

SAMPLE “WORKS CITED” ENTRIES

By Stephen E. Willoughby

The Modern Language Association (MLA) requires that researchers, or authors, “generously acknowledge their debts to predecessors by carefully documenting each source, so that earlier contributions receive appropriate credit” (142). It is customary to provide this information on what is called a Works Cited page. The Works Cited page is the last numbered page of the research paper—the Works Cited page IS A SEPARATE PAGE. At the top and centered, write “Works Cited” if you are using more than one source and “Work Cited” if you use only one. Lines are double-spaced throughout. For additional information, consult the [MLA Handbook for Writers of Research Papers](#), 6th ed., or visit the Writing Lab (Bldg. 51, Rm. 157).

Follow the stipulated MLA format:

A NOVEL

Author’s Name: Title of Novel. City, State: Publisher, copyright date.

Follett, Ken. Pillars of the Earth. New York: Morrow, 1989.

A WORK IN AN ANTHOLOGY

Author’s Name: Title of Work, Title of Anthology. Name(s) of Editor(s). City,

State: Publisher, Copyright Date. Pages of Selection.

Shakespeare, William. “The History of Troilus and Cressida.” *The Riverside*

Shakespeare. Eds. G. Blakemore Evans, J.J.M. Tobin, et al. Boston: Houghton

Mifflin Company, 1997. 477-532.

A JOURNAL

Author’s Name: “Title of Article.” Title of Journal Volume Number (Year): Pages of Selection.

Winslow, Joan D. “The Stranger Within: Two Stories by Dates and Hawthorne.” *Studies in Short*

Fiction 17 (1980): 263-8.

A JOURNAL ARTICLE FROM AN ONLINE SOURCE

Author’s Name: “Title of Article.” Title of Journal Volume or Issue Number (Year): Pages. Name of Database. Date of Access <website>.

Reid, Nicholas. “Form in Coleridge, and in Perception and Art More Generally.” Romanticism on

the Net 26 (2002). 27 January 2005 <[http://www.aurdt.org/revue/ron/2002/v/](http://www.aurdt.org/revue/ron/2002/v/126/005699a.html)

[126/005699a.html](http://www.aurdt.org/revue/ron/2002/v/126/005699a.html)>.

THE BIBLE

Name of the Bible. Editor(s). City, State of Publication: Publisher, Copyright Date.

NIV Study Bible. Ed. Kenneth L. Barker. Grand Rapids: Zondervan, 2002.

WORK CITED

Gilbradi, Joseph, ed. MLA Handbook for Writers of Research Papers, 6th ed. New York: The

Modern Language Associate of America, 2003.

PRESENT TENSE AND LITERATURE

from *Real Good Grammar*, *Too* by Mammie Webb Hixon

Use the present tense to discuss the contents of a literary work, even though the work was, of course, written in the past and even though the author may have used past tense throughout the work. It is said that the information about characters in literature exists in what is called the “eternal present,” since for every new reader, for example, “*Invisible Man* by Ralph Ellison **charts** the journey...” and Willy Loman **is** the tragic hero...”:

Invisible Man by Ralph Ellison **charts** the physical and psychological journey of a black man from the South to Harlem.

Willy Loman **is** the hero in Arthur Miller’s *Death of a Salesman*. He **is** the quintessential common man, whose seemingly petty failures **are raised** to the level of tragedy.

When discussing the facts of the writing and publication of a literary work, use the past tense. Historical information about the author should also be expressed in the past tense. Information about the work itself and other historical facts are usually expressed in present tense. Current facts about living authors should be expressed in the present tense too.

Edgar Allan Poe **became** famous with his publication of the poem “The Raven.”

The novelist Willa Cather **grew up** in Nebraska, and the prairie country **is** the setting for many of her works.

Nathaniel Hawthorne **was** a New Englander and a writer of short stories and novels. Among his works **are** *The House of Seven Gables* and his masterpiece *The Scarlet Letter*.

Toni Morrison **received** the Nobel Prize for literature in 1993 and *is* the first African American to receive this award. (*The present tense is used to indicate the historical present.*)

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WRITING ABOUT LITERATURE

THE WRITE ADVICE

SPECIAL EDITION V

UNIVERSITY OF WEST FLORIDA’S WRITING LAB

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Italicize This!

By Mammie Webb Hixon
Writing Lab Director

Book Titles

The Penitence Hall Anthology of African-American

Literature

The Heaven of Mercury

A Beautiful Mind

A Streetcar Named Desire

Law & Order

The Lion King

The Songs of Life

The New York Times

Good Housekeeping

The Mona Lisa

David

The Titanic

The Hindenburg

Challenger

(Particular aircraft, not makes or types such as Paper or Boeing 757)

A word is dead
when it is said
some say
I say
It just begins to live
That day

Emily Dickinson

Italics are also used to identify foreign words or phrases that have not become fully anglicized/naturalized, that is, adapted to English usage without alteration. The problem lies in determining which words and phrases have become anglicized. Most handbooks recommend that you consult a dictionary if in doubt. *The Chicago Manual of Style (CMS)* states that “standardization relies on whether the word or phrase has made its way into a standard English dictionary. Such words and phrases may be regarded as having been adopted into English and as therefore not needing to be italicized [sic]. The adoption, however, does not mean that the item has necessarily become familiar to all. Familiarity is relative.... Many words that have long resided in standard English dictionaries are unfamiliar to most of us, and that [fact] has not been a reason to italicize them.” *CMS* continues by stating that “the decision [to italicize a foreign word or phrase] might be based on a blend of considerations—familiarity, inclusion in a dictionary, and sympathy with the reader” (211-212).

Some common foreign words, phrases and expressions which have become anglicized are as follows:

cum laude	ad hoc committee	bon voyage
alumna	hacienda	laissez faire
genre	karate	de facto
double entendre	cliché	ex officio

There is no need to underline/italicize these words in a text.

Novels, Prose, and Poetry, Oh My!

Writing About Literature
A Note from the Editor

Chris Yow

You’re a freshman or a sophomore in your first real lit class (or a junior, senior, or grad who’s still struggling), and your instructor wants you to write about something you’ve read. Never mind that you have no idea what the work is trying to say, what could you possibly have to say about it? You know nothing about the era it was written in; you aren’t sure you have a firm grasp on how economics and gender relate to each other; you can’t see how a scarlet “A” can mean “art”; you thought Blake wrote just poems; you firmly believe (despite your own grammatical insecurities) that Lowry and Joyce could use some pointers; you can’t even pronounce Middle English; and despite your instructor’s insistence to the contrary, Hurston, Twain, and Shakespeare really are foreign languages. Somehow, that career in rocket science isn’t looking quite so daunting.

First of all—relax. Take a deep breath and pick up a pen and your text, not a piece of paper. Good writing comes from good reading, and to read well, you need to *write on* what you’re reading. The academic word for this activity is “marginalia,” so you can feel smart about it. **Write questions and comments** on anything that disturbs, confuses, or intrigues you in the text. Mark words that you don’t understand and *look them up*. Then **re-read** and write some more. Second—open your mouth in class. **Discuss with your instructor and your classmates** the things you’ve written in your marginalia. Don’t think you have to sound brilliant; you don’t. And **don’t be afraid to ask a stupid question**; there’s no such thing. Of course, **take good notes in class** and always expand your marginalia when your instructor points out key lines or passages. By now you should be getting a better grasp on comprehending the work you’re reading and on some of the issues that can be pulled from it. Third—**go buy Prentice Hall’s Pocket Guide to Writing about Literature** by Edward A. Shannon and read it and use it. It’s an invaluable source for the beginning and advanced student trying to write about literature. Fourth—**write early**. Give yourself time to let your printer or computer have a migraine, time to make some sloppy drafts, time to make revisions, and time to have your instructor or an experienced reader give you suggestions. Fifth—**revise** some more, edit for surface errors, cross your fingers, and turn your paper in. And when you get it back, no matter what the grade is, *read* your instructor’s comments and *log* them into your brain for future writing endeavors. The instructor hasn’t written the comments just to defend the grade he or she has given you.

As a tool to help you in this process, this special edition of *The Write Advice* includes some articles, pointers, and style guidelines to help you navigate your way through some of the pitfalls, danger zones, and headaches of writing about literature. **As always, the Writing Lab is available for paper readings, and you can call or email our Grammar Hotline if you can’t figure out how to do a citation, where a question mark goes at the end of a quotation, or how to do anything else related to written or spoken English.** So use your resources and common sense, and good luck. And forget about contemplating changing your major to something less risky and more concrete like neurosurgery or nuclear physics.

Those who write clearly have readers; those who write obscurely have commentators.

Anonymous

Plague Words and Phrases

by Charles Darling, Professor of English, Capital Community College, Hartford, CT
www.ccc.comnet.edu/grammar

Avoid problems created by these words or phrases:

- And also** This construction is often redundant.
- And/or** Outside of the legal world, most of the time this construction is used, it is neither necessary nor logical. Try using one word or the other.
- As to whether** The single word *whether* will suffice.
- Basically, essentially, totally** These words seldom add anything useful to a sentence. Try the sentence without them, and, almost always, you will see the sentence improve.
- Being that or being as** These words are a nonstandard substitute for *because*. Being that Because I was the youngest child, I always wore hand-me-downs.
- Considered to be** Eliminate the *to be* and, unless it's important who's doing the considering, try to eliminate the entire phrase.
- Due to the fact that** Using this phrase is a sure sign that your sentence is in trouble. Did you mean *because*? *Due to* is acceptable after a linking verb (The team's failure was due to illness among the stars.); otherwise, avoid it.
- Each and every** One or the other, but not both.
- Equally as** Something can be *equally important* or *as important as*, but not *equally as important*.
- Et cetera** This abbreviation often suggests a kind of laziness. It might be better to provide one more example, thereby suggesting that you could have written more, but chose not to.
- He/she** is a convention created to avoid gender bias in writing, but it doesn't work very well, and it becomes downright obtrusive if it appears often. Use *he* or *she* or pluralize (where appropriate) so you can avoid the problem of the gender-specific pronoun altogether.
- Firstly, secondly, thirdly**, etc. Number things with *first, second, third*, etc. and not with these adverbial forms.
- Got** Many writers regard *got* as an ugly word, and they have a point. If you can avoid it in writing, do so. I ~~have get-te~~ *must* begin studying right away. I have ~~get-te~~ two pairs of sneakers.
- Had ought or hadn't ought**. Eliminate the auxiliary *had*. You ~~hadt~~ ought not to pester your sister that way.
- Interesting** One of the least interesting words in English, the word you use to describe an ugly baby. If you *show* us why something is interesting, you're doing your job.
- In terms of** See if you can eliminate this phrase.
- Irregardless** No one word will get you in trouble with the boss faster than this one.
- Kind of or sort of**. These are OK in informal situations, but in formal academic prose, substitute *somewhat, rather* or *slightly*. We were kind of rather pleased with the results.
- Literally** This word might be confused with *literarily*, a seldom-used adverb relating to authors or scholars and their various professions. Usually, though, if you say it's "literally a jungle out there," you probably mean *figuratively*, but you're probably better off without either word.
- Lots or lots of** In academic prose, avoid these colloquialisms when you can use *many* or *much*. Remember, too, that a **lot of** requires three words: "He spent *a lot of money*" (not *alot* of).
- Just** Use only when you need it, as in *just* the right amount.
- Nature** See if you can get rid of this word. Movies of a violent nature are probably just violent movies.
- Necessitate** It's hard to imagine a situation that would necessitate the use of this word.
- Of** Don't write would **of**, should **of**, could **of** when you mean would **have**, should **have**, could **have**.
- On account of** Use *because* instead.
- Only** Look out for placement. Don't write "*He only kicked that ball ten*

yards" when you mean "*He kicked that ball only ten yards.*"

- Oriente** The new students become *oriented*, not orientated. The same thing applies to **administrate** – we *administer* a project.
- Per** Use *according to* instead. We did it *per* your instructions? Neah. (This word is used frequently in legal language and in technical specifications, where it seems to be necessary and acceptable.)
- Plus** Don't use this word as a conjunction. Use *and* instead.
- Point in time** Forget it! *At this time* or *at this point* or *now* will do the job.
- Previous** as in "our previous discussion." Use *earlier* or nothing at all.
- So as to** Usually, a simple *to* will do.
- Suppose to, use to**. The hard "d" sound in *supposed to* and *used to* disappears in pronunciation, but it shouldn't disappear in spelling. "We *used to do that*" or "We were *supposed to do it this way.*"
- The reason why is because**. *Deja vu* all over again!
- Thru** This nonstandard spelling of *through* should not be used in academic prose.
- Til** Don't use this word instead of *until* or *till*, even in bad poetry.
- Try and** Don't try and do something. Try to do something.
- Thusly** Use *thus* or *therefore* instead.
- Utilize** Don't use this word where *use* would suffice. (Same goes for *utilization*.)
- Very, really, quite (and other intensifiers)** Like *basically*, these words seldom add anything useful. Try the sentence without them and see if it improves.

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Introductory Verbs for Quotations

by Carol Rose

When you're incorporating quoted material into your text from another source, try to get away from the stereotyped verbs *says, writes, thinks, or feels*.

The citation leading up to a quotation represents an important link between your thoughts and those of your source. The *introductory verb* can tell your reader something about your reasons for presenting the quotation and its context in the work that you're taking it from. Try these verbs below to create some new and interesting possibilities:

adds	confirms	endorses	establishes	points out
admits	contends	explains	reasons	refutes
agrees	continues	finds	responds	states
argues	declares	grants	implies	suggests
asserts	denies	insists	maintains	
believes	disagrees	notes	emphasizes	
claims	disputes			
compares	emphasizes	notes		

The following are examples of ways to vary introductory verbs:

In the words of Herbert Terrace, ""
As Flora Davis has noted, ""
The Gardeners, Whashoe's trainers, point out that ""
" " claims Noam Chomsky.
Psychologist H. S. Terrace offers an odd argument for this view: ""
Terrace answers these objections with the following analysis: ""

Verbs that suggest you *agree* with your source include the following:

notes	points out	suggests	has discovered
alleges	claims	contends	argues

Verbs that suggest you are *neutral* or that you *disagree* with your source include the following:

WRITING ABOUT POETRY

Quoting Poetry

by Amy Chavers

According to the *MLA Handbook*

- When using quotations from poetry in your own writing, make sure you use quotation marks to frame the work being quoted.

Bradstreet frames the poem with a sense of morality: "All things within this fading world hath end" (1).

- If you are quoting two or three consecutive lines of poetry, you should separate each line with a slash mark (/).

Cullen concludes, "Of all the things that happened here / That's all that I remember" (11-12).

- Please note the spacing around the slash mark. The *MLA Handbook* shows spaces on both sides of the slash mark.

- Notice in the examples that the line numbers are put in parentheses directly following the closing quotation mark. The word "line" or an "l" is not necessary; simply put the number(s) of the corresponding lines from the text being quoted. Also notice that the period is placed after the closing parenthesis. If you are quoting a line of poetry that ends in a question mark, this punctuation will go inside the quotation mark, and a period will still follow the closing parenthesis.

"What need you / To follow in a house where twice so many / Have a command to tend you?" (46).

- Quotations of 4 or more lines of poetry should

–begin on a new line
–be indented 10 spaces from the left margin
–be double spaced

–not have quotation marks

–have a period (or ending punctuation mark) after the final word of the quoted poetry, before the parenthesis with the page number.

Elizabeth Bishop's "In the Waiting Room" is rich in evocative detail:

- It was winter. It got dark early. The waiting room was full of grown-up people: arctic and overcoats, lamps and magazines. (6-10)
- When quoting a poem with unusual spacing or spatial arrangements, reproduce the lines as accurately as possible.

e. e. cummings concludes the poem with this vivid description of a caretree scene, reinforced by the caretree form of the lines themselves:

- it's
spring
and
the
goat-footed
balloonMan whistles
far
and
wee (16-24)
- If you are quoting a piece of a poem that begins in the middle of a line, the partial line should be positioned where it is in the original text and should not be shifted to the left margin.

In a poem about Thomas Hardy ("T.H."), Molly Holden recalls her encounter with a "young dog fox" one morning:

I remember

he glanced at me in just that way, independent and unabashed, the handsome sidelong look that went round and about but never directly met my eyes, for that would betray his soul. He was not being sly, only careful. (38-43)

To write well about poetry, one needs to read well. Here are a few tips for reading poems that will help to make the process of reading and writing a little easier.

- Read the poem at least five times. There's no way to understand a good poem after only one or two hasty readings.
- Annotate as you read. Underline, comment, write questions in the margins of your book.
- Use a dictionary to look up words you don't know. If the poem has footnotes or endnotes, be sure to read them.
- Remember that poetry comes not only from the literal meaning of the words, but also from their sound. Pay attention to how the poem's music—its rhyme, rhythm, assonance and consonance—contributes to the mood or meaning of the poem.

Don't expect your reader to accept a piece of writing you wouldn't accept yourself.

Donald H. Ross

That's not writing; that's typing.

Tumman Capote

Organization Topics for a Poetry Paper

Adapted from Dr. Pierre Kaufke's Outline for a Poetry Paper

Introduction
What background information do you know about the poet or poem?

Defining the speaker
Who is the speaker?
What information do you have about the author?
Does defining the speaker shed any light on any of the elements in the poem?

Defining the situation and the setting
Do the time and place of the poem's action link to the poem contextually?

Defining structure
What is the external structure of the poem: form, rhyme scheme, pattern, appearance?
What is the poem's internal structure: content, plot, story? Is it dramatic or narrative?
Is there a twist?
How do the internal and external structures interrelate?

Defining language
What is the meter or rhythm? What are their effects?
What metaphors, similes, symbols, or allusions are used? What are their effects?

How does the poem sound? What are the effects of the sound?

Conclusion

Can you summarize the poem?
Can you make a connection to it personally or universally?

WRITING ABOUT FICTION

“Flash” Essays: Writing Critical Response Paragraphs

by Chris Yow

Many instructors assign daily critical response paragraphs to ensure that students are reading the assigned texts and to help students think critically about the texts they are reading. These paragraphs do not summarize the text or evaluate whether or not you like the text. They are persuasive analyses, arguments, or interpretations that not only help you think critically about the text you read but also help you formulate ideas that can be expanded into longer essays.

Think of your paragraph as a mini-essay of seven to ten sentences. Obviously, you need to get into your argument quickly and get out before you get too broad in your discussion. In this kind of “flash” essay, all you really have time to do is **state your argument, supply evidence for it, interpret the evidence, and provide a concluding statement**. The first sentence, then, acts as your introduction and thesis statement. State the title of the work you are discussing and the author’s name, and state precisely and concisely what you are going to argue, prove, or analyze about the text. **Don’t state the obvious:** you’re not writing a plot summary, so don’t begin with a topic sentence that’s a factual or obvious statement. The statement must be arguable for you to be able to engage the text. Most instructors provide a list of questions to write about, questions which are great for creating thesis statements. If you can create a one-sentence answer to a question, you’ve probably created a thesis statement. After you’ve established your argument, go through the text and write down or mark passages that support your claim. Of these passages, choose one or two that most clearly support your argument.

Paraphrase or quote these passages as evidence to support your argument. Remember to **introduce them**, stating where they occur or who says them, and **interpret them**, explaining the passages’ relevance to your argument or how they prove your argument. **End your paragraph with a strong concluding statement:** don’t allow your paragraph to peter out at the end. Your concluding statement should be a strong sentence that restates your topic sentence and brings all of your thoughts together into a final comment about the text.

Apply the “So What? Test” to each step in your writing process. Read your thesis, your evidence, your interpretation, your conclusion, and ask yourself “So what?” If you can’t think of a response, then what you’ve written has not been properly developed and you will need to revise it. **Don’t lose points for poor housekeeping:** always **proofread, edit,** and **revise** to avoid silly mistakes, awkward sentences, and poor grammar. They not only cost you points, but also detract from the authority you are trying to create in your responses. Critical response paragraphs may seem tedious, but they prepare you for intelligent discussions about the texts, help you learn to read critically, give you practice at formal analytical writing, and give you a head start when it comes time to write a larger essay.

WRITING ABOUT FICTION

1. Decide what aspect of the fictional work you’re going to write about: symbolism, recurring motif, specific theme, a character or characters, etc.
2. Read the work with this aspect in mind.
3. Look for specific quotations to incorporate into your argument.
4. Generate a thesis based on the aspect that you’re interested in. (Ex. In *The Third Life of Grange Copeland*, Alice Walker uses the South as a symbol of the oppression of the novel’s principal characters.)
5. Introduce the thesis in the first paragraph.
6. If your thesis is simple, ensure that it is clear and specific.
7. If your thesis is complex, ensure that its components are specified and explained.
8. Address one idea per paragraph.
9. Include appropriate comments. (Limit your quotes to less than one-third of the body of the paper.)
10. Interpret every example you give.
11. Ensure, for the benefit of the reader, that your examples are referenced clearly.
12. Use only the most significant examples.
13. Plan before you write.

Quoting Prose

by Chris Yow

According to the *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi, all examples are from *The Third Life of Grange Copeland* by Alice Walker

Quotations in your paper provide the evidence you need to support your thesis statement. Follow these guidelines when quoting material from a literary text.

- Always document the source you are quoting by using **parenthetical documentation**. Parenthetical documentation includes the author’s last name and the page number(s) the material is quoted from. In a short quotation, use quotation marks to enclose the quoted material. Parenthetical documentation goes at the end of the sentence containing the quote and is placed outside the quotation marks. If you cite the author and page number in the sentence containing the quotation, then the parenthetical citation is not necessary.

“Brownfield knew this movement well; it was the fatal shrug” (Walker 17).

On page 17, Walker writes, “Brownfield knew this movement well; it was the fatal shrug.”

- **Short quotations** can be incorporated into your paper a number of ways. One way is to simply quote the author’s words exactly as written and connect them to your own statement with a colon or a comma. Another way to use a short quotation is to integrate the author’s words into your own sentence.

Brownfield recognizes his father’s lack of compassion: “While his son watched, Grange lifted his shoulders and let them fall” (Walker 17).

The author reveals Grange’s lack of compassion when she writes, “While his son watched, Grange lifted his shoulders and let them fall” (Walker 17).

Brownfield’s father “lifted his shoulders and let them fall,” revealing his lack of compassion (Walker 17).

- For **long quotations** (quotations longer than four lines), you will need to use a block quote. Usually, a colon introduces the quote. The block quote should be double spaced and indented one inch (10 spaces) from the left margin. Do not use quotation marks, and do not indent the first line more than the other lines unless you are quoting two or more complete paragraphs. Use an ellipsis mark (three spaced periods) to indicate words or sentences left out. Parenthetical documentation follows the last line of the quoted excerpt and is outside of the sentence.

Grange’s lack of compassion is apparent when Grange and Brownfield are looking at their house:

Grange stood with an arm across the small of his back, soldier fashion, and with the other hand made gestures toward this and that of the house, as if pointing out necessary repairs. There were very many While his son watched, Grange lifted his shoulders and let them fall. Brownfield knew this movement well; it was the fatal shrug. It meant his father saw nothing about the house that he could change and would therefore give up gesturing about it and he would never again think of repairing it. (Walker 16-17)

If you use a quote, it should be introduced and explained or interpreted. Remember that the quotation itself does not stand alone as evidence for your thesis statement. You must interpret it in relation to the point you are trying to make. If you use a long quotation, it should be followed by an equally long and detailed explanation or interpretation. Don’t use long quotations as a means to lengthen your paper! Usually, one or two quotations per paragraph are all you need to give you plenty to write about. Avoid filling your paper with too many quotations. Stay focused. Remember that you can also paraphrase instead of quoting directly. When quoting or paraphrasing, always remember to remain fair to the author. Do not use statements out of context or omissions that will cause a misreading or misunderstanding of the meaning of the original passage.

Judy Young’s Style Sheet

Adapted from Dr. Mary Lowe-Evans’ Stylistic Pointers

1. Start early. Finish a **rough draft** early. Allow time to test your product on an educated reader who can tell you what’s confusing, missing, or just plain wrong.
2. Anchor your arguments and assumptions in the text you are critiquing: that is, use quotation and paraphrase from the text as **evidence** to support your **claims**.
3. The first time you mention a critic’s or author’s work, give his or her **full name and the full title of the work**; subsequently, use the critic’s or author’s last name only and possibly a shortened title if you are referring to more than one work by the same author.
4. Use an **appropriate verb** to introduce a quotation. Here are a few possibilities: asserts, argues, contends, points out, observes, notes, insists, questions, denies, claims. Seldom does a critic, an author, or even a character simply “say” or “state” anything.
5. Have your **grammar handbook, dictionary, thesaurus**, and this style sheet handy as you edit and revise. There’s no need to constantly check these resources while you’re drafting, but they should all be involved in your revision process.
6. For recounting or describing events or characters in a work of fiction, use **present tense**.
7. **Avoid using vague words** and phrases such as “many” or “good.” Be specific.
8. Avoid using **pronouns** such as “this,” “that,” “these,” “which,” or “those” without adding a noun.
9. Avoid using the **passive voice**.
10. Avoid using present progressive tense: “Joyce is suggesting that. . . .”
11. Do not use **second person pronouns**, except when quoting.
12. Use **first person pronouns** sparingly.
13. Make sure you lead your reader from one idea to another by way of strategically placed **transitional words, sentences, or paragraphs**. Your reader should read carefully everything you put on the page, but she can’t read your mind.
14. From time to time, remind your reader of how a particular point you are making relates back to and advances your thesis.
15. Collapse prepositional phrases into adjectives and adverbs. For example, prefer “the green-haired creature” to “the creature with green hair.”
16. Do not use the same descriptive term more than twice on a page and rarely (usually for effect) in adjoining sentences.
17. **Combine short, choppy sentences** into longer, more sophisticated sentences by using subordinate clauses. Choppy: “Sir Arthur Conan Doyle believed that the fairy photographs were genuine. He was the same author who had created the ultra-logical detective, Sherlock Holmes. Revised: “Sir Arthur Conan Doyle, the same author who had created the ultra-logical detective character, Sherlock Holmes, believed that the fairy photographs were genuine.”
18. Revise your work. **Revise** again. **Edit** for errors. Take a long last look. Then turn it in.

The Literary Critic’s 10 Commandments of Formal Writing

by Chris Yow

1. Thou shall not steal other writers’ words, thoughts, or ideas by not correctly citing sources.
2. Thou shall not splice two sentences with commas, dangle modifiers, use restrictive pronouns vaguely, or perform any other egregious acts of violence against grammar.
3. Thou shall not use clichés, unidiomatic expressions, or lofty, ambiguous, confusing language.
4. Thou shall not use quotations at the beginning or end of paragraphs or in introductions or conclusions.

YOU CAN QUOTE ME ON THIS!

By Marnie Webb Hixon
Writing Lab Director

Use quotation marks to set off the following:

Titles of Poems
“The Road Not Taken”
Titles of Newspaper/Magazine Articles
“The Numbing of the American Mind”
Chapters in a Book
“Understanding Curriculum and Instruction”

Titles of Essays
“Friends, Good Friends, and Such Good Friends”

Titles of Songs
“Imagine”
Episodes of a TV/Radio Program
“You Can’t Say This Hasn’t Been Fabulous”

Titles of Speeches
“Have a Dream”
Dialogue
“Hey, man! Lee yelled. “You’re getting old.”

Intentional Slang
“Growing old is mandatory; growing up is optional,” Basil quipped.

Words Used for Emphasis
The fans exchanged hugs, handshakes, and “high-fives” with every passer-by.
Former “back-door-Americans” are now congressmen.

Words Used in a Special Sense
A good writer is a “good reader.”
Words Used as Words
The staff was careful to draw the distinction between “strategic” and “tactical.”

Coined Words
FBI field offices had been “tasked” to increase surveillance.

QUOTATION MARKS WITH OTHER PUNCTUATION MARKS

Place the following punctuation marks inside closing quotation marks:
COMMAS
PERIODS
SEMICOLONS
COLONS

5. Thou shall not ask the reader questions.
6. Thou shan’t use contractions.
7. Thou shall not use *you*, *I* or *we*.
8. Thou shall not consort with weak thesis statements, weak topic sentences, or passive voice constructions.
9. Thou shall not use metapunctuation: too many semicolons, colons, dashes, or parentheses.
10. Thou shall not use the *MLA Handbook* in vain.

OFF THE SHELF OFF THE SHELF OFF THE SHELF OFF THE SHELF

OFF THE SHELF

From the UWF Argo Bookworms' Campus-wide Suggested Reading List

A Lesson Before Dying by Ernest Gaines

American Nomads by Richards Grant

Angels and Demons by Dan Brown

Black, White, and Jewish by Rebecca Walker

Bringing Down the House: The Inside Story of Six M.I.T. Students Who

Took Vegas for Millions by Ben Mezrich

Chasing the Sea: Lost Among the Ghosts of Empire in Central Asia

by Tom Bissell

Cold Mountain by Charles Frazier

Death Comes for the Archbishop by Willa Cather

Dune by Frank Herbert

Empire Falls by Richard Russo

Five People You Meet in Heaven by Mitch Albom

Florida: A Land Remembered by Patrick D. Smith

From Good to Great by James Collins

House of Sand and Fog by Andre Dubus

Invisible Man by Ralph Ellison

Ishmael by Daniel Quinn

Jane Eyre by Charlotte Bronte

Life of Pi by Yann Martel

Moneyball: The Art of Winning an Unfair Game by Michael Lewis

Montecali: An Early American Family by Emily Bingham

Oaxaca Journal by Oliver Sacks

One Hundred Years of Solitude by Gabriel Garcia Marquez

Pride and Prejudice by Jane Austen

Reading Lolita in Tehran: A Memoir in Books by Azar Nafisi

Seabiscuit by Laura Hillenbrand

Secret Life of Bees by Sue Monk Kidd

The Big Sleep by Raymond Chandler

The Da Vinci Code by Dan Brown

The Devil in the White City: Murder, Magic, and Madness at the Fair

that Changed America by Erik Larson

The Emperor of Ocean Park by Stephen L. Carter

The Human Stain by Philip Roth

The Music Lesson by K. Weber

The One True Ocean by Sarah Beth Martin

The Poisonwood Bible by Barbara Kingsolver

The Rise of the Creative Class by Richard Florida

The Sewing Circles of Herat by Christina Lamb

The Spirit of Community by Amitai Etzioni

The Story of My Life edited by Roger Shattuck and Dorothy Herrmann

To Kill a Mockingbird by Nelle Harper Lee

Washington's Crossing (Pivotal Moments in American History)

by David Hecker Fischer

Welcome to the World, Baby Girl! by Fannie Flagg

Wuthering Heights by Emily Bronte

Kenneth Koch

Henry James

Carmac McCarthy

Kathy Acker

On the Great Atlantic Railway

The Bostonians

Blood Meridian

Great Expectations

Topics in Poetry (LIT 5037)

Comte de Lautréamont

Richard Huelsenbeck

André Breton

Fernando Passoa

Araki Yasusada

Frank O'Hara

John Ashbery

Bernadette Meyer

Harry Matthews

Maldoror

Dada Almanac

Mad Love

Selected Poems

Doubled Flowering

Collected Poems

Chinese Whispers

Midwinter Day

Dulipo Compendium

20th Century Brit Lit (ENL 4273)

Martin Amis

Mary Butts

Angela Carter

Ivy Compton-Burnett

Malcolm Lowry

Ming Loy

Tom Raworth

Jeanette Winterson

Virginia Woolf

London Fields

From Alfar to Chimney-Piece

Burning the Boats

Manservant and Maisevrent

Under the Volcano

The Last Lunar Baedeker

Torering State

Sexing the Cherry

Orlando

Feminist Lit Theory (LIT 4385)

Charlotte Perkins Gilman

Kate Chopin

Alice Walker

The Yellow Wallpaper

The Awakening

The Color Purple

Great Books I (LIT 1110)

Homer

Homer

Aeschylus

Sophocles

Euripides

Aristophanes

Herodotus

Thucydides

Plato

The Iliad of Homer

The Odyssey of Homer

The Orestia

Sophocles I

Euripides V

Lysistrata

The Histories

The Peloponnesian War

The Last Days of Socrates

Symposium

Black Women Writers (AML 3624)

Our Nig

Their Eyes Were Watching God

Brown Girl, Brownstones

The Third Life of Grange Copeland

for colored girls who have considered suicide/

when the rainbow is enuf

Song of Solomon

Mama Day

Bebe Moore Campbell

Black Women Writers - Book Clubs

Dorothy West

Edwidge Danticat

Veronica Chambers

Pearl Cleage

Pamela Thomas-Graham

Nala Larsen

Gloria Naylor

Terry McMillan

Alice Randall

The Wedding

Breath, Eyes, Memory

Mama's Girl

What Looks Like Crazy on an Ordinary Day

A Darker Shade of Crimson

Passing

The Men of Brewster Place

A Day Late and a Dollar Short

The Wind Done Gone

Faculty Reading Lists *continued*

African-American Literature (AML 3990)

Slave Narratives by Selected Authors including Frederick Douglass and Harriet Jacobs

Ralph Ellison

Booker T. Washington

W.E.B. Du Bois

James Weldon Johnson

Richard Wright

Ann Perry

James Baldwin

Maya Angelou

Lorraine Hansberry

August Wilson

Zora Neale Hurston

Invisible Man

Up from Slavery

The Souls of Black Folk

The Autobiography of an Ex-Colored Man

Native Son

The Street

Go Tell It on the Mountain

I Know Why the Caged Bird Sings

A Raisin in the Sun

The Piano Lesson

"How It Feels to Be Colored Me"

American Lit

Kate Chopin

William Faulkner

F. Scott Fitzgerald

Zora Neale Hurston

Thomas Pynchon

Don DeLillo

Art Spiegelman

Joy Kogawa

Tom Morrison

Tim O'Brien

The Awakening

As I Lay Dying

The Great Gatsby

Their Eyes Were Watching God

The Crying of Lot 49

White Noise

Maus I and Maus II

Obasan

Beloved

The Things They Carried

American Fiction

Selected Short Stories

Moby Dick

One Flew Over the Cuckoo's Nest

The Sound and the Fury

McLeague

The House of Mirth

The Grapes of Wrath

American Literature II

Selected Poems

"Editha"

"Outcasts of Poker Flat"

"Daisy Miller"

"An Occurrence at Owl Creek Bridge"

"The Open Boat"

"To Build a Fire"

"The Love Song of J. Alfred Prufrock"

Long Day's Journey into Night

A Streetcar Named Desire

"Barn Burning"

"Chrysanthemums"

Selected Poems

"The Yellow Wallpaper"

Death of a Salesman

"A Clean and Well Lit Place"

"Cooper's Offenses" and *Huckleberry Finn*

The Awakening

"The Lie You Save Could Be Your Own"

"Everyday Use"

"AGP"

Langston Hughes

Sylvia Plath

Bernhard Malamud

Eudora Welty

Selected Poems

Selected Poems

"Jawbird"

"A Worn Path"

Fiction and Film

Henry James *The Turn of the Screw*

F. Scott Fitzgerald *The Great Gatsby*

Joseph Conrad *Heart of Darkness*

Francis Ford Coppola, Director *Apocalypse Now*

Jack Clayton, Director *The Great Gatsby* and *The Innocents*

"The Book of Matthew" *The New Testament*

Herzog, Director *Aguirre: the Wrath of God*

Intro to Literature (LIT2112)

Source: [The Norton Introduction to Literature, Shorter 8th Edition](#)

Short Stories:

M. Alwood, "Happy Endings," 20

E. A. Poe, "The Cask of Amontillado," 70

D. Lessing, "Our Friend Judy," 142

Amy Jan, "A Pair of Tickets," 159

N. Hawthorne, "Young Goodman Brown," 189

Bharati Mukherjee, "The Management of Grief," 224

Louise Erdrich, "Love Medicine," 257

Poetry

M. Pierce, "Barbie Doll," 619

A. Rich, "Aunt Jennifer's Tigers," 628

T. Hartly, "The Ruined Maid," 639

A. Lorde, "Hanging Fire," 656

G. Brooks, "We Real Cool," 658

J. Dickey, "Cherrylog Road," 661

W. de la Mare, "Slim, Cunning Hands," 696

R. Burns, "A Red, Red Rose," 722

W. Blake, "The Sick Rose," 735

H. Chasman, "The Word Plum," 743

S. Coleridge, "Metrical Feet," 750

Anon., "The Young Maiden of Riga," 761

H. Nemerov, "The Goose Fish," 773

C. McKay, "The White House," 799

H. Chasman, "Joy Somer in a Random Universe," 803

D. Thomas, "Do Not Go Gentle....," 805