

## A Guide to Formal Essay Writing

### In General

Writing is central to all English courses. Of the many goals in an English course, two are critical here: to provide you with opportunities to become skilled, mature, critical readers, and to develop into practiced, logical, clear, and honest writers.

In English, writing is taught as “process”; that is, thinking, planning, drafting the text, reviewing, discussing, redrafting, editing, polishing, and finishing.

Here are some key guidelines to remember in learning to write a critical essay:

- Make use of the text given to you to analyze.
- Quote judiciously from it to support your observations.
- Be logical in your exposition of ideas.
- Use evidence from the text to strengthen your analysis.

If you acquire these skills – organizing ideas, marshalling evidence, being logical in analysis, and using the text judiciously – you should have little trouble writing essays.

In time, it is expected that you will develop stylistic maturity in your writing. This is characterized by the following:

- a wide-ranging **vocabulary** used with denotative accuracy and connotative resourcefulness.
- a variety of **sentence structures**, including appropriate use of subordinate and coordinate constructions.
- a logical **organization**, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis.
- a balance of **generalization** with **specific** illustrative detail.
- an effective use of **rhetoric**, including controlling tone, maintaining a consistent voice and achieving emphasis through parallelism and antithesis.

### The Formal Essay

#### 1. Defined

- A formal essay is a serious and objective discussion of a restricted topic.
- In this discussion, a main idea (called **Thesis**) is developed with sound reasoning and arguments.

## 2. Thesis

- A thesis statement is a declarative sentence, which states the focus or argument of the essay. The thesis statement must be debatable or pertain to a subject worthy of scholarly discussion.
- A thesis should always contain two things: 1) a distinct position, and 2) some reasoning implied.

Consider the following generic examples:

### **Example #1**

1. Some athletes take steroids
  - This is a WEAK thesis. It is merely a fact, not a point of view.
2. Athletes should not take steroids.
  - This is BETTER. It has a definite viewpoint, but there is no reasoning implied.
3. Steroids should be banned from athletic competitions because they not only endanger the health of the athletes, but also give athletes an unfair advantage.
  - This is the BEST. It has a distinct position with reasoning implied.

### **Example #2**

1. Some movies made for theaters are censored before being shown on television.
  - This is WEAK. It is merely a fact, not a point of view.
2. This essay will examine the arguments for and against censoring movies on television.
  - This is WEAK. It is merely a restatement of the subject.
3. The censoring of movies shown on television is a controversial topic.
  - This is WEAK. It is slightly better, but still too indecisive.
4. I am opposed to the censoring of movies shown on television.
  - This is WEAK. It is merely a personal opinion, emphasizing the writer instead of the subject.
5. Movies made for theatres should not be censored before being shown on television.
  - This is BETTER. It has a definite viewpoint, but no reasoning implied.
6. The censoring of movies shown on television is an invasive practice since it violates the producer's right to freedom of artistic expression and the viewer's right to freedom of choice.
  - This is BEST. It has a distinct position with reasoning implied.

### 3. Structure

- A formal essay has a very distinct form:
  - a) **Introduction**
    - Simply put, the introduction is the opening paragraph of your essay. Its purpose is to acquaint the reader with the topic of the essay, and to provide a suitable context for the thesis statement.
    - The thoughts in an introduction move from the general to the specific, the most specific thought being the thesis. With this in mind, it is good practice to end your introduction with a well-phrased thesis statement.
    - An introduction should include certain things: 1) an introduction of sources (title, author, genre), 2) pertinent information that is relative to establishing the situation that exists in the literature (called “context”), 3) this information should lead gradually toward your thesis.
  - b) **Body**
    - In the body of the essay, the writer systematically and logically provides facts and ideas to persuade the reader to the truth of the thesis.
    - Each paragraph/section of the body needs to have a strong topic sentence (a sort of mini-thesis stating the purpose of the paragraph), several pieces of strong evidence to support this topic sentence, and an ending statement to conclude the argument and/or prepare for the transition to the next argument.
    - If you have several pieces of evidence, you may use more than one paragraph to develop a single topic sentence. Paragraphs sharing the same topic sentence should be linked with transitions. (see: Transitions)
  - c) **Conclusion**
    - Thoughts in the conclusion should move from the specific to the general. Thus, you should begin with your most specific thought (thesis) restated in different words.
    - As you move to the general, you must depart the relatively narrow scope of the thesis (called “departure”). While the purpose of the essay itself was to illustrate a single truth, the conclusion needs to suggest the importance of this thesis on a broader scale. Certain questions should be explored: What is the broader significance of the thesis? What fundamental questions about human nature does it raise? Does it open up into further areas of exploration and research?
    - The conclusion should present some new insights that leave the reader with a clear understanding of the essay topic and its implications.

#### **4. Style Requirements**

- You must write in the 3rd Person Voice
  - no use of 1st Person (I, me, my, we, us ...)
  - no use of 2nd Person (you, your ...)
- Always write of literature in the Present Tense
  - “Hamlet contemplates suicide.”
  - “Macbeth dies at the end of the play.”
- Always write of history in the Past Tense
- Write in the Active Voice, not the Passive Voice
  - Hamlet kills the king (active)
  - The king is killed by Hamlet (passive)
- Do not use abbreviations or contractions
  - etc, &, +, can't, I'd ...
- Never number your sections
  - “Part 1 – My Incredible Introduction”
- Never write as if you are answering a set of questions
  - “Yes, I think ...”
- Titles of books and movies are italicized; titles of poems, short stories, essays, chapter titles, or pages in Web sites are enclosed in quotations marks.

#### **5. Format (Modern Language Association of America Style-MLA)**

- Use 8½" x 11" (21.59 cm x 27.94 cm) white unlined paper. Write/type on one side only.
- Leave a 1½" (3.7 cm) margin on the left-hand side and a 1" (2.54 cm) on top, bottom, and right-hand sides.
- Staple the pages on the top left corner.
- Use a 12-point Times New Roman font and leave the right margin unjustified.
- Essays should be typed (double-spaced) in black ink.

## 6. Title and Identification:

### a) Title page

- The title page includes the title of the essay (not underlined) centered about one-third down the page; writer's name centered near the middle; and the class and period, the name of the school, the teacher's name, and the date centered near the bottom of the page.

### Example:

Title
Student Name
Class, Period School Teacher Name Date

\*\* N.B. When a separate title page is used, the essay title is **also** placed on the **first** page of text, centered and double-spaced. The writer's name and the page number are placed on the top right corner of all pages.

**b) No Title Page**

- A formal paper does not need a title page. If a separate title page is **not** required, provide your name, your instructor's name, the class title, and the date, in the upper left of the first text page. Double space between each entry. Double space between this identification and the title. Centre and capitalize the title, capitalize, and double space between the title and the first line of text.

**Example:**

	Student surname 1
Student's name	
Teacher's name	
Class	
Date	
	Title (centered)
	Introductory/Thesis paragraph...

Begin numbering the pages at the top, right-hand corner of the first text page, and number consecutively through to the end (including the Works Cited page). Use Arabic numerals (1, 2, 3, 4) and place your last name before the page number in case the pages become separated after you submit your paper. Follow your teacher's wishes regarding the use of a title page and regarding the numbering of page one.

## 7. Documenting Sources: Parenthetical References

- Indicate clearly the source of your quotation or paraphrase immediately after including it in your essay.
- You need to include sufficient information to identify the relevant entry listed in the Works Cited. This usually requires the author's last name and the page number.
- Punctuation comes **after** the reference for short quotations, and **before** the reference for long quotations.

## 8. Formatting Sources: Paraphrases

- Supply the author's name and the page number(s) for paraphrased information.

### Examples:

Author's name in text:

Frye also supports the idea of a dual system (178-80).

Author's name in reference:

There is other support for the idea of a dual system (Frye 178-80).

## 9. Formatting Sources: Quotations

### a) In General:

- Use quotation marks to indicate **exact** quotations; if you depart for any reason from the author's exact words, you must indicate that you have done so.
- Use **ellipsis points**, or three spaced periods, to indicate that you have omitted one or more words.
- Use **square brackets** [ ] to indicate that you have added or substituted something to make the meaning clearer. Parenthesis (round brackets) and square brackets are **not** interchangeable.

eg. "Til Bellona's bridegroom [Macbeth] confronted them and . . . the victory fell on us" (Shakespeare 1.3.48-50).

- If there are two or three authors for the source, list all names in order as they appear on the title page. List the surname of the first author first, then the first name, and then list the authors with first names first, surnames last.

- If there are more than three authors for the source, list the name of the first author and the expression et al. for any subsequent names.  
eg. “.....end of quotation” (Smith, et al. 64).
- If quoting from more than one book by the same author, reference as follows: [(the name of the author, first significant word of the title/page number)].
- If quoting from only one source, cite the name of the author(s) and the page number (no punctuation between author and page number) the first time you quote, and only the page number for subsequent quotations.
- If you introduce your quotation with a complete sentence, separate the introduction from the quotation with a colon. If your introduction is a sentence fragment, follow it with (a) a comma or (b) no punctuation, depending on the structure of your sentence and of the quotation.

**b) Short Quotations:**

- Quotations of three lines or less should be incorporated into the regular double-spaced lines of the essay.
- The quotation is placed in quotation marks. Use double quotation marks to enclose the entire quotation, and single quotation marks to enclose any quotations within it.  
  
eg. When the Duke mentions that “perhaps/ Fra Pandolf chanced to say, ‘Her mantle laps/ O’er my lady’s wrist too much’” (Browning 15-17), he reveals the driving motivation behind his actions: jealousy.
- If the author’s name appears in the text:  
  
eg. Robertson maintains that “in the appreciation of medieval art the attitude of the observer is of primary importance” (136).
- If the author’s name is not in the text, place it in the parenthetical reference:  
  
eg. Some people believe that “in the appreciation of medieval art the attitude of the observer is of primary importance” (Robertson 136).



**c) Long Quotations:**

- Quotations of four typed lines or more must be set apart from the text of the essay by indenting the left-hand margin twice (ie. ten spaces) and double-spacing.
- These quotations do not require quotation marks, except for quotations within the quotation.
- The parenthetical reference follows two spaces after the end of the quotation.

eg. At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (Golding186)

- When quotations of more than three lines of poetry are used, they must appear in your essay in exactly the form they take in the text. A line of spaced periods set out in brackets indicates that one or more lines of the poem have been omitted from the body of the quotation. When a verse quotation begins in the middle of a line, the partial line should be positioned where it is in the original and not shifted to the left margin.

eg. 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,  
arctics and overcoats,  
lamps and magazines. (6-10)

**d) In Particular:**

➤ **QUOTATION NOT COMING AT THE END OF THE SENTENCE:**

eg. Her world expands and she becomes “powerful with secrets” (Munro 136), secrets which help her to regain her sense of self.

eg. The father stood at “the door of [his] child’s world” (Buckler 28) and did not trespass.

➤ **QUOTATION OF DIALOGUE IN DRAMA:**

Begin each part of the dialogue with the appropriate character’s name indented ten spaces from the left margin and written in all capital letters. Follow the name with a period and start the quotation. Indent all subsequent lines in that character’s speech an additional three spaces. When the dialogue shifts to another character, start a new line indented ten spaces from the left margin.

eg. A short time later Lear loses the final symbol of his former power, the soldiers who make up his train:

GONERIL.                    Hear me, my lord  
                                  What need you five-and-twenty, ten or five,  
                                  To follow in a house where twice so many  
                                  Have a command to tend you?

REGAN.                    What need one?

LEAR                        O, reason not the need! (2.4.254-58)

➤ **QUOTATION OF UP TO THREE LINES OF POETRY:**

The lines should be incorporated into your sentences (in keeping with the rules for Short Quotations). Use a slash, or virgule [/], to indicate the line divisions in the poem.

eg. When the speaker asserts his desire to “present / [His] true account” (Milton 5-6) to God, he comments on the fear of damnation felt by many Puritans.

If there are parts in the poem, cite them and the line number.

eg. In “The Highway Man” Alfred Noyes calls the highway a ribbon of moonlight” (1.5) and a “gypsy’s ribbon” (2.3).

➤ **QUOTATION FROM A VERSE PLAY:**

List the act, scene, and line numbers. Use Arabic numerals, with periods separating act, scene, line(s).

eg. “What’s in a name? That which we call a rose / By any other name would smell as sweet” (Shakespeare 2.2.45-46).

➤ **QUOTATION FROM AN INDIRECT SOURCE:**

When a writer’s or speaker’s quoted words appear in a source written by someone else, begin the citation with abbreviation “qtd. in.”

eg. “We only used seven signs in his presence,” says Fouts. “All of his signs were learned from the other chimps in the laboratory” (qtd. in Toner 24).

➤ **QUOTATION FROM A WORK IN ANTHOLOGY:**

Use the name of the author of the work as your reference, not the name of the editor of the anthology. In the Works Cited page, cite the individual selections used from the anthology. See the examples in the Works Cited section.

➤ **QUOTATION FROM BOOKS OF THE BIBLE OR FAMOUS LITERARY WORKS:**

When included in parenthetical references, the titles of the books of the Bible and of famous literary works are often abbreviated (1 Chron.21.8, Rev 21.3, Oth. 4.2.7-13). References to the Bible do not need to be cited in the Works Cited list.

➤ **QUOTATION FROM AN E-MAIL COMMUNICATION:**

When you cite an e-mail message in your essay, reference it in your parenthetical citation. Give the writer’s name; the title of the message (if any), taken from the subject line and enclosed in quotation marks; a description of the message that includes the recipient; and the date of the message. E-mail is considered personal; therefore, it need not appear in your Works Cited list.

eg. Mathabane, Mark. “RE: A Request.” Message to Ken Hodson. 09 January 2002.

## 10. General Writing Tips

### a. Using Quotations Effectively

- Quotations generally serve two purposes in an essay: to provide literary evidence and to enhance writing style. Quotations are most effective when they are integrated into the text of your own writing – they support and supplement your own words. With this in mind, most quotations should be short in nature and used frequently.

eg. Macbeth is a “poor player” (Shakespeare 5.5.24) who has no existence beyond the play – a fictitious man with no real man underneath; once his “borrowed robes” (1.3.109) have been torn from him, he ceases to exist.

eg. It is through the Young Ben, the “lone coyote” (Mitchell 153), that Brian has an “extrasensory brotherhood” (45).

### b. Using Transitions

- An effective transition takes the reader smoothly from one thought to another, or from one paragraph to the next. Transitions help the reader clearly understand relationships between thoughts and ideas.
- To connect thoughts within a paragraph, writers use transitional words called conjunctions or conjunctive adverbs (eg. and, however, nevertheless, therefore, ergo . . .).
- To connect thoughts between paragraphs or groups of paragraphs, use one of the following techniques:

Begin your paragraph by relating to your thesis:

eg. The tragic nature of Hamlet’s character is most prevalent . . .

Begin your paragraph by relating something from your previous paragraph:

eg. Once his goal is clearly established, the tragic hero is then faced with making a moral decision.

**c. Vocabulary**

- Writers and critical readers have a technical vocabulary they use when talking about language and literature. You need to compile a list of such words and keep adding to it.
  
- Examples of words that writers know and use: syntax, tone, rhetoric, attitude, denouement, voice, thesis, ideology, paradox, allusion, syllogism, etc.

**d. Essay Titles**

- The title of a formal essay consists of three elements:
  - i. full name of the author
  - ii. title of the text (with appropriate quotation marks or italics)
  - iii. a phrase or statement indicative of your topic and thesis
  
- The title, thesis statement, and conclusion should be consistent with each other.
  - eg. *Betwixt and Between: The Roles of Grace and Rachel in Guy Vanderhaeghe's The Englishman's Boy*
  
  - eg. *Let He Who Is Without Sin Cast the First Stone: An Analysis of Religious Imagery in Shirley Jackson's "The Lottery"*

**e. Audience**

- Sometimes an audience is specified for you, but usually you write for some entity known as "The General Reader". The general reader is someone, anyone, who possesses an average intelligence and has a fairly sound general education. The general reader is interested in the events of the day and in the world as a whole. He or she has a good measure of sympathy for humankind and appreciates the happy as well as the unhappy incidents of life. This reader is also blessed with a good sense of humour and the ability to listen to others. Keep this general reader in mind when you write.

## 11. Works Cited (or Works Consulted)

- A **Works Cited** is a list of all the works (eg. books, articles, web sites) that you will cite (quote or paraphrase from) in your essay. A **Works Consulted** page is a list of works consulted. This includes all references you read on the topic, not only those from which you quoted. Follow your teacher's guidelines as to which to use.
- The Works Cited appears at the end of the paper. Begin the list on a new page and number each page, continuing the page numbers of the essay.
- Center the title, Works Cited, an inch from the top of the page. Double-space between the title and the first entry. Begin each entry flush with the left margin and indent subsequent lines of the entry (if there are any) five spaces (hanging indent) from the left margin. Double-space the entire list, both between and within entries. Do NOT number the entries.
- List the items alphabetically by surname of the author(s). Indicate titles of books, plays, long poems published as books, pamphlets, periodicals, films, radio and television programs, compact discs, audio tapes, records and artwork by **italicizing** the title. Indicate the titles of poems, chapters of books, episodes of television shows, unpublished works such as speeches, essays and magazine articles with **quotation marks**.

### CITING PRINT PUBLICATIONS:

- Entries for print publications (eg. books) consist of several elements in a prescribed sequence:
  - 1) Author's Name (surname first)
  - 2) Title of the Work
  - 3) Publication Information (city of publication, publisher's name, year of publication)
- If the source comes from an anthology or a magazine, include the page number(s) of the article.

Following are sample MLA entries for various sources:

- **BOOK WITH ONE AUTHOR:**  
Franke, Damon. *Modern Heresies: British Literary History, 1883-1924*. Ohio State University Press, 2008.
- **BOOK WITH TWO AUTHORS:**  
Gregor, Ian and Brian Nichols. *The Moral and the Story*. Faber and Faber, 1962.
- **BOOK WITH MORE THAN THREE AUTHORS:**  
Thomas, Gillian, et al., eds. *Introduction to Literature: British, American, Canadian*. Holt, 1989.
- **NEWSPAPER ARTICLE WITH AUTHOR INDICATED:**  
Thomson, Aly. "Great White tagged off Nova Scotia." *Saskatoon StarPhoenix*. 19 Sept. 2018, p. NP3.  
("NP3" indicates Section NP, page 3. "3,5" would indicate pages three and five.)
- **NEWSPAPER ARTICLE WITH NO AUTHOR INDICATED:**  
"Scientists look to rehabilitate wasps." *Saskatoon StarPhoenix*. 19 Sept. 2018, p. NP4.
- **ARTICLE FROM A MONTHLY MAGAZINE:**  
Newman, Peter C. "What's So Surprising About Quebec's Anglo Exodus? They're Just Following Their Money." *Maclean's* vol. 8, 4 Apr. 1977, pp. 14-15.
- **A WORK IN AN ANTHOLOGY OR COLLECTION OF PIECES BY DIFFERENT AUTHORS:**  
Joyce, James. "The Dead." *Masters of the Short Story*, edited by Abraham H. Lass and Leonard Kriegel. New American Library, 1971, pp. 276-315.

- **A WORK WITH AN AUTHOR AND EDITOR(S):**  
Shakespeare, William. *Macbeth with Related Readings*, edited by D. Saliani, Ferguson, and Dr. T. Scott. International Thompson Publishing, 1997.
- **A WORK COMPILED BY EDITORS RATHER THAN AUTHORS:**  
Sebranek, P., V. Meyer, and D. Kemper, eds. *Writers Inc.* Great Source Education Group, 1996.
- **UNSIGNED ARTICLES IN WELL-KNOWN REFERENCE WORKS:** (i.e., encyclopedia, dictionaries)  
“Norwich terrier.” *World Book Encyclopedia*, vol. 14, World Book, 2014. pp. 548.
- **SIGNED ENCYCLOPEDIA ARTICLES:**  
Mohanty, Jitendra M. “Indian Philosophy.” *The Encyclopedia Britannica*, vol. 4, Encyclopedia Britannica. 2007. pp. 107-109.
- **CLASSROOM LECTURE:** Give the speaker’s name, followed by the topic or title of the lecture, school, and date:  
  
Hodson, Ken. “Willy Loman – Everyone Loves the Common Hero.” Holy Cross High School, 8 November 2013.

#### **CITING ELECTRONIC PUBLICATIONS:**

- **FILM OR VIDEO RECORDING:** List the following information if it is available, in the following order: Title, director, performers, distributor, year of release, and the medium consulted.  
  
*Much Ado About Nothing*. Directed by Kenneth Branagh, performances by Emma Thompson, Kenneth Branagh, Denzel Washington, Michael Keaton, and Keanu Reeves, Goldwyn, 1993.



- TELEVISION OR RADIO BROADCAST:

“The Phantom of Corleone.” Narrator Steve Kroft. *Sixty Minutes*. CBS. WCBS, New York, 10 Dec. 2006.

**CITING WEB PUBLICATIONS:**

- Entries for Web publications consist of several elements in a prescribed sequence:(if any of the information below is missing, start with what is available)
  - 1) Author’s Name if available (surname first)
  - 2) Title of the Work (in quotation marks)
  - 3) Title of overall Web site (italicized)
  - 4) Publisher or Sponsor of the site (if available)
  - 5) Date of Publication (if available)
  - 6) URL
  - 7) Date of Access (Accessed day, month, year)

Eaves, Morris, Robert Essick, and Joseph Viscomi, editors. *The William Blake Archive*. Lib. Of Cong., 28 Sept. 2007, [www.blakearchive.org/blake](http://www.blakearchive.org/blake). Accessed 20 Nov. 2007.

Keats, John. “Ode on a Grecian Urn.” *Poetical Works. 1884. Project Bartleby*, edited by Steven van Leeuwen, Columbia U, 12 May 1998, [www.columbia.edu/acis/bartleby/keats54.html](http://www.columbia.edu/acis/bartleby/keats54.html). Accessed 24 May 1998.

“Feds Dig Up Field in Search for Jimmy Hoffa’s Remains.” *WNBC.com*, WNBC, 16 June 2013, [www.nbcnewyork.com/news/local/jimmy-hoffa-digging-buried-grave-michigan-detroit-tony-zerilli-211620161.html](http://www.nbcnewyork.com/news/local/jimmy-hoffa-digging-buried-grave-michigan-detroit-tony-zerilli-211620161.html). Accessed 17 June 2013.

## 12. On Writing Responsibly

“Adam was the only man who, when he said a good thing, knew that nobody had said it before him.”  
— Mark Twain

- When you write an essay on a work of literature, you will be required to support your arguments with direct reference to the selected text. Further, you may also incorporate material, either directly quoted or paraphrased, from sources other than the main text. Without fail, you must document the sources for any material that you have borrowed, whether it be direct quotations or paraphrases of others’ ideas. All such sources must be documented using MLA style.

### Plagiarism

- You are plagiarizing if you present the words or thoughts of someone else as if they were your own, or if you submit without approval any work for which credit has previously been obtained or is being sought in another course. Derived from the Latin term *plagiarius* (“kidnapper”), *to plagiarize* means “to commit literary theft” and to “present as new and original an idea or product derived from an existing source” (*Merriam-Webster*). You owe it to your sources and your readers to give credit for the ideas you use, unless the ideas are proverbial sayings (“a stitch in time saves nine”) or widely accepted as “common knowledge.” Information is considered common knowledge if most people already know it, or if it can be found in nearly any basic reference book on the subject. (The fact that there are 365 days in the year is common knowledge; the fact that August follows July is common knowledge; the fact that English teachers are brilliant people is common knowledge; the fact that Samuel Taylor Coleridge considered Shakespeare the greatest literary mind ever is probably the result of some research).
- Plagiarism involves two kinds of wrongs: a) Using another person’s ideas, information, or expressions without acknowledging that person’s work constitutes intellectual theft. b) Passing off another person’s ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud.
- You can avoid charges of plagiarism by acknowledging the sources in the essay and including them in the list of works cited. When quoting, you must ensure that all words and phrases from the source are in quotation marks. When paraphrasing, you must rewrite in your own language, phrasing, and wording, and acknowledge the source of the idea in a parenthetical reference.

- Using the source’s wording and merely changing a few words here and there is not paraphrasing – it is plagiarism. When in doubt, you should quote from your source and cite it. **Paraphrasing should be kept to a minimum.**

**Examples:**

**Original Source:**

The journal begins, naturally, as “an account of the events in Crusoe’s daily life” (McFarlane 261). (Note the author’s name in the parenthesis since it was not used in the sentence introducing the quote.)

**Plagiarism:**

Crusoe’s journal begins as an account of the events in his daily life.

**Correctly quoted:**

As McFarlane points out, the early pages are “an account of the events in Crusoe’s daily life” (261).

**Correctly paraphrased:**

McFarlane points out that the early pages of Crusoe’s journal describe his life in detail (261). (This quote came from magazine article so it would have to be cited appropriately in the works cited section of the essay-example below)

Works Cited

McFarlane, Cameron. “Reading Crusoe Reading Providence.” *English Studies in Canada*. 1995, pp. 257-267.

**ACKNOWLEDGMENTS:**

This document is based on the original document, “A Guide to Scholarly Writing” edited by K. Nordick (STJ, 2000) and the subsequent revised, updated document “HC Formal Essay Handout 2018” edited by K. Hodson (HC, 2018). Special thanks to those GSCS English Language Arts teachers for their contributions to these two documents.

Sources: MLA Handbook eighth ed. New York: The Modern Language Association of America, 2016.

Purdue University Online Writing Lab [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

U of S Department of English Web Site

*Writer’s Inc.* 1996.

## Appendix A: A Sample Works Cited

Smith 8

### Works Cited

Eaves, Morris, Robert Essick, and Joseph Viscomi, editors. *The William Blake Archive*. Lib. Of Cong., 28 Sept. 2007, [www.blakearchive.org/blake](http://www.blakearchive.org/blake). Accessed 20 Nov. 2007.

Franke, Damon. *Modern Heresies: British Literary History, 1883-1924*. Ohio State University Press, 2008.

Joyce, James. "The Dead." *Masters of the Short Story*. Edited by Abraham H. Lass and Leonard Kriegel. New American Library, 1971, pp. 276-315.

Mohanty, Jitendra M. "Indian Philosophy." *The Encyclopedia Britannica*, vol. 4, Encyclopedia Britannica. 2007. Pp. 107-109.

"The Phantom of Corleone." Narrator Steve Kroft. *Sixty Minutes*. CBS. WCBS, New York, 10 Dec. 2006.

"Scientists look to rehabilitate wasps." *Saskatoon StarPhoenix*. 19 Sept. 2018, p. NP4.