

# Shanafelt Research & Writing Guide

---

This document summarizes the skills and knowledge taught in college Composition I & Composition II courses. Read and study it carefully in order to refresh your knowledge and understand the errors I mark on essays. Mastery of this document is the first step to an A in my class.

## ESSAY GUIDELINES

- Do not use **personal pronouns** such as *I, me, we, you, and us*. As an academic writer, you should always write in the third-person point of view.
- Do not use **contractions** (e.g. *it's, can't, won't, y'all*).
- Do not use **slang** or **colloquial** speech patterns.
- Spell out all **numbers** zero to one-hundred, unless they are mathematical figures.
- Italicize words quoted as words.
- Place your **thesis** statement as the very **last sentence** of the first (introductory) paragraph.
- The thesis statement should explain the context of your essay, make a **claim**, be **debatable**, and include a short list or **summary of the evidence** you will use to prove the claim. More information on how to write a strong thesis statement, visit the following link: [https://owl.purdue.edu/owl/general\\_writing/academic\\_writing/establishing\\_arguments/index.html](https://owl.purdue.edu/owl/general_writing/academic_writing/establishing_arguments/index.html)
- **Develop paragraphs** with a strong **topic sentence** (TS) followed by **three pieces of evidence** (EV) from the text. Follow each piece of evidence with several sentences of **scholarly analysis** (AN) explaining why that piece of evidence proves the assertion you made in your topic sentence. A well developed paragraph looks like this: TS, (EV-AN-AN), (EV-AN-AN), (EV-AN-AN). Well-developed paragraphs are long and drive the point home.
- **Weave** small sections of **quotations** (i.e. evidence) into the natural flow of your writing.
- Do not include **long quotations**. Quotes should run no longer than **two lines**.
- All quotations and paraphrased text should be **introduced** with a signal phrase and/or contextual information, **documented** with MLA, and **analyzed** in detail using two to four sentences of scholarly analysis proving why the quote **proves the claim** made in the topic sentence, which supports the thesis
- A sentence should **never begin with a quotation mark**.
- MLA **in-text citations** should be written like one of the following examples:
  - *Writer's original language* "quoted text" (Smith 5).
  - Shakespeare concedes, "quoted text" (5).
- If a source has **no page numbers**, use books, sections, paragraphs, or parts if they are numbered in the primary text. A list of appropriate MLA abbreviations can be found at the following link: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_abbreviations.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_abbreviations.html)
- All sources **must have an identified author**.
- When **quoting poetry**, cite the line number rather than page. If you are citing parts of multiple lines in one sentence, use the page number.
- Have conviction. Never say "**I feel**," "**I think**," "**Some people believe**," etc. You are the one telling the reader how it is. Profess rather than hint, ask, or suggest!
- Do not be tempted to say, "**Many experts agree . . .**" You need to find that information in a valid study and cite that study.
- No papers will be accepted via email!! You must come to class to turn in your paper. (*campus classes*)
- **Format essays** according to MLA Guidelines: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_works\\_cited\\_page\\_basic\\_format.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_works_cited_page_basic_format.html)

## DOCUMENT FORMAT

The preparation of papers and manuscripts in MLA style is covered MLA Style Manual 8th edition. Below are some basic guidelines for formatting a paper in MLA style.

### General Guidelines

- Type your paper on a computer for printing on standard, white 8.5 x 11-inch paper.
- **Double space** the entire paper, including your heading and “Works Cited” page. No exceptions. No extra skipped lines between paragraphs. (Highlight all text. Set line spacing to “2.”)
- **Heading:** In the upper left-hand corner of the first page, list your name, your professor’s name, the course, and the date (format: **26 August 2019**).
- Use **Times New Roman 12 pt.** font throughout your paper.
- **Do not** make a title page for your paper.
- Leave only one space after periods or other punctuation marks.
- **Do not skip an additional line** after any paragraph.
- Set the margins of your document to **1 inch** on all sides.
- **Center your title.** Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.
- In the title, use quotation marks and/or italics when referring to other works, just as you would in your text:
  - *Fear and Loathing in Las Vegas* as Morality Play
  - Human Weariness in "After Apple Picking"
- **Do not skip an extra line** between the title and first line of text. Make all double spaced.
- Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.
- **Header:** In the upper right-hand document header, include your last name followed by a space and the page number. Number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.). Position the header one-half inch from the top of the page and flush with the right margin. Retain Times New Roman 12 pt. font. Header example: “Shanafelt 2”
- Remove the footer and any space reserved for the footer. Word & Pages: Uncheck “Footer” box.
- Use italics throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis (i.e. books, journals, magazines, websites, databases, etc.).
- Enclose the titles of shorter works in quotation marks (i.e. poems, chapters, short stories, songs, articles, etc.).

\*\*\* Full MLA paper format guidelines can be found at the following link: \*\*\*

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html)

## TOPICS & RESEARCH

The research you do will inform your opinion and give you more options regarding your topic and thesis. Narrow your topic and find quality sources by following the steps below:

**\*\*\* Do all or most of your research on JSTOR. \*\*\***

- Search *JSTOR* for peer-reviewed journal articles covering your work and your topic.
- That will lead you to 1,000 different new angles, approaches, theories, topics, and sub-topics. Most of them, you will not have considered.
- Adjust your thesis to something cool--something that interests you. When you do your database search, try something like "Homer Iliad historical," or "Homer Iliad Psychological," or "Homer Iliad morality."
- Peruse the articles' titles and *read the abstracts* to find something that interests you.
- Reverse engineer your topic, research question, and thesis from the articles you find.
  - You may find an article that you hate and want to debunk with other articles.
  - You may find a large number of articles on a specific aspect of the text and adjust your topic to use those articles as sources.

## SOURCE REQUIREMENTS

The highest order of truth in our world comes in the form of "peer-reviewed" journal articles. I would like for you to use peer-reviewed journal articles for as many of your sources as possible.

**\*\*\* Do not reference web pages at all! \*\*\***

**\*\*\*All of your sources must have an author\*\*\***

**\*\*\* Do all or most of your research on JSTOR or Academic Search Complete. \*\*\***

### Acceptable Sources:

1. **Books** printed by reputable publishers.
2. Major national **newspapers** and **magazines** containing news. Articles are written by reporters who may or may not be experts in the field of the article. Consequently, articles may contain incorrect information. However, there is usually a semi-robust editorial process.

**\*\*\*\* Do not cite the internet versions of newspapers or magazines. \*\*\***
3. **Journal articles** written by academics and professionals. The editorial process is less strict, and although the articles are written by "experts," an article's content is less often subjected to verification, validation, and a strict vetting.
4. **Peer-reviewed journal articles** written by experts and are reviewed by several other experts in their field before the article is published in the journal. The article is more likely to be scientifically valid, reach reasonable conclusions, etc. In most cases the reviewers do not know who the author of the article is, so that the article succeeds or fails on its own merit, not the reputation of the expert.

**\*\*\*\*\* Practically all the articles on JSTOR are peer-reviewed. \*\*\*\*\***

### Forbidden Sources:

- |                 |                      |              |
|-----------------|----------------------|--------------|
| 1. Websites     | 5. Study Notes (e.g. | 7. Reviews   |
| 2. Wikipedia    | Cliff's Notes, Spark | 8. Blogs     |
| 3. Encyclopedia | Notes, Etc.)         | 9. No author |
| 4. Dictionary   | 6. Editorials        | 10. No title |

## THESIS STATEMENT

The thesis statement should explain the context of your essay, make a claim, be debatable, and include a short list or summary of the credible evidence you will use to prove the claim. Literary analysis papers are always persuasive (rhetorical) in nature, so your goal is to prove the claim you make with evidence from peer-reviewed journal articles found on *JSTOR*.

Example Thesis:

Colonel Mustard killed Professor Green in the kitchen with the knife as evidenced by eye-witness testimony, crime scene data, expert opinions, and Colonel Mustard's own confession.

Article Analysis Template:

John Smith writes "[This Article's Title]" to convince readers of [this article's thesis] by showing/ explaining/analyzing/proving [this article's first point], [this article's second point], and [this article's third point].

Literary Analysis Template:

In "[Title of Work]," John Smith uses [element of literature 1], [element of literature 2], [element of literature 3] to show/explain/analyze/prove/illustrate [theme/meaning of work].

Like the model above, a strong thesis should:

1. **Explain the entire case** including names, places, and a summary of the evidence (author, text, and evidence in our case)
2. **Make a claim**
3. Be **subject to debate** (i.e., not common knowledge or a matter of established fact).
4. Briefly **summarize or list the evidence**—both from the primary text and from secondary sources—and the arguments that will be used to prove the claim

### Thesis Statement Examples

- In “Sonnet 129” William Shakespeare uses forced meter, evocative diction, and the fading distinction between humanity and beasts to illustrate the idea that humans go mad in the pursuit of--and eventually in the possession of--the objects they desire.
- Samuel Beckett’s *Endgame* reflects characteristics of the Theatre of the Absurd in its minimalist stage setting, seemingly meaningless dialogue, and apocalyptic or nihilist vision.
- Through the experience of one man, the *Narrative of the Life of Frederick Douglass, An American Slave*, accurately depicts the historical record of slave life in its descriptions of the often brutal and quixotic relationship between master and slave and of the fragmentation of slave families.
- In “A Worn Path,” Eudora Welty demonstrates the strength of the archetypal mother in Phoenix Jackson whose determination, faith, and cunning illustrate the indomitable human, female, and motherly spirit.
- The character of the nurse in *Romeo and Juliet* serves as a foil to young Juliet and delights readers with her warmth and earthy wit while serving as an unknowing accomplice to the young lovers’ tragic catastrophe.

\*\* More thesis statement details & examples can be found at the link below: \*\*

[https://owl.purdue.edu/owl/general\\_writing/academic\\_writing/establishing\\_arguments/index.html](https://owl.purdue.edu/owl/general_writing/academic_writing/establishing_arguments/index.html)

## QUOTATIONS

Note the following requirements regarding the inclusion and formatting of direct quotations:

- **Weave Quotes:** *Weave* small chunks of a larger quotation into the natural flow of your writing (see examples below).
- **No Long Quotes:** Do not write long quotations. A quotation should be quoted as succinctly as possible, and should almost never run more than two lines in length.
- **Introduce & Explain:** All quotations and paraphrased text should be introduced with a signal phrase and/or contextual information, documented with a properly formatted MLA in-text citation, and fully analyzed with two to three sentences of high-level, critical, scholarly analysis.
- **Analysis Needed:** Analyze each quotation by showing how the quote proves or supports some aspect of the claim you make in your topic sentence, which in-turn proves or supports the claim you make in your thesis.
- **Never Start:** Never start a sentence, paragraph, or essay with a quotation mark.
- **Words as Words:** Use italics to quote words as words (e.g. “McCarthy often writes *skitter* when he really means *trot*.”)
- **Add Words:** Use brackets to add words. See example below.
- **Omit Words:** Omit words with an ellipsis, which is three periods and four spaces like . . . that. See example below.

### Quotation Format Examples

1. The tone of “Sonnet 129” is one of disgust, for words like “waste,” “shame,” “murderous,” “rude,” and “despised” make the reader feel as if she is being scolded (Shakespeare 3-7).
2. In “Afloat in Thick Deeps: Shakespeare's Sonnets on Certainty,” Engle argues that Shakespeare's sonnets explore a “de-idealized, or anti-Platonic,” notion of how things hang together: a world view in which *truth* and lasting value are simply what a “mutable community” chooses to regard as “good for a longtime” (832).
3. This haughty tone can be seen, for example, in the compositions of the Countess of Dia who often extols her own “beauty, virtue, and intelligence” (Bogin 85) as within her song “A Chantar m’er de so qu’ieu non volria” as she laments “My worth and my noble birth should have some weight, / My beauty and especially my noble thoughts” (25-26).
4. In “Sonnet 116” the bard evokes love in the presence of aging by first cautioning readers “Let [him] not to the marriage of true minds / Admit implements” (Shakespeare 1-2).
5. Shakespeare continues his analysis of love amid the ravages of time with the proclamation “Love is not love / Which alters when it alteration finds . . . or with [man’s] brief hours and weeks” (2-3, 11).

**\*\* See full MLA quotation formatting details at the link below. \*\***

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_quotations.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_quotations.html)

## PARAGRAPH DEVELOPMENT

An effective paragraph should be developed with a clear argument, ample evidence, and plenty of scholarly analysis. Each paragraph should illustrate or prove only one idea. Writing a paragraph is like proving a case in court. The topic sentence is like the overall plea (e.g. *Not Guilty*); the evidence is like the objective, unquestionable data collected by the defense lawyers (e.g. DNA, fingerprints, video, testimony, alibi); and the scholarly analysis is like a lawyer's explanation regarding why a certain piece of evidence proves the defendant is *not guilty*.

- **Topic Sentence (TS)** - A clear, direct, and comprehensive statement explaining what the paragraph will be about; makes an assertion that the paragraph will prove
- **Evidence (EV)** - A direct quotation, fact, statistic, example, case study, experiment, expert opinion, anecdote, etc
- **Analysis (AN)** - Editorial, argumentative, persuasive, or explanatory commentary asserting why a piece of evidence proves the claim made in the topic sentence, supporting the thesis.

**\*\* Write a fully developed paragraph with the following minimum template pattern. \*\***

**TS, (EV-AN-AN), (EV-AN-AN), (EV-AN-AN)**

A well-developed paragraph contains three or more pieces of evidence along with ample of highly convincing scholarly analysis. A poorly developed paragraph can suffer from a lack of evidence, a lack of analysis, or both.

**Model Paragraph Template** - The *PREFERRED* paragraph template pattern is listed below.

TS, (EV-AN-AN-AN), (EV-AN-AN-AN), (EV-AN-AN-AN), (EV-AN-AN-AN).

### Poorly Developed Paragraph

(Illustrated Elements - **TS**, EV, AN)

**In “Sonnet 129” William Shakespeare explains the dangers of human desire.** Starting with “Th” as the poem’s first three characters, Shakespeare's language seems rushed throughout the sonnet (Shakespeare 1). *This makes readers feel a sense of urgency, a feeling much like the desire or lust he is warning against.* Also, the poet explains that extreme desire makes a person “mad” (8). *And because of that madness, even when a person gets what he wants, he cannot enjoy it, for he has become like an animal--unable to reason. So instead of enjoying his conquest, he merely finds something else to pursue.*

Work Cited

Shakespeare, William. “Sonnet 129.” *The Norton Anthology of English Literature*. Edited by Stephen Greenblatt and M. H. Abrams. 9th ed., vol. B, W. W. Norton, 2018, pp. 154-55.

### Paragraph Details (*Poorly Developed*)

- Words: 100
- Sentences: 8
- Evidence: 2 quotations
- Analysis Average: 1.5 sentences per quote
- Analysis Total: 5 sentences / 59 words

**Well-Developed Paragraph**  
**(Illustrated Elements - TS, EV, AN)**

- Topic Sentence (TS) - **Bold Underlined**
- Evidence (EV) - Plain text
- Analysis (AN) - ***Bold Italics***

**In “Sonnet 129” William Shakespeare uses forced meter, evocative diction, and the fading distinction between humanity and beasts to illustrate the idea that humans go mad in the pursuit of--and eventually in the possession of--the objects they desire.** Shakespeare's sonnet charges into motion with forced meter in its first line, “Th' expense of spirit in a waste of shame” (1). ***The syllables “th’” and “ex” rush together forming a line of iambic pentameter out of what would otherwise be eleven syllables of thought. Thus, from the poem's very inception, the reader feels a sense of eagerness and begins to anticipate the sonnet's larger theme of barbaric lust and desire.*** Next, the poet goes on to explain that until one achieves the object of his lust, he is “murderous,” “bloody,” “full of blame,” “rude,” “cruel,” and “savage” (3-4). ***These highly suggestive words evoke images of Machiavellian-style brutality and reinforce the idea that when one covets, he becomes uncivilized and feral. He is willing to do anything--even beyond the boundaries of his own ethics--to attain the object of his affection.*** But Shakespeare takes his argument to its ultimate conclusion by explaining that even after an enchanted object has been attained, it is not “bliss” that follows but “woe” (11). ***Once conquered, that man, woman, material object, or entity which was once so desperately pursued becomes despised and hated. There is much truth to the old axiom that “People always want what they cannot have.” This is why the things in our actual possession rarely provide any lasting sense of happiness or relief.*** Finally, the objects for which we lust, Shakespeare explains, are “Past reason” (6); ***they exist in an absurd realm of foolishness and insanity. Therefore, lust brings one to madness and thereby destroys the chief distinction between humanity and animals: reason. The ability to reason is vital to the human condition--part of that same human “spirit” Shakespeare venerates in his very first line. So, to desire and covet is to murder one's own vitality, one's own spirit, and one's own humanity. When we lust, we become like animals--beasts who cannot enjoy our conquests, even in victory. We have lost all reason and perspective, and we merely set our sights on a new object of desire and continue our mad, never-ending pursuit for happiness.***

Work Cited

Shakespeare, William. “Sonnet 129.” *The Norton Anthology of English Literature*. Edited by Stephen Greenblatt and M. H. Abrams. 9th ed., vol. B, W. W. Norton, 2018, pp. 154-55.

**Paragraph Details (Well-Developed)**

- Words: 390
- Sentences: 18
- Evidence: 5 quotes
- Analysis Average: 2-3 sentences per quote
- Analysis Total: 14 sentences / 251 words

## Adequately-Developed Paragraph (Illustrated Elements - **TS**, EV, AN)

- Topic Sentence (TS) - **Bold Underlined**
- Evidence (EV) - Plain text
- Analysis (AN) - ***Bold Italics***

### Spiritual Beings & Ever-Decaying Flesh

**In "The Groundhog" Richard Eberhart uses precisely controlled diction to illustrate the importance of recognizing the spiritual essence inherent in all living things.** In the first section of the poem, the poet uses highly energetic words such as "waver," "ferocious," "seething," "poked," "Vigour," "trembling," and "angry" to convey his disgust at the sight of a dead and decaying groundhog (3-12). ***In this initial stage of the poet's evolving response, he is sickened by the brutal physicality of death. The poet seems to detest the pointless transience of the flesh and might judge life meaningless in the face of its ugly end.*** However, during the next autumn, the poet's diction is softened as he refers to the groundhog's "sap" rather than its "blood" and its "sodden hulk" rather than its "maggots' might" (8, 28). ***The gradual change of the groundhog has elicited a similar change in the speaker's perspective. As the ugliness of the decaying animal begins to soften, so too does the speaker's view regarding death and the meaning of life.*** During the next summer, after a year of decay, the poet describes the groundhog as "bones bleaching in the sunlight," and rather than "inspecting" the groundhog as he did one year earlier, the poet "watch[es]" the bones "like a geometer" (9, 39). ***The connotation of the word "inspect" conveys a sense of empty scientific detachment while the word "watch" implies an enlightened sense of reverence as the speaker has finally come to recognize and embrace the spiritual essence of living beings rather than only the transient facade of their ever-decaying flesh.***

### Work Cited

Eberhart, Richard. "The Groundhog." *Reading the Spirit*, edited by Erin Amsley Jameson, 1st ed., Oxford UP, 1937, pp. 28-30. *Project Gutenberg*, 30 Nov. 2005, Project Gutenberg, [www.gutenberg.org/files/17192/17192-h/17192-h.htm](http://www.gutenberg.org/files/17192/17192-h/17192-h.htm). Accessed 2 Jan. 2021.

### Paragraph Details (Adequately-Developed)

- Words: 265
- Sentences: 10
- Evidence: 3 direct quotations
- Analysis Average: 1-2 sentences per EV
- Analysis Total: 10 sentences / 265 words



## IN-TEXT CITATIONS

All quotations and paraphrased text should be introduced with a signal phrase and/or contextual information, documented with MLA, and analyzed in detail using two to four sentences of scholarly analysis proving why that quote proves the assertion you made in your topic sentence, which supports the claim you make in your thesis in turn. In the body of your essay, post, or paragraph, cite all of the following types of information:

- Direct quotations
- Paraphrases
- Summaries
- Plot elements (especially if highly detailed or easily overlooked)
- Facts beyond common knowledge

### \*\*\* Page Numbers \*\*\*

Signal Phrase (*author's name stated in sentence*):

Wordsworth stated that Romantic poetry is marked by a "spontaneous overflow of powerful feelings" (263).

Parentheses (*author's name cited in parentheses*):

Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).

Paraphrase (*author's name cited in sentence; no quotation*):

Wordsworth extensively explored the role of emotion in the creative process (263).

### \*\*\* Line Numbers (Poetry) \*\*\*

Signal Phrase (*author's name stated in sentence*):

Next, the Shakespeare goes on to explain that until one achieves the object of his lust, he is "murderous," "bloody," "full of blame," "rude," "cruel," and "savage" (3-4).

Parentheses (*author's name cited in parentheses*):

The poet takes this argument to its ultimate conclusion by explaining that even after an enchanted object has been attained, it is not "bliss" that follows but "woe" (11).

### \*\*\* No Page Numbers \*\*\*

For sources that do not have page numbers, use books, sections, paragraphs, lines, or parts if they are numbered in the primary text. Retain the original formatting of the numbered parts you are citing (e.g. book numbers written in Roman numerals). *Abbreviate properly!!!*

Signal Phrase (Book Numbers; *author's name stated in sentence*):

In Stephen Mitchell's 2014 edition of *Gilgamesh*, Enkidu remarks, "Dear friend, a scream sticks in my throat, my arms are limp" (bk. III).

Parentheses (Book Numbers; *author's name cited in parentheses*):

In *Gilgamesh*, Enkidu first remarks, "Dear friend, a scream sticks in my throat, my arms are limp" but later seems to recant that sentiment (Mitchell bks. III-IV).

Parentheses (Paragraph Numbers; *author's name cited in parentheses*):

The *Centers for Disease Control (CDC)* website describes these specific pathogens and a solution to their transmission (Smith and Wilson pars. 12-18).

## ABBREVIATIONS (MLA)

### Time Designations

Remember to follow common trends in abbreviating time and location within citations. Month names longer than four letters used in journal and magazine citations:

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

### Geographic Names

Use geographic names of states and countries. Abbreviate country, province, and state names.

- Logan, UT; Manchester, Eng.; Sherbrooke, QC

### Scholarly Abbreviations

List common scholarly abbreviations as they appear below:

- |  |   |
|--|---|
| • anon. for anonymous                                    | • pp. for pages   |
| • c. or ca. for circa                                    | • par. for paragraph when page numbers are unavailable                |
| • ch. for chapter  | • qtd. in for quoted in   |
| • dept. for department                                   | • rev. for revised  |
| • ed. for edition  | • sec. or sect. for section   |
| • et al. for multiple names (translates to "and others") | • ser. for series   |
| • fwd. for foreword                                      | • trans. for translation  |
| • jour. for journal                                      | • U for University (for example, Purdue U)                            |
| • lib. for library                                       | • UP for University Press (for example, Yale UP or U of California P) |
| • no. for number   | • var. for variant  |
| • P for Press (used for academic presses)                | • vol. for volume   |
| • p. for page  |   |

### Publisher Names

Cite publishers' names in full as they appear on title or copyright pages. For example, cite the entire name for a publisher (e.g. W. W. Norton or LiveRight Publishing). However, a few exceptions are as follows:

- ***Omit articles and business abbreviations*** (i.e. Corp., Inc., Co., and Ltd.).
- Use the acronym of the publisher if the company is commonly known by that abbreviation (e.g. MLA, ERIC, GPO).
- Use only U and P when referring to university presses (e.g. Cambridge UP or U of Chicago P)
  - U of California P
  - MIT P
  - Utah State UP
  - Teachers College P
  - McGraw-Hill
  - Little, Brown

***\*\* See full MLA abbreviation details at the link below. \*\****

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_abbreviations.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_abbreviations.html)

## WORKS CITED

### General Guidelines (MLA Works Cited)

- A separate page (or pages) dedicated as the last and final page(s) of the essay.
- A “Works Cited” indicates multiple sources. A “Work Cited” indicates a single source.
- **Indent the second and subsequent lines** of each entry as shown below.
- Organize sources **alphabetically** by the author’s last name.
- Use the *Document Object Identifier (DOI)* if available (rather than a *stable link*)
- Cite the document’s **stable link** to rather than the dynamic browser toolbar link
- Format URLs as plain text, **NOT active hyperlinks**. Remove hyperlinks.
- **Double space** your “Works Cited” page (*not shown below* in order to save space).
- Do not label the type of source as shown below (i.e. omit “JOURNAL ARTICLE”).
- Use the same font style and size as the text of your essay (i.e. **Times New Roman 12 pt**).
- An *end-container* is a terminal unit in which multiple smaller sources are located (e.g. anthology, play, album, website, database, TV series, collection, newspaper, book, etc.).
- **Book Titles** and end-container titles are italicized (e.g. *Hamlet*, *Time Magazine*, *JSTOR*).
- “**Article Titles**” and titles of shorter works are placed in quotation marks. Use quotes for the titles of articles, journal articles, poems, short stories, speeches, papers, chapters, sections, parts, TV episodes, website pages, and songs
- Omit company formation abbreviations like Inc., LLC., Corp., etc.
- Include **editor(s)**, **translator(s)**, anthology, **database**, volume, issue number, page range, and **date accessed**.
- Page Range: Retain format; **Omit second hundreds digit** (e.g. pp. 154-99, p. A4, p. 547)

### JOURNAL ARTICLE (**Print Copy**)

Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's Bashai Tudu." *Tulsa Studies in Women's Literature*, vol. 15, no. 1, 1996, pp. 41-50.

### JOURNAL ARTICLE (*JSTOR*) - **URL (Use stable link!!)**

Peebles, Stacey. "Yuman Belief Systems and Cormac McCarthy's *Blood Meridian*." *Texas Studies in Literature and Language*, vol. 45, no. 2, 2003, pp. 231–44. *JSTOR*, [www.jstor.org/stable/40755387](http://www.jstor.org/stable/40755387). Accessed 12 Mar. 2019.

### JOURNAL ARTICLE (*JSTOR*) - **DOI**

Alonso, Alvaro, and Julio A. Camargo. "Toxicity of Nitrite to Three Species of Freshwater Invertebrates." *Environmental Toxicology*, vol. 21, no. 1, 3 Feb. 2006, pp. 90-94. *JSTOR*, doi:10.1002/tox.20155. Accessed 14 July 2019.

### ONLINE SOURCE (*Project Gutenberg*)

Vālmīki. *The Rāmāyan of Vālmiki*, translated by Ralph T. H. Griffith, Trübner, 1874, *The Project Gutenberg*, [www.gutenberg.org/files/24869/24869-h/24869-h.html](http://www.gutenberg.org/files/24869/24869-h/24869-h.html). Accessed 23 April 2019.

Thoreau, Henry David. "Where I Lived, and What I Lived For." *Walden, and On The Duty Of Civil Disobedience*. Project Gutenberg, 1995, pp. 15-47. *Project Gutenberg*, <http://www.gutenberg.org/files/205/205-h/205-h.htm#chap03>. Accessed 16 Sep. 2019.

### ANTHOLOGY WORK

Shakespeare, William. "Sonnet 129." *The Norton Anthology of English Literature*, edited by Stephen Greenblatt and M. H. Abrams. 9th ed., vol. B, W. W. Norton, 2018, pp. 154-69.

\*\*\*\* Reference full MLA documentation guidelines at the link below: \*\*\*\*

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

(Sample Works Cited - MLA)

Works Cited

- Dean, Cornelia. "Executive on a Mission: Saving the Planet." *The New York Times*, 22 May 2007, [www.nytimes.com/2007/05/22/science/earth/22ander.html?\\_r=0](http://www.nytimes.com/2007/05/22/science/earth/22ander.html?_r=0). Accessed 12 May 2018.
- Gowdy, John. "Avoiding Self-organized Extinction: Toward a Co-evolutionary Economics of Sustainability." *International Journal of Sustainable Development and World Ecology*, vol. 14, no. 1, 2007, pp. 27-36.
- Milken, Michael, et al. "On Global Warming and Financial Imbalances." *New Perspectives Quarterly*, vol. 23, no. 4, 2006, p. 63. *JSTOR*, doi:10.1112/tox.20165. Accessed 14 July 2018.
- Nordhaus, William D. "After Kyoto: Alternative Mechanisms to Control Global Warming." *American Economic Review*, vol. 96, no. 2, 2006, pp. 31-34.
- . "Global Warming Economics." *Science*, vol. 294, no. 5545, 9 Nov. 2001, pp. 1283-84, DOI: 10.1126/science.1065007. Accessed 12 Feb. 2018.
- Regas, Diane. "Three Key Energy Policies That Can Help Us Turn the Corner on Climate." *Environmental Defense Fund*, 1 June 2016, [www.edf.org/blog/2016/06/01/3-key-energy-policies-can-help-us-turn-corner-climate](http://www.edf.org/blog/2016/06/01/3-key-energy-policies-can-help-us-turn-corner-climate). Accessed 19 July 2018.
- Shulte, Bret. "Putting a Price on Pollution." *US News & World Report*, vol. 142, no. 17, 14 May 2007, p. 37. *Ebsco*, Access no: 24984616. Accessed 29 Nov. 2018.
- Uzawa, Hirofumi. *Economic Theory and Global Warming*. Cambridge UP, 2003.

(Sample Essay - MLA)

MLA Research Paper

\*\*\*\* **Reference a full MLA Sample Research Paper at the link below.** \*\*\*\*

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_sample\\_paper.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_paper.html)

# Literary Analysis

A scholarly examination that reduces a literary work to its fundamental elements and then presents a detailed argument explaining *HOW* those elements create meaning within the piece.

## Procedure

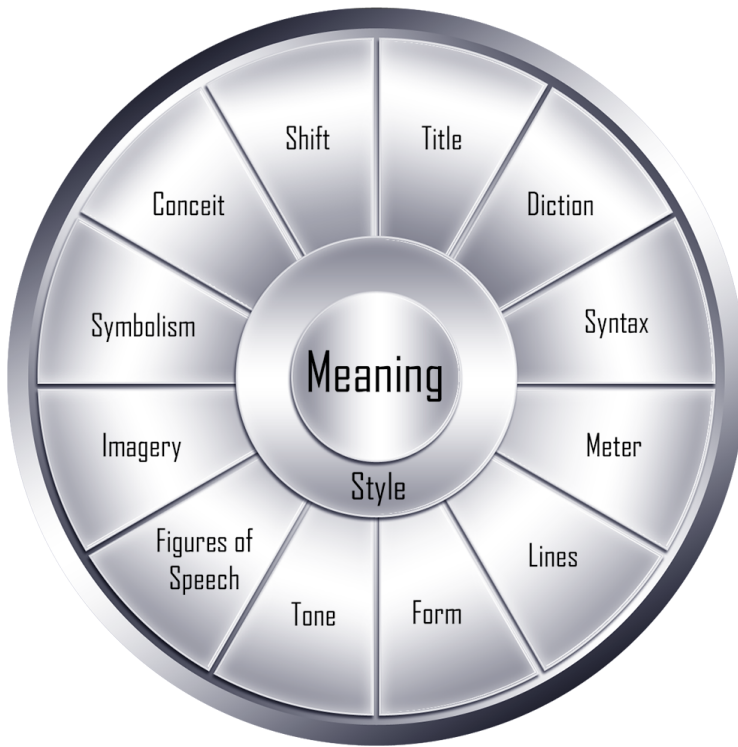
1. Perform a close reading of the primary literary work to be analyzed.
2. Identify, note, and explain the overall theme or one significant meaning found in the piece.
3. Determine three or more elements of literature that develop or create the meaning you have gleaned.
4. Analyze *HOW* the elements you chose create the meaning you have identified.
5. Write a detailed analytical argument illustrating *HOW* the several elements of literature you have chosen develop the meaning of the piece.

## Concepts of Literary Analysis

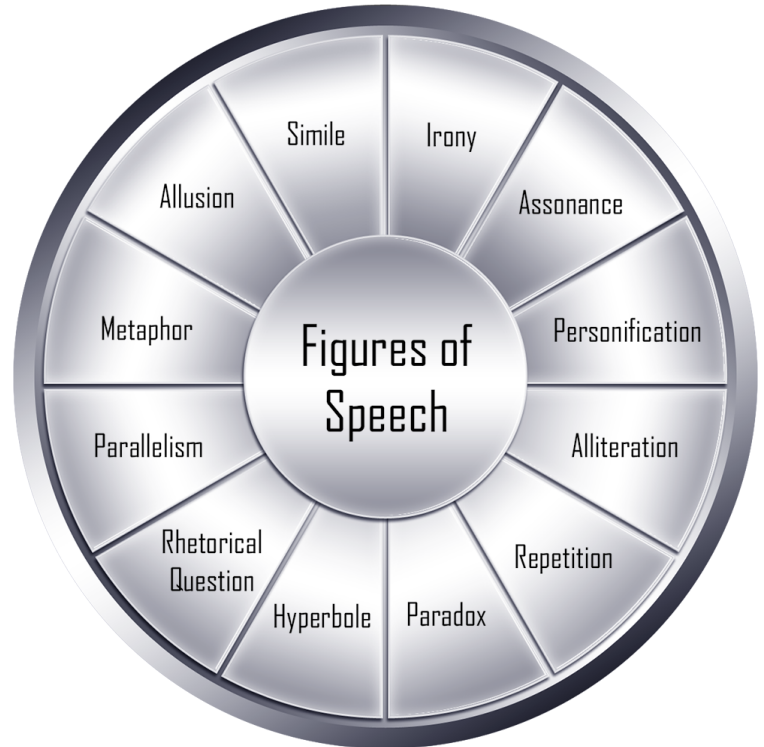
- ☒ Look up and understand the definition of each literary term listed on the analysis wheels.
- ☒ The word *language* may refer to any element of literature or any combination thereof.
- ☒ An author's *style* is comprised of the specific types of language and techniques he/she uses.
- ☒ The terms *theme*, *meaning*, and *central idea* are used synonymously.
- ☒ A meaning can be an idea, an emotion, an image, a question, a sensation, a feeling, and more.
- ☒ In forums and papers, use literary elements to prove *HOW* a piece makes the meaning you identify.
- ☒ Analyze, never summarize! Do not catalog or retell a piece. Write for an informed reader. Avoid surface details.
- ☒ Answer the question "How?" rather than the question "what?" *How* does the piece mean what you say it means?
  - ☐ NOT - What does the piece say or what does the piece mean?
  - ☐ NOT - What elements of literature are present in the piece.
- ☒ Analyze, argue, and explain *HOW* the elements of a piece work to build meaning in the reader's mind.
- ☒ Literary analyses are argumentative or persuasive in nature, never informative or referential.
- ☒ Argue or persuade. Never report or simply inform.
- ☒ Do not report the mere presence of literary elements, "there is an image on line five."
- ☒ Argue and explain with evidence how that image affects the reader and makes meaning.
- ☒ Make a persuasive case proving how that image develops the overall theme of the piece (i.e. meaning or central idea).
- ☒ Use peer-reviewed literary criticism journal articles from databases like JSTOR as outside sources to help prove your case.

# Literary Analysis

## The Elements of Literature



**Poetry**



**Figures of Speech**



**Prose**

## COMPOSITION & RHETORIC

Rhetoric is the art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques. The words rhetoric and persuasion are often used synonymously as they both use language to call others to action.

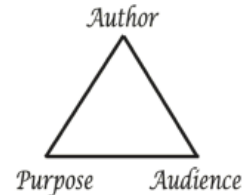
### Rhetorical Triangle

Persuasion (rhetoric) can be represented as a triangle with author, audience, and purpose at its three points. Likewise, the *rhetorical situation* of a piece consists of its author, purpose, and audience.

#### Author

As the writer of an essay, you may need to develop some credibility with your audience.

- What are your qualifications to write the essay?
- Do you have any special knowledge, experience, or education?
- Have you previously conducted research on this topic?
- Have you written or published any prior works on this subject?



#### Audience

Think very carefully about your intended audience. For maximum literary and rhetorical effectiveness, vary your style, tone, form, and methods of development for your essay's intended audience. Just as we would not speak to our parents and professors in the same manner as we would speak to our peers, as an essay writer, you must know and understand the specific person or group of people who will read your essay. Analyze your audience, and address your intended readers in the most effective way possible. Once you have identified and analyzed your intended audience, you must specifically tailor your arguments, persuasive appeals, style, format, and tone for maximum effectiveness with that group of individuals. Identify and analyze your audience based on the attributes listed below.

- Who am I trying to call to action with this essay?
- What is my relationship with the audience?
- What is their level of knowledge and interest in this subject?
- What are their preconceived notions about the subject?
- How will they respond to my arguments?
- Are they sympathetic or hostile to my views?
- Which persuasive appeals will they find most convincing (i.e. ethos, logos, pathos)?
- Which types of evidence will they find most convincing (i.e. facts, quotations, statistics, studies, expert testimony, etc.)?
- Values, World view, Age, Geographic region, Ethnicity, Needs and interests, Background, Education level

### Logic & Reason

#### Deductive Reasoning

Logic that moves from a general premise to a specific conclusion:

Syllogism - a major premise, a minor premise, and a conclusion

Major Premise - The U.S. Constitution grants citizens the right to own firearms. (A=B)

Minor Premise - A pistol is a firearm. (B=C)

Conclusion - U.S. citizens have the right to own pistols. (A=C)

#### Inductive Reasoning

Logic that moves from a specific case to a general rule:

Question/Hypothesis:

Why does the earth's average temperature continue to rise?

Evidence :

1. Earth's increase in temperature has drastically accelerated in the last one hundred years.
2. Humanity has burned fossil fuels for energy mostly within the last one hundred years.
3. The burning of fossil fuels produces gasses that trigger the greenhouse effect.
4. The greenhouse effect causes the earth's average temperature to rise.

Conclusion : Earth's increase in temperature is caused by burning fossil fuels.

## Rhetorical Purpose

Writing an essay without first explicitly identifying your purpose is like driving away in a car with no destination in mind. Write your essay with a specific rhetorical purpose in mind. Great essays focus on achieving a particular goal and never stray from that commitment. The following list catalogues several of the most common rhetorical purpose types:

### Expressive

The purpose of an expressive essay is to communicate your thoughts, feelings, ideas, or point of view. Expressive essays are most often developed with narration, description, and evaluation. Expressive essays are considered less scholarly because they are often subjective in nature, they are rarely documented with highly credible sources, and they are frequently written in first person point of view.

### Referential

The purpose of a referential essay is to explain, analyze, or inform the reader about a specific topic. Referential essays are informative rather than persuasive. Referential essays can be developed in many ways including cause and effect, comparison and contrast, classification, description, definition, exemplification, and process analysis. Referential essays are objective in nature. They focus on the topic at hand and do not contain opinions, editorial content, persuasion, or personal expressions. Referential essays are quite scholarly. They often read like textbooks and are often supported with highly credible source material, such as peer-reviewed journal articles.

### Interpretive

The purpose of an interpretive essay is to translate the characteristics and meaning of a subject into new and perhaps clearer terms. Interpretive essays can be developed by a variety of means including cause and effect, comparison and contrast, classification, description, definition, exemplification, and process analysis. Interpretive essays are best employed when a writer seeks to bring further clarity to a complex subject.

### Persuasive

The purpose of a persuasive essay is twofold: To convince readers that one side of a particular argument is more true, correct, moral, or sensible than the other (i.e. argumentation) To call readers to action in favor of that chosen side. Persuasive essays can employ all patterns of development.

## Patterns of Development

Sound arguments are generally well developed. The same can be said for paragraphs and whole compositions. All writing must employ some pattern of development, irrespective of its rhetorical purpose; however, to achieve maximum rhetorical efficacy it is crucial to choose the best and most appropriate developmental pattern(s) for a persuasive piece. There are many ways to develop an argument, paragraph, thought, or essay, but some of the more common patterns of development are as follows:

1. **Description** - Examines the specific details of a subject to achieve a full depiction.
2. **Illustration** - Uses one or more specific examples to prove a point.
3. **Cause & Effect** - Evaluates the causal relationships at play within a given subject.
4. **Comparison & Contrast** - Analyzes the similarities and differences of two or more topics.
5. **Classification & Division** - Breaks a subject into elemental parts and examines those parts.
6. **Problem & Solution** - Scrutinizes an issue and proposes a resolution.
7. **Analogy** - Compares a given subject to another unrelated and more widely known subject.
8. **Definition** - Extends the definition of a term in order to fully explain an idea or concept.
9. **Narration** - Tells a story in order to develop an overall main idea.

### Multiple / Mixed Patterns

- A writer may choose to use different patterns to develop different portions of his/her essay (i.e. paragraphs, sections, ideas, etc.). The key is to choose patterns of development that will best help you achieve the rhetorical purpose of your essay for your intended audience.



## Persuasive Appeals

Ethos, Logos, and Pathos (i.e. credibility, logic, and emotion) are the three principle appeals used in most persuasive, argumentative, and rhetorical pieces.

### Ethos

Appeal based on the credibility of the writer. However, the word's use in rhetoric is closely based on the Greek terminology used by Aristotle in his concept of the three Modes of Persuasion: ethos, logos, pathos (credibility, logic, emotion). Examples:

1. Nine out of ten dentists agree . . .
2. General Douglas MacArthur's speech "Duty, Honor, Country"

### Logos

An appeal to logic. Logical appeals rely upon rationality for their effectiveness.

Examples:

1. "If all your friends jumped off of a bridge, would you?"
2. "Because there is a creation, there must be a creator"- Deist axiom

### Pathos

An appeal to emotion. The goal of an emotional appeal is to tug on reader's heartstrings.

Examples:

1. For just ten cents a day you can save these puppies from slow and certain death.
2. An anecdotal war story told from the perspective of a child.

## Rhetorical Effectiveness

### Persuasion

The overall effectiveness of an essay often hinges upon the rhetorical strength of the arguments it puts forth. With that in mind, follow the guidelines below to construct strong, clear, convincing, and well-developed arguments.

- Use a robust thesis statement to explicitly state the position you will argue and the several
- Use the most effective rhetorical appeals for your audience (i.e. ethos, logos, pathos).
- Accommodate the views, tastes, and needs of your audience.
- Consider employing one or more of the following techniques within your argument: value judgments, a call to action, comparisons and contrasts, examples, statistics, case studies, experiments, expert opinions, anecdotes, and definitions.
- Clarify your argument by establishing a logical chain of reasoning.
- Deal with opposing viewpoints by anticipating and refuting objections.
- Show opposing arguments to be invalid, flawed, weak, false, biased, or unfair.
- Make appropriate use of inductive and deductive reasoning.
- Ensure the evidence you use to support your claim is relevant, representative, and sufficient.

## SENTENCE PARTS

### Clauses & Phrases

#### Phrase

A group of words WITHOUT a subject or a verb that cannot stand alone as a complete thought.  
(Prepositional Phrase)

- Around the side of the house on the porch, you will find my hammer.

#### Clause

A group of words with a subject and a verb.

#### Independent Clause

A group of words with a subject and a verb that CAN stand alone as a complete thought.

- Joe hit the ball.

#### Dependent Clause

A group of words with a subject and a verb that CANNOT stand alone as a complete thought. (aka. Subordinate Clause)

- Although storm clouds were approaching the stadium, Joe hit the ball.

## SENTENCE TYPES

### Simple Sentence

One independent clause (IC)

- Cats hunt mice.
- Jamie is beautiful.
- Joe hit the ball and ran the bases.

### Complex Sentence

One independent clause and one or more dependent clauses (DC, IC)

- Billy hit the ball because he is a star athlete.
- Because he is a star athlete, Billy hit the ball.
- Although storm clouds were approaching the stadium, Joe hit the ball.

### Compound Sentence

Two or more independent clauses with no dependent clauses (IC, cc IC)

- The police arrived, yet we were still frightened.
- Joe hit the ball, and he ran the bases
- Joe hit the ball; he ran the bases.

### Compound-Complex Sentence

Two or more independent clauses with one or more dependent clauses (DC, IC, cc IC)

- Although the police had arrived, we thought the burglars my still be in the house, so we were still very frightened.
- Dylan became a skater, and he won the gold medal at the 2020 Summer Olympics, despite all the obstacles placed in his way.
- I like to eat ramen noodles, but my wife quit buying them for me because they contain too much sodium.

## PREPOSITIONAL PHRASE

**Prepositional Phrase** - a modifying phrase consisting of a preposition and its object.

- Jim walked his dog *on a leash*.
- Billy sat *on the table*.
- I lost my wallet *in the park*.

## ADJECTIVE CLAUSE

**Adjective Clause** - An adjective clause is simply a group of words with a subject and a verb that provide a description. The clause starts with a pronoun such as who, whom, that, or which or an adverb such as when, where and why.

- Fruit *that is grown organically* is expensive.
- Students *who are intelligent* get good grades.
- Eco-friendly cars *that run on electricity* save gas.
- Grandpa remembers the old days *when there was no television*.

## ADVERB CLAUSE

**Adverb Clause** - A group of words that functions as an adverb; can modify verbs, adverbs and adjectives by telling when, where, why, how, how much and under what condition. They begin with a subordinating conjunction (such as after, if, because and although).

- As we bought the tickets, the overture was beginning.
- Before we go on vacation, we must make reservations.
- Give us a call when you get back from your trip.
- I won't allow you to see that movie, even though you are old enough.

## NOUN CLAUSE

**Noun Clause** - A noun clause is a dependent clause that acts as a noun. Noun clauses begin with words such as how, that, what, whatever, when, where, whether, which, whichever, who, whoever, whom, whomever, and why. Noun clauses can act as subjects, direct objects, indirect objects, predicate nominatives, or objects of a preposition.

- Whoever thought of that idea is a genius.
- On weekends, we can do whatever we want.
- The focus of our work is how we can satisfy customers most effectively.

## CONJUNCTION

### Coordinating Conjunctions

- and, or, nor, for, but, yet, so

### Correlative Conjunctions

- both/and, either/or, neither/nor, not only/but also, whether/ or

### Subordinating Conjunctions

- after, after, although, inasmuch as, as, as if, as though, because, before, before, even if, even though, if, in order that, now that, once, providing that, seeing as how, seeing that, since, so, so that, that provided that, though, unless, until, when, whereas

## CONJUNCTIVE ADVERB

accordingly fittingly, afterwards, again, ahead, also, besides, concurrently, consequently, earlier, hence, henceforth, hereafter, however, in addition, infrequently, instead, later, meantime, meanwhile, moreover, nevertheless, next, nonetheless, now, occasionally, often, once, overhead, so far, sometimes, soon, still, still, then, thereafter, therefore, thus, too, yesterday

## SENTENCE PATTERNS

### S—VI

- Billy ran.
- Dogs hunt.

### S—VT—DO

**Direct Object** - receives the action of the verb.

- Billy hit the ball.
- Dogs hunt squirrels.

### S—VL—PN/PA or (SC)

**Subject Complement** - The word or phrase that follows a linking verb.

- The room fell silent PA (predicate adjective)
- He became a boxer. PN (predicate noun)

### S—VT—IO—DO

**Indirect Object** - a noun phrase referring to someone or something that is affected by the action of a transitive verb (typically as a recipient), but is not the primary object; often receives the action of the object.

- Mary brought him an apple.
- John read his nephew a story.

### S—VT—DO—OC (N/Adj.)

**Object Complement** - An object complement is a noun, a pronoun, or an adjective which follows a direct object to rename it or state what it has become.

- I consider the issue dead. (Adjective)
- We elected Jenny president. (Noun)

## PARTS OF SPEECH

### Pronoun

A non-specific term that takes the place of a noun. Refers to a person, place, or thing.

- he, she, they, we

Personal Pronouns

- *Singular* - I, me, you,
- *Plural* - we, us, you

Possessive Pronouns

- *Singular* - my, mine, your, yours, her, hers, his, its
- *Plural* - our, ours, your, yours, their, theirs

Interrogative Pronoun

- who, whom, whose, which, what

Indefinite Pronouns

- *Singular*: another, anybody, anyone, anything, each, either, enough, everybody, everyone, everything, little, much, neither, nobody, no one, nothing, one, other, somebody, someone, something
- *Plural*: both, few, many, others
- *Both*: all, any, more, most, none, some, such

### Adjective

Describes a noun.

### Adverb

Modifies a verb; often has -ly ending.

### Preposition

Shows position or location relationships.

- aboard, about, above, across, after, against, along, amid, among, anti, around, as, at, before, behind, below, beneath, beside, besides, between, beyond, but, by, concerning, considering, despite, down, during, except, excepting, excluding, following, for, from, in, inside, into, like, minus, near, of, off, on, onto, opposite, outside, over, past, per, plus, regarding, round, save, since, than, through, to, toward, towards, under, underneath, unlike, until, up, upon, versus, via, with, within, without

### Verb

Helping Verb

- *Have* - have, has, had
- *Do* - do, does, did
- *Be* - be, am, is are, was, were, being, been
- *Modals* - can, could, may, might, must, shall, should, will, would, ought

Main Verb

- *Present* - walk, ride
- *Past Tense* - walked, rode
- *Past Participle* - have walked, have ridden *Present Participle* - am walking, am riding

Linking Verb

- appear, are, be, become, feel, grow, is, look, remain, seem, smell, sound, taste, was, were

To Be Verb

- am, are, be, been, being, is, was were

Verb Types:

- *Transitive* - has direct object - VT
- *Intransitive* - NO direct object - VI

## PUNCTUATION

**Semicolons** - Use a semicolon to join closely related independent clauses.

- Use semicolons sparingly if at all. Use, perhaps, 1 or 2 semicolons in a 2,000 word essay.
- Independent clauses joined by semicolons must be closely related.
  - I love to eat apples; I love to eat pears.
  - We went on a sunset dolphin cruise; we loved every minute.
  - NOT: I love to eat apples; the sky is blue. (Not closely related.)
- There must be an independent clause on both sides of the semicolon.
  - The sky is blue; I love a blue sky with no clouds.
  - In 1845 virtually all domestic travel was accomplished by horse, rail, or steamboat; in 1945 virtually all domestic travel was accomplished by airplane or automobile.
- Semicolons go outside quotation marks unless they are present in the original quotation.
  - Jimmy yelled, "This is not how I thought it would be"; his expression, however, did not seem to fit the urgency of his tone.
- Use a semicolon and a comma to join closely related independent clauses with a transition expression.
  - He often watched TV when there were only reruns; however, she preferred to read instead.
  - She thought the guttural wheezing sound was someone snoring; as a matter of fact, it was a howler monkey in the treetop.
  - Larger pie-eating contestants do well; however, not all competitive eaters are overweight.
- Use a semicolon to separate items in series that contain commas.
  - The invited speakers are Eddy Vedder; the President of Democracy Now, Kipley Pratt; Lorelei McBrooom, a Pink Floyd backup vocalist; and Cormac McCarthy, the author of Blood Meridian.
  - Another list might be written like this: James, the author; Mark, the athlete; and Jill, the billionaire.

**Quotation Marks** - Use quotation marks to enclose direct quotations.

- Commas and periods always go **INSIDE** the quotation marks.
  - "Air travel," she remarked, "is the safest form of transportation."
- Question marks go **OUTSIDE** the quotation marks unless they are part of the original quotation.
  - "If you don't like Senator Smith, why did you vote for him in the last election?" she asked.
  - The name of my short story is "What Gods Would Be Theirs?"
  - MLA: The poet asks, "When will the madness end?" (Williams 234).
- Exclamation marks go **OUTSIDE** the quotation marks unless they are part of the original quotation.
  - He said, "Go!"; his tone was intense.
  - In the name of Thor's hammer, he said "no"!
  - MLA: In the peer-reviewed journal article "Life during Covid-19," author William Smith remarks, "This too shall pass!" (34).
- Colons and semicolons marks go **OUTSIDE** the quotation marks.
  - He said, "Go!"; his tone was intense.
  - Jimmy yelled, "This is not how I thought it would be"; his expression, however, did not seem to fit the urgency of his tone.
  - Martin Luther wrote what he called the "The 95 Theses": "1. When our Lord . . ."
- Enclose the titles of shorter works in quotation marks: articles, essays, short stories, songs, chapters, sermons, TV & radio series episodes. (parts of a container)
  - Shakespeare ends "Sonnet 130" with the line "As any she belied with false compare."
  - The title of Colin Shanafelt's short story is "Valhalla," and it is available online.
  - MLA: In the peer-reviewed journal article "Life during Covid-19," author William Smith remarks, "This too shall pass!" (34).
- Do not refer to a quotation as a quote or write, "In this quote . . ." or "This quote proves . . ." The word "quote" is most properly used as a verb. The word "quotation" is a noun.
- Do not start a sentence or a paragraph with a quotation mark.
- Quotations must be both introduced and explained.
- Do not include long quotations. Quotations should run a maximum of TWO lines.
- Weave small chunks of longer quotations into the natural flow of your own language.
  - Next, the poet goes on to explain that until one achieves the object of his lust, he is "murderous," "bloody," "full of blame," "rude," "cruel," and "savage" (Shakespeare 3-4).
- In academic essays, always cite quotations with a proper MLA in-text citation.
  - MLA: The poet asks, "When will the madness end?" (Williams 234).
  - "Life," Thomas Hobbes writes, "is nasty, brutish, and short" (1645).

### Ellipses

- She said, “But what I want to say is . . . well . . . I just want . . . I just want to be friends.”
- Twain remarks, “You don’t know about me . . . but that ain’t no matter.”

### Clauses

- Since we are not authorized, we shouldn’t even be here.
- We shouldn’t even be here since we are not authorized.
- I have won the game now that I killed Zargon on level 10,000.
- Now that I killed Zargon on level 10,000, I have won the game.
- I have not mowed my yard in two weeks, and the grass is getting long.

### Vague Pronoun Reference

- It’s a good thing that it came around this time because it’s something that it’s really hard to come by when it really counts that you get it.
- William and Bill came into the room, and he said “hello.”

### Wrong word errors

- |          |            |              |
|----------|------------|--------------|
| • A lot  | • Who whom | • Less/fewer |
| • Accept | • Your     | • Bad/badly  |
| • That   | • You’re   |              |
| • Which  | • To       |              |

### Verb tense errors

- We went to the store at the same time as we go to the mall.
- I grow tired yesterday

### Number agreement errors

- The magnitude and volatility of recent market activity makes effective forecasting difficult.

### Apostrophes

- |         |          |
|---------|----------|
| • Don’t | • Cannot |
| • Y’all | • Can’t  |

### Subject/verb agreement

- She and her friends are at the fair.
- The book or the pen is in the drawer.
- The boy or his friends run every day.
- His friends or the boy runs every day.
- He doesn’t like it.
- They don’t like it.
- One of the boxes is open
- All of the books, including yours, are in that box.

### Commas

**Introductory Elements** - Use a comma after introductory clauses, phrases, and words before the main clause.

- However you get there, please come to my party.
- In order that we finish class, we must take our exam.
- Even though the classes are difficult, we feel a sense of accomplishment when they are finished.
- When Jack arrived at Joe’s house, he gave him a big hug.
- Around the side of the house on the porch, you will find my hammer.
- In 1945 there was a great celebration when WWII ended.
- In 1944 in northern France, the Allied forces attacked German fortifications.
- Well, that seems about right.
- Yes, the check is in the mail.
- However, you may not like the rocky beaches.

**Coordinating Conjunctions** - Combine two independent clauses with a comma and a coordinating conjunction (i.e. and, or, nor, for, but, yet, so).

- It was wonderful to hear the rain, and the grass is green now.
- This semester students may choose pass/fail, or they may keep their letter grade.
- I do not like bowling, nor do I like basketball.
- I generally do not like coconut, but I might be able to tolerate a little.
- Some people oppose universal healthcare, yet those people not well-informed.
- The world will end in May of next year, for the Olmecs predicted this long ago.
- This semester students may choose pass/fail or keep their letter grade.
- I generally do not like coconut but might be able to tolerate a little.

**Items in a Series** - Use a comma to separate each item in a series, including the last.

- I love apples, oranges, and pears.
- Billy, Sally, and George have come to stay with me this weekend.
- I love to eat apples, I love to sip wine, and I love to eat cheese.
- We swim and surf, eat and laugh, and drink and sing.
- The sky will fall, the moon will crumble, and the sea will boil.

**Non-Essential (Non-Restrictive) Elements** - Use commas to surround non-essential clauses, phrases, and words. Use one comma if ending the sentence.

- Former President Barack Obama lives in Chicago, Illinois.
- Barack Obama, our former President, lives in Chicago, Illinois.
- I drove around all day because my pet dinosaur got loose.
- I drove around all day, which was super boring.
- The Labor candidate, who raised the least money, was deemed non-viable.
- Edward, who often pirates movies, is reckless and unstable.
- Professor Kent, laughing loudly, said he forgot the quiz.
- I will check into the insane asylum next week so that I will get better.

**That vs. Which** - Which = non-essential element (Use a comma!) That = essential element (DO NOT use comma!)

- Brad's earphones that have fancy ear pads was a gift from his brother.
- Trucks that are used for hauling purposes usually lack fuel efficiency.
- The knife in my kitchen that has a broken handle is dangerous to use.
- Billy's guitar, which is painted red, has a hole in the soundboard.
- Colin's favorite diner, which serves excellent breakfast, is in Austin, Texas.
- My circular saw, which has a new blade, weighs approximately 4 pounds.

**Coordinate Adjectives** - Use a comma to separate two or more coordinate adjectives. If the word and sounds okay, you may use a comma.

- General Custer was a difficult, stubborn officer.
- It is a hot, sticky day out side.
- Sara made a three-tiered, red velvet, chocolate-covered birthday cake.
- The pianist played a beautiful, haunting melody.
- The cold December wind chilled me to my bones.
- We lived in a white two-story house.

**Quotations** - Use a comma to signal a quotation or dialogue. \*Commas go inside quotation marks!

- The victim told the detective, "He was around 6' tall wearing a gray hoodie."
- Sally asked, "What's the difference?"
- "The shortfall is about \$100," Steve replied.
- "I'm not officially a member," Roger sighed, "but I go to every meeting."
- Dr. Smith asserts, "Over 1/3 of the world's coral reefs are already dead."
- In the eighth stanza the raven answers, "Nevermore" (Poe 45).

**Parenthetical Expressions** - Use commas to set off parenthetical expressions.

- The scenery, on the other hand, is rather boring.
- In this case, however, students did very well.
- Fat Tuesday, which is always a party, should have excellent weather this year.

**Dates** -When writing a date, the year must be followed by a comma.

- On April 24, 2020, three planets were visible in the night sky.
- On 24 April 2020, three planets were visible in the night sky.

**Addresses** - When writing an address, the state must be followed by a comma.

- We will meet at 704 Congress Ave., Austin, Texas, near the back of the building.

**Other Rules**

- Never separate the subject and verb of a sentence with only one comma.
- Never place a comma before the word because.
- Almost never place a comma before the word that.
- Commas go inside quotation marks.
- Enclose proper names in commas when directly addressing an individual.

## DISCUSSION FORUMS (Online Classes Only)

### Initial Posts

- Do not use **personal pronouns** such as *I, me, you, us*, etc. As an academic writer, you should always write in the third-person point of view.
- Do not use **contractions** (e.g. *it's, can't, won't, y'all*).
- Do not use slang or colloquial speech patterns.
- Use proper **punctuation**, avoiding **run-on sentences**, **spelling** errors, and other costly **grammar** mistakes.
- Book titles and container titles are **italicized**. A container is a larger whole in which multiple smaller sources are located (e.g. anthology, album, website, database, TV series, collection, newspaper, etc.).
- Titles of shorter works such as articles, journal articles, poems, short stories, and songs are placed in **quotation marks**. Spell out all numbers zero to one-hundred, unless they are mathematical figures.
- Italicize words quoted as words.
- Develop each of your **paragraphs** with a strong topic sentence (TS) followed by three pieces of evidence (EV) from the text. Follow each piece of evidence with a couple of sentences of analysis (AN) explaining why that piece of evidence proves the assertion you made in your topic sentence. A well developed paragraph looks like this: **TS, (EV-AN-AN), (EV-AN-AN), (EV-AN-AN)**. Well-developed paragraphs are long and really drive the point home.
- Weave small sections of **quotations** (i.e. evidence) into the natural flow of your writing.
- Do not include **long quotations**. Quotes should be no longer than **two lines**.
- All **quotations** and **paraphrased text** should be introduced with a signal phrase and/or contextual information, documented with MLA, and analyzed in detail using two to four sentences of scholarly analysis proving why that quote proves the assertion you made in your topic sentence, which supports your thesis in turn.
- A sentence should **never begin with a quotation mark**.
- **MLA in-text citations** should be written like one of the following examples:
  - "quoted text" (Smith 5).
  - Shakespeare said, "quoted text" (5).
- If your source does not have page numbers, use books, sections, paragraphs, or parts if they are numbered in the primary text. A list of appropriate MLA abbreviations can be found at the following link: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_abbreviations.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_abbreviations.html)
- Any source you use **must have an author and title**.
- When quoting poetry, cite the **line number** rather than page. If you are citing parts of multiple lines in one sentence, use the page number.
- Have conviction. Never say "**I feel**," "**I think**," etc. You are the one telling the reader how it is.
- Use *JSTOR* for as much of your research as possible. Access *JSTOR* through our library.
- Analyze, never summarize. Think about this much like analyzing in fine wine. What you want to do is break it down into parts and then show **HOW** those parts add up to the final product. Elements like color, smell, acidity, consistency, and finish can all be used to build up to the final taste.

### Reply Posts

- Okay to use personal pronouns such as *I, me, you, us*, etc.
- No MLA required!!!!  
\*\* *Do not start with "Great Post," "Good Job," "Good point" or anything similar.* \*\*



**Model Post (Discussion Forum)**  
**(Online Classes Only)**

**PROMPT**

Transcendentalism Discussion Forum

Briefly describe the main concepts of Transcendentalism. Then, select a specific passage from either "Self-Reliance" or "Where I Lived, and What I Lived For" and explain how it reflects Transcendentalists' philosophy and ideas. Your initial thread should be three paragraphs in length (200+ words) and provide textual evidence. You should provide at least one direct quote from the source formatted in MLA Style.

**POST**

The Self-Reliance Experiment.

Most broadly, Transcendentalism is the belief that one can transcend his/her individual experience and gain knowledge of a mystical world beyond this physical realm. Most famously championed by Ralph Waldo Emerson and Henry David Thoreau, American literary Transcendentalism flourished between 1840-1860. Among its central tenets is the idea that human intuition may be used to obtain mystical truth and the belief that people should shun society's programming in favor of their own individual morals and ideals (Porter 136). Transcendentalism also places great emphasis on self-reliance and the importance of maintaining close communion with nature (138). In *Walden*, Henry David Thoreau explores the importance of self-reliance and illustrates the divinity of nature by building his own house in the woods and living there simply for two years.

In the chapter titled "Where I Lived, and What I Lived For," Thoreau details his experiment with simplicity and self-reliance as he narrates the process of building his cabin on Walden Pond. There he separated himself from society and had only nature for company. This experiment was meant to ascertain the condition of real life, apart from the complexity and corrupting influence of society. He went to the woods "to live deliberately, to front only the essential facts of life, and see if [he] could not learn what it had to teach" (Thoreau 43). In doing so, Thoreau hoped to discover the true meaning of life and what—if anything—makes life worth living. In the end, he walked away from his self-induced seclusion with the knowledge that humans live "meanly" (46). That is to say humans tend to pick quantity over quality. People tend to cultivate many superficial relationships over a few authentic ones. Thoreau proclaims that "the finest qualities of our nature" are like "the bloom on fruits," which "can be preserved only by the most delicate handling" (35). But he laments finally, "Yet we do not treat ourselves nor one another thus tenderly" (41). Thoreau concludes that people who chose to live complex lives within society inevitably fail to appreciate the little details that make life great.

Henry David Thoreau reflects the philosophy and ideals of literary Transcendentalism by concluding that people should be trust their own abilities, live simply, and turn away from materialistic desires. In *Walden*, Thoreau proclaims the importance of self-reliance and closeness with nature by personal example as he lives alone on the shore of Walden Pond, in a cabin he build, reflecting on the godlike qualities of the natural world. (422 words)

Works Cited

Porter, Lawrence C. "Transcendentalism: A Self-Portrait." *The New England Quarterly*, vol. 35, no. 1, 1962, pp. 127–47. *JSTOR*, [www.jstor.org/stable/363724](http://www.jstor.org/stable/363724). Accessed 16 Sep. 2019.

Thoreau, Henry David. "Where I Lived, and What I Lived For." *Walden, and On The Duty Of Civil Disobedience*. Project Gutenberg, 1995, pp. 15-47. *Project Gutenberg*, <http://www.gutenberg.org/files/205/205-h/205-h.htm#chap03>. Accessed 16 Sep. 2019.

**Model Post**  
**Critical Thinking Forum - Online Classes Only**

*Ramayana* Critical Thinking Forum Prompt

*The Ramayana* is a didactic epic that teaches people, especially the ideal king and ideal wife, how to honor dharma through proper behavior. Choose and analyze one specific passage that highlights a dharma principle that offers advice on how people should behave, whether explicitly or implicitly.

**POST**

**Dharma's Path To Happiness & *The Rámáyan of Válmíki***

The ancient writers of the *Rámáyan of Válmíki* epic employ the depressed psychology of a struggling would-be hero named Hanuman to illustrate the desperate need for one to accept his or her true nature, social caste, and given earthly role. To westerners, the concept of Dharma is a mystery at best but very likely unknown to most. To extend the convenient analogy of music, Dharma is not the symphony's conductor but the energy which binds and moves the baton in his hand (Sarkar 315). Therefore, like an orchestra player, the goal of human life is to fulfill the role one is given, to play the arrangement of her class. The highest Dharma principle is to live in tune with the caste and fate one is given rather than struggle against his station, nature, and path. The highest dharma principle of life is to accept one's given nature and fulfill one's given role in life (Válmíki 367). Thus, Dharma is foreign to the western mind in that it seems to run counter to the deeply cherished dream of upward mobility, autonomous success, and the individual prosperity of wealth. The rags-to-riches American Dream seems antithetical to the concept of Dharma and runs foreign in the mind of those who have long heard that common American whisper, "work hard, move up, and follow your dreams." But, however deeply Dharma may seem to be at odds with the western world's unrequited quest for lasting personal happiness, the profound wisdom of *Rámáyan of Válmíki* proves Dharma not the enemy of individual self-fulfillment but the pathway to achieving it. In "Canto XIII," Hanuman succumbs to deep anxiety and hopeless depression concerning his failure to find and rescue Sita, his "ravished queen" (476). Hanuman embraces the possibility that Sita may be dead and lost forever. Perhaps she struggled free and dropped into the ocean, or perhaps she died of shock and fear, or perhaps she was crushed by the "pressure of that monstrous hand" (403). In this moment of overwhelming despair, Hanuman has turned away from his dharma. In the darkness of his anxiety and depression, he has fallen out of tune with the hum of the universe and its great vibrating force. Hanuman has violated his dharma because he has forgotten that "Atman is Brahman" (Sarkar 320). According to the Hindu faith, Atman is the human soul and Brahman is the universal soul, the eternal essence of every particle. Brahman is the divine source of all existent things (321-23). Therefore, if Atman is Brahman, then the human soul is made of and wholly indistinguishable from the universal soul itself. Man is divinity and divinity is man. So, to fall prey to anxiety, depression, and doubt is to reject the divine, immutable stuff from which humans are made. To doubt and worry in the grips of despair is to obliterate the supreme power of which one is a part. To fall into despair is to forget the God that is you, just as Hanuman in his failure to find Sita (Válmíki 470-73). If the virtue of dharma is to fulfill one's station, nature, and role, then it is a violation of dharma to reject the divinity of Atman, thereby playing the discordant notes of deception and fear rather than the divine harmony of Dharma. However, as soon as Hanuman emerges from his depression, he regains the virtue of dharma and begins to play in tune again with the symphony of Brahman (485-87). Therefore, the wisdom of *The Rámáyan of Válmíki* instructs Eve to trust the divinity within her and Adam to accept the miraculous gift of his caste. The *Rámáyan of Válmíki* urges mankind to reject false futures, to deny anxiety and doubt, to abandon depression and thoughts of imminent doom, and to forsake armageddon in a final decisive stroke. Only then can he recognize the divine spirit within him and embrace that newer god-like whisper which says, "find the harmony of self and achieve unity with nature and there you will find balance, enrichment, peace, and happiness. There you will conduct the symphony of your life and know the energy of Dharma as its divine current controls the beat of your baton. (Word Count - 704)

**Works Cited**

- Sarkar, Benoy Kumar. "The Theory of Property, Law, and Social Order in Hindu Political Philosophy." *International Journal of Ethics*, vol. 30, no. 3, 1920, pp. 311–25. *JSTOR*, [www.jstor.org/stable/2377667](http://www.jstor.org/stable/2377667). Accessed 21 June 2019.
- Válmíki. "Canto XIII." *The Rámáyan of Válmíki*. Translated by Ralph T. H. Griffith, Trübner, 1874, *Project Gutenberg*, 1998, pp. 401-87. *The Project Gutenberg*, [www.gutenberg.org/files/24869/24869-h/24869-h.html](http://www.gutenberg.org/files/24869/24869-h/24869-h.html). Accessed 2 Sep. 2019.

## GRADING RUBRIC

### A

For a paper to receive an A, it must have a clearly defined main idea, which is thoughtfully and thoroughly developed with sufficient evidence and plenty of scholarly analysis. Logical development and clear, precise phrasing must be evident. Superior understanding of the subject matter must be apparent. The assignment's length and source requirements must be satisfied. An A paper must be turned in on-time and as required (i.e. a PDF document submitted to the essay's Blackboard assignment page). An A paper must adhere to the required MLA document format found on the Owl at Purdue website under the heading "[MLA General Format](#)." An A paper must be almost completely free of errors in spelling and punctuation.

**\*\* An A paper must be almost completely free of format, grammar, and MLA documentation errors. \*\***

**Style** - Sentences in an A essay should be correctly constructed with no major grammatical or mechanical errors (such as sentence fragments, run-on sentences, or lack of agreement between subjects and verbs). An A paper must be formatted with the required font type, font size, margin width, character spacing, line spacing, alignment, etc. as defined by the Owl at Purdue "[MLA General Format](#)" and the "Shanafelt Research & Writing Guide."

**Structure** - An A paper should open with an imaginative title and an effective hook. The introductory paragraph should lead up to a strong thesis statement as its last sentence. Content paragraph structures should approximate the following pattern: TS, (EV-AN-AN), (EV-AN-AN), (EV-AN-AN). In other words, each paragraph should contain at least three articles of evidence with ample scholarly analysis supporting the topic sentence. The A paper closes with a thoughtful summation of what the essay has proven and often builds to a general reflection which connects its main idea to our world exposing some larger, important, and perhaps overlooked truth about life.

Key: TS = topic sentence, EV = evidence, AN = analysis

**Content** - For a paper to receive an A, it must be on-topic. Its assertions, analysis, evidence, and main idea must directly respond to one of the prompts listed in the essay assignment or to an instructor-approved topic determined well in advance. Its arguments must be well supported with ample textual evidence and peer-reviewed source data. Each article of evidence must be developed and supported with scholarly analysis appropriate to the level of this college course. The argument an A paper makes should be convincing, interesting, and somewhat original. If the paper concludes with a general reflection, that reflection should be a direct result of the essay's rhetorical inertia without obvious breaks in logic (i.e. free from non sequiturs and broken links). An A essay must answer the question "How do the elements of literature create meaning in this piece?" not "What happens in this story?"

**Documentation** - An A paper must be almost completely free of MLA paper format and documentation errors, which includes the spacing and alignment of the "Works Cited" page. All sources must be appropriate, reliable, at least college-level, and scholarly in nature. An A paper's peer-reviewed journal article sources must be cited from either *JSTOR* or *Academic Search Complete* and accessed through our college's library.

\* Marked Letter Grades: (A+ = 98, A= 95, A- = 92, 90 = 90)

### B

In the B paper, the main idea must be developed with some real depth. Ordinarily, a B paper will be completely free of major grammatical errors, and it will show a superior level of thought and expression. The B paper must be relatively free of errors in spelling and punctuation. A small number format, grammar, and MLA documentation errors may be present. (A+ = 88, A= 85, A- = 82, 80 = 80)

### C

The C paper is one that lacks brilliance but is, at least, logical in the way it develops its main idea. Its phrasing may not be high-level, but it must be reasonably clear and accurate. The C paper must be relatively free of major grammatical errors. It must also be relatively free of errors in spelling and punctuation. A significant number format, grammar, and MLA documentation errors may be present. (A+ = 78, A= 75, A- = 72, 70 = 70)

### D

The D paper indicates below average work. Such a paper usually has no clearly stated main idea, contains inadequately developed paragraphs, abounds with grammatical and mechanical errors, and/or reveals a serious lack of understanding of the subject matter. A significant number of format and MLA documentation errors are likely present. (A+ = 68, A= 65, A- = 62, 60 = 60)

### F

The F paper reflects a complete lack of ability to state or develop a main idea in most instances. This paper may also reveal a total lack of comprehension, as well as major errors in grammar, sentence structure, spelling, punctuation, diction, paper format, and MLA documentation. (0%-60%)

**\*\* This rubric is intended to be general in nature. The scoring of each assignment may vary. \*\***