LITERATURE GUIDE

Essay Writing and Research

Misha Kavka and Bernard Schweizer (2000)

Revised by:

Barb Breustedt, Martin Mühlheim, and Dorota A. Smyk Bhattacharjee (2006)

Mark Ittensohn, Johnny Riquet, Rahel Rivera Godoy-Benesch, and Hannah Schoch (2015)

Morgane Ghilardi, Alan Mattli, and Hannah Schoch (2020)

Alexander Markin, Alan Mattli, Beatrice Montedoro, and Olivia Tjon-A-Meeuw (2024)

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This guide is intended to help you as you write your essays for the literature courses at the English Department of the University of Zurich. It covers all aspects of the process from finding a topic to research to the actual writing. This means you should consult the guide before you start working on your essay. It will also be helpful for the revision phase, once you have written a first version of the essay.

Please note that the guidelines in this document cover critical essays in literature and will differ in certain regards from the guidelines for essays in linguistics or Language Skills and Culture. A comparison of these guidelines and sample essays as well as a condensed version of this guide, the Literature Essay Checklist, can be found on the ES website.

1. CONTENT

1.1   Topic/Research Questions

As you write seminar essays, your topic is circumscribed: it needs to fit the topic of the seminar. Some instructors might want you to write about a primary source discussed in the seminar; make sure to check what the requirements are.

- Take note of primary and secondary sources that particularly interest you during the seminar. Also write down any interesting avenues of discussion from class. You might have the option of further developing presentations or response papers for an essay. Coming up with a topic for your essay does not start during the semester break, it starts in the classroom.

- Focus on something that drew your attention (positively or negatively) as you read your primary source(s). This can include all aspects of a source such as figurative language, characters, time, paradigms, story, political stances, form, style, context, etc. Think about how these aspects function and what effects they generate. Your essay will likely cover a number of these aspects, so think about a fruitful way of connecting them. This is the moment where formulating research questions may be useful. It may be helpful to formulate a set of smaller research questions to break up a larger topic. For example:

    o   How does "Porphyria's Lover" achieve its irony?
    o   What is the effect of this irony on the poem's stance towards Victorian gender relations?

- Find an analytical and/or theoretical approach that will allow you to further develop your initial impressions of the primary source(s). Again, this might to some extent be circumscribed by your seminar.

- Start to research your topic(s) by reading secondary sources on your primary source(s) that approach them from a similar angle as you. Additionally, you can look for secondary sources that engage with texts that are generically or thematically similar to your primary source(s). Also research the theoretical/analytical approaches you are interested in. Doing research will help you narrow down your topic and, of course, increase your knowledge of it.

- As you re-read your primary sources with these research questions in mind, you will be able to start formulating provisional answers, which can then be developed into interpretative claims that could in turn be used as your thesis statement and topic sentences for your essay (see sections 1.2 and 2.3 respectively).

1.2   The Thesis Statement

The thesis statement is a concise statement of your main argument about your source(s). It summarises your interpretation of the source(s). An interpretation is based on an analysis of the source(s) and makes a claim about the text. That is to say, the thesis needs to be arguable; if there can be no discussion about it, it does not work as a thesis statement. Make sure that your thesis presents an interpretation; it is not an outline of your essay nor a thematic summary of the source(s). The thesis statement references the primary sources as well as your chosen critical/analytical approaches. Therefore, a first, working thesis can only be developed after you have done some research; you cannot come up with a thesis before you are familiar with your topic (see 1.1).

Remember:
- The thesis statement is a provisional answer to your research questions. Hence, it can change as you write your essay; this is a feature of critical essays not a bug.
- The thesis needs to fit the scope of your essay. As you write longer essays, your theses can become more complex and detailed.
- The thesis should appear at the end of your introduction.
- The thesis will be broken down into smaller steps over the course of the essay, as you develop your argument (see how to use topic sentences in 2.3).

Example: How Not to Do It
- ***Poor thesis statement:*** "Leda and the Swan" is a toxic text. Yeats's reinterpretation of Greek mythology is misogynistic because it represents the encounter of Leda and Zeus in his swan-like guise as an explicit instance of rape.

  This thesis statement does not work because:
  - It makes a value judgement about the text that veers into the personal.
  - It does not distinguish between the representation of an event and its condoning.
  - It uses vague and un-academic terms like "toxic."

Examples: How to Do It
- ***Good thesis statement 1***: "Leda and the Swan" by William Butler Yeats is a poem that foregrounds the ambiguity of its figurative language. The rape of Leda by Zeus and its violent consequences is suggested through this language; at the same time, this heavy use of metaphors, metonymies, and other tropes points towards the unrepresentability of trauma.

  This thesis statement works because:
  - It uses precise and academic language.
  - It makes an arguable claim about the text, namely that the poem comments on the impossibility of representing trauma.
  - It combines form and content in its reading of the poem.

- ***Good thesis statement 2***: Although Wordsworth's "Composed upon Westminster Bridge" has often been regarded as a famous London poem, its description of the British capital functions first and foremost as a means of self-reflection rather than as a representation of London. By imagining a city that is personified yet devoid of people, the solitary speaker uses the urban cityscape in order to represent his own state of mind.

   This thesis statement works because:
   - o It positions itself within the larger scholarship by explicitly stating that a claim contrary to received wisdom will be made (→ evidence that research has been done).
   - o It combines form and context in its reading of the poem.

In longer essays (i.e. BA and MA theses and MA seminar papers), you may include a projected essay organisation at the end of the introduction after the thesis statement, but only as an elaboration of the thesis. Hence, it does not merely outline what you will do in your essay, but also why you will do it. For example:

- **Thesis:** Yeats' attitude to the Irish nation is infinitely more ambivalent than Edward Said describes, and, in many ways, Yeats seems to identify far more with a colonial than with a decolonising stance.
- **Elaboration:** In this essay, I shall trace two key aspects of post-colonial literatures – the concern with nation and the concern with the dismantling of the master narratives of the colonisers – through three of Yeats' final poems, in order to show where the limitations of this post-colonial interpretation of Yeats lie.

1.3   How to Come up with a Title

Papers of all lengths have a title that is ideally both informative and interest-awakening. The title contains basic information about your primary text(s) (i.e. author, title) as well as one or more keywords to describe the focus of your essay. Anglo-American writers often use two-part titles, in which the first part is an interest-awakening phrase – possibly even a quote – and the second part is informative.

Examples
- *Playing in the Dark: Whiteness and the Literary Imagination* (Toni Morrison)
- *Tales of Sound and Fury: Observations on the Family Melodrama* (Thomas Elsaesser)
- "Of Trolls and Heroes: Subverting Tropes as an Illustration of Tradition and Progress in Terry Pratchett's 'Troll Bridge'" (student essay)

Note that you cannot use your thesis as your title. An essay title should hint towards the thesis, but it cannot convey all that is relevant to your thesis. Instead, it should awaken the interest of your reader by hinting towards your claim.

1.4 Engagement with Primary Sources

Modern literary studies generally distinguish between primary and secondary sources. In the context of academic writing, primary sources are texts that your essay aims to investigate such as poems, novels, films, TV shows, video games, historical source material, etc. Secondary sources are the texts you consult and draw on in your analysis of the primary source(s): they deal, directly or indirectly, with the primary source(s), or they provide context, conceptual frameworks and support for the argument you are making. Intimate knowledge and intensive close reading of your primary source(s) are the foundation for the interpretation you put forward in your essay.

How to Approach a Primary Text

- Read the text several times.
- If you do not understand a word or a passage, look for explanations in the editor's notes or in a dictionary.
- Annotate the text: spot patterns in use of language, punctuation, and grammar. It is useful to work with colour pencils or markers and to highlight interesting features of the text, irregularities in its language, unusual imagery, etc.
- Make observations and take notes about aspects of the text that might be important or of interest for you.
- Summarise your text. Do this in writing. A summary will give you a clear overview of the text's structure.
- Try to find the aspects of the primary source that are interesting to you and which might, in your opinion, contribute to a better understanding of the primary text and/or its context.
- Do not hesitate to discuss your primary source and your ideas with your instructor or supervisor. They can offer you feedback on your ideas as well as give you advice on the relevant secondary reading.
- To start analysing your text use guidelines made available to you by your instructor(s).
- You can apply the same principles of the first approach to non-literary primary sources, such as visual media: watch a movie/TV episode/video clip at least a couple of times, take notes, take screenshots, summarise, brainstorm your ideas, etc.

Editions

Some texts were never published in any authoritative edition during the author's lifetime. Therefore, an editor was needed to establish an authoritative version. Reliable editions of primary texts must include an explanation of principles of the editorial practice.

Good scholarly editions include Norton Critical Editions, Longman Annotated English Poets, Hackett Classics Editions, Arden or New Cambridge Shakespeare. They often include a scholarly introduction that aid the reader in understanding various aspects of the text's historical background and cultural context. They also provide supplementary materials (study guides, bibliographies of the most important secondary sources, helpful notes, commentaries and explanations, academic introductions, etc.) and give some orientation to help you identify useful secondary sources. Finally, make sure you are consulting the latest edition for up-to-date material.

1.5   Engagement with Secondary Sources

Consulting secondary texts is vital for the process of writing a critical essay. Although your engagement with secondary sources should never overshadow your interpretation of the primary text(s), they give you valuable insight into the creation of a primary source, its place in the larger cultural and literary history, and existing critical reflections and theories related to the text. Working with secondary sources will increase your expertise and help you develop your argument, either by providing support for it or by proposing a reading you wish to challenge. It might help you find a theoretical framework for your essay, flesh out your claims and arguments, and give you a different perspective on the primary source, in other words, it might inspire you. You can use direct quotation or paraphrase to illustrate the arguments of your secondary sources, to support and develop a discussion around your ideas. However, these cannot replace your own argumentation. (For more information about how to quote or paraphrase when writing your essay, see 3.5.)

How to Approach Secondary Texts

- Consulting secondary sources is essential, and thus you should invest some time in reading and understanding them. In some instances, this may seem like a daunting task, for example, if you plan to write about a famous literary text like *Hamlet*, as you will be faced with extensive research. Use your specific topic and research questions to identify scholarly publications that are relevant for you to read. When you have identified relevant critical texts, look at their bibliographies for further reading suggestions. There are also helpful tools like critical overviews or bibliographies that can help you familiarise yourself with the critical history of a given text.

- It is crucial that you always reflect critically on the reliability of the secondary sources you are consulting and referencing. Reliability refers to the degree to which a secondary source provides accurate, well-researched, well-referenced, and academically sound research. You can find reliable secondary sources in bibliographical databases like the MLA (Modern Language Association), LION (Literature Online) or ABELL (Annual Bibliography of English Language and Literature). These will show you what has been published on a topic. Then consult the faculty library/University Library Zurich or the Zentralbibliothek Zürich (ZB) to find out which of these texts are available or accessible. Swisscovery and the MLA Database (accessible with UZH login) are good starting points for your research and can help you with the search for reliable secondary sources.

- Secondary sources that are readily available on the internet are usually not particularly reliable. These are often from journals with poor editorial standards, or they are BA and MA theses and seminar papers that have not been peer-reviewed. Furthermore, do not use Google Scholar as your first and only tool for research, as it has several scholarly and legal-ethical limitations (selection criteria, closed-source algorithm) and sorts items by popularity, which is not the measure of good research.

- Another thing to consider is the secondary text's date of publication. Just because a secondary text is not recent does not mean that it is irrelevant, as it might be foundational

for the development of certain concepts or schools of thought. However, it makes sense to consider whether the ideas advanced in that text are still relevant or whether they have been developed in a relevant way since their initial publication. It is also worth considering that more recent secondary texts dealing with a specific primary text or concept may include a discussion of existing research, thus pointing you to the current discourses on the subject at hand. You should avoid using *only* secondary sources that are more than 25 years old.

- Finally, it is perfectly alright to disagree with a secondary source, provided that you can provide reasons for your own position. Put differently, it is important to engage with other critics' work and to explain why you agree or disagree with them. Both can further your own argument.

Most Common Types of Secondary Sources and Their Markers of Reliability

- **Monographs:**
  Printed books are generally reliable since most book publishers invest resources into editing and peer-reviewing the works they choose to publish. Good examples are the presses of well-known universities (such as Cambridge University Press, Oxford University Press, Harvard University Press, etc.) or well-established academic publishing houses (such as Routledge and Palgrave Macmillan). Exceptions are books printed by low-prestige academic publishers (such as Cambridge Scholars Publishing) as well as self-published works. If you are in doubt concerning a book's credibility, it is best to look up the publisher on the internet and check whether they conduct peer review (i.e. have publications reviewed by external experts). As a rule, peer-reviewed sources are much more reliable than non-peer-reviewed ones. Another good way to check the reliability of an individual book is to consult academic reviews of the book in reputable journals.

- **Articles or Essays:**
  You will find articles and essays in journals and anthologies. They are less extensive in scope but more focused than monographs. In addition, most of them present a short summary of existing secondary sources on a given text or topic, which can help you in gaining an overview of the available research. However, as articles and essays are more numerous than monographs, you need to pay extra attention to the reliability of what you read. Generally, the same cautionary rule as with monographs applies: journals published by well-known publishers as well as those that use peer review are much more reliable than those that are published by obscure presses or published without peer-reviewing. Checking the website of a journal/publisher is generally the best way of establishing its soundness.

- **Online Sources:**
  When using secondary sources from the internet, it is important to make a distinction between digital versions of published sources (on websites like Project Muse or JSTOR) and sources that are published only on the internet. With respect to the former, the same criteria as with printed sources apply. In the latter case, it is crucial that you gain an overview of where the source comes from. Who wrote it? Who oversees the website? Is

the content edited or peer-reviewed? This kind of information can be found under the category "About" on a website. If you find no information on these questions, the source is not reliable. A good example of a reliable online-only source is [Romantic Textualities](). If you check the website, you can see that it provides information about its individual authors and their affiliation, its editorial and advisory board, as well as its editing and reviewing practices. Such references are crucial in establishing a website's reliability. Another good example is the [University of Pennsylvania's Electronic Edition of Mary Shelley's Frankenstein]().

Be careful with papers downloaded from networks such as Academia.edu or Researchgate.com, as users can upload whatever they wish, i.e. the work you find there may not have been peer-reviewed. Furthermore, Wikipedia may provide helpful introductory information, but since it is written largely anonymously, and neither officially edited nor reviewed, it is prone to containing errors and inaccuracies. This is why Wikipedia is not acceptable as a reliable secondary source in an academic essay (although it might point you to relevant sources if there are references). Websites such as SparkNotes, CliffsNotes, Gradesaver, Shmoop, etc. are *never* acceptable as secondary sources.

1.6   Referencing and the Dangers of Plagiarism

Referencing/Quoting/Paraphrasing:
Since you will inevitably use secondary sources in your essay, it is vital that you reference them, i.e. that your essay explicitly points to the work of the scholars you have consulted. This means that your essay needs to formally mark every thought, idea, or argument that is not your own for the reader to realise that they are reading (about) someone else's ideas, either by directly quoting from the source or by paraphrasing it. Attribute quotations and paraphrases by citing the author (if not obvious) and the page number of the quoted passage in parentheses. It is also important when integrating sources to make clear which ideas are your own. This indicates that you have not only done research but are also engaging critically with said research (see 3.6 for further information).

Plagiarism:
Should you quote, copy, or paraphrase what you have read without providing adequate references, you commit plagiarism. Plagiarism is a serious academic offence. Consequences range from course failure to legal disciplinary action. At the University of Zurich, all essays are run through a plagiarism detection software that easily spots such cases of plagiarism. To avoid committing plagiarism, make sure that you always remain conscious of the degree to which your own argument is indebted to or based on the thoughts of others. A good way of doing this is to keep a list of all the secondary sources you have consulted as well as to make summaries of their main arguments. This way you become more aware of how and where others' ideas have influenced your own. You can find more information about plagiarism guidelines on the [ES Website]().

1.7   The Use of AI

You can use AI as a tool to assist and inform you in your initial research, generation of ideas, planning and output development, but it is not a replacement for your critical thinking and analysis. You can use the generated text or output as a starting point to give you inspiration or guidance, but the final submitted assessment must be all your work and your analysis. Ensure that you appropriately cite and reference any text or output generated by AI in your assignment. Be aware that the plagiarism detection software used at the University of Zurich can also easily recognise essays written by AI/ChatGPT. You can find more information regarding use of AI tools on the ES Website.

1.8   Some Dos and Don'ts of Research

DO:
- Pay attention and make sure that you always reference the sources you are using. Carelessness does not excuse plagiarism.
- Check the bibliographies of your *Textual Analysis* classes for helpful secondary sources that will facilitate your approach to a chosen topic (handbooks, companions, anthologies, literary histories).
- Use library catalogues as well as online databases (such as the MLA International Bibliography or Swisscovery) to find reliable and pertinent secondary sources for your chosen text/topic.
- Attend library tours, research workshops, or individual research consultation hours offered by the Zentralbibliothek Zürich and the library of the English Department.
- Discuss research strategies and findings with your instructor or supervisor as well as other students. Help each other determine the reliability of secondary and primary sources.
- Use reliable dictionaries, such as the *OED*, when referencing meanings of words. However, do not rely solely on dictionary definitions when providing definitions of concepts. Specialized terminology must be defined and discussed on the basis of specialized handbooks and/or secondary sources.

DON'T:
- Never base your argument on information provided by secondary sources with questionable reliability.
- Never quote or paraphrase from unreliable sources.
- Never pass off someone else's work as your own.
- Never merely rely on the first couple of secondary sources you find.

1.9 Useful Platforms for Online Research

Note that you will need to be working from within the University of Zurich's network or using the UZH VPN to access most of what these sites have to offer.

- **OED Online:** The authoritative online English dictionary
- **Swisscovery:** The online catalogue of Swiss university libraries
- **MLA International Bibliography:** The most important database for English literature
- **Project Muse:** Digital library for books and journals in the humanities and social sciences from 200 university presses and scholarly societies
- **JSTOR:** Digital library of academic journals, books, and primary sources
- **Elektronische Zeitschriftenbibliothek:** Index to search for journals that can be accessed via the ZB or that are open access
- **Drama Online:** The largest database for recorded theatre performances
- **Google Scholar:** Google's search engine for academic work
- **Google Books:** Large online library of rare old books
- **Internet Archive:** Digital library of free e-books, especially old books that you may not be able to find in print anymore
- **Project Gutenberg:** Digital library of free e-books

2. STRUCTURE

2.1   Clear Macro-Structure

The Anglo-American critical essay is distinguished from both the German-language composition and the linguistics paper by its use of minimal or implicit scaffolding: rather than consisting of individually labelled sections, the structure of the Anglo-American critical essay is internal to the essay, not external, i.e. there is no or only limited use of tables of contents, of enumerated headings, and of subsections.

All Literature Essays Consist of:
- An introduction with an overarching argument (thesis statement)
- Paragraphs with arguments (as stated explicitly in topic sentences) that support the overarching argument
- A conclusion

Additional Structural Elements Required Only for BA Theses or MA Papers and Theses

- **Tables of Contents and Chapters:**
  A table of contents becomes necessary only if the work is long enough to be divided into chapters, e.g. in the case of an MA thesis. Chapters are conventionally 15–30 pages in length. An MA Thesis (20,000–30,000 words) should be divided into chapters, including a separate introduction and conclusion, and have a table of contents. Each chapter, like longer critical essays, may itself be divided into sections (see below).

- **Sections:**
  Separate sections are appropriate only in a paper of 15 or more pages, i.e. a BA thesis or an MA seminar paper. These sections should be held together by topic sentences and paragraph transitions in order to keep the argument fluid (i.e. the essay should also work without the section titles). Sections may be marked by headings alone, by headings after Roman numerals (i.e. I, II, etc.), or by Roman numerals alone. If you choose to have headings for each section, these headings should be thematic rather than functional (i.e. "The Role of the Unnamed Woman," not "Introduction," "Analysis," or "Conclusion"). If the introduction and conclusion in a longer paper are separate sections, they will take thematic headings (such as "Shakespeare's Prose" or "Criticism, Fiction, and Ideology").

2.2   Clear Micro-Structure

The main body of the essay is divided into distinct paragraphs, each developing one clear argument related to the overarching argument. The paragraph transitions introduce and explain the relevance of the individual points. Developmental paragraphs should aim to:

- Break down the thesis (i.e. the overarching argument) into logically coherent argumentative steps.
- Develop one main idea per paragraph (this main idea should be presented in an explicit topic sentence).
- Cover all aspects of the thesis following a coherent and developing logic.

Note how the argument in Language Skills and Culture essays is structured differently, with each paragraph presenting a totally distinct argument. This is not the case for essays in literature: each paragraph builds on the previous one and presents a step in the overarching argument. Think of the overarching argument as cumulative: each paragraph should develop and support the main argument.

Note also that the number and length of paragraphs will vary depending on the structural requirements of your argument. Write as many individual paragraphs as you have individual ideas/points in order to support your overarching argument. The paragraphs break your argument down into single argumentative steps and are usually between half a page and three-quarters of a page long. If your paragraph is longer than a page, it can probably be split into two distinct ideas; if it is just three or four lines, it cannot genuinely develop one main idea.

2.3   Overall Coherence of the Essay

The Introduction

- Presents the problem or issue to be addressed (research question(s))
- Provides necessary background material (but only enough for the reader to understand the thesis; it can be developed more fully later on)
- States the thesis (overarching argument)

Formal Requirements
- The introduction should cover approximately 10% of the essay. This means, roughly, that a five- to ten-page paper will have a one-paragraph introduction (between half and a whole page in length), while a 15- to 25-page paper may have a two- to three-page introduction broken into a number of paragraphs.
- The opening sentence should primarily catch the reader's attention. There are different ways of beginning a critical essay. For instance, you may choose to begin with an example which illustrates the central problem or research question(s) you address in your paper, or you may begin by directly announcing the core research interest of the essay. Of course, you also have to make sure that your essay will live up to the 'promise' of its opening sentence (i.e. do not use clickbait-style openings).
- **DO:**
  - *"Macbeth* has been one of the most widely discussed – and most thoroughly misunderstood – of Shakespeare's plays."

- o "In many ways, Jane Austen can be said to have used cinematic techniques long before film as a medium was even invented."
- **DON'T:**
  - o Do not open your essay with a 'planning' sentence, such as, "In this paper, I will analyse…," as such a sentence will fail to interest the reader.
  - o Do not open your essay with a generalisation, unless it serves as a springboard into a related, more particular point in the next sentence. For example: "Over the centuries, *Hamlet* has generated many critical responses." On its own, such a sentence fails to say anything, though it becomes acceptable if the next sentence refers to a specific critical response or critical debate about *Hamlet* relevant for the discussion you will develop in your essay.

Relevance to the Argument

As a general rule, only include information the reader needs in order to accept the premise of your thesis, and no more.

- Provide definitions for the key concepts that are crucial to your thesis and not common knowledge. This is especially the case when you are using 'technical' or philosophical terms, or if there are diverging traditions of using a term.
- Only provide narrative/textual information that the reader needs in order to understand your thesis. You should never provide an entire plot summary in the introduction (or anywhere).
- You may also provide historical background, but only if it is relevant to your thesis.
- Do not provide a biographical sketch of the author (either in the introduction or later) unless it is absolutely essential to the claim in your thesis.

Sample Introduction

September 11, 2001 marks a shocking event in history that has frequently been portrayed in the media and literature in the past years. In one of these narratives, Mohsin Hamid's *The Reluctant Fundamentalist* portrays the fictive story of Changez, a Pakistani living and working in America, who reluctantly becomes a fundamentalist through the prejudice that left its mark on him. Here, fundamentalism is associated with "strict adherence to the basic principles of any specified doctrine, subject, or discipline; a movement or approach associated with this" ("Fundamentalism"). Set in a café in Old Anarkali, Changez recounts his past to an unknown stranger. He had a promising career starting with a scholarship in Princeton, after which he worked for the renowned evaluation firm Underwood Samson & Company as a business analyst in New York. He worked for the firm up until, and for a short time after, the attacks on the Twin Towers, which drastically changed his worldview. The story is told in the form of a dramatic monologue, characterised by "a single person who utters the speech that addresses and interacts with one or more other people; but we know of the auditors' presence and what they say and do, only from clues in the discourse of the single speaker" (Abrams 96). Consequently, the main effect that the dramatic monologue achieves is "to reveal to the reader, in a way that enhances his interest, the speaker's temperament and character" (96), which, in the context of Hamid's narrative, serves to challenge the reader's own understanding of prejudice. Hence, Mohsin Hamid's *The Reluctant*

Fundamentalist is a novel that effectively plays with ambiguity by use of the form of the dramatic monologue in order to uncover the structuring mechanisms of prejudice.

The Paragraph

The paragraph is the key organisational unit of a critical essay. Thus, you should divide your essay into as many paragraphs as necessary (i.e. individual paragraphs = individual points). Never combine multiple points you want to make into one paragraph just so the essay adheres to a specific number of paragraphs. Your argumentation determines the number of paragraphs, never the other way around. It is better to give space to your ideas and to have paragraphs which focus on one clear point clearly stated in a topic sentence (see below). Each paragraph should follow its own coherent internal structure.

A Coherent Paragraph Should Have:
- A strong topic sentence (i.e. a central claim for this paragraph), which…
  - provides the main idea of the paragraph.
  - delimits the idea developed in the paragraph (i.e. everything discussed in the paragraph should be consistent with the topic sentence).
- Examples or supporting points, which are…
  - consistent with the topic sentence.
  - logically linked to each other.
  - fully explained and interpreted using the appropriate analytical tools.
- A concluding sentence, which…
  - develops the topic sentence and brings it to a close.
  - already signals the transition to the next paragraph.

Conventionally, the topic sentence is the first sentence of the paragraph, though it may be the second sentence in those cases where a paragraph transition takes up the entire first sentence. It is a key element in guiding your reader through your argumentation and provides crucial orientation and focus. For example:
- **GOOD:**
  The wind can be understood as a symbol of the protagonist's desire (focus), though this desire fails to have a clear object (direction).
- **BAD:**
  - The wind can be understood as a symbol of desire.
  - Problem: There is a focus but no direction.
- **BAD:**
  - The story opens with the protagonist in mid-conversation.
  - Problem: A topic sentence that describes a narrative situation has no clear focus.

- Remains consistent with the thesis but does not simply repeat it
- Extends the thesis to its logical conclusions

Possible Forms

- If your argument has been completed by the end of the body of the essay (i.e. you do not know what to conclude because you have already said 'it'), broaden your argument – that is, say something about the larger context of the thesis or provide a broader outlook.
- If the development of your argument has consisted of two or more separate strands (such as a comparison of texts or approaches), then pull the various strands together, evaluate them and draw a conclusion or conclusions from their juxtaposition.
- In the case of longer essays (never in TA essays), if the development of your argument has been dense and detailed, then, and only then, summarise it. (The reader may not be able to remember the various details.) Note that a summary is not merely a repetition of points you have already mentioned. Instead, such a summary should emphasise the links between the individual steps in your argument and point out how they relate to the claim made in the thesis statement.
- Move to a metatextual level (i.e. reflect on your own contribution).

DON'T:

- Do not summarise your argument if the points of the argument have already been made clearly. This will bore your reader as it is repetitive.
- Do not introduce a new detail of the argument in the conclusion.
- Do not end by stating what you did not do but could also have done. If at all, *begin* the conclusion by gesturing toward some of the limitations and open questions, but swiftly move on to what you *have* in fact done.
- Avoid ending your conclusion on a quote.

2.4   Development of Argument

Writing is something you do in order to be read by others (who are all embodied in the concept of the 'ideal reader'). Write your essay for an ideal reader, i.e. a reader who is familiar with the basics of literary analysis and may have heard about the primary text(s) under discussion but has no detailed knowledge of it. Quote fully from your primary texts; do not assume that the reader has a copy of the text in front of them. Do not just write for your instructor. Rather, write for an imagined community of fellow academics.

You can *never* expect that your reader, even if they are familiar with the primary text, will have noticed the same network of textual facts as you, or has had the same thoughts about them. Every reader notices different details in a text and thinks through these details differently. Hence, you cannot assume that your reader already knows what you mean. Therefore, it is important that you

guide your reader through your essay. Prepare your reader to follow your argument by providing the necessary context; then take them through every step of your argument's development. The aim of the critical essay is not just to present your argument persuasively but also to draw the ideal reader into thinking along with you (i.e. tell them what you think and why you think so).

How to Structure Your Essay to Produce a Successful Development of Your Argument
- Think about what the reader needs to know first in order to understand the next point. Follow this logical order to organise your paragraphs.
- Help your ideal reader follow the development of your ideas by providing a clear 'red thread' that runs throughout your essay: indicate explicitly the logical or associative relation between paragraphs in the paragraph transition.
- Sketch an outline of your argument before and during the writing phase to help you achieve a clarity of structure.

How to Use an Outline to Your Advantage
- The outline forces you to think about your essay structure and the individual steps of the argument.
- Your overarching argument will be more tightly organised if you know the relationship between each step in advance of the actual writing.
- The outline can change and evolve with your writing: in the process of revising your essay, you might realise that a paragraph works better in a different position of the essay.

When you finish a draft of your paper, it can be helpful to 'reverse outline' (i.e., go through your paper and summarise each of your points, making an outline of what you have actually written) and compare this to your original outline. This can help you revise your organization, your thesis statement, a transition, or topic sentences that no longer work for your argument.

Paragraph Transitions

A paragraph transition serves to link the point developed in the previous paragraph with the point to be developed in the new paragraph. This is crucial for the flow of your essay. It can either be part of the new paragraph alongside the new topic sentence, or it can be part of the conclusion of the previous paragraph. Here are some examples of how you could use paragraph transitions successfully:
- **GOOD:**
  Although the use of obsolete vocabulary in this text (topic of previous paragraph) may indicate an earlier era, the technological metaphors are contemporary if not futuristic (topic and direction of new paragraph).
- **BAD:**
  I will now discuss the technological metaphors.
- **Exceptions:**
  Conventionally, you do not need a paragraph transition between the introduction and the

first paragraph of the essay. You do, however, need a paragraph transition from the last paragraph of the development into the conclusion.

- **Common Error:**
  Do not use an 'essay plan' sentence as a paragraph transition (see the 'bad' example), since such a sentence will not be able to indicate the direction to be developed by the new paragraph topic.

Footnotes

Another tool you could use to help maintain the flow of your essay and the clear focus of each paragraph is to use footnotes to convey incidental information that is related to your argument, but that would encumber the flow of your ideas, or that is of secondary relevance (but still relevant). Make sure, however, that the footnotes *are* related to your core argument, i.e. don't include lengthy tangents or major extensions of your argument.

Example:
When discussing novels published in the context of the Native American Renaissance, it is crucial to be mindful of the criticisms that have been levelled at this term, especially those from Indigenous writers themselves.[1]

---
[1] Indigenous people use a variety on terms to refer to themselves and their communities, including *Indigenous*, *Native American*, *American Indian*, and other tribal-specific terms. When discussing a specific person, I will use the term they use for themselves; otherwise, I will use the word *Indigenous*.

Footnote references in the text appear in smaller font, superscript, and are usually appended at the end of a sentence, after the punctuation mark. In the Chicago style of citation (which is not the preferred style at the ES), footnotes are also used to acknowledge the sources of your quotations.

3. STYLE AND PRESENTATION

3.1 Language

Academic Register
Your essay should be written in an appropriate academic register, which is different from everyday speech. Exact definitions of academic register vary, and some academic institutions and disciplines are stricter than others in what they deem to be inappropriate language. As a general rule, these are the typical features of academic register:

- It is more formal than colloquial language.
- It prioritises precision over verbosity.
- Its primary goal is to inform rather than entertain.
- It addresses an 'expert' audience (i.e. one that is already reasonably well-versed in the field of study and/or the topic that is being written about).
- It aims to be as 'objective,' matter-of-fact, and unbiased as possible.
- It does not deal in broad generalisations or use deflective or complicitous language (such "we can all agree that...," "everybody knows that...," or "this is obviously true.")

Gender-Neutral Language
Using *he/his/him* as indefinite universal personal pronouns is obsolete. Here are three conventionalised ways of using gender-neutral pronouns. It is best to choose one of these conventions and use it consistently in your writing.

- **Rewrite**: Reformulate your sentences in order to avoid gendered pronouns. Examples: (e.g. "Students are expected to do thorough research on the topic of their essay before they start writing" or "Before starting to write, each student is expected to do thorough research on the essay topic.").
- **They:** The third-person-plural pronoun as the indefinite pronoun form of singular nouns (e.g. "Someone left their book in the classroom.") is accepted in (formal) written language. This form is useful because it is gender-inclusive beyond the male/female binary.
- **He or she:** Rather than using just the male form, you include the female form as well. The disadvantage of this method is that the extra words clutter up the text, so the other conventions are preferred.

3.2 Basic Formal Requirements

- Your paper must be word-processed and spell-checked before you hand it in.
- Do not use contractions like *don't*, *isn't*, *they're*, and *can't*. Write out the words instead (*do not*, *is not*, *they are*, *cannot*).
- Use 1.5 line-spacing throughout your paper (except in block quotes, see 3.5).
- Use a 12-point serif font like Times New Roman or Garamond to make the text more easily legible.

- Indent the first line of each paragraph unless it follows a title (i.e. do not indent the very first paragraph of the essay or the first paragraph of a section).
- Do not leave a blank line between paragraphs to indicate a conceptual break (such as between the introduction and the beginning of the development of the argument).
- The title page should include the course title, the instructor's name, and the title of your paper in the top half, and your name, email address, and the date of submission near the bottom of the page.
- Do not paginate the title page. Begin page numbers on the first page of the text with "1".

3.3   Paper Lengths

Standard length of essays in literature at the English Department:
- **BA Seminar Paper:** 4,000 words (+/- 10%)
- **BA Thesis:** 10,000 words (+/- 10%)
- **MA Seminar Paper:** 8,000 words (+/- 10%)
- **MA Thesis:** 20,000–30,000 words (to be discussed with the supervisor)

3.4   The Format of Titles

Whenever you include the title of a work in a text or in the bibliography, you have to apply the rules outlined below. Titles are always formatted in exactly the same way, whether they occur in the bibliography or in the essay itself.
- **Italicisation:** The titles of 'containers,' i.e. the titles that appear on a cover – novels, novellas, plays, films, TV series, video games, musical albums, monographs, journals, and edited volumes – always go in italics (e.g. *Frankenstein*, *Hamlet*, *Avatar*, *Studies in American Fiction*, *The Norton Anthology of Poetry*, etc.).
- **Double quotation marks:** The titles of texts 'contained' within a larger published unit, i.e. the titles inside of a larger entity – short stories, poems, individual chapters, essays, journal articles, episodes, and songs – always go in double quotation marks (e.g. "The Yellow Wallpaper," "I Wandered Lonely as a Cloud," "Of Other Spaces," "Shake It Off," etc.).
- **Single quotation marks:** No titles go in single quotation marks.
- **Capitalisation:** Capitalise all words in titles, except for definite and indefinite articles (e.g. *a*, *the*), conjunctions (e.g. *and*, *or*, *but*), and short prepositions (e.g. *in*, *for*).

3.5 Quotes

General Principles

- Quotations serve the purpose of illustrating and supporting your argument.
- Most quotations are not self-explanatory, meaning that you must both introduce a quote with a contextualising lead-in and offer a follow-up in which you discuss it, in order to clarify what the quote adds to your argument.
- When the specific wording used in the text (secondary or primary) is crucial and paraphrasing would detract from its original strength and meaning then quote it directly.
- When the specific wording is not aimportant and the general idea/information can be summarised and conveyed in your own words then paraphrase it. This is usually the case for background information used for contextualisation or plot summaries.

There are therefore different ways of engaging with texts (primary and secondary):

Direct Quote

Every direct quotation must be rendered exactly as it stands in the original text, meaning that you must reproduce punctuation, spelling, capitalisation, etc. exactly as you find it in the original source. Any changes in the quoted text must be marked by using square brackets [ ]. If your quotation does not exceed three lines, you incorporate it directly in your text and put it in double quotation marks.

- **Making Changes:**
  "That structuralism has in some ways become complicit with the aims and procedures of [late capitalist] society is obvious enough in the reception it has received in England" (Eagleton 122). (The original reads "such" instead of "late capitalist".)

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

Block Quote

If a prose quotation runs for more than three lines in your document, you must present it as a block quotation. Block quotations are indented by one tab stop from the left-hand margin, they do not have quotation marks, and the page reference is placed after the full stop. The block quote is separated from the rest of the text by one blank line on either end.

> **Example:**
> Terry Eagleton's view of structuralism is inspired by his commitment to Marxist literary theory. He cannot sympathise with an analytical procedure that brackets out the actual conditions of literary production and consumption:
>
> > Structuralism and phenomenology, dissimilar though they are in central ways, both spring from the ironic act of shutting out the material world in order the

better to illuminate our consciousness of it. For anyone who believes that consciousness is in an important sense practical, inseparably bound up with the ways we act in and on reality, any such move is bound to be self-defeating. It is rather like killing a person in order to examine more conveniently the circulation of the blood. (109)

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

Embedded Quote
You may embed the quoted language within your own prose.

Example:
Terry Eagleton claims that structuralists are not interested in "relating the work to the realities of which it treated, or to the conditions which produced it, or to the actual readers who studied it" (109), a view that is shared by most Marxist critics.

Fragmentary Quote
You may cut a quoted sentence in several pieces and insert your own words in between the fragments. Add the page reference after the last quote in the sentence. Be careful not to distort the original meaning of the source in the process of fragmentation.

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

Internal Quote
If you have a quote within a quote, use single quotation marks to indicate the internal quotation.

Example:
"This is why Jakobson is able to say, in a famous definition, that 'The poetic function projects the principle of equivalence from the axis of selection to the axis of combination'" (qtd. in Eagleton 99).

Paraphrase
You may paraphrase a source and reproduce the gist of its argument in your own words. It is not sufficient to change only a few words. Note the importance of identifying your source regardless, as failing to do so constitutes plagiarism.

Example:
- o Terry Eagleton's tirade against structuralism is tempered by the admission that this school of thought at least alerted readers and critics to the fact that any manifestation of language, including literature, was constructed, that its meaning

neither was determined by individual experience nor resided in a god-given order of immanence (106–107).

- o *Original source:* "Loosely subjective talk was chastised by a criticism which recognised that the literary work, like any other product of language, is a construct, whose mechanisms could be classified and analysed like the objects of any other science .... Meaning was neither a private experience nor a divinely ordained occurrence: it was the product of certain shared systems of signification" (Eagleton 106–107).

Omissions

When leaving out words or phrases from a quoted passage, indicate the gap by adding an ellipsis (three full stops).

Example:

"These relations, Lévi-Strauss considered, were inherent in the human mind itself, so that in studying a body of myth we are looking … at the universal mental operations which structure it" (Eagleton 104)

Quoting Poetry

Line Breaks

When quoting poetry, always indicate the line breaks (where a new line starts), either by inserting a slash (/) between the verses and leaving a space on either side of the slash, or, if you quote more than two lines, by using a block quote. In the parentheses, indicate the book, canto, or other poetic subdivision (if applicable) by a capital Roman numeral, followed by the line numbers in Arabic numbers. Write the author's last name in the parentheses only if it is not obvious from your discussion who wrote the quoted poetry. Do not add *line* or *l.* to your in-text citation.

Example (poem without cantos or other subdivisions):

In "Sonnet 18," the lines "Nor shall death brag thou wander'st in his shade, / When in eternal lines to time thou grow'st" (11–12) stress the immortality literature can bestow on mortal beings.

Example (poem with cantos or other subdivisions):

In saying that "The mind is its own place, and in itself / Can make a Heaven of Hell, a Hell of Heaven" (I, 254–55), Satan voices an idea that harmonises with the individualist ethos of Protestantism.

Omissions

If you want to leave out lines in a poem, indicate the omission by an ellipsis (three full stops) if the quotation is no longer than two lines, and by a full line of full stops if the omission appears in a block quote.

Example:

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

> We shall be free; th'Almighty hath not built
> Here for his envy, will not drive us hence.
> ....
> Better to reign in Hell than serve in Heav'n. (I, 258–263)

Line vs. Page Numbers

When quoting from recent or not (yet) canonical poetry, it is often more useful to indicate the page number of the volume of poems than the line numbers of a given poem. This is especially advisable for poems that appear in (post)modern collections, where individual poems often do not have line numbers.

Example:

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

Quoting Drama

Excerpts vs. Block Quotes

When quoting parts of a play, integrate short excerpts in quotation marks within your text, or use the format of the block quote if you want to reproduce dialogues or soliloquies. In both cases, acknowledge the source by indicating the act with a capitalised Roman numeral, the scene with a lower-case Roman numeral, and the line numbers with Arabic numerals (if applicable).

Example:

By addressing the ghost "truepenny" (I, v, 150) and "old mole" (I, v, 161), Hamlet actually jibes at his fellow actor impersonating the ghost rather than speaking to a semblance of his deceased father.

Line Breaks

When quoting several lines of versified drama in your text, indicate the line breaks by a slash (/), leaving a space on either side of the slash.

Example:

"There are more things in Heaven and earth, Horatio / Than are dreamt of in your philosophy" (I, v, 165–166)

Dialogue

When quoting dialogue, write the name of the character fully in caps (e.g. HAMLET) and indent the quotation from the left margin (like a block quote).

> **Example:**
> Indeed, Hamlet's self-reflexive reference to his fellow actor impersonating the ghost gives rise to a reflection on the nature of reality in the very same passage:
>
> > GHOST: Swear by his sword.
> > HAMLET: Well said, old mole, canst work i'th' earth so fast?
> > A worthy pioner! Once more remove, good friends.
> > HORATIO: O day and night, but this is wondrous strange.
> > HAMLET: And therefore as a stranger give it welcome.
> > There are more things in heaven and earth, Horatio,
> > Than are dreamt of in your philosophy. (I, v, 160-166)
>
> One could read Hamlet's invocation of "more things in heaven and earth … [t]han are dreamt of in your philosophy" as referring to the diegetic reality of the play.

Line vs. Page Numbers

As in poetry, when quoting from contemporary or not (yet) canonical plays, it may be more useful to give the page number in parentheses instead of the act, the scene, and the line, partly because (post)modern plays are often not subdivided into acts and scenes.

3.6   Citations

All instructors accept the MLA style of citing references (for more information, see *MLA Handbook*, 9th ed., Modern Language Association, 2021). In the MLA style, every quote needs to be accompanied by a reference that lets the reader know where to find the complete text from which the quote is extracted. This type of *in-text citation* is done through the use of parentheses. This means that after the quotation you need to indicate in parentheses the name of the author and the page number of the source. The parenthetical references send your readers to the *Bibliography* (or *Works cited* list), which is placed at the end of your essay.

General Principles

Author and Page Reference

Whenever you quote or paraphrase another source, you must add a parenthetical in-text citation containing the name of the author you quoted and the respective page number. You may omit the author's name if you have already introduced their name in your own prose.

Additional Detail
If the bibliography (or works cited list) contains more than one text by the same author, you also have to add part of the title to the in-text citation (see below).

Placement
The parentheses always come directly after the quote's closing quotation marks and are followed by a full stop (or comma, colon, or semicolon, if that is the appropriate punctuation in the sentence). In block quotes, the parentheses come after the final period.

Types of Citations

Primary or Secondary Source
After the quote, insert parentheses containing the author's name and the page number.

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

> **Example: (author's name omitted):**
> Rob Nixon dismisses Naipaul's appeals to a postcolonial state of permanent homelessness because, "From the outset, his colonial education had oriented him toward England" (11).

Primary or Secondary Source by Multiple Authors
Indicate all the authors' names if there are three or fewer authors, or the first author plus *et al.* if there are more than three authors.

> **Example:**
> (Booth, Colomb, and Williams 20)

Two or More Works by the Same Author(s)
When you cite from more than one work by the same author, indicate the author's last name, followed by a comma, followed by the shortened title of the particular work and the page reference. This applies to every type of source.

> **Example (book):**
> (Eagleton, *Literary Theory* 120)

> **Example (chapter):**
> (Eagleton, "Postmodern" 4)

Indirect Sources

When you cite a passage not from the source itself, but from someone else's quotation of that source, then attribute the quote to the work in which you found it, with *qtd. in* preceding the author's last name and the relevant page number(s). Note that it is usually preferable to quote from the original source, since this indicates that you are familiar with the context from which the quote is taken. Indirectly cite sources only if the original is unavailable or exceedingly difficult to find.

> **Example:**
> "This is why Jakobson is able to say, in a famous definition, that 'The poetic function projects the principle of equivalence from the axis of selection to the axis of combination'" (qtd. in Eagleton 99).

Article on the Internet

Indicate the name of the author.

> **Example:**
> Naipaul's reception in India has been mixed. While some Indian commentators laud *An Area of Darkness* (1964) for its "lapidary grace and piety" (Vaidyanathan), others deplore the "spiritual dislocation that [they] find so disturbing in Naipaul's relentless assault on the life and culture of the Third World countries" (Maini).

Film/TV Show

Indicate the time stamp.

> **Example (direct quote):**
> Even this romantic fantasy proves fleeting in *It Follows*, as Jay punctuates it with the sad realisation, "Now that we're old enough, where the hell do we go?" (15:30).

> **Example (scene description):**
> It is here that the horror film *It Follows* re-enacts the rituals of idyllic suburban Americana: establishing shots of Jay's neighbourhood frequently feature children at play and people washing cars (11:45), while the supporting cast spend their evenings absent-mindedly playing cards and drinking beer on the porch (21:00).

3.7   References in the Bibliography

After indicating the provenance of each quote or paraphrase in your text, you need to add a section containing the total bibliographical information of those sources. This way, your readers will be able to look up the sources themselves and to check the accuracy of your quotes. If you are dealing with a type of text that is not listed as an example here, consult [Purdue University's Online Writing Lab](), which has a comprehensive guide to all common styles of citation and referencing.

General Principles

Works Cited

While there are different styles of reference lists, the one most commonly used one is the *Works cited* list (though it can also be called *Bibliography*). This list of cited works only contains references to sources from which you have quoted and paraphrased.

Organisation

The list is sorted alphabetically by the cited authors' names.

Indentation

The first line of an individual bibliographical entry starts on the left-hand margin, while all subsequent lines are indented from the margin. Use the formatting feature of your word-processing program to create such *hanging* entries.

Multiple Works by One Author

When you list more than one item by the same author, print three hyphens (---) in place of the name in every entry except the first one. Alphabetise the entries by title (disregard *a*, *an*, and *the*).

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

Basic Formatting

The basic bibliographic entry is organised as follows:

> Last Name, First Name. *Title of Book.* Publisher, Year of Publication.
> Last Name, First Name. "Chapter or Essay Title." *Title of Book.* Editor's Name, Publisher, Year of Publication, Page range.
> Last Name, First Name. "Article Title." *Title of Journal*, Volume, Number, Year of Publication, Page range.

Remember:

- Italicise the titles of books (see 3.4).
- Put the titles of chapters, articles, poems, and short stories in double quotation marks (see 3.4).
- Follow the rules for capitalisation in titles (see 3.4).
- In titles with two parts, use a colon to separate the first part from the second.
- When the entry runs longer than one line, indent all the lines except for the first one.
- The abbreviations *U* and *P* stand for 'University' and 'Press,' respectively.
- Format your bibliographical entries in a consistent manner.

Sample Entries: Books

Book by a Single Author
This is the basic format of a bibliographical entry of an entire book. When you cite a recent edition of an older text, add the original date of publication as well.

>**Example (one date of publication):**
>Eagleton, Terry. *Literary Theory: An Introduction.* U of Minnesota P, 1983.

>**Example (two dates of publication):**
>Gaskell, Elizabeth. *Wives and Daughters.* 1866. Penguin, 2012.

Book by Two or More Authors
List the entry under the name of the first author (last name first), followed by the other authors, listed with the first name first. If there are more than three authors, give only the name of the first one, followed by *et al.*

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

Anthology or Compilation
List the entry under the name of the editor (last name first), followed by a comma and the word *editor*. If there is more than one editor, list the other editor(s) too (first name first), followed by the word *editors*. If there are more than three editors, only give the name of the first, followed by *et al., editors*. Note that it is usually more appropriate to give individual chapters and essays from an anthology or compilation, rather than the anthology or compilation as a whole.

>**Example (one editor):**
>Kowalewski, Michael, editor. *Temperamental Journeys: Essays on the Modern Literature of Travel.* U of Georgia P, 1992.

>**Example: (three editors):**
>Bain, Carl E., Jerome Beaty, and J. Paul Hunter, editors. *The Norton Introduction to Literature: Combined Shorter Edition.* W. W. Norton, 1973.

Translation
A translated work's bibliographical entry must include the translator's name. The year of publication given is the translated edition's, not the original's. If an editor is listed alongside the translator's, list the editor's name after the title and before the translator's.

>**Example:**
>Perec, Georges. *Life: A User's Manual.* Translated by David Bellos, David Godine, 1987.

Sample Entries: Texts within a Larger Work

Single Text in a Larger Work by the Same Author
This is the basic format of a bibliographical entry for a 'subordinate' item.

> **Example (short story):**
> Joyce, James. "The Dead." *Dubliners*, Jonathan Cape, 1967, pp. 199–256.

> **Example (chapter):**
> Woolf, Virginia. "Mr. Bennett and Mrs. Brown." *Collected Essays*, Hogarth, 1971, pp. 319–337.

Text in an Edited Volume
The reference must provide the name of the author, the title of the text, and the title of the edited volume, followed by the name(s) of the editor(s), the publication information, and the page range of the text in question.

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

Article in a Journal
The reference must provide the title of the journal, its volume and issue numbers, its year of publication, and the page range of the article in question. Note that a PDF file of a journal article with page numbers can be treated like a print source, even if it was actually accessed online.

> **Example:**
> Dodd, Philip. "The Views of Travelers: Travel Writing in the '30s." *Prose Studies*, vol. 5, no. 1, 1982, pp. 127–138.

Introductions and Prefaces
When you cite an introduction or a preface, list the bibliographical entry under the author of the introduction or preface. Add the name of the author of the book (as well as the editor's, if there is one) after the title of the book.

> **Example (introduction without its own title):**
> Leavis, Q. D. Introduction. *Jane Eyre*, by Charlotte Brontë, edited by Leavis, Penguin, 1966, pp. 7–29.

> **Example (introduction with its own title):**
> Baxandall, Michael. "Language and Explanation." Introduction. *Patterns of Intention: On the Historical Explanation of Pictures*, by Baxandall. Yale UP, 1985, pp. 1–11.

Review

Scholarly reviews (most commonly of academic books) are generally cited like journal articles. An exception is made when the review does not have a title of its own.

> **Example:**
> Davies, Ffion. Review of *Film Noir and Los Angeles: Urban History and the Dark Imaginary*, by Sean W. Maher. *Crime Fiction Studies*, vol. 4, no. 1, 2023, pp. 134–136.

Article in a Reference Book

If the dictionary or encyclopaedic entry is signed, give the author's name first. If the article is unsigned, give the title first and alphabetise the bibliographical entry according to the first word of the title which is not *the* or *a*. If the reference book arranges its articles alphabetically, you may omit the page numbers. When the reference book is very well known, you do not have to give full publication information. The edition and the year of publication are sufficient.

> **Example (unsigned, well-known reference work):**
> "Noon." *The Oxford English Dictionary*, 2nd ed., 1989.

> **Example (signed, well-known reference work):**
> Mohanty, Jitendra M. "Indian Philosophy." *The New Encyclopaedia Britannica: Macropaedia*. 15th ed., 1987.

> **Example (signed, lesser-known reference work):**
> La Patourel, John. "Normans and Normandy." *Dictionary of the Middle Ages*, edited by Joseph R. Strayer, 13 vols., Scribner's, 1987.

Sample Entries: Online Sources

Bibliographical entries for online sources behave similarly to print sources, in that they require the name of the author, editor, or database (if applicable) they were taken from. Include the URL (Uniform Resource Locator, i.e. the Internet 'address') in your bibliographical entry. Only include the *www.* address. Eliminate all *https://* when citing a URL. Remember to unlink the URL and to not include any superfluous information (like HTTP referrer information). The date of access is not required for online sources, unless the sourced page is one likely to undergo regular changes.

Book Published Online

> **Example:**
> Nesbit, Edith. *Ballads and Lyrics of Socialism*. London, 1908. *Victorian Women Writers Project*, edited by Perry Willett, Indiana University, April 1997, www.indiana.edu/~letrs/ vwwp/nesbit/ballsoc.html.

E-book

> **Example:**
> Twain, Mark. *A Double-Barrelled Detective Story.* 1902. E-book, Project Gutenberg, 2016.

Article in an Online Periodical

> **Example (online newspaper):**
> Bayer, Lili. "Rightwing SVP expected to make gains in Swiss federal elections." *The Guardian*, 22 Oct. 2023, www.theguardian.com/world/2023/oct/22/ rightwing-svp-expected-to-make-gains-in-swiss-federal-elections.

> **Example (online magazine):**
> Brody, Richard. "Where Wim Wenders Went Wrong." *The New Yorker*, 3 Sep. 2015, www.newyorker.com/culture/richard-brody/where-wim-wenders-went-wrong.

Entry in an Online Dictionary or Encyclopaedia
> **Example:**
> "Island." *Oxford English Dictionary*, Oxford UP, Jun. 2019, www.oed.com/view/Entry/99986.

Entire Website

> **Example:**
> *Project Gutenberg.* Project Gutenberg Literary Archive Foundation, 2019, www.gutenberg.org. Accessed 23 August 2019.

Page on a Website

> **Example:**
> Fong, Jonathan. "DIY Back-to-School Cupcakes." *eHow*, 20 Aug. 2019, www.ehow.com/13720849/diy-back-to-school-cupcakes.

Podcast Episode
If a podcast can only be accessed via a podcast app, you can leave out the URL.

> **Example (website-based podcast):**
> Heninger, Hayley, and Jamieson Ridenhour, creators. "Chapter One." *Palimpsest*, episode 1, 2017, www.thepalimpsestpodcast.com/season-one-anneliese.html.

> **Example (app-based podcast):**
> Cranor, Jeffrey, and Joseph Fink, creators. "Glow Cloud." *Welcome to Night Vale*, episode 2, Night Vale Presents, 2012.

Twitter/X

If an individual post is so long as to make reproducing it in full unwieldy, you may cut it short by adding an ellipsis after the cut-off.

> **Example (full text):**
> @ParkerMolloy. "2 of the top 5 trending topics in the US are about bed bugs. What a time to be alive." *Twitter*, 27 Aug. 2019, 7:00 p.m., twitter.com/ParkerMolloy/status/1166394954970738688.

> **Example (shortened text):**
> @pronounced_ing. "I sometimes write in the library…" *Twitter*, 20 Oct. 2023, 2:24 p.m., twitter.com/pronounced_ing/status/1715343167887647031.

Facebook

Facebook posts are often too long to cite in full in the bibliography. Thus, it is sufficient to cite only the first few words of a post. Ideally, these words would already form a cohesive thought.

> **Example:**
> Inslee, Jay. "Here's the truth…" *Facebook*, 22 Aug. 2019, www.facebook.com/jayinslee/posts/10157550234668466. Accessed 29 Aug. 2019.

Microblog Other than Twitter/X (e.g. Instagram and Tumblr)

The 'first few words' guideline holds for most microblogging and microblogging-adjacent platforms other than Twitter/X, such as Instagram or Tumblr. Note that for Tumblr posts, it is the blog name, not the platform that is italicised after the post title.

> **Example (Instagram):**
> Monáe, Janelle. (janellemonae). "Once Upon a Time in the Future…" *Instagram*, 18 Mar. 2019, www.instagram.com/p/BvKqTsjBNbn/.

> **Example (Tumblr):**
> libechillbro. "Root beer floats are in honor of National Library Week…" *Oscr*, 18 Apr. 2013, 1:28 p.m., libechillbro.tumblr.com/post/125058827619/ root-beer-floats-are-in-honor-of-national-library-week.

YouTube

If a video author's name is the same as the uploader's, only cite the author once.

> **Example (author-uploader):**
> Ellis, Lindsay. "Death of the Author." *YouTube*, 31 Dec. 2018, www.youtube.com/watch?v=MGn9x4-Y_7A.

Example (one author, different uploader):

Rugnetta, Mike. "Is Community a Postmodern Masterpiece? | Idea Channel | PBS Digital Studios." *YouTube*, uploaded by PBS Idea Channel, 3 Apr. 2013, www.youtube.com/watch?v=YanhEVEgkYI&t.

Comment on a Website or Article

As with Tumblr and other online posts without a clearly identified author, use the username as the author.

Example:

Tertulliano. Comment on "Live updates: Hurricane Dorian takes aim at Florida, may make landfall as Category 4." *ABC News*, 29 Aug. 2019, 1:34 p.m., abcnews.go.com/US/hurricane-dorian-misses-puerto-rico-florida/story?id=65262135&cid=clicksource_4380645_null_hero_hed. Accessed 29 Aug. 2019.

Sample Entries: Visual Sources

Film

You may refer to a film in a very general way (i.e. not to a specific edition). In this case, you need to include the film's title, the name of the director, the distributor, and the year of release. You may add other data that is important in the context of your essay, such as the names of the writers, performers, or cinematographer. If you are citing the contribution of a particular individual, then begin with that person's name.

Example (basic format):

It's a Wonderful Life. Directed by Frank Capra, performances by James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell, RKO, 1946.

Example (film not in the English language, focus on screenplay):

Like Water for Chocolate [Como agua para chocolate]. Written by Laura Esquivel, directed by Alfonso Arau, performances by Lumi Cavazos, Marco Lombardi, and Regina Torne, Miramax, 1993.

Example (highlighting one individual's contribution):

Hitchcock, Alfred, director. *Suspicion.* RKO, 1941.

TV Show

When referencing an entire TV show, your bibliographical entry will highlight the show's creators. It is up to you whether you use the year of the show's final season (2004 for *Friends*) or its entire run (1994–2004 for *Friends*) as its 'year of publication.'

Example:
Crane, David, and Marta Kauffman, creators. *Friends.* Bright/Kauffman/Crane Productions and Warner Bros. Television, 2004.

TV Episode

When writing about a TV show, you will usually refer to individual episodes, with different aspects being highlighted depending on the focus of your work. Sometimes it might make sense to help your readers locate the specific editions you consulted for your research and point them to the physical media or digital streaming sites you used.

Example (basic format):
"The One Where Chandler Can't Cry." *Friends*, written by Andrew Reich and Ted Cohen, directed by Kevin Bright, NBC, 10 Feb. 2000.

Example (physical medium):
"The One Where Chandler Can't Cry." *Friends: The Complete Sixth Season*, written by Andrew Reich and Ted Cohen, directed by Kevin Bright, Warner Brothers, 2004.

Example (streaming service):
"The One Where Chandler Can't Cry." *Friends*, season 6, episode 14, 2000. Netflix, www.netflix.com/watch/70274131.

Theatre Performance

Theatre performances that have been filmed and distributed theatrically or for home viewing are referenced similarly to films, though they tend to highlight the playwright at the beginning. Entries on actual live performances include information about their date, production context (i.e. the performing company or troupe), and place of performance (name both the venue and the city, if the latter is not featured in the former).

Example (recorded performance, basic format):
Dear, Nick. *Frankenstein.* Directed by Danny Boyle, performances by Benedict Cumberbatch and Jonny Lee Miller, National Theatre, 2011. Drama Online, www.dramaonlinelibrary.com/video?docid=do-9781350935037&tocid=do-9781350935037_6083699315001&st=frankenstein+jonny+lee+miller.

Example (live performance, basic format):
Dear, Nick. *Frankenstein.* Directed by Mark Kilmurry, performances by Lee Jones and Andrew Henry, Ensemble Theatre, 13 Apr. 2013, Sydney Opera House.

Video Game

The most important pieces of information when referencing a video game are its title, its version, the platform on which it was played, its publisher, and its year of release. As with films and TV shows, the focus of the individual paper may give clues as to which details should be highlighted in the list of references.

Example (basic format):

The Stanley Parable: Ultra Deluxe. Nintendo Switch version, Crows Crows Crows, 2022.

Example (game developed primarily by a single person):

Pope, Lucas. *Papers, Please.* 2013. Version 1.2.72-S for Mac, 3909 LLC, 2021.

Image (e.g. Paintings and Photographs)

The bibliographical entry of a painting should inform readers about the work's creator, its title, its year of completion/first exhibition, and its current location.

Example:

Goya, Francisco. *The Family of Charles IV.* 1800, Museo Nacional del Prado, Madrid.