

Writing is a fascinating, arduous and solitary profession. The technical skills necessary to produce even a commonplace novel are quite as complicated as those necessary for a brain operation.

Hugh MacLennan

We are pleased to present *The Vanier English Department Writing Guide*. Since much of the material in this booklet is based on the *Vanier Student Writing Guide*, we gratefully acknowledge the efforts and ingenuity of those who have worked on this project in its various editions and guises. Brian Campbell, Grace Hawley, Fran Ponomarenko, Pat Tedford, Anne Blott, Judy Macdonald, Fran Davis, Judith Stonehewer, Pat Salmon, Carol-Anne Inglis, Doug Miller and Kim Muncey have all contributed in a variety of ways to the creation and continued growth of this writing guide. We have also consulted *The M.L.A. Style Manual*.

We also thank all those teachers and staff who have suggested improvements and given us feedback on areas where students need further clarification. Finally, we appreciate the lively cartoons drawn by Trung-Hieu Tran.

Pam Berlow
Aurora Flewwelling-Skup
Erin MacLeod

VANIER ENGLISH DEPARTMENT

WRITING GUIDE 2012



Table of Contents

A Literary Essay	3
The Thesis Statement	3
The Essay Outline	5
From Outline to Draft	6
Paragraphs	7
Transitional Words	7
The Intro	8
The Body Paragraphs	8
The Conclusion	8
Sample Paragraph	9
Plagiarism	10
Direct Quotations	11
Paraphrasing	11
The Checklist	12
MLA Style	13
Formatting Guidelines	13
Sample Format: The First Page	14
Acknowledging Sources	15
Parenthetical Documentation	17
Works Cited	20
Sample Essay	23
Editing Your Paper	28



A LITERARY ESSAY:

Most college level English courses will require you to write a **literary essay**, an analysis of a work of literature (short story, novel, poem, play, non-fiction article) in essay form.

For proper analysis, you will need to first centre your arguments around a strong **thesis statement**, and then organize your main points and evidence by making an **outline**.

THE THESIS STATEMENT:

A thesis statement is a sentence that states clearly and precisely what your paper is designed to prove or explain. It is not a topic or a question, it is the answer. Your thesis is the most important sentence in your essay, as it controls the rest of the paper. Every idea in the paragraphs that follow it must contribute to the development of your thesis. Avoid using personal pronouns (“I think that”) or vague and subjective terms (“interesting”) when creating your thesis.



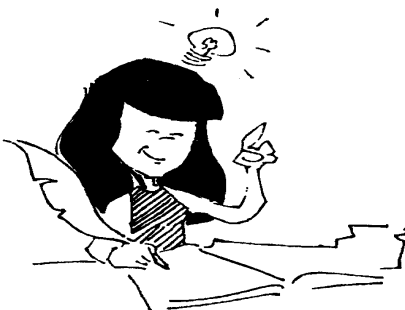
Here are three (3) important considerations when creating a thesis. While your thesis may be worded in several different ways when it appears in your introduction, conclusion, and body paragraphs, you need to be always making the same argument. The following “best” examples are taken from former Vanier student Jennifer Smith’s literary essay on Irving Layton’s “Rhine Boat Trip.”

1. Your thesis should be **LIMITED**.

Too Broad The Holocaust was a horrible event.

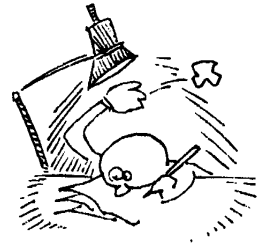
Better When Irving Layton visited the Rhine River in Germany, he felt uncomfortable because he thought about the Holocaust.

Best The beauty of the Rhine River in Irving Layton’s poem, “Rhine Boat Trip,” is forever overshadowed by the horrors of the Holocaust.



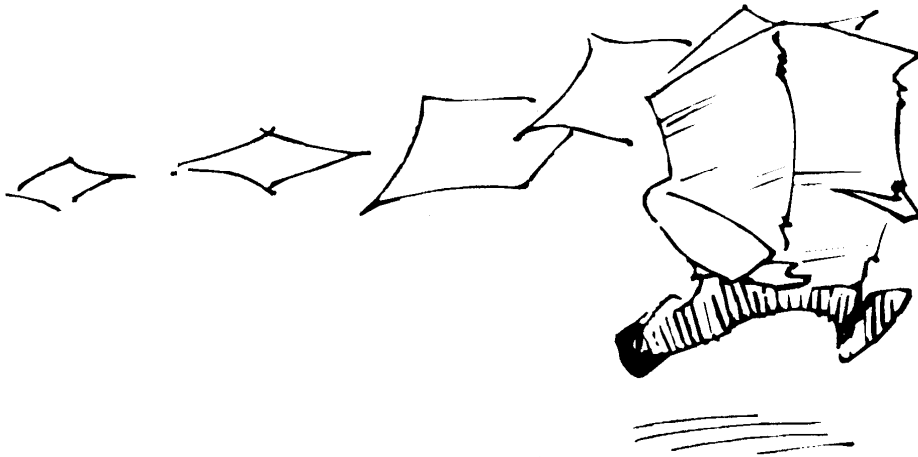
2. Your thesis should be **UNIFIED**.

- Weak** The Rhine River in Germany is very beautiful and is an area that was affected by the Holocaust.
- Better** Even though the Rhine River in Germany is very beautiful, Irving Layton can only think of the ugly images of the Holocaust when he sees it.
- Best** In his poem “Rhine Boat Trip,” Irving Layton suggests that a place is forever affected by the events that occurred in its past.



3. Your thesis should be **EXACT**.

- Weak** Irving Layton thinks people should not visit the Rhine River.
- Better** Irving Layton argues that people should not forget the Holocaust.
- Best** The Rhine River, according to Irving Layton in his poem “Rhine Boat Trip,” will forever be haunted by the ghosts of the Holocaust.



THE ESSAY OUTLINE:

WORKING TITLE: An Appreciation of “Rhine Boat Trip” by Irving Layton

I. INTRODUCTION:**A. HOOK/OPENING:**

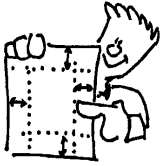
An example of how events can change a place is when a death occurs in a house; the people affected see only this death whenever they enter the house.

B. THESIS STATEMENT:

In his poem “Rhine Boat Trip,” Irving Layton suggests that a place is forever affected by the events that occurred in its past.

C. MAIN SUPPORTING POINTS:

1. Allusions to the Holocaust
2. Contrasting imagery of beauty and ugliness
3. Structure of a boat trip in spatial sequence

**II. BODY PARAGRAPHS:****SUPPORT FOR THESIS:**

The Rhine River, according to Irving Layton in his poem “Rhine Boat Trip,” will forever be haunted by the ghosts of the Holocaust.

MAIN POINT: A. Allusions to the Holocaust:

EVIDENCE:

1. “ghosts of Jewish mothers looking for their ghostly children”
2. “murdered rabbis”
3. “cattle-cars”

B. Contrasting imagery of beauty and darkness:

1. “And the clusters of grapes / in the sloping vineyards / are myriads of blinded eyes / staring at the blind sun.”
2. “However sweetly they sing / one hears only / the low wailing of cattle-cars / moving invisibly across the land.”

C. Structured as boat trip, in spatial sequence (described in the order he would see them):

1. First stanza – the castles
2. Second stanza - the vineyards
3. Third stanza - the Lorelei who live in the cliffs overlooking the Rhine
4. Fourth stanza - the cattle-cars that move like train tracks across the land

**III. CONCLUSION:****RESTATEMENT OF THESIS:**

The beauty of the Rhine River in Irving Layton’s poem, “Rhine Boat Trip,” is forever overshadowed by the horrors of the Holocaust.

FROM OUTLINE TO DRAFT

Now you are ready to begin the rough draft. Your paper will build on the organization set up in your outline and will consist of three major sections:

1. **Introduction:** *The first paragraph*
 - a. Try to involve the reader in your subject with an interesting opening, or “hook.”
 - b. Make a clear statement of the thesis.
 - c. Roughly indicate the scope of your subject: how you will support your thesis.

2. **Body of the Paper:** *All the well-developed paragraphs you write to develop your thesis*

3. **Conclusion:** *The last paragraph*
 - a. One effective way of concluding is to remind the reader of the major points of the essay and how they are related to the thesis.
 - b. A brief account of the wider implications of the overall thesis may be given if appropriate.



PARAGRAPHS

The essay is developed for the reader in stages, step by step, and each step is identified by having a paragraph to itself. The paragraphs on the following page were taken from the student essay. Study them and notice the following:

1. Although part of a larger essay, the paragraph stands alone.
2. Each paragraph is centered on a single idea that is related to the thesis.
3. The paragraph is full. It offers enough support to satisfy the reader.
4. Paragraph unity is achieved by having one sentence that states the idea of the paragraph. This sentence is the topic sentence and is usually at the beginning of the paragraph.
5. Within a paragraph, the writer needs to signal the movement from thought to thought. Similarly, when paragraphs are part of a longer essay, the writer should include appropriate transitional words or phrases to move from paragraph to paragraph and from section to section. Consult the following list of transitional words and phrases.



THE INTRODUCTION

Many have noticed that when something horrible happens in a place, that place is never seen the same again; for example, a death occurs in a house, and the people affected see only this death whenever they enter the house. To the same effect, in his poem “Rhine Boat Trip,” Irving Layton suggests that a place is forever affected by the events that occurred in its past. He does this effectively through allusion to the Holocaust, through contrasting imagery, and through the structure of the poem.

The first sentence in this introductory paragraph opens with a general idea meant to grab our attention, but which is also linked to the main idea or thesis of the paper. The thesis is underlined. Notice how the author and the title of the text under discussion are both named in this opening paragraph. Finally, the paragraph ends with an overview of the scope of the essay.

THE BODY PARAGRAPH/S

In this poem, Irving Layton uses allusions to the Holocaust to communicate his view that a place will forever be haunted by its past. The Rhine River is told to be a very beautiful place, but Layton, instead of seeing its beauty, sees only the horror of its past. Images of “ghosts of Jewish mothers looking for their ghostly children,” “murdered rabbis,” and “cattle-cars” used for the transportation of the Jews, all allusions to the Holocaust, are what he sees when traveling this river. A place can be extremely beautiful, a paradise, but its past can forever mar this beauty; this is what Layton wants us to see. By alluding to the Holocaust, one of the most violent events in the history of the world, he effectively gets his point across; the Rhine River will forever be haunted by the ghosts of the Holocaust.

The first sentence, the topic sentence, has been underlined. It is developed through examples and quotations from the poem. (See the following page for more details on body paragraphs.)

THE CONCLUSION

Reading this poem shows how powerfully an event can affect a place. Through the allusion to the Holocaust, the reader is able to associate his own horror at this event with the scenes described in the poem. The beautiful images of the river when associated with contrasting darker images gives the effect that Layton intends; that is, these beautiful images are marred by these darker images. The reader, through the structure of the poem, feels as if he himself is on a boat ride with these images laid out before him. Irving Layton gets his point across extremely well, making the effect of the poem extremely powerful. The beauty of the Rhine River is forever overshadowed by the horrors of the Holocaust.

In this final summation of the writer’s main thoughts, notice how the central premise of the essay is returned to in each of the underlined sentences. The writer of the essay has also made reference to the wider implications of the poem by noting how the reader might feel while reading the poem under discussion.

SAMPLE PARAGRAPH:

In this poem, Irving Layton uses allusions to the Holocaust to communicate his view that a place will forever be haunted by its past. The Rhine River is told to be a very beautiful place, but Layton, instead of seeing its beauty, sees only the horror of its past. Images of “ghosts of Jewish mothers looking for their ghostly children,” “murdered rabbis,” and “cattle-cars” used for the transportation of the Jews, all allusions to the Holocaust, are what he sees when travelling this river. A place can be extremely beautiful, a paradise, but its past can forever mar this beauty; this is what Layton wants us to see. By alluding to the Holocaust, one of the most violent events in the history of the world, he effectively gets his point across; the Rhine River will forever be haunted by the ghosts of the Holocaust.

SENTENCE 1 (TOPIC SENTENCE): Refers to poem, author, literary technique and main idea.

In this poem, Irving Layton uses allusions to the Holocaust to communicate his view that a place will forever be haunted by its past.

SENTENCE 2: Introduces the kinds of examples that will be used – horrific images from the past.

The Rhine River is told to be a very beautiful place, but Layton, instead of seeing its beauty, sees only the horror of its past.

SENTENCE 3: Integrates direct quotations from the text as examples of the literary technique.

Images of “ghosts of Jewish mothers looking for their ghostly children,” “murdered rabbis,” and “cattle-cars” used for the transportation of the Jews, all allusions to the Holocaust, are what he sees when travelling this river.

SENTENCE 4: Analyses how these examples are used by the author and proves the thesis.

A place can be extremely beautiful, a paradise, but its past can forever mar this beauty; this is what Layton wants us to see.

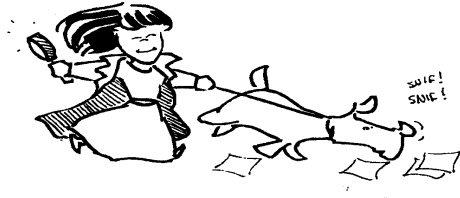
SENTENCE 5 (CONCLUDING SENTENCE): Links back to the thesis and transitions to the next paragraph.

By alluding to the Holocaust, one of the most violent events in the history of the world, he effectively gets his point across; the Rhine River will forever be haunted by the ghosts of the Holocaust.

FAILURE TO DOCUMENT: PLAGIARISM

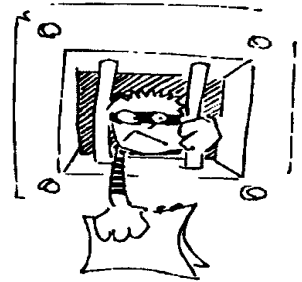
What Exactly Is Plagiarism?

Plagiarism (from the Latin, *PLAGIARE*, to plunder or kidnap) is presenting someone else's words as your own. Failure to document (or cite) is considered plagiarism. Plagiarism is cheating and, therefore, it is a serious offense! Do not underestimate your teachers! They are quite savvy and capable of tracking down plagiarised material.



What Is the Penalty for Plagiarism?

The mark for any work that has been plagiarised is 0. Teachers will not let you submit an alternate assignment. A letter is placed in your file, and repeated offenses are likely to lead to expulsion.



What Does All This Mean?

This means that you cannot take information or ideas directly from a text or electronic source (i.e. the Internet) without identifying the source. Identifying the source is known as **citing**. Plagiarism also includes copying another person's work or letting someone else copy your work. In such circumstances, both individuals are guilty of cheating.

How Can You Avoid This Problem?

Cite all your direct quotes and paraphrased passages.



Direct Quotation and Paraphrasing

The two ways to include information and ideas from a text or electronic source are direct quotation and paraphrase. Whether you are paraphrasing or using direct quotation, you must include a *citation* in your work. You must also give the complete details for the source of your information and ideas, including author, title, publisher, date of publication, form of publication—and in the case of internet sources, date of retrieval—in your Works Cited list.

About Direct Quotation

To use a direct quotation means to insert the *exact* wording of an existing text into your work using quotation marks. Try to *integrate* shorter quotes into your own paragraphs, rather than quoting entire passages. Use appropriate punctuation to show direct quotes.

Example:

The following text was taken from “Biography” at www.irvinglayton.com.

Original Text:

Layton’s early literary influences included the poets Tennyson, Walter Scott, Wordsworth, Byron, and Shelly; the novelists Austen and George Eliot; the essayists Bacon, Goldsmith, Johnson, Addison, and Swift; and, of course, Shakespeare and Darwin. His hunger for knowledge led Layton to explore political and philosophical thought. Among other writers, he began to read Marx and Nietzsche and, joining the Young People’s Socialist League for a short time, he had fierce debates with budding politicians such as David Lewis and poets such as A. M. Klein.

**DIRECT QUOTATION**

According to biographical information, Layton’s “hunger for knowledge led [him] to explore political and philosophical thought. Among other writers, he began to read Marx and Nietzsche” (“Biography”).

If you alter punctuation, capitalization, sentence length, or words in the original quotation, use square brackets ([]) around your changes. Use an ellipsis (. . .) when you omit words. Note that you do not need to use brackets around your ellipses. When integrating or shortening a quote, keep in mind it must retain its original sense and must be grammatically correct. For example, you cannot write “Layton’s early literary . . . A.M. Klein.”

About Paraphrasing

To paraphrase means to use your own words to express the content of a text. It is an essential skill in research, as it shows that you have understood the original text and that you are able to interpret and express it in your own terms. But remember, these are still not your own ideas, and the source must be cited. Otherwise, you are pretending to be originating and not summarizing someone else’s work.

PARAPHRASING

Layton was widely read and was influenced in his own writing by many of the classics of English literature as well as his explorations of the works of writers such as Nietzsche and Marx (“Biography”).

Notice how the paraphrase says much the same thing as the original paragraph, but uses different words. Despite this, it would still be plagiarism without the citation at the end.

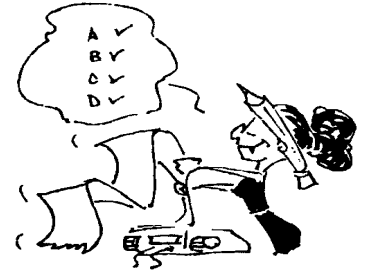
PLAGIARISM

Layton’s early literary influences included the poets Tennyson, Walter Scott, Wordsworth, Byron, and Shelly, and his hunger for knowledge led him to explore political and philosophical thought. He began to read Marx and Nietzsche and joined the Young People’s Socialist League for a short time.

The problem with this is that it is just a cutting and pasting of the ideas and words in the original paragraph. There’s been no essential change to the meaning, and all but one or two of the words are exactly the same as the original paragraph. There is also no citation to indicate that these ideas are not the author’s own, but are instead taken from an outside source.

THE CHECKLIST

Test your essay against this checklist before you finalize your work and hand it in to your instructor.



1. CONTENT AND ARGUMENT:

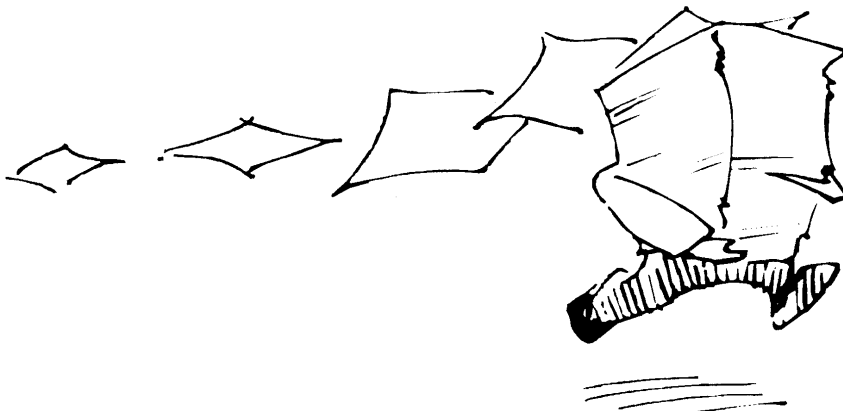
- a. Do you have a clear thesis statement in your first paragraph?
- b. Does each paragraph have a clear topic sentence?
- c. Is each paragraph well developed, with adequate support for the points you are making?
- d. Do your paragraphs flow smoothly from one to the next with clear transitional expressions to bridge your ideas?
- e. Does your organization build towards your conclusion? (Your essay should not trail off in afterthoughts).

2. WRITING:

- a. Have you proofread your work? Look for errors in spelling, punctuation, and grammar. (Review past essays for examples of your problem areas, check spellings in a dictionary, and ensure that each sentence is complete and clear to the reader).
- b. Make sure that your diction (choice of words) and your usage are correct. Check a good English handbook for discussion of frequent errors.
- c. Can anything you wrote be misunderstood because of vagueness or ambiguity?

3. ESSAY FORMAT:

- a. Does your essay follow the required format: identifying information, margins, double-spacing, and page numbering?
- b. Have you used correct documentation for all borrowed ideas and quoted words? Have you quoted accurately, and do the quotations flow with the grammar and syntax of your paragraph?
- c. Have you correctly listed all items in your Works Cited list?



MLA STYLE

What is MLA style?

MLA stands for “Modern Language Association.” The MLA has developed a series of guidelines for formatting papers and citing sources. MLA style guidelines are used as a standard for writing papers in the humanities, especially in English composition and literature courses.

Why MLA style?

MLA style was not developed simply to frustrate students—although sometimes it might seem to be the case! It was actually developed to help students make sure that they attribute their sources and avoid plagiarism. In addition, the standardization of paper formatting helps to eliminate bias in marking. Even though the marking of an essay is somewhat subjective, if everyone’s papers look the same, it ensures that teachers enter the marking process with as little subjectivity as is possible.

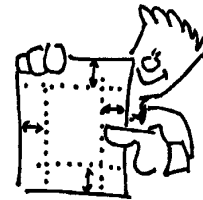
GENERAL FORMATTING GUIDELINES

Neatness and uniformity of appearance are important. These qualities are an indication of the effort and care you have taken with your term paper. The following guidelines apply:

1. Use a common font (such as Times New Roman) in 12 point.
2. Only print on one side of the page unless your teacher allows double-sided printing.
3. Double space your essay (spacing = 2.0).

4. Margins should be uniform and should be set up as follows:

Left margin	—	1 inch (2.54 cm)
Right margin	—	1 inch (2.54 cm)
Top margin	—	1 inch (2.54 cm)
Bottom margin	—	1 inch (2.54 cm)



5. Number the pages of your text in the upper right hand corner of each page. The page number should be accompanied by your last name as follows: Smith 1
6. On the left hand side of the page, the first line should contain your name, the second line the name of your instructor, the third line the name of the course or the course number, and the fourth line the date. Ensure that the date is formatted as follows: day month year: E.g. 12 November 2008
7. Do not make a title page for your paper unless requested. The title of your essay must be centered and appear one double space below the information in the left hand corner. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters. Use quotation marks and/or italics when referring to other works in your title, just as you would in your text, e.g.: Magical Madness in *Hamlet*; “Ode to a Nightingale” as Gothic Romance.
8. Enter the text of your essay, making sure to indent each paragraph, starting from the line directly underneath your title.
9. Left-align your text. This means that the right hand margin of your paper should look “ragged.”
10. Titles of major works such as novels, plays, journals, films, newspapers, and record albums must be in *italics*. Short stories, articles, poems, songs, and the title of a chapter must be in “quotation marks.”

See the following page for an example of a well-formatted first page of a paper written according to MLA style guidelines.

Jennifer Kramer

Professor Gary Leonard

English 603-101-31

2 September 2012

Having a Cat as a Pet is the Cat's Meow!

“A dog is man's best friend.” That common saying may contain some truth, but dogs are not the only animal friend people enjoy. For many people, a cat is their best friend. They make wonderful companions. Also, cats are well behaved and they do not ask too much of their owners. Despite what dog lovers may believe, cats make excellent housepets.

In the first place, people enjoy the companionship of cats. Many cats are affectionate. They will snuggle up and ask to be petted or scratched under the chin. Who can resist a purring cat? If they are not feeling affectionate, cats are generally quite playful. They love to chase balls and feathers, or just about anything dangling from a string. They especially enjoy playing when their owners are participating in the game. Contrary to popular opinion, cats can be trained. Using rewards and punishments, just like with a dog, a cat can be trained to avoid unwanted behavior or perform tricks. Cats will even fetch!

In the second place, cats are civilized members of the household. Unlike dogs, cats do not bark or make other loud noises. Most cats do not even meow very often. They generally lead a quiet existence. Cats also do not often have “accidents.” Mother cats train their kittens to use the litter box, and most cats will use it without fail from that time on. Even stray cats usually understand the concept when shown the box and will use it regularly. Cats do have claws, and owners must make provision for this. A tall scratching post in a favourite cat area of the house

ACKNOWLEDGING SOURCES

This section will provide basic information on how to acknowledge sources for English essays using MLA. If you have further questions, ask your teacher or consult the list of resources on the last page of this guide.

PARENTHETICAL DOCUMENTATION

When you quote sources, you need to ensure that you document and cite each source referred to in the body of your essay using what is called **parenthetical documentation**. You need to cite direct quotations, as well as paraphrased or summarized ideas, opinions, and information. You also must cite quotations from another student's work or a lengthy section of class notes.

When you quote from another source, record quotations accurately, making sure that you do not change the author's meaning. You may shorten a quotation but must indicate the omission of words with an ellipsis. To form an ellipsis in MLA style within a sentence, use three periods with a space before each and a space after the last period. If you alter punctuation, capitalization, or words in the original quotation, use square brackets around your changes.

Your use of quoted material must make sense, whether as complete sentences or as words integrated into the grammar of your own sentences. Be careful when integrating quotations. (See examples on page 11).

Prose Quotations (Short Stories, Essays, Novels, and Other Non-Poetic Sources)

Short prose quotations (up to four lines) should begin and end with quotation marks. These quotations will remain in the body of your text. Indicate the page number of the source within parentheses (32).

Long prose quotations (five lines or more) should be separated from your text by beginning a new line and indenting one inch. Quotes should be double spaced. Quotation marks are not used. Indicate the page number in parentheses at the end of the block quotation.

Verse Quotations (Poems)

Verse quotations of three lines or fewer are integrated into your text. Use a forward slash with a space before and after (/) to mark the division between lines and enclose the passage in quotation marks. Indicate the line numbers within parentheses (6-10).

Verse quotations of more than three lines should begin on a new line. Indent one inch and follow the line arrangement of the original as closely as possible. Do not use quotation marks (see sample essay). When omitting a line of poetry, insert a series of spaced periods approximately the same length as a complete line of the poem.

Drama Quotations (Plays)

Follow the rules for prose quotations for prose plays. Follow the rules for poems if the play is written in verse. When quoting dialogue between two or more characters, begin the quotation on a new line and indent one inch. The name of each character must appear in capital letters: ROMEO. The name is followed by a period. Each additional line of dialogue is indented a further half inch. When the dialogue shifts to another character, begin a new line and indent only one inch:

PHAEDRA. Oh that the world would cease to begin anew each night as we sleep, that we could sever from
our heads these unhappy dreams!

JOE. Perchance thou needest a hug.

When you include a block quotation and begin in the middle of a line, indent appropriately to show this:

E.g. Jaques begins his famous speech by comparing the world to a theater:

All the world's a stage

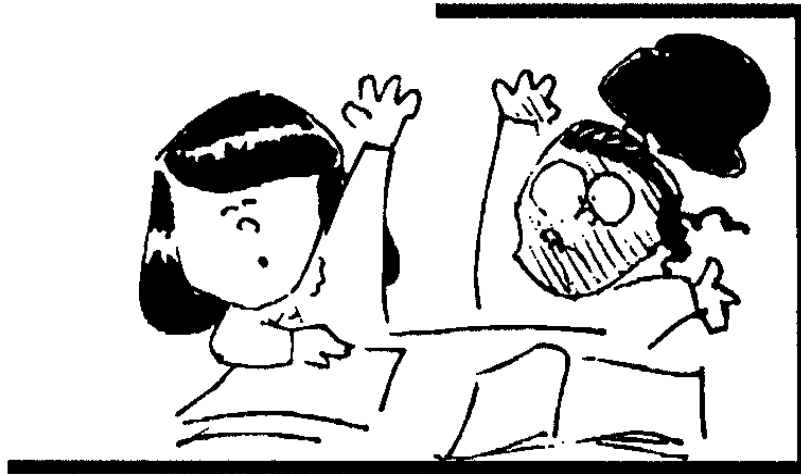
And all the men and women merely players:

They have their exits and their entrances;

And one man in his time plays many parts,

His acts being seven ages. (2.7.138-42)

At the end of your essay you must compile a list of your sources on your **Works Cited** page. (See page 20 for guidelines).



HOW TO USE PARENTHETICAL DOCUMENTATION

Keep parenthetical references as brief as clarity and accuracy permit. Give only the information needed to identify the source and distinguish it from other sources on your Works Cited list. If, for example, you have included the author's name in the sentence, you need not repeat it in the parenthetical page citation that follows.

Do not use a comma between the author's last name and the page number, for example: (Frye 42).

Hyphens indicate a continuous sequence of pages or continuous lines of poetry, for example: (142-65).

Colons separate volume and page numbers, for example: (Daiches 2:28).

Periods are used to separate acts, scenes, and lines in drama, for example: (*Hamlet* 2.3.23-26) and chapters and verses in the Bible, for example: (Acts 2.3).

If you are using a title in your citation, italicize it if it is a major work published on its own, like a book (Poe, *Tales*). However, if it is the title of a story, essay, poem or article, put the title in quotation marks ("White Dwarfs" 12). These rules do not apply to titles of sacred works such as the Bible, the Koran, and the Torah.

Abbreviations are used when possible, for example: ch. for chapter.

If a quotation already contains quotation marks, use single quotes for the inner quotation and double quotes for the full passage, for example: James conveys this in the story's dramatic climax when "Ma scream[s], 'Dead! They're all dead!'" (245).



EXAMPLES FOR BOOKS IN PARENTHETICAL DOCUMENTATION

AUTHOR'S OR EDITOR'S NAME IN TEXT (SIGNAL PHRASE):

Bloom maintains that Shakespeare's sonnets are superior to those of all other English poets (1-3).

AUTHOR'S OR EDITOR'S NAME NOT IN TEXT:

Shakespeare's sonnets are superior to those of all other English poets (Bloom 1-3).

TWO AUTHORS:

The research shows that the example set by administrators plays an important role in business ethics (Garrett and Klenoski 12-13).

AUTHOR UNKNOWN:

Never pack your passport in your luggage. Always carry your passport on your person (*Pan Am's World Guide* ix).

ONE AUTHOR WITH TWO DIFFERENT WORKS:

Jones has stated, "Cats are categorically the worst kind of pets" (*Cats and Other Animals* 5). Elsewhere he says that cats can irritate visitors (*Families with Cats* 10).

MULTI-VOLUME WORKS: Note that the volume number precedes the page numbers and is separated from them by a colon.

Barnes maintains that there have been marked changes in historians' perceptions of the true impact of the Renaissance on thought and culture (2: 549-51).

TWO DIFFERENT AUTHORS AND WORKS IN ONE CITATION:

This point has been variously argued before (Frye 42; Bree 101-102).

ANTHOLOGIES: AUTHOR'S NAME IN TEXT:

In the final lines of de Maupassant's "The Necklace," we learn how ironic Mathilde's sacrifices have been (72).

ANTHOLOGIES: AUTHOR'S NAME NOT IN TEXT:

In "The Dead," Gabriel starts his evening on a sour note when he blames Gretta for making them arrive late (Joyce 178).

Hedda withholds the fact that she has the manuscript as she urges Lovberg to do the deed "beautifully" (Ibsen 1050-51).

EXAMPLES FOR ARTICLES IN PARENTHETICAL DOCUMENTATION

SIGNED ARTICLES IN NEWSPAPERS, MAGAZINES AND JOURNALS:

After long debate, American Roman Catholic bishops have formally pronounced that sexism is a sin (Ostling 52).

UNSIGNED ARTICLES IN MAGAZINES AND JOURNALS: Use title, or shortened version of title.

In a recent *Time* article, it is suggested that there may soon be a resurgence of Japanese Red Army terrorists ("Bombs in New Jersey and Naples" 14).

UNSIGNED NEWSPAPER ARTICLES: Use title and omit page number if article is only one page.

Some athletes have used interesting tactics to negotiate a fair contract ("Dawson . . . on Rejoining Expos").

EXAMPLES FOR LITERARY WORKS IN PARENTHETICAL DOCUMENTATION

NOVELS:

For commonly studied prose works that appear in different editions, include page number(s) followed by chapter numbers and any other division that is relevant.

One of the most famous lines in Dickens is "Please, sir, I want some more" (*Oliver Twist* 12; ch. 2).

When we first encounter Raskolnikov in *Crime and Punishment*, Dostoevsky presents us with a man contemplating a terrible act but terrified of meeting his talkative landlady (1; pt. 1, ch. 1).

PLAYS:

For commonly studied plays written in verse that appear in several editions, do not use page numbers but record the title of the work if it has not already been indicated in your text. Follow this with the appropriate division(s), act, scene, and finally the exact line number(s) that you have quoted. Note that Arabic numerals are preferred unless your teacher indicates otherwise.

As the play progresses, it quickly becomes obvious that Goneril holds her father in contempt. She instructs her servants to treat him “. . . with what weary negligence you please” (*King Lear* 1.3.12).

In *Romeo and Juliet*, the light imagery in the balcony scene begins when Romeo says, “. . . what light through yonder window breaks? / It is the east, and Juliet is the sun” (2.2. 2-3).

POEMS:

For commonly studied poems, do not use page numbers, but record the title of the work if it has not already been mentioned in the text. Follow this with the name or number of the section of the poem you have quoted and the exact line numbers.

Chaucer begins *The Canterbury Tales* with a description of the season: “When that April with his shoures soote / The draught of March hath perced to the roote” (“General Prologue” 1-2).

Pope's *Essay on Man* clearly states its purpose: “The proper study of mankind is Man” (“Epistle II” 2).

For modern poems, simply indicate the line numbers in your parenthesis, as in the example below. Also notice that the quotation, since it is a long quotation from a poem, is indented.

Mary Jo Salter's poem “Welcome to Hiroshima” merges a billboard ad with the haunting image of a mushroom-shaped nuclear cloud:

. . . While a channel
 silent in the TV of the brain
 projects those flickering re-runs of cloud
 that brims its risen columnful like beer
 and, spilling over, hangs its foamy head,
 you feel a thirst for history (3-8)

WORKS CITED

The Works Cited list is the last page (or pages) of your paper. It is a detailed list of all of the works you have parenthetically referenced in your paper. It must appear as a separate page with the words: Works Cited (not underlined or bolded) centered at the top of the page (see sample essay in Appendix A).

An entry in a Works Cited list has three main divisions: author, title, and publication information. If an entry is longer than one line, subsequent lines require a hanging indent of five spaces (or one tab). Entries in a bibliography are arranged *alphabetically*. Each word in the title of a work should start with a capital letter (title case). The titles of books, films, and plays should be italicized, while titles of book sections, chapters, articles, poems, and short stories should be placed in quotation marks.



There are many different types of sources that you may use in a paper. Here we have presented ways to list common sources.

The basic format for printed texts is as follows: Author's last name, Author's first name. *Title (italics for long works)*. City of publication: Publisher, Date. Medium. Note the punctuation used between divisions:

Wood, James. *How Fiction Works*. New York: Farrar, 2008. Print.

EXAMPLES FOR BOOKS IN WORKS CITED LIST:

ONE AUTHOR:

Brewster, Elizabeth. *Selected Poems of Elizabeth Brewster*. Ottawa: Oberon, 1985. Print.

TWO AUTHORS:

Parks, Franklin, and James A. Levernier. *Structuring Paragraphs: A Guide to Effective Writing*. New York: St. Martins, 1981. Print.

NO AUTHOR:

Parents, Professionals and Mentally Handicapped People. Cambridge, Mass.: Brookline Books, 1983. Print.

EDITOR:

Sheps, David G., Ed. *Critical Views on Canadian Writers: Mordecai Richler*. Toronto: Ryerson McGraw Hill, 1971. Print.

EXAMPLES FOR ARTICLES IN WORKS CITED LIST:**ARTICLES IN SCHOLARLY JOURNALS:**

Ostling, Richard N. "Listening to the Voices of Women." *Canadian Woman Studies* 22. 3 (May 1990): 52-68. Print.

Notice the construction of the above entry. After the name of the journal, you list the information as follows: Volume number. Issue number (Date): Inclusive page numbers. Medium of publication consulted.

ARTICLES IN NEWSPAPERS:

Johnston, David. "Family and Friends Fight Shock, Grief After Girls Kill Themselves." *Montreal Gazette* 12 Dec.1992: A1. Print.

UNSIGNED ARTICLES IN MAGAZINES OR NEWSPAPERS:

"Bombs in New Jersey and Naples." *Time* 25 Apr. 1988: 14-15. Print.

"Dawson Hasn't Closed Door on Rejoining Expos." *Montreal Gazette* 31 Oct 1986: C1. Print.

ARTICLES IN BOOKS:

Woodcock, George. "Son of a Smaller Hero." *Critical Views on Canadian Writers: Mordecai Richler*. Ed. David G. Sheps. Toronto: Ryerson McGraw Hill, 1971. 15-21. Print.

EXAMPLES FOR PLAYS/POEMS/SHORT STORIES FROM ANTHOLOGIES:**PLAY (ENTIRE):**

Ibsen, Henrik. *Hedda Gabler*. *To Read Literature*. Ed. Donald Hall. New York: Holt Rinehart and Winston, 1983. 1005-61. Print.

POEM:

Frost, Robert. "The Road Not Taken." *To Read Literature*. Ed. Donald Hall. New York: Holt Rinehart and Winston, 1983. 514. Print.

SHORT STORY:

De Maupassant, Guy. "The Necklace." *Understanding Fiction*. Ed. Cleanth Brooks and Robert Penn Warren. Englewood Cliffs, N.J.: Prentice Hall, 1979. 66-72. Print.

FILM:

The Conversation. Dir. Francis Coppola. Perf. Gene Hackman, John Cazale and Allen Garfield. American Zoetrope, 1974. Film.

PERSONAL INTERVIEW:

Sheila Watson. Personal Interview. 10 July 1996.

RADIO AND TELEVISION PROGRAMS:

“Quebec’s Orange Wave.” Narr. Anna Maria Tramonti. *As It Happens*. Canadian Broadcasting Corporation. 16 Apr 2011. Radio.

ONLINE ARTICLE:

Padgitt, Steven T. “Suicide by Teens.” *Working with Today’s Youth for a Better Future Tomorrow*. HPMG News Archive. 12 Aug. 1997. Web. 15 Aug 2012.

PERIODICAL PUBLICATION IN AN ONLINE DATABASE:

Jones, Lewis. “Languishing Linguistic Minorities.” *Vox Pop* 10.3 (2011): n pag. *Project Muse*. Web. 12 June 2012.

If you are referencing a source that does not fall under one of the above categories, ask your teacher how you should construct the Works Cited entry or consult the most recent edition of the MLA Handbook at the reference desk in the library or in the Learning Centre. You can also consult the following online resources:

MLA Formatting and Style Guide - OWL - Purdue University:

<http://owl.english.purdue.edu/owl/resource/747/01/>

Research and Documentation Online:

http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch08_o.html

APPENDIX A: SAMPLE ESSAY IN MLA STYLE

The following section illustrates the format and style of a short research essay in MLA style.

In the sample essay, note how most of the important forms of parenthetical documentation and works-cited entries are handled and explained. Observe also how short and long quotations are integrated into the paper as smoothly as possible so that the reader can follow the ideas.

The following model student essay was written by former Vanier student Jennifer Smith on October 5, 2001. She has kindly submitted it to the Vanier Learning Centre and Vanier English Department for use in our updated Writing Guide. The essay has been used in the guide as an example to illustrate the Thesis Statement, the Outline, the Essay Paragraph, Plagiarism and Proper MLA Style Referencing.

This is the poem that is the subject of the essay:

Rhine Boat Trip (1977)
by Irving Layton

The castles on the Rhine
are all haunted
by the ghosts of Jewish mothers
looking for their ghostly children

And the clusters of grapes
in the sloping vineyards
are myriads of blinded eyes
staring at the blind sun

The tireless Lorelei:
can never comb from their hair
the crimson beards
of murdered rabbis

However sweetly they sing
one hears only
the low wailing of cattle-cars
moving invisibly across the land

Jennifer Smith

Professor XXX

English 603-XOX-XO

14 February 200X

An Appreciation of “Rhine Boat Trip” by Irving Layton

Many have noticed that when something horrible happens in a place, that place is never seen the same again; for example, a death occurs in a house, and the people affected see only this death whenever they enter the house. To the same effect, in his poem “Rhine Boat Trip,” Irving Layton suggests that a place is forever affected by the events that occurred in its past. He does this effectively through allusion to the Holocaust, through contrasting imagery, and through the structure of the poem.

In this poem, Irving Layton uses allusions to the Holocaust to communicate his view that a place will forever be haunted by its past. The Rhine River is told to be a very beautiful place, but Layton, instead of seeing its beauty, sees only the horror of its past. Images of “ghosts of Jewish mothers looking for their ghostly children” (3-4), “murdered rabbis” (12), and “cattle-cars” (15) used for the transportation of the Jews, all allusions to the Holocaust, are what he sees when travelling this river. A place can be extremely beautiful, a paradise, but its past can forever mar this beauty; this is what Layton wants us to see. By alluding to the Holocaust, one of the most violent events in the history of the world, he effectively gets his point across; the Rhine River will forever be haunted by the ghosts of the Holocaust.

Irving Layton continues to make this point by using contrasting imagery. A beautiful image is depicted at the beginning of each stanza; however, in the rest of the stanza, Layton

associates a darker, uglier image with the beautiful one; an example of this can be found in this quotation:

And the clusters of grapes
 in the sloping vineyards
 are myriads of blinded eyes
 staring at the blind sun. (5-8)

Normally, the grapes in the vineyards of the first two lines would be considered a quaint, pretty image, but, in the rest of the stanza, it seems that even they cannot escape the tragedy of the Holocaust. Blake does not see them as grapes. When he sees them, they symbolically represent wine and luxury, the wealthy, who do not see what is happening around them and stare at an equally blind source of media, a television set; in effect, the beautiful image of the grapes on the vines is turned into an ugly image. Another example of this is found in the last stanza:

However sweetly they sing
 one hears only
 the low wailing of cattle-cars
 moving invisibly across the land. (13-16)

In the first line, the reader hears the beautiful auditory image of the sweet singing of the mythological Lorelei (9). Unfortunately, even this enchanting sound is drowned out, in contrast, by the horrible “wailing of the cattle-cars” (15). The Lorelei, like the Greek Sirens, sing so beautifully that sailors, unable to draw themselves away from the sound, are shipwrecked. It is unthinkable that anything could be heard above this, but Layton suggests that the violent past of the Rhine is so powerful that nothing, not even the magical Lorelei, can diminish its horror.

Irving Layton uses the structure of the poem to emphasize on the fact that this is written as a boat trip. The images are organized in a spatial sequence; Layton writes about what he would see first. As he is taking this boat trip, he sees the castles first; the first stanza depicts the impression made by these castles (1-4). Following this, in the second stanza, he sees the vineyards (5-8). The third stanza is about the Lorelei who live in the cliffs overlooking the Rhine; therefore, it is the cliffs he would see next (9-12). Finally, Layton discusses the cattle-cars that move invisibly across the land, which gives the impression of train tracks running over a vast amount of land (13-16). This structure is effective because it gives those of us who have never taken a boat on the Rhine River a chance to experience it vicariously through Layton's eyes. The reader is, therefore, more open to his view that the horror of Holocaust still affects the beauty of the river.

Reading this poem shows how powerfully an event can affect a place. Through the allusion to the Holocaust, the reader is able to associate his own horror at this event with the scenes described in the poem. The beautiful images of the river when associated with contrasting darker images give the effect that Layton intends; that is, the beautiful images are marred by darker ones. The reader, through the structure of the poem, feels as if he himself is on a boat ride with these images laid out before him. Irving Layton gets his point across extremely well, making the effect of the poem extremely powerful. The beauty of the Rhine River is forever overshadowed by the horrors of the Holocaust.

Work Cited

Layton, Irving. "Rhine Boat Trip." *Fortunate Exile*. Toronto: McClelland and Stewart, n.d. 113.

Print.

RESOURCES FOR RESEARCHING, WRITING AND EDITING YOUR PAPER

The following books will help you in writing term papers and essays. They are available in the Library:

Aaron, Jane E. *The Little, Brown Essential Handbook for Writers*. Toronto: Pearson Longman, 2005. Print.

Buckley, Joanne Lorna. *Fit to Print: The Canadian Student's Guide to Essay Writing*. Toronto: Thomson/Nelson, 2004. Print.

Henderson, Eric and Chris Higgins. *Writing By Choice: A Holistic and Developmental Guide for Student Writers*. New York: Oxford University Press, 2006. Print.

McMahan, Elizabeth et al. *Literature and the Writing Process*. Toronto: Pearson Prentice Hall, 2005. Print.

Modern Language Association. *MLA Handbook for Writers of Research Papers: Seventh Edition*. New York: MLA, 2009. Print.

Reinking, James A. et al, eds. *Strategies For Successful Writing : A Rhetoric, Research Guide, Reader, and Handbook*. Toronto: Prentice Hall, 2004. Print.

In addition to these printed works, your teacher is your best resource for preparing your papers.

Online databases are the best place to search for periodicals and peer-reviewed scholarly articles. Vanier College has access to nearly 40 separate databases. Visit <http://www.vaniercollege.qc.ca/vc-library/databases.html> for the complete list. Ask the reference librarian for help in finding the best sources for your project.

The Learning Centre offers many handouts on writing, as well as on reading and studying. In particular, you may wish to consult the following:

[Analyzing Essays](#)

[Analyzing a Short Story/Novel](#)

[How to Analyze Poetry](#)

[Poetry's Structure and Form](#)

[Analyzing a Play](#)

[Improve Your Writing](#)

[Limiting a Subject](#)

[15 Faults to Fail the Argument](#)

[Thesis Statements](#)

[Analyzing a Topic](#)

[Essay Writing Blues](#)

[Taking the Essay Exam](#)

[Integrating Quotes](#)

[Ten Essay Writing Tips](#)

[Comparison/Contrast Essays](#)

[Proofreading—The Ultimate Difference](#)

The Library has a handout on how to list sources using MLA style.

For more help with MLA, the [Purdue Online Writing Lab \(OWL\)](#) is a reliable and helpful resource.