

**VANIER ENGLISH
DEPARTMENT
WRITING GUIDE
2025**

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

We are pleased to present The *Vanier English Department Writing Guide*. Since much of the material in this booklet is based on the *Vanier Student Writing Guide*, we gratefully acknowledge the efforts and ingenuity of those who have worked on this project in its various editions and guises.

and have all contributed in a variety of ways to the creation and continued growth of this writing guide. We have also consulted the *MLA Style Manual*.

→ We also thank all those teachers and staff who have suggested improvements, made contributions, and given us feedback on areas where students need further clarification. Thank you to the students who have shared their essays as examples, found in the Appendix. Finally, thank you to Roddy James Rodriguez, Multimedia student, for the design of the revised Writing Guide.

Table of Contents

INTRODUCTION	1
WHAT IS A LITERARY ESSAY	3
STEP 1: ACTIVE READING AND EVIDENCE GATHERING	4
STEP 2: BRAINSTORMING	5
STEP 3: THEMES AND IDEAS	6
STEP 4: INTERROGATING THE TEXT	7
STEP 5: DEVELOPING THE THESIS STATEMENT	9
STEP 6: OUTLINE	11
WRITING THE ESSAY	13
1. INTRODUCTION	13
2. BODY PARAGRAPHS	15
3. CONCLUSION	19
4. TITLE	20
QUOTATIONS	29
INTRODUCING QUOTATIONS: SIGNAL PHRASES	30
PUNCTUATION	32
BLOCK QUOTATIONS	34
INTEGRATING QUOTATIONS FROM POETRY	34
INTEGRATING QUOTATIONS FROM DRAMA	35
PARAPHRASING	37
ACADEMIC INTEGRITY	39
REVISION AND MLA	41
MLA FORMATTING	43
MLA REFERENCING	45
COLLEGE EXIT EXAMS	60
LITERARY TECHNIQUES & DEVICES	62
APPENDIX A: FRENCH VS. ENGLISH ESSAYS	70
APPENDIX B: SAMPLE STUDENT ESSAYS	72

Introduction

You will be asked to write many essays on different topics and in different formats throughout your academic career. Why? The final product of an essay allows your teacher to assess your learning: notably, your understanding of the course materials, your ability to analyze and think critically, and your proficiency at expressing your ideas. The process of writing, however, is also a large part of thinking and learning. Joan Didion, American writer and journalist, says of writing, "I write entirely to find out what I'm thinking, what I'm looking at, what I see, and what it means."

The *Vanier English Department Writing Guide* provides you with the tools you will need to write effective literary essays, which you'll be writing in at least three of your four English courses. It builds on what you learned about essay writing in high school and will help you with any course that requires you to express your ideas in essay form, not just English.

→ If you find that writing literary essays is difficult at first, remember that your skills will develop with practice.

Many of us speak and write in more than one language, and our experience of writing is different from that of monolingual speakers and writers. In fact, according to researchers working in the writing lab at Purdue University in Indiana, multilingual students must simultaneously compose and translate while writing their essays. The process requires more than becoming familiar with vocabulary and grammar.

There are also cultural and linguistic differences in academic writing, which means that expectations and conventions for academic writing are not the same in different cultures and languages. It can be frustrating for students to discover that the style of essay writing that they learned before coming to Vanier does not match the expectations or conventions in their English courses. Never fear, there is a

→ reason for this: North American literary essays in English are structured with a clear thesis presented at the beginning, followed by supporting arguments and concrete evidence, with the thesis repeated in the conclusion. In other cultures, the essay poses a problem in the introduction, and the writer leads the reader through logic to the answer, which is presented in the conclusion. Through your English and French classes at Vanier, you will learn to navigate differences in style and structure and continue to develop your own unique voice in each.

This guide is meant to supplement your teacher's class lessons. It is NOT a substitute. It is also important to note that there are many ways of teaching how to write an essay. Your teacher might have different tips and approaches to essay writing.

One of the most important things to learn about writing is that you need to know your audience – and at CEGEP, your audience is often your teacher. Listen to what they have to say, and learn how to adapt to different teacher expectations. Sometimes teachers will use different terms or definitions when trying to explain what they are looking for. It's up to you to make sure you ask questions and understand. This guide provides some recommendations, but make sure that you take your teacher's approach into consideration, notably when writing assignments.



IT'S IMPORTANT TO NOTE THAT TEACHERS HAVE DIFFERENT APPROACHES TO TEACHING LITERARY ANALYSIS AND ESSAY WRITING.

WHAT IS A LITERARY ESSAY

A literary essay, which is sometimes referred to as an analytical essay, is a piece of writing that analyzes a literary work, focusing on the ways that the author communicates the themes (main ideas/messages) through their writing. It typically explores the characters, motifs, symbols, and other literary elements found in the text. The goal of the literary essay is to deepen the reader's understanding and appreciation of a given text.

STEP 1:
ACTIVE READING & EVIDENCE
GATHERING

STEP 2:
BRAINSTORMING

STEP 3:
THEMES AND MAIN IDEAS

STEP 4:
INTERROGATING THE TEXT

STEP 5:
DEVELOPING THE THESIS STATEMENT

STEP 6:
OUTLINE

STEP 1: **Active Reading & Evidence-Gathering**

What does it mean to be an active reader? It means that you have to do more than just read and consume the text. To read actively, note your questions in the margins and highlight key words or phrases you don't understand. Note anything that may be used as evidence for your analysis.

Here are a few suggestions for what you can look for:

- **Setting:** identify the location as it changes (if it does). This would include time of day (morning, evening), seasons (winter, summer)
- **Character information:** identify the protagonist (main character) and trace that character's different emotions using adjectives. Is the character unhappy at the beginning of the text? What is the emotion of the same character at the end of the story?
- **Action/Conflict:** identify the events as they happen. Adding this information in the margin will save you time later. Knowing when a scene happens will help you get to it quicker.
- **Other literary devices:** if you can identify any other literary devices, now's the time to do so. It doesn't mean you will end up using/needing all of them, but they are good to have.

STEP 2: **Brainstorming**

After you've done your active reading, go back to these notes in the margin. Does something stand out? Is there a pattern? Have you been able to identify the main subjects? This is where you begin your brainstorming. Sometimes you may have an essay question that provides you with subjects; other times you may have to identify the subjects yourself.

Have fun! Write everything you know about the subjects in relation to the text. Fill your page with ideas.

→ Remember, at this stage, there's no such thing as a bad one!

When your page is full, bring to your ideas some kind of order: Does anything stand out? Are there any links between ideas? Make sure these ideas answer the question and move them around to create categories.

If this doesn't work, if you can't or don't find a common thread, try again.

STEP 3: **Themes & Main Ideas**

A theme is a subject that is explored in a text. It can be something like love, friendship, good versus evil, or growing up. You can find the theme by thinking about what the characters go through, what they learn, or what the story seems to be saying about life.

Most stories will have more than one theme. Try to choose a major theme (versus a minor theme). Picking a major theme, a theme that is most present, will give you more to write about.

→ The main idea is what the text seems to say ABOUT the theme. It's the controlling idea communicated by the text. Look for sentences or parts of the story that seem really important or that the author keeps coming back to. The main idea is usually right there.

Looking at causes and effects in a literary work leads to a better argument:

What is the Theme?	Ask a Question About the Theme	Answering the Question Provides the Main Idea
Secrets	What does the play Macbeth say about secrets?	Keeping secrets leads to the destruction of morals.
Murder	What does the play Macbeth say about murder?	Murder leads to chaos and to more unresolved conflict.
Fear	What does the play Macbeth say about fear?	Fear leads to irrational decisions.

STEP 4: **Interrogating the Text**

A. Using Literary Techniques and Devices



THERE IS A LIST OF TECHNIQUES AND DEVICES AVAILABLE TO YOU IN THIS WRITING GUIDE, FOR BOTH FICTION AND NON-FICTION ON PAGES **62 - 65**.

It is through these devices that you can make an argument about the literary work you are analysing. Show your teacher why the devices are important; how do they function to suggest meaning or reveal the text's point of view?

Say you have noted several ironic passages in the "The Lottery" by Shirley Jackson. So what? If you are writing a literary essay, it is not enough to simply note their existence. You must identify what is being communicated through the use of the device.

In Jackson's short story, the character, Davy Hutchinson, is given rocks to throw at his mother.

IS THIS NORMAL BEHAVIOUR? SHOULD A CHILD BE THROWING STONES AT ANYONE, LET ALONE THEIR MOTHER? WHAT IS THE ULTIMATE GOAL? HOW DOES THIS CONNECT TO YOUR MAIN IDEA?



What you end up with is an argument:

By using situational irony to demonstrate the dysfunctionality of the community, Jackson creates an awareness of the dangers of blindly following traditions.

In the above argument, the teacher will recognize that you have understood the author's use of irony: the unexpected violence develops the idea that it's dangerous to blindly follow traditions.

B. Using Subtopics

You may be asked to write an analysis based on subtopics. To do this, break down the main idea into parts, exploring the topic in a different way. Find the main idea of the text and find clear arguments that bring it into focus. For instance, if the text is about the negative effects of technology, the arguments might be about how technology harms parent-child relationships, about how technology leads to a loss of empathy, and how technology leads to a loss of communication skills. In other words, you are looking for arguments focused on explaining a specific harmful effect of technology.

Here is an argument about "The Lottery" that uses the subtopic of physical abuse to prove the main idea:

By showing physical abuse stemming from a community tradition, Jackson shows the dangers of blindly following traditions.

These arguments provide fully formed reasons why your thesis statement is correct. You should be able to connect your arguments to your thesis by using the word "because."

STEP 5: **Developing the Thesis Statement**

What is a thesis statement?

A thesis statement is a sentence that states clearly and precisely what your essay is designed to prove or explain. It is not a topic or a question; it is the answer. Avoid using personal pronouns (“I think that”) or vague and subjective terms (“interesting”) when creating your thesis. The thesis statement provides the subject and overall argument of your essay. For a literary analysis your thesis statement must focus on explaining specific literary work(s) and suggest how the author(s) reveal something through their writing.

There are different ways to construct a thesis statement. What is most important is that the thesis statement clearly presents the main argument that you will be making in your essay and, in many cases, supporting arguments may be integrated into the thesis statement itself.

Supporting arguments may:

1. Use literary devices as the focus.

Through juxtaposition, dialogue, and imagery, the short story “Braces” communicates the difficulty of two generations allowing their children to choose their own paths in life.

2. Use topics or ideas as the focus.

Erich Maria Remarque’s *All Quiet on the Western Front* realistically shows how war dehumanizes a man because war contributes to loss of identity, erosion of compassion, and the brutal transformation of ordinary men into mere instruments of conflict.

In both cases the thesis statement provides a list of supporting arguments in the order they will be presented in the essay as body paragraphs. Keep in mind that arguments do not have to be integrated into the thesis statement; they can be written separately as an organizing sentence.

Here are a few more examples of thesis statements with supporting arguments written separately as an organizing sentence:

Aldous Huxley's novel *Brave New World* reveals how egotistical reasoning leads to fear and emptiness. This is shown through the characterization of Bernard Marx and Helmholtz Watson.

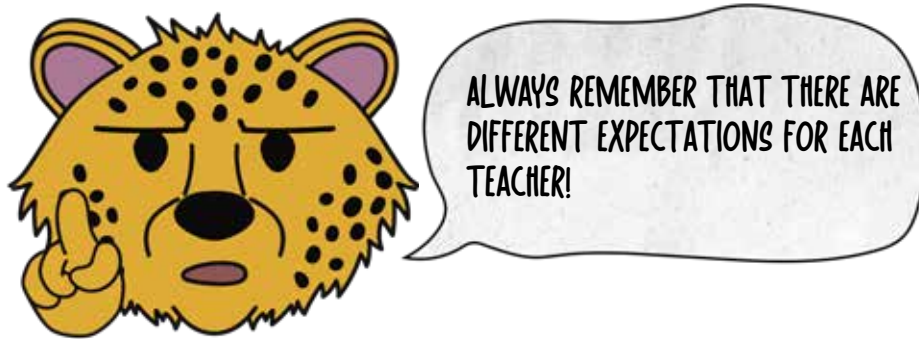
John Gardner's novel *Grendel* shows how acting on emotions leads to downfall. Grendel's internal dialogue, Grendel's decision to befriend the Danes, and Grendel's shift into nihilism demonstrate this reality.

The metaphor of the swamp, the speaker's negative tone, and the use of the dash to emphasize the poem's theme are all present in Mary Oliver's poem "Crossing the Swamp." This shows that conquering a struggle in life leads to new opportunities and chances to grow.

Once you have identified how you are going to prove the argument you are making in your thesis statement, the next step is to create an outline to keep your writing organized and cohesive.

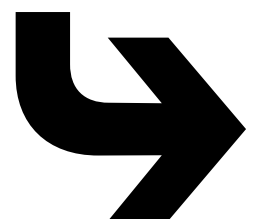
STEP 6: **Outline**

An outline is usually referred to as the skeleton of your paper. Here, you can write short sentences or bullet points for your arguments; you can identify the textual evidence (quotations or paraphrase) you can use to support them and briefly interpret/analyze/explain how your chosen evidence supports your argument.



An outline is your reference point, but it also gives you an indication as to whether your ideas complement each other. There are different types of outlines, but here's one example that you could use as your "road map."

**OUTLINE ON
THE NEXT
PAGE**



SAMPLE ESSAY OUTLINE

Hook:

Introductory sentence:

Thesis:

Body Paragraph

Topic sentence 1:

Evidence:

Notes on explanation:

Conclusion sentence 1:

Repeat these steps for each body paragraph

Conclusion

Synthesize main points:

Restate thesis:

Overall conclusion statement:



ONCE YOUR OUTLINE IS DONE AND YOUR ARGUMENTS AND QUOTATIONS HAVE BEEN IDENTIFIED, YOU ARE READY TO WRITE YOUR ESSAY. IN THIS GUIDE, WE PROVIDE YOU WITH A FORMULA THAT WILL HELP YOU DEVELOP ANALYTICAL ESSAYS. THE FOLLOWING PAGE IS A BREAKDOWN FOR THE CONTENTS OF AN INTRODUCTION, A BODY PARAGRAPH, AND A CONCLUSION.

WRITING THE ESSAY

STEP 1:
INTRODUCTION

STEP 2:
BODY PARAGRAPHS

STEP 3:
CONCLUSION

STEP 4:
TITLE

I. INTRODUCTION

A literary essay, which is sometimes referred to as an analytical essay, is a piece of writing that analyzes a literary work, focusing on the ways that the author explores the themes through their writing. It typically explores the characters, motifs, symbols, and other literary elements found in the text. The goal of the literary essay is to deepen the reader's understanding and appreciation of a given text.

Because the thesis statement can sometimes sound tacked on, make special attempts to link it to the sentence that precedes it by building on an idea or through a transition. Then there should be an organizing statement where, in one sentence, you provide your teacher with a preview of the supporting arguments. Depending on preference, this sentence can be positioned before, after, or be part of the thesis statement. Teachers will have specific requirements, and part of learning how to write for an audience is learning how to respond to these requirements.

A. Creative Opening/Hook: the beginning sentences of the introduction that catch the reader's interest. Sometimes this sentence is called the "general statement." Different ways of beginning creatively include the following:

1. A startling fact or bit of information

▶ Example:

Nearly two hundred citizens were arrested as witches during the Salem witch scare of 1692. Eventually nineteen were hanged, and another was pressed to death (Marks 65).

2. A meaningful quotation (from the book you are analyzing or another source)

▶ Example:

"To be, or not to be, that is the question" (3.1.57). This familiar statement expresses the young prince's moral dilemma in William Shakespeare's tragedy *Hamlet, Prince of Denmark*.

3. A Universal Idea

▶ Example:

The terrifying scenes a soldier experiences on the front probably follow him throughout his life—if he manages to survive the war.

B. A Sentence that Connects to the Text(s) you will be Discussing: It presents the author and work you are analyzing in one sentence. If it's a formula you need, try this:

Author's Full name + genre (short story, novel, poem, play, essay) + Title + statement of a theme

Here is an example:

In Erich Maria Remarque's novel *All Quiet on the Western Front*, the author realistically shows how war is dehumanizing.

Once you've introduced the author's full name, you may now use the last name alone. It is common academic practice not to refer to the author by first name.

C. Thesis Statement: Your thesis statement is the most important sentence in your essay, as it controls the rest of the paper. Every idea in the

paragraphs that follow it must contribute to the development of your thesis.



SEE EXAMPLES ON PAGES 9 AND 10

D. An Organizing Statement is the sentence in your introduction that provides a brief summary of your body paragraphs. It is about letting your teacher see the roadmap of your ideas. This can be a separate sentence OR it can be part of the thesis statement.

1. Example with literary devices:

In Erich Maria Remarque's novel *All Quiet on the Western Front*, the author realistically shows how war is dehumanizing. **He does this through the use of the characterization of Paul and the setting of the trenches.**

2. Example with subtopics:

In Erich Maria Remarque's novel *All Quiet on the Western Front*, he realistically shows how war is dehumanizing. **Remarque shows this through loss of identity, the erosion of compassion, and the brutal transformation of ordinary men into mere instruments of conflict.**

II. BODY PARAGRAPHS

Body: These are the support paragraphs of your essay. It is crucial that each body paragraph contains a distinct argument that supports the thesis statement; examples are used to prove the argument that your thesis statement is making. These paragraphs contain supporting examples (concrete detail) and analysis for your topic sentences. Each paragraph in the body includes:

- ▶ a topic sentence
- ▶ textual evidence (quotations from your reading) and analysis
- ▶ a concluding sentence.

Each paragraph should begin with a topic sentence and end with a concluding sentence. What happens in between these two sentences may vary from teacher to teacher. Most often, you will be asked to include two to three examples of textual evidence to support the argument you make in your topic sentence.

The following is a sample structure of what you may be asked to follow for a two-argument body paragraph:

- ▶ *Topic sentence*
- ▶ *Supporting idea 1*
- ▶ *Lead-in to textual evidence 1*
- ▶ *Analysis of textual evidence*
- ▶ *Linking/transition word/sentence*
- ▶ *Supporting idea 2*
- ▶ *Lead-in to textual evidence 2*
- ▶ *Analysis of textual evidence*
- ▶ *Concluding sentence*

1. Topic Sentence: This is the first sentence of a body or support paragraph. It identifies one aspect of the thesis statement and states a primary reason why the major thesis is true. Remember to present the paragraphs in the order you promised to discuss them in the introductory paragraph.

You want to think of each topic sentence as an opportunity to introduce how you are going to support the argument made in your thesis statement. Whereas your thesis introduces all the paragraphs you'll be writing about, a topic sentence is specific to one paragraph and one supporting argument.

▶ **Example:**

Through the main character's criticism of his ability to understand, Carver emphasizes the need for acceptance.

▶ **Example:**

The young men who enlist to serve in the war are transformed by the experience, as it reduces their ability to acknowledge the humanity of others.

2. Textual Evidence: This is a specific example from the text used to provide evidence for your argument. Textual evidence can be a combination of paraphrase and direct quotation from the work. Begin by providing context: a phrase or sentence that prepares the reader for textual evidence by introducing the speaker, setting, and/or situation.

► **Example:**

When Carton and Darnay first meet at the tavern, Carton tells him, “I care for no man on this earth, and no man cares for me” (Dickens 105).

3. Analysis: This is your explanation and interpretation of the textual evidence. Analysis tells the reader how the textual evidence proves the topic sentence. Analysis may include interpretation, explanation, critical commentary, expansion on your earlier argument, insight, and/or reflection.

HELPFUL HINT: IN YOUR BODY PARAGRAPH, YOU SHOULD HAVE TWICE AS MUCH ANALYSIS AS TEXTUAL EVIDENCE. IN OTHER WORDS, FOR EVERY SENTENCE OF TEXTUAL EVIDENCE, YOU SHOULD HAVE AT LEAST TWO SENTENCES OF ANALYSIS.



► **Example:**

Carton makes this statement as if he were excusing his rude behavior to Darnay. Carton, however, is only pretending to be polite, perhaps to amuse himself. With this seemingly off-the-cuff remark, Carton reveals a deeper cynicism and his emotional isolation.

4. Transitions: These are words or phrases that connect or link one idea to the next, both between and within paragraphs. Transition devices include using connecting words as well as repeating key words or using synonyms.

Helpful Phrases for Analytical Writing:

To add a thought

SECONDLY
IN THE SECOND PLACE
NEXT
LIKEWISE
MOREOVER
AGAIN
IN ADDITION
FINALLY
FURTHER
SIMILARLY
FURTHERMORE
IN FACT
AND



To introduce an illustration

THUS
FOR EXAMPLE
FOR INSTANCE
TO ILLUSTRATE
NAMELY
IN PARTICULAR



To make a contrast or qualification

ON THE OTHER HAND
NEVERTHELESS
STILL
ON THE CONTRARY
BY CONTRAST
HOWEVER
AT THE SAME TIME



To indicate time

AFTERWARD
MEANWHILE
LATER
IN THE PAST
FIRST, SECOND, THIRD

THIS MEANS THE
ESSAY OR PARAGRAPH IS
ALMOST DONE!



To indicate a conclusion

THEREFORE
AS A RESULT
CONSEQUENTLY
ACCORDINGLY
IN OTHER WORDS
TO SUM UP
THUS
THEN
HENCE
IN BRIEF
IN FACT

5. Concluding Sentence: This is the last sentence of the body paragraph. It concludes the paragraph by tying the textual evidence and analysis back to the thesis.

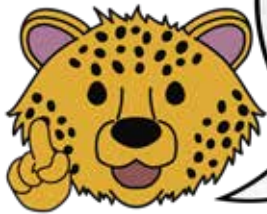
► **Example:**

Thus, before Carton experiences love, he is able to convince himself that the world has no meaning.

III. CONCLUSION

This is the last paragraph in your essay. This is the time to explain what you have written in your essay. The conclusion, first and foremost, should restate the thesis statement and the arguments you have made in each paragraph, ideally without repeating the words exactly.

The end of an essay should convey a sense of completeness and closure. The last sentence in the conclusion should do one or more of the following:



1. REFLECT ON HOW YOUR ESSAY TOPIC RELATES TO THE TEXT AS A WHOLE
2. CONNECT BACK TO YOUR CREATIVE OPENING
3. REFLECT ON HOW YOUR ESSAY RELATES TO REAL LIFE

► **Example:**

In conclusion, the short story “Caroline’s Wedding” by Edwidge Danticat demonstrates how a balance between new and old culture in immigrants’ identities is necessary for them to feel complete. Caroline’s missing arm is a symbol of her missing Haitian heritage, and the characterization of Grace and her confused identity demonstrate this idea. Despite the efforts to promote diversity nowadays, cultures are often lost with each generation as they are swallowed by the new country’s dominant culture.

IV. TITLE



A GREAT ESSAY TITLE SHOULD TELL YOUR READERS AS MUCH AS POSSIBLE ABOUT YOUR ESSAY'S CENTRAL CLAIM AND ITS SIGNIFICANCE. THIS IS YOUR FIRST CHANCE TO GRAB YOUR READERS' ATTENTION!

GOOD TITLES OFTEN INCLUDE:

- A HOOK
- A SET OF KEY TERMS
- A PURPOSE



Tips to Write an Effective Essay Title

1. Write Essay First, then Title

Creating a title at the end of the writing process can function as a check for the writer. If coming up with a title is difficult, it may indicate that the essay's main ideas or point is unclear. On the other hand, a title chosen early in the writing process can help writers stay on track during the writing process.

2. Catchy Phrase, Quotation, or Clever Hook

A title contributes to the argument developed in the rest of the essay. By identifying the topic, argument, and method of the essay, a strong title begins the work of informing and/or convincing readers.

3. Use Your Thesis

Your thesis statement can be a goldmine for title inspiration. Reworking it can help you

come up with a compelling and relevant essay title.

4. Consider the Tone of Your Paper

The tone of your essay significantly influences the title's choice. For serious topics, maintain a serious and appropriate tone in your title.

5. Consider your audience

Think about your intended audience: what is most likely to appeal to them? Content? Humour? Since your intended audience is likely your instructor, review the style that they use in the assignment guidelines/course outline. Can you match it?

6. Use Relevant Keywords

Incorporate two to three relevant keywords within your title. These keywords should reflect the core themes of your essay and help potential readers find your work. If a good title doesn't suddenly come to mind, write down your topic and key words from your essay. These words reflect the main concept or ideas of the whole essay. Join these words together in a sentence or sentences. Convert these sentences into shorter phrases.

7. Re-read the assignment guidelines

If there are any specific instructions about the title, follow them. Otherwise, try to use words or phrases from the assignment guidelines in your title. Certain key phrases that are often used are analyze, assess, compare/contrast, define, describe, discuss, evaluate, illustrate, outline, summarize. Turn these verbs into nouns.

- ▶ *An Analysis of...*
- ▶ *A Summary of...*

If there is an essay question, phrase your title as an answer to it. Avoid using a question as your title.

ANNOTATED ANALYTICAL ESSAY STRUCTURED BY SUBTOPICS (SHORT STORY)

Prof. Jane Doe

603-101-MC: Effective Reading and Writing

7 December 2023

“Summer, with Twins”: On the Effects of Economic Inequality

Recent decades have seen a dramatic increase in economic inequality. The gap between the rich and the poor has become so great that only a handful of billionaires now own more wealth than half the world’s population. While the causes of growing inequality continue to be debated, its effects on the poor are often explored in film, television and literature. In “Summer, with Twins,” author Rebecca Curtis criticizes the financial inequality of American society. The story suggests that economic inequality in American society causes a huge difference in quality of life between the rich and the poor: it creates extremely unequal opportunities between the children of the poor and the rich, and it forces the poor to engage in immoral behaviour to meet their basic needs. vvv

First, it can be seen that “Summer, with Twins” criticizes financial inequality in the U.S. by pointing out the huge and unfair difference in living conditions between the poor and the rich and by showing how this leads to unequal opportunities. This can be clearly seen by analyzing the author’s use of characterization. By comparing the miserable life of Dina, a kind, hard-working poor woman, with the good life of the disagreeable and unsympathetic twins, Curtis reveals that economic inequality makes it challenging for poor people to sustain their lives, regardless of how hard they work, while wealthy people can enjoy a luxurious lifestyle with less effort. In the story, the twins, Jean and Jessica, are described as very unpleasant. Jean makes unsympathetic jokes, such as mocking Dina, a mother of two children, who “could have had two abortions” (Curtis 76). They also claim “[they] are working hard” (79), but they ignore the customers “they

ESSAY COMMENTARY

1. The introduction raises interest in the subject of the essay by contextualizing it and connecting it to real life. It is followed by a transition to the thesis statement.

2. The thesis statement does all of the following successfully: names the text(s) being discussed; names the author(s); identifies a main subject (financial inequality in American society) and expresses a main idea about it (i.e. it articulates what the story is saying about inequality: the story criticizes it). Note: when structuring arguments using minor ideas, as in this essay, it may be beneficial or necessary to express your thesis more broadly or generally than you would in an essay that uses literary devices to structure the argument; this technique can help you to develop unified and distinct arguments, as it does in this example. Notice how the main idea (that the story is critical of economic inequality in the United States) is fairly broad: it does not identify what the criticisms are. This was a deliberate strategy to facilitate the development of arguments that identify the specific criticisms, which is what these arguments do so well: Argument 1: inequality in the US is criticized for creating unequal opportunities between the rich and poor; Argument 2: inequality is criticized in the US for forcing the poor to engage in immoral behaviour to meet basic needs. While the thesis is broad, it is also limited (to the United States), unified or focused on a single idea, and precise.

3. The body paragraph begins with an effective topic sentence: it articulates an argument that provides a clear and precise reason or justification for the student's interpretation of the text: the main idea is that the story is critical of financial inequality in America, and the argument is that inequality leads to unequal opportunities, i.e. the story is critical of financial inequality BECAUSE it creates unequal opportunities. The argument is successful because it provides a reason why the thesis is correct.

4. After the topic sentence, the student focuses the argument by introducing categories of evidence to be examined: the argument will be supported by analyzing the author's use of characterization. Even when organizing your arguments around sub-topics, it is necessary to support your argument by explaining how literary devices and techniques convey meaning. Because the paragraph is organized around a sub-topic, multiple literary devices could be discussed in the same paragraph. Why? Because the organizing principle of the paragraph is the sub-topic or minor idea (not a literary device).

- Note: analysis could be improved by clarifying that it is unequal opportunity to life and liberty that is denied to the poor (as opposed to unequal opportunity in general, which is vague). This is implied by the evidence but never stated.

5. The discussion of evidence is well organized: the student will first discuss the wealthy characters, the twins, before contrasting them with their financially disadvantaged counterpart, Dina.

However, their life is still comfortable and luxurious: they live in their parents' beautiful house, and their parents pay their tuition and cars. "Spending a few thousand dollars on clothes for the fall" (79) for them is "shopping for bargains" (79). Meanwhile, the situation of Dina is exactly the opposite. This woman in her forties is a dedicated, efficient worker. The narrator points this out by saying, "She [is] a better waitress than the twins" (76). In addition, it can be seen that she is also helpful, selfless and caring by looking at her action of "[refilling] the narrator's customers' waters and [bussing] the narrator's tables" (78). Unfortunately, her life is still complicated. No matter how hard she works, paying her "hospital bills" (79) to save her children is still a very difficult thing for her, although "she [wears] the same shorts every day" (76), having reduced as much as possible her expenses. Her work has left "huge veins on her legs" (76), but continuing to work is the only chance to save the life of her child. By contrasting the twins' easy and luxurious lives with Dina's challenging and difficult life, Curtis exposes her criticism of financial inequality in American society by showing its effect on quality of life.

Second, it is also possible to see "Summer, with Twins" as a criticism of American financial inequality by looking at the need for poor people to reluctantly engage in unethical behaviour to relieve financial stress. This becomes clear by analyzing the narration of the story. The narrator of the story is an unreliable narrator. Behind her lies, it can be found that the protagonist finally chooses to exchange sex for money, and her behaviour of hiding this fact from the reader can be seen as her resistance to her morally questionable behaviour. "Summer, with Twins," written in the first-person, gives readers insight into the story from the perspective of the narrator. But from her descriptions, such as when she tells the reader, "I said something stupid" (79), without saying what she said, it is easy to see that she sometimes hides information she feels ashamed of. In the middle of the story, she refuses Boris's trade of sex for money because she "[doesn't] think [she can] make it" (80). Although this refusal will result in the main character's lack of money to pay tuition, she seems to accept this consequence as she says, "if I [don't] go back to school this fall, I [can] go back the next" (80). But at the end of the story, her problem of paying tuition doesn't exist anymore. Boris "[wishes her] well at college" and "puts

6. The analysis of both characters is supported by direct quotations.

- Quotations have been effectively integrated: speaker and context are identified, when necessary, and the quoted text is merged seamlessly with the student's own words.

- Quotations are explained, when necessary

- Note: this example uses a lot of direct quotations and has relatively little analysis or explanation. This essay could have been improved by including fewer quotations and doing more to explain them. The quotation that begins the discussion of Jean and Jessica, for example, could be removed since it is meant to show that twins are unsympathetic, which is off topic.

7. The paragraph ends with a sentence that re-states the argument introduced in the topic sentence and summarizes the evidence.

Note: summary sentence lacks detail. The paragraph discusses evidence to show that inequality means the poor are denied access to adequate healthcare, leisure, security, and more. This could be summarized at the end of the argument to provide a more complete overview of how inequality affects quality of life.

his arm around [her] and [squeezes]"(80). Their relationship suddenly becomes very close. This large change in their relations and the disappearance of her financial issues reveal that she has lied about her refusal. She has actually exchanged sex for money. "[She knows she is] behaving badly" (79), so she chooses not to show the truth in her narration. By describing the real choice made by the narrator hidden in her narration, Curtis criticizes the financial inequality of American society. She reveals that those in the lower class need to act wrong morally to escape from economic problems in American society.

In conclusion, "Summer, with Twins," Curtis criticizes the financial inequality of American society by showing that economic inequality causes a huge difference in quality of life between the rich and the poor, creating extremely unequal opportunities between the children of the poor and the rich and making the poor engage in immoral behaviour to meet their needs.

8. The conclusion clearly re-states the thesis and arguments. The wording here is the same as elsewhere in the essay, which is repetitive, but the ideas are entirely consistent. Although repetition of language should be avoided, the clarity of the essay's main ideas should not be sacrificed for this purpose.

Works Cited

Curtis, Rebecca. "Summer, with Twins." *Harper's*, June 2005, pp. 75-80.

QUOTATIONS

Quotations support your argument. Think of them as evidence for a court trial. The lawyer presents the argument and uses the evidence to support the claim. Similarly, you're using the quotations to reinforce your argument.



INTEGRATING SUPPORTING POINTS FROM THE TEXT CORRECTLY AND EFFECTIVELY

Using direct quotations in analysis serves several purposes:

- ▶ *It helps support your argument*
- ▶ *It shows you know and understand the details and that you can identify literary techniques and devices*
- ▶ *It shows you are able to integrate and document someone else's words into your writing*

When choosing quotations, select passages that will support your analysis. DO NOT use quotations to prove plot elements; it is assumed that you know the plot because you are analyzing the story. For example, do not use a quotation to “prove” that a character has blue eyes. However, a quotation about blue eyes that seem “bolting and nearly mad” can add to your analysis of a character.

Here are some questions to consider when you have chosen a quotation which supports your thesis:

- ▶ *What is the context surrounding the quotation? (who, what, when, where, why)*
- ▶ *What does the quotation tell you about the character(s) involved?*
- ▶ *Which literary device(s) do you notice in the quotation?*
- ▶ *What does the quotation tell you about the theme of the story?*



ULTIMATELY, YOU WANT TO ANSWER THE FOLLOWING:
WHY IS THIS QUOTATION SIGNIFICANT?

INTRODUCING QUOTATIONS: SIGNAL PHRASES

A quotation can be smoothly integrated into the sentence by using a SIGNAL PHRASE.

- ▶ *ALWAYS* introduce the context of your quotation by making it clear at what point in the text the quoted passage occurs and avoid giving the quotation's location in the text. **DO NOT** write "In the middle of the story, the narrator..." or "On line 23, the poet uses imagery to show..." instead give the **CONTEXT**: "When her father returns home, the narrator..." or "When the speaker describes the forest, the poet's use of imagery..."
- ▶ If the quotation includes information that is not clear in the context of the quotation alone, you can provide the necessary information in the signal phrase. You do not have to use long extended quotations just to get all the information in. Instead, pick the crucial sentence or phrase and explain the rest of the necessary details in your own words using the signal phrase.
- ▶ Remember to distinguish between text and narrator (or speaker, for poetry). For example, the text contains techniques and devices and relates underlying meanings. The narrator is the one telling the story and the speaker is the voice of the poem. For example, instead of "the narrator uses imagery to convey the protagonist's isolation when the author says..." you would write, "The text uses imagery to convey the protagonist's isolation when the narrator says..."

You can create your signal phrase by mixing these basic styles with verbs. There are many verbs you can use to help you build your signal phrase:

reasons	emphasizes	denies	says	illustrates	adds
believes	states	suggests	claims	comments	observes
demonstrates	notes	asserts	implies	agrees	thinks



A SIGNAL PHRASE CAN BE SET UP IN THREE WAYS:

1. Write a complete sentence followed by a colon and then the quotation:

The barren and economically depressed world is illustrated in the narrator's descriptions of the countryside: "I saw the old cars, the pumps, dogs, views of grey barns and falling-down sheds and unturning windmills" (Munro 11).

2. Write an incomplete sentence, followed by a comma and then the quotation:

The barren and economically depressed world is illustrated by the descriptions of the countryside when the narrator says, "I saw the old cars, the pumps, dogs, views of grey barns and falling-down sheds and unturning windmills" (Munro 11).

3. Write a statement that ends in "that" and then the quotation:

The barren and economically depressed world is illustrated by the descriptions of the countryside when the narrator says that "[they] saw the old cars, the pumps, dogs, views of grey barns and falling-down sheds and unturning windmills" (Munro 11).

4. There are times, especially when you are writing about literature, when you can integrate the quotation into the sentence without using a signal phrase, but do this carefully by making sure you are integrating the quotation in a way that is grammatically correct:

The narrator's descriptions of the countryside as filled with "old cars [and]...views of grey barns and falling-down sheds" (Munro 11) illustrates the barren landscape and the "unturning windmills" (11) reflect the economically depressed world.

PUNCTUATION

The Ellipsis

Use an ellipsis when quoting portions of dialogue:

If you wish to use portions of dialogue, use an ellipsis to omit sections of narrative between a character's words. For example, consider the following passage:

“Give me a red rose,’ she cried, ‘and I will sing you my sweetest song’” (Wilde 2).

The narrative between the portions of dialogue is unnecessary here as it is not essential to the analysis of the protagonist's feelings of insignificance. For this reason, use only the nightingale's words when quoting

“Give me a red rose...and I will sing you my sweetest song” (Wilde 2).

If you are including the dialogue along with other portions of the text, use double quotation marks on the outside ends of the quotation to indicate that you are quoting a portion of the text. Use single quotation marks inside the double quotation marks to indicate that someone is speaking:

“I shook my head. ‘Don’t do it to her, Gatoi.’ I was not Qui. It seemed I could become him, though, with no effort at all” (Butler 23).

Pick out sentences or (more often) portions of sentences that are important to your argument. Use an ellipsis (...) to show that you have removed part of the quotation:

“I had been told all my life that this was a good and necessary thing the Tlic and Terran did together . . . But this was something else, something worse. And I wasn’t ready to see it” (Butler 21).

YOU CAN ALSO USE [BRACKETS] TO INDICATE THAT CHANGES HAVE BEEN MADE TO THE QUOTE.



Editor's Brackets

In addition to ensuring that there are no problems with sentence structure, ensure that there are no grammatical errors. Sometimes you will need to modify part of the quotation, adding words that do not appear in the original text. Use [brackets] around your modified section of the quotation:

The unnamed narrator asks Cynthia, “Where do you know [Philip] from?” (Smith 14).

Punctuation Marks

The period always appears after the quotation and the page citation in parentheses, unless you are using block quotation:

When he woke from his dream, Nick “felt quite sure he would never die” (Hemingway 74).

The only exception is when a (?) or (!) appear in the text. You must include these punctuation marks within the quotation and then add a period after the parenthesis:

The narrator calls attention to his friend’s passivity when he says, “If you want to fight it so badly, then why don’t you? Why don’t you get up and leave your nice brunch here, and go back to that bar and fight the injustice?” (Kellough 29).

BLOCK QUOTATIONS

If you are quoting four or more lines of text, indent the quoted lines ten spaces from the left margin, place the period before the closed parenthesis and do not use quotation marks:

In his essay "The Android and the Human," Philip K. Dick coins the term "androidization":

Becoming what I call, for lack of a better term, an android, means, as I said, to allow oneself to become a means, or to be pounded down, manipulated, made into a means without one's knowledge or consent - the results are the same. But you cannot turn a human into an android if that human is going to break laws every chance he gets. Androidization requires obedience. (253)

INTEGRATING QUOTATIONS FROM POETRY

When citing long sections (four lines or more) of poetry, keep formatting as close to the original as possible:

Brooks's poem "the sonnet-ballad" explores how loss caused by war can feel like a betrayal:

They took my lover's tallness off to war,

Left me lamenting. Now I cannot guess

What I can use an empty heart-cup for.

He won't be coming back here any more. (2-5)

When citing shorter sections (three lines and fewer) use a forward slash (/) to indicate line breaks:

In Brooks's poem, the speaker's pain is conveyed when she says, "They took my lover's tallness off to war,/ Left me lamenting" (2-3).

[BRACKETS] IN POETRY

In poetry, the position and placement of words can be integral to the meaning of the poem. Therefore, avoid using editor's brackets [] when changing the wording to integrate into your essay as a block quote. When omitting words from poetry quotations, use a standard three-period ellipsis; however, when omitting one or more full lines of poetry, space several periods to about the length of a complete line in the poem:

Oh mother, mother, where is happiness?

They took my lover's tallness off to war,

.....

He won't be coming back here any more.

Some day the war will end, but, oh, I knew

When he went walking grandly out that door

That my sweet love would have to be untrue. (Brooks 1-2, 5-8)

INTEGRATING QUOTATIONS FROM DRAMA

The text of a play is cited differently from traditional prose works. Because plays are often printed in many editions and anthologies, it is customary to cite the act, scene, and line number rather than the page number in your in-text citations.

Tips for citing plays:

- ▶ *Begin with the broadest division (usually act) and continue through the smallest division (usually scene or line).*
- ▶ *Separate each division with a period.*
- ▶ *Some plays will contain more or fewer divisions than act, scene, and line. Use as much information as is available in the text.*

Quoting a Single Character

If you quote a remark from one character, you can incorporate it into the body of the paragraph.

Example 1:

Nora's epiphany occurs when she realizes her husband will never reciprocate the sacrifices she's made to protect his pride, and she finally stands up to Helmer, telling him, "You neither think nor talk like the man I could join myself to" (Ibsen 3.2).

Example 2:

Although Oedipus blames the gods for his tragic fate, he admits that his latest misfortune is his own doing when he cries, "But the blinding hand was my own! How could I bear to see when all my sight was horror everywhere?" (Sophocles 1.2.114-116).

Quoting Dialogue (Two or More Characters)

Tips for quoting dialogue:

- ▶ *Begin the quotation on a new line.*
- ▶ *Set the quotation off from the body of your paper with one inch indentations.*
- ▶ *If a character's speech continues onto the next line of your paper, indent subsequent lines an additional 1/4 inch (about 3 spaces).*
- ▶ *Double-space each line.*
- ▶ *Write the characters' names in capital letters followed by a period.*
- ▶ *Do not use quotation marks.*

Example

KROGSTAD. Yes, yes, yes, to the point: there's still time, and I'm advising you to use your influence to prevent it.

NORA. But Mr. Krogstad, I have absolutely no influence.

KROGSTAD. You haven't? I thought you were just saying -

NORA. You shouldn't take me so literally! How can you believe that I have any such influence over my husband? (Ibsen 1.3).

PARAPHRASING

INTEGRATING PARAPHRASING AS SUPPORT

About Paraphrasing

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

To paraphrase means to use your own words to express the content of a text. It is an essential skill in research, as it shows that you have understood the original text and that you are able to interpret and express it in your own terms. Remember, these are still not your own ideas, and the source must be cited. Otherwise, you are plagiarizing.

You should use direct quotations when:

- ▶ *The language of the quotation is important to your analysis. For instance, if a narrator describes something in a specific way that characterizes him/her/them, then a direct quotation is important.*
- ▶ *The narrator is talking about a symbol or the author is using specific imagery that is important to your thesis.*
- ▶ *The wording of the text is important to your thesis.*

You should paraphrase when a plot point or actions of a character support your thesis. Make sure when you paraphrase that you briefly describe the scene or action. The key word here is “brief.” Try to avoid giving too much description as you may slip into a straight summary and therefore veer away from an analytical focus on the text.

Example of paraphrasing:

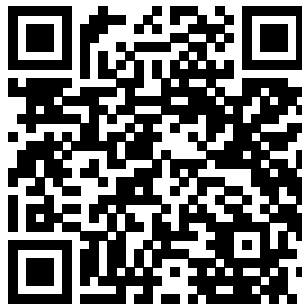
The unnamed narrator is first described as someone who sits at home reading magazines and spends most of her time fantasizing about one day finding out the cost of a bus ticket to Hollywood (Brautigan 201).

ACADEMIC INTEGRITY

When you are in an academic institution, you are required to act with academic integrity. You are responsible for acting honestly and ethically in all areas of your academic pursuits, as well as being proactive in seeking assistance when you need it. Speak with your teacher or visit the Tutoring and Academic Success Centre in the library. Ensure that all work you submit is your own original work and any phrases or ideas borrowed from another source are properly cited. Furthermore, it is crucial to remember that using AI to generate or complete assignments without proper attribution or permission is a violation of academic integrity. Always produce your work independently, as using AI tools to represent work as your own is unacceptable in academic settings.

Dishonest actions, such as plagiarism and cheating, mean that you have not upheld this requirement and are a serious offense.

Please see Vanier's IPESA on the Policies Page for details:



SCAN TO ACCESS LINK

What Exactly Is Plagiarism?

Plagiarism (from the Latin, *plagiare*, to plunder or kidnap) is presenting someone else's words or ideas as your own. In many cases, this takes the form of copy/pasting from the internet or some other source (such as ChatGPT). Failure to cite material that you use is plagiarism.



You Must Cite.

You cannot take information or ideas directly from a text or electronic source (i.e., the internet) without identifying the source. Identifying the source is known as citing. Plagiarism also includes copying another person's work or letting someone else copy your work. In such circumstances, both individuals are guilty of an academic integrity offense.

How Can You Avoid Academic Misconduct?

First, don't go on the internet to find "inspiration"! You must write your work on your own. However, in those situations where you are permitted to use outside sources, make sure that you cite all your direct quotations, paraphrased passages, and ideas that come from anyone other than yourself.

For further explanations, tips, and examples, refer to the Tutoring and Academic Success Centre's site on Academic Integrity:



SCAN TO ACCESS LINK

The teachers and peer tutors at the Writing Centre in the college library can help you with all aspects of writing, including how to avoid plagiarism. Check out their schedule on the Tutoring and Academic Success Centre's website:



SCAN TO ACCESS LINK

REVISION AND MLA

You're almost there! The most daunting part of your essay writing is done! But... there are a couple of more things to do: revising and making sure you've used MLA standards.

Revision



THIS STEP IS CRUCIAL. NEVER SUBMIT A PAPER WITHOUT READING IT OVER. FIRSTLY, YOU'LL BE ABLE TO SPOT TYPOS AND FORMATTING ERRORS. SECONDLY, YOU'LL BE ABLE TO DETECT GRAMMAR MISTAKES AND ERRORS IN SENTENCE STRUCTURE. FINALLY, YOU CAN CHECK THE CLARITY AND ORGANIZATION OF YOUR IDEAS. TEST YOUR ESSAY AGAINST THIS CHECKLIST BEFORE YOU FINALIZE YOUR WORK AND HAND IT IN TO YOUR INSTRUCTOR.

Essay Checklist

Before submitting your essay, check to make sure you have done the following:

- ▶ *The title of the essay is not just the title of the text being written about.*
- ▶ *The essay is written in the present tense throughout (except when it is important to distinguish earlier events from those being discussed in the essay).*
- ▶ *The essay is not written in the 1st person (using "I"), unless instructed.*

Introduction:

- ▶ *The name(s) of the author(s) and title(s) of the text(s) are clearly stated.*
- ▶ *There is a clear thesis statement in the introduction that is broad enough to cover all the topics in the essay, but not so broad as to just be a general statement about the text.*
- ▶ *The thesis is not just a prediction of the main argument. In other words, it is not a thesis that begins, "In this essay I will..."*
- ▶ *In the introduction there is an organizing statement or breakdown, wherein the thesis breaks down into the topics to be covered in each of the body paragraphs, if this is not already obvious in the thesis. This will provide the reader with a preview of the arguments that will be made.*

Main Body:

- ▶ *Each of the topic sentences clearly ties into the thesis statement.*
- ▶ *The text (in the form of quotations or paraphrase) is used to support arguments.*
- ▶ *The essay explains HOW the quotations or examples chosen support the argument of the topic sentence.*
- ▶ *Each paragraph is well developed, with adequate support for the points being made.*
- ▶ *The essay makes a complete argument instead of simply reaching the required word count.*
- ▶ *Body paragraphs are relatively balanced with a similar length and use of the text.*
- ▶ *Paragraphs flow smoothly from one to the next with clear transitional expressions to connect ideas.*
- ▶ *The organization of the essay builds towards the conclusion. The essay does not trail off or digress.*

Expression:

- ▶ *The essay has been read over at least once to check for errors in sentence construction, grammar, spelling, vocabulary, and punctuation before it is submitted.*
- ▶ *Problem areas identified in past essays have been double-checked, and each sentence is complete and clear, with no vagueness or ambiguity.*

Format:

- ▶ *The essay follows the required MLA format: identifying information, margins, double-spacing, citations and page numbering.*
- ▶ *Information and ideas that come from external sources have been quoted and cited.*
- ▶ *All quotations are accurate, and the quotations are consistent with the grammar and syntax of sentences.*
- ▶ *All cited items are listed in the Works Cited page.*

MLA FORMATTING

What is MLA style?

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

Why MLA style?

MLA style was developed to help you make sure that you attribute your sources and avoid plagiarism. In addition, the standardization of paper formatting helps to eliminate bias in marking. If everyone’s papers look the same, it ensures that teachers enter the marking process with as little subjectivity as is possible.

GENERAL FORMATTING GUIDELINES

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

- ▶ Use a common font (such as Times New Roman or Arial) in 12-point font size.
- ▶ Only print on one side of the page unless your teacher allows double-sided printing.
- ▶ Double space your essay (spacing = 2.0).
- ▶ Margins should be uniform and should be set up as follows:
 - Left margin — 1 inch (2.54 cm)
 - Right margin — 1 inch (2.54 cm)
 - Top margin — 1 inch (2.54 cm)
 - Bottom margin — 1 inch (2.54 cm)
- ▶ Number the pages of your text in the upper right-hand corner of each page. This is called a Header. The page number should be accompanied by your last name as follows: Smith 1
- ▶ On the left-hand side of the page, the first line should contain your name, the second line the name of your instructor, the third line the name of the course or the course number, and the fourth line the date. Ensure that the date is formatted as follows: day month year: E.g. 12

November 2023

- ▶ Do not make a title page for your paper unless requested. The title of your essay must be centered and appear one double space below the information in the left-hand corner. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters. Use quotation marks and/or italics when referring to other works in your title, just as you would in your text, e.g.:

Magical Madness in Hamlet: “Ode to a Nightingale” as Gothic Romance

- ▶ Enter the text of your essay, making sure to indent each paragraph, starting from the line directly underneath your title.
- ▶ Left-align your text. This means that the right-hand margin of your paper should look “ragged.”
- ▶ Titles of long works such as novels, plays, journals, films, newspapers, and record albums must be in italics. Short stories, articles, poems, songs, and the title of a chapter must be in quotation marks.

See examples of the first pages and format of essays in Appendix B.

Works Cited Page

A Works Cited page at the end of your paper lists all the works for which you have parenthetical (in-text) citations. This is different from a bibliography where you list all the books you’ve consulted whether or not you’ve quoted/paraphrased/summarized them in your paper.

Your Works Cited page must appear as a separate page with the words: Works Cited (not underlined or bolded) centered at the top of the page.

An entry in a Works Cited list has three main divisions: author, title, and publication information. If an entry is longer than one line, subsequent lines require a hanging indent of five spaces (or one tab). Entries are arranged alphabetically.

Each word in the title of a work should start with a capital letter (title case). The titles of books, films, and plays should be italicized, while titles of book sections, chapters, articles, poems, and short stories should be placed in quotation marks. There are many different types of sources that you may use in a paper.

MLA REFERENCING

In-Text Citations (Print and Online)

BASIC FORMAT FOR QUOTATIONS/PARAPHRASES

If you introduce the quotation using the author's name in your sentence, put the page number in parenthesis after the quotation or paraphrase.

Example:

Moers states that there is a tendency to assume that being a woman writer “implies that one belongs to a literary movement outside of the mainstream” (63).

If no author is named in the signal phrase, place the author's last name and the page number in parenthesis after the quotation or paraphrase.

Example:

Intimate kinship suggests that there is a family relationship which can either be hostile or loving, but still always available (Moers 65).

NO PAGE NUMBERS

If there are no page numbers, such as in a web document, just include the author's last name.

Example:

The cost of treating obesity is exceeded only by treating illnesses from tobacco use (Carmona).

TWO AUTHORS

Include the last name of each author and the page number. If the authors' names are in parenthesis, use the word "and"

Examples:

...as James and Ryerson demonstrated, arthritis is a major cause of work disability (167).

Arthritis is a major cause of work disability (James and Ryerson 167).

THREE OR MORE AUTHORS

Cite all authors or include only the last name of the first author followed by "et al." and the page number

Examples:

Williams et al. found...(187)

The research also noticed that...(Williams et al. 207)

NO AUTHOR

If no author or creator is provided, start the citation with the title of the source you are citing instead. Do not use "Anonymous" as the author's name. Use the first one, two, or three main words from the title, in either italics or in "quotation marks" (the same way it is written in your Works Cited list). You should provide enough words to make it clear which work you're referring to from your Works Cited list.

For the source:

"The Impact of Global Warming in North America." Global Warming: Early Signs. 1999. www.climatehotmap.org/. Accessed 23 Mar. 2009.

Use the in-text citation:

We see so many global warming hotspots in North America likely because this region has "more readily accessible climatic data and more comprehensive programs to monitor and study environmental change . . ." ("Impact of Global Warming").

MORE THAN ONE SOURCE IN A CITATION

If you are using more than one source in a citation, list all the sources you consulted in alphabetical order, separated by semicolons.

Example:

Attempts to establish a definitive link between television programming and children's eating habits has been problematic (Bowden 42; Cole 139; "Eating Badly").

MULTIPLE WORKS BY THE SAME AUTHOR

If you cite more than one text by a particular author, use a shortened title for the specific work you are quoting or paraphrasing from to distinguish it from the other(s).

Example:

Murray states that writing is "a process" that "varies with our thinking style" (*Write to Learn* 6). Additionally, Murray argues that the purpose of writing is to "carry ideas and information from the mind of one person into the mind of another" (*A Writer Teaches Writing* 3).

If the author's name is not mentioned in the sentence, use the author's name followed by a comma, followed by a shortened title of the work, followed by the page number(s).

Example:

Visual studies, because it is such a new discipline, may be viewed as "too easy" (Elkins, "Visual Studies" 63).

SECONDARY SOURCES (AUTHOR'S WORK CITED IN ANOTHER SOURCE)

Give the author or title of the work in which you find the reference, preceded by "qtd. in" to indicate that you are referring to a citation in that work.

In the following example, Smith will appear in the reference list, Britton will not, because Smith is citing Britton, but you are reading a book by Smith, so are therefore citing Smith.

Examples:

The words we use simply appear, as Britton says, "at the point of utterance" (qtd. in Smith 108).

Allport's diary (qtd. in Nicholson)...

TRANSLATED TEXT

If you are citing a translated text, use the original author's last name and the page number of the text that you are reading.

Example:

"One's duty is to feel what is great, cherish the beautiful, and to not accept the conventions of society with the ignominy that it imposes upon us" (Flaubert 158).

PERSONAL NOTES TAKEN IN CLASS

Put the lecturer's last name in parenthesis after the quotation or paraphrase.

Example:

"Be sure to always cite your sources" (Matthews).

YOUTUBE

Use with the creator's name, if possible. If not, use the title of the video. Include the time-stamp.

Example:

The documentary clearly explains... ("Cycle in the Sky"
00:03:16-18)

FILM

Use the title of the film or the creator's last name (depending on the focus of your paper)

Examples:

Throughout the film *Frozen Waters*, the characters...

The criminal says, "INSERT DIALOGUE HERE" (*Frozen Waters*
01:21:41-44)

Works Cited

A Works Cited page appears as the last page of your paper. It is called Works Cited, and it lists all the sources you cited. The works cited must be in alphabetical order by authors' last names, double-spaced and with a hanging indent. (The first line of the citation will be flush with the left margin and the second, third, fourth lines

of the same citation will be indented.) Please refer to the last page of this guide for a sample Works Cited page.

PRINT DOCUMENTS

BOOKS

SINGLE AUTHOR:

Author's last name, First name. *Book Title*, Words Capitalized and in Italics. Publisher, Year.

Example:

Highmore, Brian. *Everyday Life and Cultural Theory in Canada: A Sociological Study*. Routledge, 2001.

TWO AUTHORS:

Author's last name, First name and Author's First Name Last Name. *Book Title*, Words Capitalized and in Italics. Publisher, Year.

Example:

Highmore, Brian and Nellie Bosc. *Everyday Life and Cultural Theory in Canada: A Sociological Study*. Routledge, 2001.

THREE OR MORE AUTHORS:

Author's last name, First name et al. *Book Title*, Words Capitalized and in Italics. Publisher, Year.

Example:

Highmore, Brian et al. *Everyday Life and Cultural Theory in Canada: A Sociological Study*. Routledge, 2001.

REPUBLISHED BOOK:

Author's last name, First name. *Book Title*, Words Capitalized and in Italics. Original publication date. Publisher, Year.

Example:

Butler, Judith. *Gender Trouble*. 1990. Routledge, 1999.

A WORK IN AN ANTHOLOGY OR COLLECTION

Author's last name, First name. "Title of Short Story." *Title of Anthology or Collection*, edited by editor's First Name Last Name, Publisher, Year, page range of entry.

Example:

Silverberg, Robert. "Caught in the Organ Draft." *Brave New Worlds*, edited by John Joseph Adams, Night Shade Books, 2011, 375-384.

COURSEPACK

MLA does not provide information on citing from coursepacks, but it is recommended that you treat documents in your coursepacks the same way you would treat documents from an anthology. Always confirm with your teacher if you are citing from a coursepack; some teachers prefer you do not use this method. While some coursepacks are paginated continuously, some are not. If your coursepack has page numbers and includes the page numbers of the original sources, the preference is to use the coursepack's pagination. If not, use the page numbers of the original source.

Author's last name, First name. "Title of document." *Course Title, Italics*, edited by Teacher's First name Last name, Publisher, year of coursepack publication, page range of document in coursepack.

Example:

Field, Edward. "Icarus." *603-101-MQ: Literature and Composition*, edited by Paula Feldman, Vanier College Bookstore, 2015, pp. 15-16.

TRANSLATED TEXT

Author's Last name, First name. *Title*, in italics. Translated by translator's First name Last name, Publisher, Year of publication.

Example:

Flaubert, Gustave. *Madame Bovary*. Translated by Geoffrey Wall, Penguin Books, 1992

NON-PRINT DOCUMENTS

ARTICLE FROM ONLINE DATABASE

Author's Last Name, First Name. "Title of Article." *Title of Journal*, vol. #, no. #, year of publication, page range. Name of database, DOI or PERMALINK.

Examples:

Tolson, Nancy. "Making Books Available: The Role of Early Libraries." *African American Review*, vol. 32, no. 1, 2004, pp. 9-16. JSTOR, doi:10.1007/s10826-011-9458-z.

Tolson, Nancy. "Making Books Available: The Role of Early Libraries." *African American Review*, vol. 32, no. 1, 2004, pp. 9-16. JSTOR, www.jstor/stable/41403188.

WEBSITE

Author's Last name, First name. "Title of Document/Article." *Title of Site*, Italics, date of publication, URL.

Example:

Constentino, Ed. "Asian-Pacific Disasters." *The Atlantic*, 28 Dec. 2014, www.theatlantic.com/magazine/archive/2015/asianpacificdisasters/2014.

If there is no date, don't put anything.

Example:

Constentino, Ed. "Asian-Pacific Disasters." *The Atlantic*, www.theatlantic.com/magazine/archive/2015/asianpacificdisasters/2014.

ONLINE MEDIA (YOUTUBE / NETFLIX/ CRITERION/ SPOTIFY)

YOUTUBE

Creator's last name, First name. "Title of Video." Publisher, uploaded by website, date of creation, URL.

"Title of Video." *Title of Website*, Italics, uploaded by sponsor or name, date of creation, URL.

Examples:

Abbott, Lee. "Cycle in the Sky." Youtube, uploaded by CrashCourse Lessons, 29 Jan. 2015, www.youtube.com/watch?V=WRTS-v78QXX.

"Cycle in the Sky." *Youtube*, uploaded by CrashCourse Lessons, 29 Jan. 2015, www.youtube.com/watch?V=WRTS-v78QXX.

NETFLIX

Example:

"Under the Gun." *Pretty Little Liars*, season 4, episode 6, ABC Family, 16 July 2013. Netflix, www.netflix.com/watch/5488612.

CRITERION

Example:

Death on the Nile. Directed by John Guillermin, performance by Peter Ustinov, Bette Davis, Mia Farrow, Maggie Smith, Angela Lansbury, Paramount Pictures, 1978. Criterion, <https://proxy4.vaniercollege.qc.ca:2718/htbin/wwform/006?T=W49002>

SPOTIFY

Example:

Clarke, Austin. "Four Stations in His Circle." *LIVE! In Toronto: LeVar Burton Reads*, uploaded by Spotify, January 2019, <https://open.spotify.com/episode/5cORNmtOTXE0ldj3kjvuSY>

DVDs (Films and TV Shows)

FILM

Film Title in Italics, directed by director's First name Last name, Distributor, Year.

Example:

Parasite. Directed by Bong Joon Ho, Neon, 2019.



IF RELEVANT, LIST PERFORMER NAMES AFTER THE DIRECTOR'S NAME.

Speed Racer. Directed by Lana Wachowski and Lilly Wachowski, performances by Emile Hirsch, Nicholas Elia, Susan Sarandon, Ariel Winter, and John Goodman, Warner Brothers, 2008.



TO EMPHASIZE SPECIFIC PERFORMERS OR DIRECTORS, BEGIN THE CITATION WITH THE NAME OF THE DESIRED PERFORMER OR DIRECTOR, FOLLOWED BY THE APPROPRIATE TITLE FOR THAT PERSON.

Lucas, George, director. *Star Wars Episode IV: A New Hope*. Twentieth Century Fox, 1977.

TV SHOW

"Name of episode." *Name of TV show*, in italics, created by creator's First Name Last name season #, episode #, production company, date of airing.

Example:

"Happy Animals." *I May Destroy You*, created by Michaela Coel, season 1, episode 7, BBC, 2020.

POWERPOINT

If you are citing from PowerPoint slides that your teacher has given you:

Teacher's last name, First Name. "Title of PowerPoint Presentation." *Course number*:
Course title, School name, PowerPoint slides, date of lecture.

Example:

Wagner, Antoine. "Chemicals in the Environment." *BIO 345: Biology of Life*, Vanier College, PowerPoint slides, 13 Mar. 2014.

PERSONAL NOTES TAKEN IN CLASS

If you are citing from the notes you have taken in class about something your teacher has said:

Teacher's last name, First Name. "Title of lecture." *Course number: Course title, school name, class lecture, date of lecture.*

Example:

Philips, Kate. "Invention in Composition." *603-101-MB: Literature and Composition. Vanier College, Class lecture, 16 Oct. 2014.*

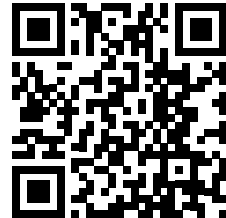
NOTE:

Some information adapted from
MLA Handbook. Modern Languages
Association, 2016.

Some information from Purdue Online
Writing Lab. 

Some information adapted from "APA In-
Text Citations." MacMillan Higher Ed. 

TASC MLA Referencing (9th Ed.,
February 2022)



Sample Works Cited Page

Works Cited

Bereiter, Colleen. "Schools as Knowledge-Building Organizations." *Today's Children*, vol. 11, no. 4, 2017, pp. 274-289. Academic Premier, doi:56.875597-574488/55472

Edwards, Brent Hayes. "The Literary Ellington." *Representations*, vol. 77, 2012, pp. 1-29. JSTOR, www.jstor/stable/41403188.

Green, Joshua. "The Rove Presidency." *The Atlantic*, September 2014, www.theatlantic.com/85045wb.

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

"Standardized Tests in College?" *Newsweek*, 8 Dec. 2016, www.newsweek.com/collegetesting/468290. Stewart, Matthew, and Francis Heyes.

Occupational Health and Safety, Sydney: McGraw-Hill, 2004.

COLLEGE EXIT EXAMS

MINISTERIAL EXAM OF COLLEGE ENGLISH (EEE)

The Ministerial Examination of College English, commonly referred to as the English Exit Exam, is a mandatory exam that students holding a Certificate of Eligibility must take to graduate from CEGEP and earn their DSC (AEC programs are exempt from this examination). It's a four-hour exam that takes place twice a year, in May and December, with a makeup exam in August.

The examination is designed to determine how well students can apply what they have learned in their English courses. It is based on the Ministerial Objectives and Standards that apply to English courses in the province. During the exam, each student must:

- ▶ *read three selections of fiction and non-fiction;*
- ▶ *choose one of the three selections to write about;*
- ▶ *organize and draft a literary essay of 750 words;*
- ▶ *revise and edit the essay;*
- ▶ *transcribe the final draft of the essay into the exam booklet.*



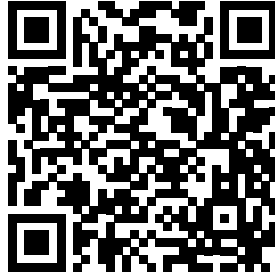
The Tutoring and Academic Success Centre at Vanier offers a variety of resources to help you prepare:



SCAN TO ACCESS LINK

L'ÉPREUVE UNIFORME DE FRANÇAIS (EUF)

Students who do not hold a Certificate of Eligibility must write the French ministerial examination, commonly referred to as the *épreuve uniforme de français*, to graduate from CEGEP and earn their DSC (AEC programs are exempt from this examination).



SCAN TO ACCESS LINK

This exam consists of writing a specific type of critical essay (*dissertation critique*) of 900 words based on literary texts within 4 hours and 30 minutes. The *dissertation critique* is a reasoned presentation on a debatable subject. The student must take a position on a proposed subject, support the position using coherent and convincing arguments, present evidence drawn from the included texts, as well as their own literary knowledge.

Correct grammar, spelling and overall expression is of significant importance on this exam, so it is important to ensure that you focus on improving your writing in French while at CEGEP.

The French Department offers support for students writing the EUF.



SCAN TO ACCESS LINK

LITERARY TECHNIQUES AND DEVICES



THIS IS BY NO MEANS A COMPLETE LIST. THESE ARE A GENERAL SELECTION AND MANY MORE DEVICES AND TECHNIQUES ARE AVAILABLE TO ANALYZE LITERARY WORKS.

ANALYZING FICTION

Allusion is a direct or indirect reference to usually well-known persons, works of art, places, events or literary texts.

Example: The narrator **alludes** to Shakespeare when he compares Ryan to “a heartbroken Romeo searching for his Juliet.” The author employs this allusion to convey the tragedy of Ryan’s love life.

Characterization refers to details in the text, with regard to characters; it may include outward appearance (tall, old, skinny, ugly, etc.), behaviours (dull, angry, happy, etc.), or their inner emotional, intellectual and moral qualities (centered, religious, intelligent, apathetic, etc.). **Example:** Clare is **characterized** as a beautiful and mysterious woman who never reveals her true intentions.

Conflict is a struggle between opposing forces. It can be between two people, a person and something in nature or society, or even between impulses or parts of the self.

Contrast involves the examination of differences of associated things, qualities, or events.

Diction involves the kinds of words used to achieve particular effects. An author may use formal or informal diction. An example of informal language is slang which is common (usually spoken) language. **Example:** The word “children” is an example of formal diction, whereas “kids” is an example of informal diction or slang.

Dialogue is the conversation between any characters in a story.

Flashback is when a character or narrator interrupts the narrative to recount an event that occurred in the past, i.e., outside the present action of the work.

Foreshadowing is when an outcome or event is suggested before it happens.

Example: If there is a gun introduced at the beginning of the story, this could foreshadow that someone may be shot later on in the story.

Imagery refers to the author's use of words that appeal to the senses. Although much imagery is visual, or can be seen, the text may also use imagery of touch, feel, taste, and sound.

Example: The black cat howled as it sat atop the slick, wet fence.

Irony refers to the unexpected difference or lack of agreement between appearances and truth or between expectation and reality. Irony is apparent when an author uses language to create a deliberate contrast between appearance (what seems to be true) and truth (what the author/ narrator/ character really thinks). Example: Since the Hadleys purchase the HappyLife Home because it will make their lives easier, it is ironic that in the end, this decision is what leads to their deaths.

Metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. **Example:** Your love is a hurricane.

Narration is the act or telling a story or sequence of events; it is how the author arranges aspects of the story such as place, time, events, and the characters and what they say or do. Not all narration is in chronological order.

Overstatement/Hyperbole is an exaggerated remark or comment used by an author or through the voice of a character, or speaker of a poem, usually with a specific effect or intent in mind.

Example: I'm so hungry I could eat a horse.

Personification involves the giving of human qualities to inanimate objects or animals. **Example:** Emily Dickinson's line, "Because I could not stop for Death/ He kindly stopped for me," personifies death as a gentlemanly figure.

Plot refers to what happens in the story, such as the events and thoughts which make up the story's basic structure and the order in which these events/ thoughts are presented.

Point of view in fiction refers to the perspective used by the narrator to tell the story. It is through the narrator's perspective (through the narrator's eyes and mind) that readers learn what is happening in a story. An author might choose the **first person, second person, third person restricted, or omniscient** forms of narration.

Repetition involves the author stating the same words, phrases, or ideas several times throughout a text, usually to emphasize the main theme. In fiction this repetition can occur through the voice of a character.

Satire may occur when someone or something is ridiculed or made fun of. Satire usually exposes a vice or folly.

Example: When Birdboot first arrives to the theatre and tells Moon that he and the other theatre reviewers have decided that they will give the play good reviews if it is not too long, Stoppard is satirizing the inflated egos of theatre reviewers by exposing these critics as selfish people who care more about the play's infringement on their time than on the quality of the art.

Setting refers to the location of a story or novel in terms of place, time, social environment, and physical environment.

Example: The story is set in the

Depression Era of the 1930's, in a small town in Oregon, where one afternoon the protagonist finally goes to the bus station to find out how much a ticket to Hollywood costs.

Simile is a comparison where "like" or "as" is used. **Example:** Your love is like a hurricane.

Symbolism involves using something to represent something else, usually something concrete or physical to represent something that is abstract. **Example:** A heart is a symbol of love. Spring is symbolic of rebirth. The author uses the symbol of the open heart-shaped box to illustrate the feeling of renewal brought on by true love.

Tone refers to the author's attitude or position toward the action, characters, narrator, subject, and even to the reader, to determine the tone, the reader must examine the language the author uses and decide what effect the author's choice of words has on the overall mood of the essay or story.

Understatement is when an author presents something as having less importance than it does in reality.

Example: There are worse things than being loved by everyone around you.

ANALYZING NON-FICTION

Allusion is a direct or indirect reference to usually well-known persons, works of art, places, events or literary texts.

Example: The narrator alludes to Shakespeare when he compares Ryan to “a heartbroken Romeo searching for his Juliet”. The author employs this allusion to convey the tragedy of Ryan’s love life.

Analogy is a comparison of two concepts, usually one that is familiar and one that is not to argue or explain a point.

Anecdote is a short, simple story told by an author usually to illustrate a larger point. This story could be an account of the author’s personal experience, or an historical account.

Appeal to authority is when an author uses the research or opinions of an expert (or experts) in the field related to his/her claim. An appeal to authority is used to strengthen the credibility of the author’s claim. Example: The author refers to noted urban planner, J.H. Crawford’s belief that “Medieval urban forms are superior to everything that came before or has come since” supports the claim that we should

develop car-free cities.

Cause and effect is when an author suggests new logical connections between different elements. An essay may focus more on either origins (causes) or outcomes (effects) or look at both simultaneously. An author uses this technique to build causal relationships or links between things to argue a position. Example: The widespread adoption of the automobile in modern urban centers has brought older people, infirm people, poor people and children into a worse situation than they were a hundred years ago.

Claim is the author’s main position or argument in a nonfiction text.

Classification / Division is a way of organizing information by creating categories. Classification means grouping things together into more general categories, and division means breaking things down into more specific categories. This technique can make a complex subject easier to understand by breaking it down or give perspective and reveal the big picture by grouping elements together. **Example:** Cross divides time into different categories based on how she sees people making use of their leisure hours: Busy Time, Leisure Time, and Travel Time.

Comparison / Contrast Comparison

is when the author relates two things to show how they are similar, while contrast is when the author relates two things to highlight their differences. This essay style provides context for its arguments and emphasizes its position in relation to that context. **Example:** Canada, like other post-industrial societies, enjoys high literacy rates and a high average life expectancy. However, unlike France, Germany, and Japan, Canada's average real income is expected to drop by ten percent over the next five years.

Counterargument is when an author takes a contrary position on a matter to make point or draw a contrast. Example: Although doctors recommend medications for back pain, there are side effects that might outweigh the benefits.

Definition is used when the author defines a word, term, or concept in depth by providing a personal commentary on what the specific subject means. Authors may use this essay style to change the way the reader considers a particular word or idea.

Description, suspends a moment in time through the detailed portrayal of physical characteristics. The effect is to give the reader a better understanding

of an experience by involving the senses, thus allowing a more personal reaction to the essay.

Diction (also referred to as level of language) refers to the author's distinctive vocabulary choices to achieve a particular effect. Using very formal or very informal language, the author adopts a different posture in the reader's mind, affecting the essay's overall impression. Compare "I utilize a complex and varied lexicon in all verbal communication" with "I speak in slang". Whereas both "progeny" and "kid" can be synonyms for "child", the word "progeny" is an example of formal diction, and "kid" is an example of informal diction.

Empirical evidence (or fact) is verifiable information used to support the author's claim. The effect is to make the argument or claim seem valid. Example: The author refers to the demolition of the Berlin Wall on November 9, 1989 to support her claim.

Enumeration is when an author provides a list of items to support his/her argument, applying a number to the list. Example: The author enumerates different ways to improve your vocabulary by providing a list of five different techniques.

Example refers to the particular single item, fact, incident, or aspect that illustrates an idea or a general statement. Example: The author uses the example of the Industrial Revolution to support her idea that machines have been replacing the need for manual work for a long time.

Fact is verifiable information used to support the author's claim in a work of nonfiction. Example: The author refers to the demolition of the Berlin Wall on November 9, 1989 to support her claim.

Irony refers to the unexpected difference or lack of agreement between appearances and truth or between expectation and reality. Irony is apparent when an author uses language to create a deliberate contrast between appearance (what seems to be true) and truth (what the author really thinks).

Narration is the act of telling a story or sequence of events; it is how the author arranges aspects of the story such as place, time, events, and the characters and what they say or do. Not all narration is in chronological order.

Overstatement/Hyperbole is an exaggerated remark or comment used by an author or through the voice of a character, usually with a specific effect

or intent in mind. Example: I told them a thousand times to stop checking the facts.

Refutation (of opposing views) is when an author presents one or more opposing views and explains why they are not as convincing as his/her own. Acknowledging and considering the essay's anti-thesis usually makes an author appear more credible and objective, hence more persuasive.

Repetition involves the author stating the same words, phrases, or ideas several times throughout a text, usually to emphasize a main idea or the main theme.

Rhetorical question is a question that is posed without the expectation of an answer. The question is posed in order to persuade the reader to agree with the author. **Example:** King poses a rhetorical question to emphasize his desire for a strategy of nonviolence in a conflict between nations. When he asks, "How much longer must we play at deadly war games before we heed the plaintive pleas of the unnumbered dead and maimed of past wars?" it highlights how throughout history there has been a great number of lives lost as the result of warring nations.

Satire may occur when someone or something is ridiculed or made fun of. Satire usually exposes a vice or folly. This can be a difficult technique to spot or to explain, so do not use this unless you are sure you understand what you are supposed to do. **Example:** In “A Modest Proposal” when Jonathan Swift suggests that the Irish start eating their children to solve the problem of poor living conditions and starvation, he exposes the insincerity of the wealthy, and the incompetence of the English and Ireland’s politicians and emphasizes the tyranny that the Irish poor face.

Tone is the effect of the author’s choice of words on the overall mood of the essay. It refers not to what is said but how it is said. Tone can also refer to the author’s attitude toward the subject. The tone of an essay may be, for example, indignant, humorous, personal, casual, nostalgic, melodramatic, or objective. The author’s use of an objective tone may help make her arguments appear more convincing, whereas a humorous tone helps make readers more sympathetic to the author. More than one tone may be present in an essay.

importance than it does in reality. This is often done in a humorous way. **Example:** Upon seeing a friend completely covered with poison ivy, you might say “That looks slightly uncomfortable” as an understatement.

Understatement is when an author presents something as having less

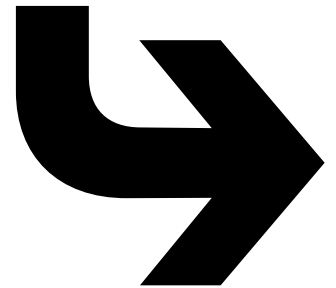


NOTE ADDITIONAL LITERARY
TECHNIQUES AND DEVICES HERE:

APPENDIX A: FRENCH VS ENGLISH ESSAYS

Whether you studied in a French or an English high school, you've had to write an essay. If you studied in a French high school, the comparison on the next page may help you. The information on the *dissertation critique* is drawn from the website AlloProf, which might be helpful to you in looking at the structure of the essay.

**REFER TO
CHART
HERE**



SCAN TO ACCESS LINK

*L'analyse littéraire (la dissertation)	
L'introduction	Le problématique
	Le sujet amené
	Le sujet posé
	Le sujet divisé
Le développement	L'énoncé de l'idée principale
	Des idées secondaires (souvent 2 ou 3) qui expliquent l'idée principale, la précisent
	Des exemples ou citations tirés de l'oeuvre analysée qui illustrent les idées secondaires
	Un commentaire à la suite de chaque exemple concret (élément facultatif, mais très pertinent)
	Une phrase de synthèse ou de transition.
La conclusion	La synthèse du sujet
	L'ouverture du sujet

English Literary Essay	
Introduction	Hook
	Introductory Sentence
	Thesis
	Organizing Statement
Body Paragraph	Topic Sentence
	Supporting Idea (usually two)
	Lead-in to evidence (usually at least two examples)
	Analysis of each example
	Concluding Sentence
Conclusion	Restated Thesis
	Summary of main points
	Concluding Statement

APPENDIX B: SAMPLE STUDENT ESSAYS

ANALYTICAL ESSAY STRUCTURED BY LITERARY DEVICE (SHORT STORY)

Student's Name

Teacher's Name

Literature and Composition

11 November 2022

SOME ERRORS IN THE SAMPLE STUDENTS ESSAYS HAVE NOT BEEN CORRECTED. CAN YOU SPOT THEM?



Fathers and Sons in Nick Werber's "Braces"

The relationships between parents and children are key to the development of individuals. In Nick Werber's short story, "Braces", the narrator, a young boy, discusses his relationship with his father and his father's relationship with the boy's grandfather. Juxtaposition is seen through the story with two generations of fathers wanting their sons to be like them, even though their sons have different and opposite ambitions. Between the generations there is resentment and conflict expressed through dialogue. Imagery presented at the conclusion of the story provides symbolism of the result of pressure and desire to escape from this conflict. Through juxtaposition, dialogue, and imagery, "Braces" communicates the difficulty of two generations allowing their children to choose their own paths in life.

The fact that a child, like the child in this story, has different ambitions, therefore takes a different path in pursuit of success, makes the job of parenting even more difficult. This is especially true when parents have strong opinions about their beliefs and doubt their children's ability to choose the right path. In the story "Braces", the grandfather is a strict science advocate and emphasizes the importance of academic success. First, he tries to slightly influence his grandson's mindset with encouragement by saying, "Very good my boy,"

he says. 'Words are good. But of course, science is better' (1). This juxtaposition of ideas between generations reach a climax when Nick is told by his father, "'He wants you to choose all sciences next year, and he'll only pay if you get A grades'" (3). His grandpa has now put strict measures to ensure that his grandson follows the path that he deems is the best. All in all, this juxtaposition is very prominent in helping convey the theme of parent-child relationships throughout the short story.

The dialogue between father and son throughout the story provides insight into the different desires of the different characters and how each has their own idea of what they want from their lives and each other. For example, "'Stories are stories,' Grandpa says, 'It is time for him to think about having a profession.'" Werber uses this line of dialogue to indicate the rigid and old-fashioned wishes and beliefs of the grandfather, focusing on a steady profession that may not make him happy over one that is more risky but where he has passion about the work. Similarly, his father pushes him to go a different way: "I suppose that's why Dad's always telling me, 'You have to go for your dreams'." These instances, expressed in dialogue, show a clear generational gap in ideals of stability and subjective notions of happiness one should seek to obtain in their lives. "Braces" illustrates how each generation has their own stance on what makes them feel successful and complete. The grandfather expresses a simpler desire, looking for a secure place of employment that pays well, while the younger generations take more risks and like to explore options in possible careers, as demonstrated by the father and grandson. It's these expressed differences in their views that leads to such conflict.

Imagery presented at the conclusion of the story provides symbolism of the result of pressure and desire to escape from this conflict. The child has his mind set on surfing. Surfing symbolizes his escape from the conflict within him and his family. He is trying to become his own person, but his grandfather wants him to be like him and his dad wants him to become like him but ultimately he wants to be his own person. He tries to find an escape from his family; he then finds surfing, and the surfing symbolizes an escape from the pressure of people around him. For example, the narrator, who is the grandson, "Start[s] thinking about Grandpa's request and how fathers always seem to want to make their sons do what they want them to." By referencing

the grandfather's request and demands, it is evident that the narrator feels immense pressure from his father and grandfather. This pressure put on him causes him to find his escape. The imagery in the end was the surfing and the waves and the open ocean that demonstrate his desire for escape.

In conclusion, juxtaposition, dialogue, and imagery are used in "Braces" to demonstrate how parents restrict their children to choose their paths. The story contrasts the two generations by juxtaposing their different ideas. Through dialogue, the author portrays how often parents and grandparents act out of fear to intervene in the vocational choices of their children. And by the end of the story, imagery depicts the result of pressure and the desire to escape. Parents should not force a path on their children. Everyone is different. As the character Paddington Bear says, "In London, everyone is different, and that means anyone can fit in." Surprisingly, "Braces" happens in the same country, where the difference is promoted to fit into society. The story states clearly that parents should not force a path on their children out of social pressure.

Work Cited

Werber, Nick. "Braces." 2016 Acorn Award for an unpublished writer of fiction, The Bath Short Story Award: International Short Story Competition.

ANALYTICAL ESSAY STRUCTURED BY LITERARY DEVICE (SHORT STORY)

Teacher's Name

603-102-MQ sect. 00017

20 December 2020

Balance in Edwidge Danticat's "Caroline's Wedding"

Immigrants are often caught in a struggle to preserve their identity in a country which is trying to assimilate them. Haitian immigrants came to America to escape poverty, but many didn't survive the trip, and once they did arrive, improper documentation could get them thrown in jail and deported. Even once they are established, like all immigrants, they face another threat: Americanization and the disappearance of their cultures and traditions, especially among younger generations. Edwidge Danticat's short story "Caroline's Wedding" suggests that immigrants must balance their native heritage and their new country's culture to feel complete. This theme is expressed through the symbolism of Caroline's missing arm and the characterization of Grace.

Caroline's missing arm is a symbol of her missing Haitian culture and demonstrates how immigrants must balance old and new cultures. Since Caroline was born in America, she is the most disconnected from her heritage. She adheres to American beauty standards by having her hair "chemically straightened" (Danticat 86) and most significantly, she defies Haitian wedding traditions by marrying a non-Haitian man and having a small ceremony. She does not seem to sympathize with the struggles of Haitians trying to immigrate to America, and doesn't understand Ma's sadness over those who died because "[i]t's not like she knows these people" (90). Caroline feels no particular connection to other Haitians, unlike Ma, because she has been estranged from them and the culture. This disconnection is represented by her missing arm. This missing limb has made her physically incomplete, and as a symbol, represents how her missing Haitian culture

has made her spiritually incomplete. In fact, Caroline experiences phantom pains in her arm right before her wedding, a ceremony that Grace interprets as Caroline “divorcing [the family], trading in her old allegiances for a new one” (108). The marriage represents Caroline’s final separation from her family and her heritage, which causes her to feel a mental ache for the missing part of her identity. Caroline’s solution is a prosthetic arm which Ma says “does not look very real” (105). The prosthetic is a machine, it represents American culture which is “mechanical” (104) and is inadequate as a replacement for Caroline’s missing identity, which is why it is off-putting to Grace and Ma. Caroline experiences the height of these symptoms of detachment and estrangement on the day of her wedding. She no longer wishes to get married because “all this pain in [her] arm makes it seem impossible somehow” (106). Her physical state fades as she is overcome by nausea and pain, reflecting her internal struggle with her identity as her total amputation from her family and heritage nears. However, Ma revives Caroline with Haitian remedies by giving her a bath with boiled leaves. Caroline gives in to her mother’s care and lets herself be enveloped by the bath water and the strong scent of leaves which made the house “[smell] like a forest” (106). The powerful olfactory imagery of the leaves and the bath water alluding to a baptism show how Caroline has embraced her culture and been reborn into it. Although Caroline’s arm does not magically grow back, her prosthetic arm is “not as noticeable” at the ceremony (107). This observation indicates that Caroline’s physical body looks more whole, meaning that her identity is more complete after embracing her culture. Caroline feels healthier and more at ease during the wedding because she is more secure in her Haitian identity and feels more complete. The search for balance between old and new culture is an ongoing process, and not something Caroline can stop looking for.

Grace’s characterization demonstrates the balance immigrants must have between their old and new cultures to feel complete. Grace exists in a state of limbo between her Haitian and American culture. Grace drifts like a specter between her mother and her sister’s room, speaking to both of them about the other’s point of view. This back and forth perfectly illustrates her conflicting identities. Although both these cultures are part of her identity, she is not grounded in either one, which makes her identity foggy and incomplete. At

the beginning of the story, Grace receives her naturalization papers, but immediately must give them back to apply for a passport, which leaves her “very anxious” (85). Grace is not like Caroline who has been American from birth, but it is a part of her identity that she has had to wait a long time to finalize. On the other hand, Grace is not entirely Haitian either because she finds herself drifting apart from this heritage throughout the story. In her dreams, Grace sees her father and “trie[s] to run to him, but [she] couldn’t” (93). Her father represents her heritage, and her being unable to reach him represents the disconnect she feels between herself and her culture. He is one of the only connections she had to her homeland, and the stories he told were her “sole inheritance” (96). After his death, her connection to Haiti weakened and she needed to rely on her memory of her father’s stories to connect her to the country. She also forgets how to play her father’s question game in another dream where he asks her questions like: “What kind of legends will your daughters be told?” (111). The fact that Grace has forgotten how to play the game shows her detachment from Haitian culture and her inability to find answers to these questions demonstrates the confusion she has with her identity. Grace has elements of both cultures in her identity, but neither is well-defined, which makes her spiritually incomplete. By the end of the story, Grace is able to strengthen both her identities to become a more complete individual. She receives her passport and feels like “an indentured servant who had finally been allowed to join the family” (113). This piece of paper anchors her to America and secures her place in this society. Additionally, she understands that there are some aspects of a culture that are worth keeping, and others that are not. For instance, by following the Haitian marriage tradition, a couple in love can be kept apart because of a disapproving parent. Therefore, while it is important to embrace one’s culture, it is also sometimes necessary to rebel against it or question it. The story concludes with Grace dropping a bone in Ma’s famous soup and initiating the question game with her, although resisting to play the game by its rules. Both these actions represent a connection with her culture, but also a hint of rebellion which makes her identity more balanced and complete.

In conclusion, the short story “Caroline’s Wedding” by Edwidge Danticat demonstrates how a balance

between new and old culture in immigrants' identities is necessary for them to feel complete. Caroline's missing arm as a symbol of her missing Haitian heritage, and the characterization of Grace and her confused identity demonstrate this idea. Despite the efforts to promote diversity nowadays, cultures are often lost with each generation as they are swallowed by the new country's dominant culture.

Work Cited

Danticat, Edwidge, "Caroline's Wedding." *The Contemporary Short Story: Course Readings*, edited by Micah Locilento, Vanier College Printing Services, 2020. 84-114.

ANALYTICAL COMPARATIVE ESSAY STRUCTURED BY SUBTOPICS (NOVELS)

Teacher's Name

Novels About Adolescence 603-102-MQ Section 00016

19 May 2023

Positivity and Misery: Literary Comparison Between Sherman Alexie's *The Absolutely True Diary of a Part-time Indian* and Mariko and Jillian Tamaki's *Skim*

Depression has a significant weakness; it is positivity. *The Absolutely True Diary of a Part-time Indian* by Sherman Alexie and *Skim* by Mariko and Jillian Tamaki are similar in their style: Alexie's work is not a graphic novel, but has occasional illustrations by Ellen Forney, and Tamaki's work is a graphic novel. Arnold in Alexie's novel, and Kim in Tamaki and Tamaki's novel share one important characteristic: they are lonely for the greater part of the story. Additionally, it is implied that the two protagonists hide and compromise their identity, given that Arnold is told to be a "part-time Indian" according to the novel's title and Kim takes on an extra name known as Skim. Above all, Arnold and Kim's struggles with depression feed into the novels' shared theme. Both *The Absolutely True Diary of a Part-time Indian* by Sherman Alexie and *Skim* by Mariko and Jillian Tamaki suggest that focusing on positive things can help a person overcome their depression. The authors indicate this shared theme via the causes of protagonists' depression, their symptoms of depression, and their recovery from depression.

Firstly, both works indicate similar reasons for the protagonists' development of depression. To begin, in *The Absolutely True Diary of a Part-time Indian*, a primary issue that Arnold faces is how harshly his classmates and teachers treat him. He undergoes prejudice and racism, namely by his teacher, Mr. Dodge, who discriminates against him by falsifying Arnold's response during their debate, arguing that he is incorrect because he comes from a reservation (84-85). The social setting at Reardan, therefore, contributes to his

loneliness and his feelings of being misunderstood. He adds to this: “I felt like somebody had shoved me into a rocket ship and blasted me to a new planet” (66). In this simile, he compares his social disconnection at Reardan to that of inhabiting a new planet. In addition to his difficulty fitting in at Reardan, Arnold deals with the passing of his grandmother, and sometime later the passing of his sister. His loneliness, and the deaths of his relatives are the main contributors to his depression. In *Skim*, Kim experiences remarkably similar sources of depression. Kim undergoes social isolation at school, like Arnold, where she does not spend time with anyone except for her best friend Lisa, and her English teacher (Ms. Archer) because her ideology is more progressive than the pre-dominant, conservative ideology in the social setting. Also, Kim is distant from her divorced parents; likely because they are toxic towards one another. Therefore, Kim’s social isolation at school and with her parents contribute to her depression. Furthermore, at the beginning of the third part of the novel, Ms. Archer leaves the school. Because Ms. Archer is the only one to make Kim feel understood, her loss devastates her. Kim’s cast symbolizes her intimate relationship with Ms. Archer. When the doctor removes her cast (representing their parting), she decides to keep it because Ms. Archer’s drawing of a heart is on it (123). This symbol, therefore, illustrates their intimate relationship and how this loss is connected to Kim’s depression. Overall, the two main contributors to Arnold and Kim’s depression are loneliness at school, and the loss they bear.

Secondly, Arnold and Kim share symptoms of depression. In *The Absolutely True Diary of a Part-time Indian*, Arnold says, “I was in this weird fog ... I was in this small room, the smallest room in the world. I could reach out and touch the walls, which were made out of greasy glass” (209). His description is a metaphor that compares isolation in a room enclosed with greasy glass to how he feels in the moment. The greasy glass indicates that he is numb to his external reality—since greasy glass would blur the exterior of the room. Evidently, being detached from the outside world is a symptom of depression, which consequently negatively affects his educational experience, as he does not attend school for twenty days (173). By comparison, in *Skim*, Kim shows similar symptoms of depression. Midway through the novel, she says “Today I stayed very

still on the couch all day" (76). In addition, she sleeps through the entirety of the relaxation period during gym class (74). Feeling tired and not wanting to do anything for a full day are common indications of depression. Furthermore, Jillian Tamaki illustrates numerous time readings on Kim's alarm clock spanning from six in the afternoon to three in the morning. Tamaki deliberately sketches this to imply the large amount of time Kim stays in her bed, and the many times she wakes up, which are once again signs of depression. Interestingly, Tamaki also illustrates a metaphor: Skim dreams of a pet bear shrinking until it is not visible (79). Kim's self-esteem is being compared to the size of the bear in the cup. The cup implies that the bear is isolated (like Kim), and it continually shrinks in the same manner Kim's self-esteem shrinks as she continues living in isolation. Consequently, like in Alexie's work, Kim's depression negatively impacts her educational experience: "I have no idea what is going on in any of my classes" (115). In sum, both Arnold and Kim show similar symptoms of depression.

Lastly, both Arnold and Kim focus on things that are positive to lessen their depression. In *The Absolutely True Diary of a Part-time Indian*, since Arnold still has activities that make him happy, he realizes that they can save him from his depression. For instance, he begins by making lists, such as "people who had given me the most joy in my life," "musicians who had played the most joyous music," and "a list of my favorite foods" (176-177). He also draws cartoons during this time, focusing optimistically on what he wants to pursue in his future (178). Furthermore, After the passing of his sister, Arnold chooses to continue going to school and leaves behind his family for some time; his justification is that all his family are drunk and unhappy, and that he would rather spend his time in a more positive environment (at school) (211-212). This indicates that Arnold is using hope to combat his depression. Comparatively, in *Skim*, the protagonist also tries to find positivity in her life, so that she can overcome her depression. She says, "Mostly I think change is a good thing. Especially when things are crap to start off" (127). Just as Arnold draws cartoons, Skim dyes her hair blond to recover from her depression (127). Her blond hair is a symbol for change. Proceeding onwards, Kim begins to invite Katie over to her house instead of staying alone (138). She realizes that her loneliness and her grief at losing

Ms. Archer can be changed by searching for things that give her joy, and her choice indeed uplifts her mental state; she is now laughing with Katie, studying for her exams, and spending time at the cafeteria instead of being alone on lunch break (138-139). Kim's change can be interpreted as an evolution to her independence, which uplifts her from depression. Accordingly, Arnold and Skim alleviate their depression by changing their lifestyle to be more influenced by positivity rather than negativity.

To conclude, both *The Absolutely True Diary of a Part-time Indian*, and *Skim* demonstrate that a person who experiences depression may be able to heal themselves from it by escaping from their negative characteristics they face in life while replacing them with more positive ideals. Both protagonists become depressed because of their loneliness and the losses they face. Their symptoms of depression are similar. Also, they both escape from depression by leaving behind their negative circumstances to search for hope. In both novels, it is evident that hope plays an important role in Arnold and Kim's recovery from depression, but how could a person recover from depression if they alternatively feel hopeless?

Alexie, Sherman. *The Absolutely True Diary of a Part-time Indian*. Hachette Book Group, 2007.

Tamaki, Mariko and Jillian Tamaki. *Skim*. Groundwood Books, 2008.

ANALYTICAL ESSAY ON NON-FICTION

Student's Name

Teacher's Name

Green Versus the Machine 603-HSZ-VA sect. 02002

19 July 2023

Neo-Colonialism in "From a Small Place"

Colonialism is an important part of human history, considering the number of people and societies affected. At one-point, Great Britain, Spain, the Netherlands, and France conquered most of the planet. They used their position of power to exploit people and their resources for a prolonged period until most countries fought back and regained their freedom. However, colonialism is over, right? In Jamaica Kincaid's essay "From a Small Place," she uses comparison, enumeration, and example to demonstrate that tourism is an extension of neo-colonialist exploitation. This text is about Kincaid's experience living in Antigua and how tourists think everything is beautiful when they visit. Still, they do not think about the other side, the people living there, and how miserable they are. Kincaid talks about the negative effects of these tourists on the native's environment, pollution of the shores, use of their resources and how oblivious the visitors are when it comes to the situation of the Antiguan.

Kincaid's non-fiction work uses comparison to support the idea that tourism is an extension of neo-colonialist exploitation. The first instance is when she writes, "Since you are a tourist, a North American or European-to be frank, white- and not an Antiguan black returning from Europe or North America with cardboard boxes of much needed cheap clothes and food for relatives, you move through customs swiftly, you move through customs with ease" (Kincaid 30). In this passage, she highlights the differences between the experiences at the customs for the tourist versus the native Antiguan. The locals returning with cheap clothes and food are given a hard time, whereas the tourists breeze through customs. This comparison exposes the

neo-colonialist bias at the customs and border control maintains the attitude and practices of favouring the white man. In addition, Kincaid reinforces this idea with another comparison: “Well, possibly it is because they use leaded gasoline in these brand-new cars whose engines were built to use non-leaded gasoline, but you must not ask the person driving the car if this is so, because he or she has never heard of unleaded gasoline” (Kincaid 31). The disparity between the resources the tourist has access to versus the local people is overwhelming. Someone like the tourist takes the cars, the appropriate gasoline, parts and service for granted because they get everything, whereas the locals are provided with only part of the things. They are given access to fancy new cars to accommodate the tourist but not the appropriate resources like unleaded gas for long-term use.

She also adds to the idea that tourism is an extension of neo-colonialism by using enumeration. A simple enumeration of three words, “exploitation, oppression, domination,” presents a powerful implication within her essay (Kincaid 31). These three words are each in the same category, but each hold a unique meaning. Exploitation refers to the unfair use of resources; oppression implies the unfair treatment of the people; domination suggests the unshakable control of everything in an unchallengeable way. All characteristics that are commonly shared by tourism and colonialism. Exactly how the colonialist system allowed for the exploitation of resources and the abuse of people, both in a way that could not be fought against due to the sheer difference in military might, the same way tourism takes advantage of the people and resources. It cannot be stopped because people cannot access these decisions.

Furthermore, Jamaica Kincaid shows us examples of the neo-colonialist caused struggles the Antiguan must go through. For instance, she describes the obliviousness of the tourist regarding the sewage and waste disposal system and the consequences of such. She says, “Oh, it might all end up in the water you are thinking of taking a swim in; the contents of your lavatory might, just might, graze gently against your ankle as you wade carefree in the water, for you seem, in Antigua, there is no proper sewage-disposal system” (Kincaid 32). This example showcases the idea that the tourist thinks that he is living in a nice hotel,

but the reality is that hidden aspects, like the lack of a legitimate sewage system, are the consequences. Also, notice that tourism is enough of an incentive to build a massive piece of attractive real estate to attract and accommodate the tourist. On the contrary, developing adequate infrastructure so that the Antiguanans have some of their needs fulfilled and lives improved is not a good enough incentive. Once again, exposing the bias of the colonial master over the local people. Moreover, she provides another example demonstrating the exploitation similar to colonialism. For example, "A good guess is that it came from a place like Antigua first, where it was grown dirt-cheap, went to Miami, and come back" (Kincaid 32). There cannot be another example that proves this point better. It is almost funny how much the people in power can get away with things. This example demonstrates the level of exploitation that has been reached due to tourism. The local resources are exported to the United States, repackaged and rebranded, then imported back into Antigua to sell back to the people that had the resources in the first place. This is exactly the colonialist type of exploitation that went on for years. For instance, some African countries collect cacao, export it to other countries, and then import chocolate from those countries. Taking advantage of another country's resources is an extremely colonialist idea and shows that tourism is an extension of neo-colonialism.

In conclusion, through comparison, enumeration, and examples, Jamaica Kincaid shows how tourism is an extension of neo-colonialism in her essay "From a Small Place." By comparing the experiences and resources of the tourists against the Antiguanans, orderly listing the neo-colonialist aspects of tourism, and exemplifying those aspects in the essay, she presents a strong argument that tourism and colonialism are heavily linked. With so many underdeveloped countries that rely upon the revenue generated from tourism, how can they start to rebuild and grow to no longer rely upon such exploitative methods?

Works Cited

Kincaid, Jamaica. "From A Small Place." *Green versus The Machine*, edited by Alana Baskind, Vanier College Bookstore, 2023, pp. 30–33.