular information with certain punctuation. The most common setup is *author's last name, first name, publication title, place of publication, publisher, date of publication*. Unfortunately, there are various kinds of publications. A single-author monograph is different from a poem in an anthology, which is different from a critical article in a scholarly journal. Some publications are also anonymous and should be alphabetized by the first word of their title, not counting A, An, or The. Since a *Works Cited* section provides a research record for the reader, it obviously has to contain the *correct information* found on title pages of books, etc. Misinformation can send a researcher on a wild goose chase and damages the reputation of the negligent writer.

**76. Works Cited, General Guidelines.**

- Titles and degrees do not need to be included. *Sr.* and *Jr.* are retained.
- Subtitles of works are preceded by colons.
- Names of editors and translators should be included after the title of the work.
- Editions and volume numbers of multi-volume works need to be specified.
- If information on place, publisher or date of publication is not given, the writer should indicate this by using *N.p.*, *n.p.*, or *n.d.*
- University Press is abbreviated UP, such as Florida UP or U of California P.

**77. Works Cited, Sample Entries.** The following items provide sample entries for the most widely used types of publications. Students need to adhere to the formatting and punctuation of individual entries. For other types of sources not covered here, students might want to consult the fifth edition of the *MLA Handbook for Writers of Research Papers*.

**78. Works Cited, Book by a Single Author.** Last name, first name, title plus subtitle, place of publication, publisher, date of publication.

Huot, Sylvia. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*. Ithaca and London: Cornell UP, 1987.

**79. Works Cited, Two or More Works by the Same Author.** Name on the first entry only; in the second entry, three hyphens replace the name. Alphabetize by title.

Brewer, Derek. *Chaucer*. London: Longmans, 1961.  
---. *Chaucer: The Poet as Storyteller*. London: Macmillan,  
1984.

**80. Works Cited, Book by Two or More Authors.** Names in the order listed on the title page, first name in reverse order, comma, other names in normal order. In case of more than three names, first name and *et al.*

Calder, Daniel G., and Michael J. B. Allen. *Sources and Analogues of Old English Poetry: The Major Latin Texts in Translation*. Cambridge: D. S. Brewer, 1976.

**81. Works Cited, Anonymous Work.** Title and alphabetizing by first non-article word.

*Beowulf*. Trans. Howell D. Chickering, Jr. New York: Doubleday, 1977.

*The King James Version*. Oxford: Clarendon P, 1994.

*The Oxford English Dictionary*. 2nd ed. Oxford: Clarendon P, 1989.

**82. Works Cited, Entries in Anthologies.** Author and title of the piece; for not independently published works such as shorter poems, essays, and short stories, put titles in quotations marks; for usually independently published works such as plays and novels, put underline or italicize titles (see also #54); if it is a translated work, translator's name; title of the anthology, editors (for up to three editors, list all three; for more than three editors list the first one and *et al.*), edition and number of volumes, place, publisher, date of publication, and inclusive pages numbers of the cited publication. For single volume anthologies, you do not need to indicate the volume number.

Behn, Aphra. *Oroonoko*. *The Norton Anthology of English Literature*. Eds. M. H. Abrams and Stephen Greenblatt. 7th ed. 2 vols. New York: Norton, 2000. 1: 2170-2215.

Mill, John Stuart. "On Liberty." *The Norton Anthology of English Literature*. Eds. M. H. Abrams and Stephen Greenblatt. 7th ed. 2 vols. New York: Norton, 2000. 2: 1003-12.

Parker, Dorothy. "Comment." *The Norton Introduction to Literature*. Eds. Jerome Beaty and J. Paul Hunter. 7th ed. New York: Norton, 1998. 687.

### **83. Works Cited, Multiple References to the Same Anthology.**

If two or more works are cited from the same anthology, students can use an abbreviated form that repeats only the editors' last names, volume number and pages after the author's name and title of the work. The anthology has to be cited in its bibliographical entirety for this to work properly. See Abrams and Beaty below. See #82 for guidelines with multiple editors. Note that the "1" before the page number refers to the volume number of the anthology. Therefore, if volume two is used, a "2" is substituted. For single volume anthologies, you neither indicate the volume number nor use a colon. Also note that the works cited is still arranged alphabetically.

Abrams, M. H., and Stephen Greenblatt, eds. *The Norton Anthology of English Literature*. 7th ed. 2 vols. New York: Norton, 2000.

Beaty, Jerome, and J. Paul Hunter, eds. *The Norton Introduction to Literature*. 7th ed. New York: Norton, 1998.

Behn, Aphra. *Oroonoko*. Abrams and Greenblatt 1: 2170-2215.

Browning, Robert. "Andrea del Sarto." Abrams and Greenblatt 2: 1222-28.

Hughes, Langston. "Theme for English B." Beaty and Hunter 1101.

### **84. Works Cited, Introduction, Preface, Foreword, or Afterword.** Author's name, section title name, title of the complete work, author of the complete work, page numbers.

Arberry, A. J. Preface. *The Ring of the Dove*. By Ibn Hazm. London: Luzac & Company, 1953. 7-14.

### **85. Works Cited, Literary Edition.** Author's name, title, editor's name.

Chaucer, Geoffrey. *The Riverside Chaucer*. Ed. Larry D. Benson. 3rd ed. Boston: Houghton, 1987.

Here is an example of an individual work in a literary edition.

Chaucer, Geoffrey. *Troilus and Criseyde*. *The Riverside Chaucer*. Ed. Larry D. Benson. 3rd ed. Boston: Houghton, 1987. 473-585.

If more than one example from the same edition is used, follow format found in **#83**.

**86. Works Cited, Essays in Collections and Critical Editions.** Essay collections are a common source of research materials. Cite each essay separately.

Slochower, Harry. "The Use of Myth in Kafka and Mann." *Spiritual Problems in Contemporary Literature*. Ed. Stanley Romaine Hopper. New York: Harper, 1965. 117-26.

Increasingly literary texts are published with critical essays and other supplementary material. When citing this supplementary material, treat it like an article from an essay collection.

Tanner, Tony. "Butterflies and Beetles—Conrad's Two Truths." *Lord Jim* by Joseph Conrad. Ed. Thomas C. Moser. New York: Norton, 1968. 447-62.

**87. Works Cited, Translations.** Trans. and translator's name after title.

Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. London: Penguin Books, 1987.

**88. Works Cited, Journal Article with Continuous Pagination.** Author name, article title, journal title, volume number, year, page number(s). Continuous pagination means that the first issue ends on page 156; the second begins on page 157, etc.

Kelly, H. Ansgar. "The Right to Remain Silent: Before and after Joan of Arc." *Speculum* 68 (1993): 992-1024.

**89. Works Cited, Journal Article without Continuous Pagination.** The volume number is followed by an issue number, hence "5.2." Each issue is paginated starting with page 1.

Bjork, Robert E. "Kennedy's 'Nothing in Heaven Functions as It Ought.'" *The Explicator* 40.2 (1982): 6-7.

**90. Works Cited, Anonymous Article from (Bi)Weekly Periodical.** Title, journal name, issue, date, page number(s).

"Midnight Conversion." *The New Republic* 204: Jan. 21 1991: 9-10.

**91. Works Cited, Article with Quotation Marks in Title.** The article title quotation marks are double; the internal quotation marks are single.

Hammond, Eleanor Prescott. "Chaucer's 'Book of the Twenty-Five Ladies.'" *Modern Language Notes* 48 (1933): 514-16.

## **92. Works Cited, Articles and Books with Underlined (Italicized) Title in Title.**

Young, Karl. "Chaucer's Renunciation of Love in *Troilus*." *Modern Language Notes* 40 (1925): 270-76.

If a book title appears within a book title, the quoted title is not underlined or italicized.

Frank, Robert Worth, Jr. *Chaucer and The Legend of Good Women*. Cambridge, MA: Harvard UP, 1972.

## **93. Works Cited, Dissertation Abstracts.**

Pucci, Robert Gregg. "The Metaphorical Rose: Mythology, Language and Poetics in the *Roman de la Rose*." *DA* 34 (1974): 7323A. Brown U.

## **94. Works Cited, Dissertation Abstracts on CD-ROM.**

Stempel, Carl William. "Toward a Historical Sociology of Sport in the United States, 1825-1875." *DAI* 53 (1993): 3374A. U of Oregon, 1992. *Dissertation Abstracts Ondisc*. CD-ROM. UMI-Proquest. Sept. 1993.

## **95. Works Cited, Film or Video Recording.**

Film entries start with the title, followed by the director, distributor and year of release. Performers', producers' and writers' names may also be added.

*It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

## **96. Works Cited, Online Material.**

Recently, the usage of online material has proliferated and brought with it its own rules and problematics. Careful evaluation of the source is required before it can be used as a reliable authority. Web pages are much more unstable than fixed text in the form of books and journals. Web pages may disappear altogether. It is advisable to download or print your source for later verification. The URL and your date of access are indispensable for the citation of online material citation. See #56 for a few guidelines on how to document online material in parenthetical



documentation. The following examples attempt to demonstrate the types of sources one could encounter and find useful for English Studies.

**97. Works Cited, Online Scholarly Project or Database.**

Include the title of the project or database, the name of the editor, electronic publication information, your date of access, and network address. See *MLA* 5.9 for more examples.

*Victorian Women Writers Project*. Ed. Perry Willett. June 1998. Indiana U. 26 June 1998  
<<http://www.indiana.edu/~letrs/vwwp/>>

**98. Works Cited, Online Professional or Personal Site.**

Include the name of the person, the title, any institution listed, your date of access, and the network address.

Dawe, James. *Jane Austen Page*. 15 Sept. 1998  
<<http://nyquist.ee.ualberta.ca/dawe/austen.html>>

**99. Works Cited, Online Book Available Independently.**

Include as many of the following as are available for your source. Author's name, title of the work, the editor, compiler, translator, publication information, your date of access, and the network address.

Barsky, Robert F. *Noam Chomsky: A Life of Dissent*. Cambridge: MIT P, 1997. 8 May 1998  
<<http://mitpress.mit.edu/e-books/chomsky/>>

**100. Works Cited, Part of an Online Book.**

The format rules of hardcopy sources apply to online material. See # 54. Give the URL for the specific part, not the entire book.

Keats, John. "Ode to a Grecian Urn." *Poetical works*. 1884. Project Bartleby. Ed. Steven van Leeuwen. May 1999. Columbia U. 8 June 1999.  
<<http://www.columbia.edu/acis/bartleby/keats/keats54.html>>

**101. Works Cited, Online Article in a Scholarly Journal.**

The rules for citation of articles available in print apply to online articles as well. See #88-92. Modify the information for electronic use.

Sohmer, Steve. "12 June 1588: Opening Day at Shakespeare's Globe." *Early Modern Literary Studies* 3.1 (1997): 46 pars. 26 June 2000

<<http://www.humanities.ualberta.ca/emls/o3-2/sohmjuli.html>>

## Plagiarism

**102. Definition of Plagiarism.** Knowingly presenting the language or ideas of another person as one's own is plagiarism. Plagiarism can take several forms:

- Using all or part of another writer's work verbatim (i.e., word for word) without quotation marks and proper acknowledgment;
- Closely paraphrasing the work of another writer without proper acknowledgment;
- Summarizing the work of another writer without proper acknowledgment;
- Knowingly using original ideas of another person expressed in writing or speech without proper acknowledgment;
- Copying the composition of another student or allowing another student to copy one's own composition;
- Submitting a composition that has been significantly revised by another person;
- Submitting as one's own work a paper from dorm or fraternity/sorority files, from professional paper-writing companies or web sites;
- Receiving assistance in excess of acceptable tutorial limits.

Student writers are cautioned to be scrupulously honest in their writing. They are obliged to write their papers themselves, and they are not to hand in work that has been so extensively revised by tutors, friends, or parents that it is no longer truly their own work. Material deriving from other sources must be acknowledged according to accepted principles of documentation set forth in this document.

In accordance with policies stated in the *Student Code of Conduct*, the Department of English will not excuse, condone, or ignore plagiarism. Offenders may receive severe penalties, including immediate failure for the assignment, immediate failure in the course, referral to the Student Conduct Committee of the University, and possible expulsion from the University.

**103. Examples of Plagiarism.** The first four forms of plagiarism stated above occur when writers fail to keep clear at all times which

words are found in the source material and which are their own contributions. Often plagiarism occurs because students are not entirely sure about the actual conventions. Here are four examples corresponding to the first four items in #102.

**104. Plagiarism, Copied Material *without Quotation Marks and Documentation.*** The most blatant form of plagiarism is to repeat as one's own someone else's sentences, more or less verbatim. Consider the following original passage *a)* and its faulty rendition *b)*:

a) Instead of inventing "quiet hierarchies" to bring correction or "confort" [sic], as the Newbolt Report quaintly describes it, to a "modern" world divided by social antagonism, we should try to familiarize ourselves with the fact that late medieval England was a heterogeneous society confronting greatly changed circumstances in the post-plague period. (Source: Aers, David. *Community, Gender, and Individual Identity*. London: Routledge, 1988. 9.)

If a student writes the following *without any quotation marks and documentation*, he or she has committed plagiarism:

b) Instead of inventing quiet hierarchies to correct and comfort the socially torn modern world, our age needs to look at late medieval England as a heterogeneous society confronting greatly changed circumstances in the post-plague period.

**105. Plagiarism, Paraphrased Material that Is *too Close to the Original.*** The more terms and concepts are taken from the original, the more paraphrase looks like copying. In an acceptable paraphrase, both the sentence structure and the terminology have been changed substantially. Consider paraphrasing most of a passage but *quoting the key words* that cannot be changed without distorting the meaning.

a) Instead of making up hierarchical structures to correct and comfort the socially torn modern world, our age needs to look at late medieval England as a heterogeneous society grappling greatly with the different circumstances after the plague (Aers 9).

Note that in this example the writer documented the source but has not used quotation marks to emphasize key words like “heterogeneous society.”

**106. Plagiarism, Summarized or Paraphrased Material *without Documentation.***

- a) The twentieth century has relegated the Middle Ages to a homogeneous status without sufficiently examining its historical pluralism.

But a writer may use this information if he or she credits the author:

- b) David Aers argues that the twentieth century has relegated the Middle Ages to a homogeneous status without sufficiently examining its historical pluralism (9).

**107. Plagiarism, Repeating an Elegantly Phrased Idea *without Documentation.***

- a) Scholars should reexamine their need to discuss the Middle Ages in terms of “quiet hierarchies.”

Instead rephrase like *b)* or *c)*. Note the single and double quotation marks, signaling already quoted material. See #70.

- b) Scholars should reexamine their need to discuss the Middle Ages in terms of what David Aers calls “‘quiet hierarchies’” (9).

- c) Scholars should reexamine their need to discuss the Middle Ages in terms of what has been called “‘quiet hierarchies’” (Aers 9).

## Research Aids

**108. Library.** ASU's Hayden Library is fairly easy to navigate. Home page: <http://www.asu.edu/lib/>. From this point students can access books, journals and other resources. The English major's primary research bibliography database is the *MLA Bibliography* from 1963-present, which can be accessed through "Articles" under FIND on the home page.

**109. Library, Interlibrary Loan Service (ILL).** A service to *order material* not available at ASU from other institutions. It is the responsibility of the library patron to make sure that the library does not own the specific item. ILL will provide the requested material for free, unless the lending library levies a charge. The patron can specify the upper limit on potential charges. The speed of ILL's service depends on the request and the lending library. Articles often get sent as downloadable pdf files and arrive in a few days. Some items arrive within a week; others take longer. It is advisable to do one's research early to allow time for ILL materials to arrive. Requests can be made from the ILL website <http://www.asu.edu/lib/ill/> (which is also linked off the home page) or at the ILL desk.

**110. Library, Journals (Periodicals).** Periodicals from the recent three years cannot be checked out of the library; periodicals older than three years can be checked out for one week. Electronic journal access is available to ASU students through JSTOR, Project Muse and other online archives.

**111. Library, Recalls and Searches.** Recalls can be ordered on the web on the screen of the book's bibliographical info or by filling out the *yellow cards* at the *Circulation Desk*. When the computerized catalog indicates that an item is either checked out or missing, patrons can file a request, and library staff will search for the missing items. Patrons will be informed by mail when the items are found but can also check periodically at the Circulation Desk. Patron may also sign up for email notification.

**112. Library, Reference Section.** Contains materials that cannot be checked out because they need to be available to all patrons. These materials are *index* and *abstract* collections, *encyclopedias*, companions to

literature, *bibliographies*, the National Union Catalog, etc. Reference Librarians are available to assist patrons in finding desired publications.

**113. Library, Reserve.** Students can request and pick up reserve books and other materials at the circulation desk. Electronic reserves can be accessed through the home page under “Course Reserves.” All patrons of the library can check out materials from Reserve. Fines by the hour are levied for late returns, however. Reserve lists can be viewed by course number or instructor’s name, under “Course Reserves.”

**114. Library, Stacks.** The place in the library where most of the volumes that can be checked out are stored. Hayden Library’s stacks are open; therefore, patrons can go and get books off the shelves.

**115. Study Aids.** Students of literature need to know more than primary texts and/or their corresponding criticism. To be *perceptive readers* and *skillful writers*, students should consult the following list of works to hone their abilities and skills in these areas. Note that this list is a sampler of available materials not a complete bibliography. Most of the works on this list have been published in several editions; consult the most *recent editions* of these works, although in some cases older editions might still suffice.

### **Background Reading**

A Bible, preferably with index and concordance (maybe the *New Jerusalem Bible* [1985 ed.] or the *Oxford Study Bible*).

Adams, Robert M. *The Land and Literature of England*.

Copelston, Frederick. *A History of Philosophy*.

*Encyclopedia of Philosophy*.

Hamilton, Edith. *Mythology*.

*Bulfinch's Mythology* (also online: <http://www.sacred-texts.com/cla/bulf/>).

*Oxford Companion to the Bible*.



## **Dictionary, Grammar, Thesaurus**

*American Heritage Dictionary.*

Becker, Udo. *The Continuum Encyclopedia of Symbols.*

Biedermann, Hans. *Dictionary of Symbolism.*

*Oxford English Dictionary*

*Roget's International Thesaurus of English Words and Phrases.*

*Webster's New Collegiate Dictionary.*

## **Language Usage**

Evans, Bergen, and Cornelia Evans. *A Dictionary of Contemporary American Usage.*

Follet, Wilson. *Modern American Usage.*

Fowler, H. W. *A Dictionary of Modern English Usage.* Revised by Ernest Gowers.

## **Literary Terminology**

Abrams, H. *A Glossary of Literary Terms.*

Barnet, S., M. Berman, and W. Burto. *A Dictionary of Literary Terms.*

Fussell, Paul F. *Poetic Meter and Poetic Form.*

Hollander, John. *Rhyme's Reason.*

Holman, Hugh C., and William Harmon. *A Handbook to Literature.*

Lanham, Richard A. *A Handlist of Rhetorical Terms.*

Lemon, Lee T. *A Glossary for the Study of English.*

Murfin, Ross and Supryia Ray. *Bedford Glossary of Critical and Literary Terms*

*Princeton Encyclopedia of Poetry and Poetics.*

## **Literary Theory**

Barnet, Sylvan. *Dictionary of Theory Terms.*

Barry, Peter. *Beginning Theory.*

Castle, Gregory. *The Blackwell Guide to Literary Theory*

*The Johns Hopkins Guide to Literary Theory and Criticism*  
(<http://litguide.press.jhu.edu/>)

Richter, D. H. ed. *Falling into Theory: Conflicting Views on Reading Literature.*

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory.*

## **Style Guides**

Gibaldi, J., and W. S. Achtert. *MLA Handbook for Writers of Research Papers.* 6th ed.

University of Chicago Press *Manual of Style.* 14th ed.

## **Writing Guides**

Aaron, Jane E. *The Little, Brown Essential Handbook for Writers*.

Barnet, Sylvan. *A Short Guide to Writing about Literature*.

Crews, Frederick. *The Random House Handbook*.

Hacker, Diana. *The Bedford Handbook for Writers*.

Lanham, Richard A. *Revising Prose*.

Strunk, William, Jr., and E. B. White. *Elements of Style*.

Trimble, John R. *Writing with Style*.

Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*.