



Faculté des Lettres Langues et Sciences Humaines

**Annexe au Guide d'aide à la rédaction d'un mémoire de
Master, « spécificités pour anglicistes »**

**Style Sheet for MA-Theses in English
(followed by a few Writing Hints)**

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A. How to Quote (In-text Citations)

Titles of books are given in italics; titles of poems, songs, essays, and book sections are given in double quotation marks ("):

King Lear

No Place Else: Explorations in Utopian and Dystopian Fiction

"Song of Myself"

"The Case for Academic Autonomy"

Refer to texts by means of the author's surname and a page reference in parentheses (round brackets), and give the details in the list of works cited at the end of your paper, thus: (Wallace 26). If you already use the author's name in the body text and the reference is clear, you can give only the page number in the parentheses, thus: (26).

Use footnotes sparingly and exclusively for additional information, never for mere bibliographical references. Double quotation marks (") are used for direct quotations and single quotation marks (') for quotations within a quotation. Here is an example of an in-text citation (which includes a quotation within a quotation):

As Wallace points out, "He admits that he is not a printmaker, that it is not his medium. For him, "The excitement is in the creating, making, doing – all in one rhapsodic thing" (26).

Quotations of more than five lines must be given without quotation marks on separate lines and must be indented, i.e., the left margin should be larger. Such indented quotations should be introduced by colons, and they should not be part of the grammar of your own sentences:

Maps let them see in a way never before possible the country – both country and nation – to which they belonged and at the same time showed royal authority – or at least its insignia – to be a merely ornamental adjunct to that country. Maps thus opened a conceptual gap between the land and its ruler, a gap that would eventually span battlefields. (Helgerson 114)

Your own additions or comments within a quotation are put into square brackets: []. For cuts within a cited text, use square brackets and

three full stops ([...]), as shown here:

Maps let them [i.e., the Elizabethans] see in a way never before possible the country [...] to which they belonged and at the same time showed royal authority [...] to be a merely ornamental adjunct to that country. Maps thus opened a conceptual gap between the land and its ruler, a gap that would eventually span battlefields. (Helgerson 114)

Reproduce the punctuation and orthography of the original precisely. Note that in indented (longer) quotations, the full stop goes *before* the parenthetical reference, whereas in shorter quotes within quotation marks, the full stop goes *after* the parenthetical reference, like this:

Shelley held a bold view: "Poets are the unacknowledged legislators of the World" (794).

Here is a second example:

In Mary Shelley's *Frankenstein*, the doctor wonders, "How can I describe my emotions at this catastrophe, or how can I delineate the wretch whom with such infinite pain and care I had endeavoured to form!" (42).

Replace the closing punctuation by a comma within the quotation marks (in American English) or outside the quotation marks (in British English) if your own sentence is continued:

AmE: In these poems "life cannot be [...] comprehended without an understanding of death," says Martin (625).

BrE: In these poems "life cannot be [...] comprehended without an understanding of death", says Martin (625).

If the quotation is interrupted by your sentence, put a comma within the quotation marks (American English) or outside the quotation marks (in British English):

AmE: "Poets," according to Shelley, "are the unacknowledged legislators of the World" (794).

BrE: "Poets", according to Shelley, "are the unacknowledged legislators of the World" (794).

You can choose *either* the British *or* the American version, but do not mix them.

When quoting parts of a *play*, you may either integrate short excerpts in quotation marks in your text or use the format of the block quote if you want to render dialogues or soliloquies. In both cases, you need to acknowledge the source by indicating the act, the scene, and the line numbers with Arabic numerals:

After the ghost's disappearance from the battlements of Elsinore, Hamlet lapses into a meta-theatrical discourse. The question "you hear this fellow in the cellarage" (1.1.151) refers to the staging convention at the Globe theater where the ghost disappeared through a trap-door into the hollow space beneath the planks. By addressing the ghost as "truepenny" (1.1.150) and "old mole" (1.5.162), Hamlet actually jibes at his fellowactor impersonating the ghost rather than speaking to a semblance of his deceased father.

When quoting several lines of versified drama in your text, indicate the line breaks by a slash (/), leaving a space on either side of the slash: Hamlet famously chides Horatio's rationalism by saying, "There are more things in Heaven and earth, Horatio / Than are dreamt of in your philosophy" (1.5.161-167).

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

GHOST: [Beneath] Swear.

HAMLET: Well said, old mole! Canst work i' the earth so fast?

HORATIO: Oh, day and night, but this is wondrous strange!

HAMLET: And therefore as a stranger give it welcome.

There are more things in Heaven and earth, Horatio

Than are dreamt of in your philosophy. (1.5. 161-167)

When quoting parts of a *poem*, you may either integrate short excerpts in quotation marks in your text or use the format of the indented quote if you want to render longer passages. In both cases, you need to acknowledge the source by indicating the *line* number(s):

It was winter. It got dark
early. The waiting room
was full of grown-up people,
arctics and overcoats,
lamps and magazines. (Bishop 6-10)

When quoting several lines of poems in your text, indicate the line

breaks by a slash (/), leaving a space on either side of the slash:

Elizabeth Bishop's "In the Waiting Room" conveys the starkness of winter in brief sentences: "It was winter. It got dark / early" (6-7).

B. The List of Works Cited

A complete list of works cited entitled "Works Cited" has to be appended to every paper. It is sorted alphabetically by author (and, if there is more than one entry for one author, by title). You should not only indicate all the books you have cited, but also all the other works which you have read or consulted. For quick reference, see the section "An Example of a List of Works Cited" below.

How to cite books or articles:

If more details are required (e.g., original date of publication or number of edition), put a full stop and a space after each item of information. Arrange the information in the following order: 1) Author's name. 2) "Title of the part of the book." 3) *Title and subtitle of the book.* 4) Original publication date. 5) Name of the editor or translator, prefaced by "Ed." or "Trans." 6) Number of edition used. 7) Number of volumes. 8) Name of the series 9) Place of publication: publisher, date. 10) page numbers (for parts of books). 11) Medium of Publication, e.g. 'Print.' or 'Web.'

If a bibliographical entry takes more than one line, indent the following lines, i.e., use hanging indent:

Porter, Katherine Ann. "Pale Horse, Pale Rider." *Norton Anthology of World Masterpieces*. Ed. Maynard Mack et al. 4th ed. 2 vols. New York: Norton, 1979. 2: 1606-47. Print.

If you are citing later editions or reprints of *literary* works, always also indicate the original date of publication right after the title:

Dos Passos, John. *Manhattan Transfer*. 1925. London: Penguin, 1987. Print.

How to cite books by several authors:

[First author's surname], [first author's first names], [second author's first names and surname], and [third author's first names and surname].

If there are more than three authors, mention the first one only and

add "et. al." [= and others].

Montgomery, Martin, et al. *Ways of Reading: Advanced Reading Skills For Students of English Literature*. New York: Routledge, 1992. Print.

How to cite anonymous books, handbooks, and dictionaries:

If there is no author's name on the title page, alphabetize the title ignoring any initial (*A*, *An*, or *The*).

Collins Cobuild English Dictionary. London: Harper Collins, 1995. Print.

How to cite editions:

Begin with the author if you refer to the text, begin with the editors if you refer to their comments.

Shakespeare, William. *Troilus and Cressida – Troilus und Cressida*. Ed. Werner Brönnimann-Egger. *Englisch-deutsche Studienausgabe der Dramen Shakespeares*. Tübingen: Francke, 1986. Print.

Brönnimann-Egger, Werner, ed. *Troilus and Cressida – Troilus und Cressida*. By William Shakespeare. *Englisch-deutsche Studienausgabe der Dramen Shakespeares*. Tübingen: Francke, 1986. Print.

How to cite texts in anthologies or essay collections:

Author. "Title of work." *Title of Anthology/Essay Collection*. Ed. Editor(s). Publication information. Page numbers. Medium of Publication.

O'Connor, Flannery. "The Life You Save May Be Your Own." *The Realm of Fiction: Seventy-Four Stories*. Ed. James B. Hall and Elizabeth C. Hall. 3rd ed. New York: McGraw, 1977. 479-88. Print.

How to cite journals:

Author. "Title of work." *Title of journal* Volume number (Year of publication): Page numbers. Medium of Publication.

White, Sabina, and Andrew Winzelberg. "Laughter and Stress." *Humor* 5 (1992): 343-55. Print.

How to cite online resources:

Author. "Title of Work." *Title of complete work, web site, project or book*. Any version numbers available, including revisions, posting dates, volumes, or issue numbers. Publisher information, including the publisher name and publishing date. Page or paragraph numbers if applicable. Medium of Publication. Date of access. <Full http address in angle brackets>.

Reuben, Paul P. "Elements of Fiction – A Brief Introduction." *PAL: Perspectives in American Literature – A Research and Reference Guide*. Department of English, California State University Stanislaus, 2010. Web. 6 June 2010.
<<http://www.csustan.edu/english/reuben/pal/append/AXG.HTML>>.
The Purdue OWL. Purdue University Writing Lab. 2008. Web. 27 December 2008. <<http://owl.english.purdue.edu/owl/owlprint/747/>>.

Common abbreviations in lists of works cited:

2nd ed. = Second edition

Ed. = Edited by

n.p. = No publisher given

n.p. = No place given

n.d. = No date given

n.pag. = No pagination given

pars. = Paragraphs (for online resources)

Trans. = Translated by

For more complicated cases:

Look up the relevant sections in the latest edition of the *MLA Handbook for Writers of Research Papers*. You may also consult *The Purdue OWL* web site.

An Example of a List of Works Cited

- American Medical Association. *The American Medical Association Encyclopedia of Medicine*. New York: Random, 1989. Print.
- Auster, Paul and Don DeLillo. "Salman Rushdie Defense Pamphlet." Rushdie Defense Committee USA. *Don DeLillo's America – A Don DeLillo Page*. 1994. 8 pars. Web. 14 July 2003.
http://www.perival.com/delillo/rushdie_defense.html>.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1995. Print.
- Barthelme, Frederick. "Architecture." *Kansas Quarterly* 13.3-4 (1981): 77-80. Print.
- Chaucer, Geoffrey. *The Works of Geoffrey Chaucer*. Ed. F. W. Robinson. 2nd ed. Boston: Houghton, 1957. Print.
- Dostoevsky, Feodor. *Crime and Punishment*. Trans. Jessie Coulson. Ed. George Gibian. New York: Norton, 1964. Print.
- Doyle, Arthur Conan. *The Oxford Sherlock Holmes*. Ed. Owen Dudley Edwards. 9 vols. New York: Oxford University Press, 1993. Print.
- Dos Passos, John. *Manhattan Transfer*. 1925. London: Penguin, 1987. Print.
- Franklin, Phyllis. Foreword. *MLA Handbook for Writers of Research Papers*. By Gibaldi, Joseph. 4th ed. New York: MLA, 1995. xiii-xviii. Print.
- Gardner, Curt, ed. *Don DeLillo's America – A Don DeLillo Page*. 2003. Web. 14 July 2003. <<http://perival.com/delillo/delillo.html>>.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 4th ed. New York: MLA, 1995. Print.
- Kauffmann, Stanley. "A New Spielberg." Rev. of *Schindler's List*, dir. Steven Spielberg. *New Republic* 13 Dec. 1993: 30. Print.
- Michelangelo. *The Sistine Chapel*. New York: Wings, 1992. N. pag. Print.
- Photographic View Album of Cambridge*. [England]: n.p., n.d. N. pag. Print.
- Quirk, Randolph, et al. *A Comprehensive Grammar of the English Language*. London: Longman, 1985. Print.
- Rabkin, Eric S., Martin H. Greenberg, and Joseph D. Olander, eds. *No Place Else: Explorations in Utopian and Dystopian Fiction*. Carbondale: Southern Illinois University Press, 1983. Print.
- Scholes, Robert. *Semiotics and Interpretation*. New Haven: Yale University Press, 1982. Print.
- . *Textual Power: Literary Theory and the Teaching of English*. New Haven: Yale University Press, 1985. Print.
- Scholes, Robert, and Robert Kellogg. *The Nature of Narrative*. New York: Oxford University Press, 1966. Print.

Wellek, René. *A History of Modern Criticism, 1750-1950*. 8 vols. New Haven: Yale University Press, 1955-92. Print.

Failure to offer full documentation constitutes plagiarism.

How to Avoid Plagiarism

Appropriately document your source whenever you use somebody else's apt phrase, text or idea. Make sure that you do this fully and consistently. When taking notes, carefully distinguish between your own ideas and material you have found somewhere. Always take down the exact source.

Examples

Original Passage

The poem requires our close attention and, if possible, our unriddling because it is a powerful symbolic enactment of the psychological dilemma facing the intelligent and aware woman, and particularly the woman artist, in patriarchal America.

Student Version 1

The poem is a powerful symbolic enactment of the psychological dilemma facing the intelligent and aware woman, and particularly the woman artist, in patriarchal America.

Comment: Obvious plagiarism. Word-for-word repetition without acknowledgment.

Student Version 2

The poem requires our close attention and, if possible, our unriddling because it is a powerful symbolic enactment of the psychological dilemma facing the intelligent and aware woman, and particularly the woman artist, in patriarchal America (Gelpi 124).

Comment: Still plagiarism. Indicating the source from which you have taken the idea is not enough. The language is the original author's, and only quotation marks around the whole passage plus the reference in brackets would be correct (see "Student Versions 4" below).

Student Version 3

Emily Dickinson's poem enacts the psychological dilemma facing the intelligent female writer in patriarchal America.

Comment: Still plagiarism. A few words have been changed or omitted, but the student is not using his or her own language and does not cite the source.

Student Version 4

"The poem requires our close attention and, if possible, our unriddling because it is a powerful symbolic enactment of the psychological dilemma facing the intelligent and aware woman, and particularly the woman artist, in patriarchal America" (Gelpi 124).

Comment: Correct. The quotation marks acknowledge the words of the original writer and the information in bracket tells us the source of the quote. (The complete bibliographical reference must be given in the list of works cited).

Student Version 5

Emily Dickinson's poem must be read in a figurative way. According to Albert Gelpi, the poet uses symbolic language in order to metaphorically express "the psychological dilemma" female artists like herself experienced in nineteenth-century "patriarchal America" when the writing of poetry was regarded as a male prerogative (124).

Comment: Correct. The student uses his or her own language in order to paraphrase Gelpi's opinion, puts the original words in quotation marks, and indicates the source. S/he uses Gelpi's opinion for the development of his or her own argument. (The complete bibliographical reference must be given in the list of works cited).

C. HOW TO IMPROVE YOUR WRITING OF ACADEMIC PAPERS

Formal things:

- 0) *book titles* are in italics:
→ He was reading *Oliver Twist*.
- 1) in handwriting you underline because you cannot use *italics*!
Because both have the same function, you should never mix them (as I am doing here!).
- 2) “articles,” “poems,” or “chapters” of a book are in quotation marks:
→ William Carlos Williams’s “The Red Wheelbarrow” is an objectivist poem.
- 3) *emphasis* is also indicated with italics:
→ If you do *this*, I’ll quit!
- 4) ... when you are presenting a technical term for the first time, you can put it between quotation marks!
→ Next is the officer’s rank of “colonel.” A colonel is ...

Style:

- 5) keep the language simple in order to express complex ideas—not the other way round!
- 6) use a person’s whole name the first time you mention him or her in your paper, after that you can use the family name only.
- 7) even if you keep on writing about the same person, mention his or her name at least once in each paragraph.
- 8) avoid expressions such as “clearly,” “in fact,” and “indeed” because they are often meaningless (remember Ezra Pound’s advice to T.S. Eliot: “*perhaps* be damned!”).

Franglais is EVIL

9) watch your third persons

*Not only does she takes care of her husband, ...

10) for *pourrait*: differentiate between “could” vs. “would” or “may”:

“Could” comes from “can” and has to do with ability.

for intentional possibility, use “would”:

→ *Female proletarian writings could only be welcomed from two different angles.

for arbitrary decision, use “may”:

→ *One could wonder if that is true!

→ *This can also suggest that ... (i.e.: You *may* suggest!)

11) do not use “equally” (*également*) when you mean “at the same time.”

“Actually” (really) does not mean *actuellement* (now).

12) avoid “thanks to” when there is no thanking involved.

E.g., for causality, use “by”:

→ *It is shaped thanks to different influences.

13) don’t mix up comparative and superlative!

Moins means less; *le moins* means the least. The same applies to *plus*!

→ *What is the most important is the money!

→ *Even in the worse moments of my life, ...

14) “consider” takes a direct object—only translate the French *comme* in a comparison!

→ *She considered him as the best! But:

→ Shakespeare is considered the best English writer; I consider him better as a playwright than as a poet!

Composition:

15) an outline will help you organize your paragraphs.

16) chapters are usually at least three paragraphs long.

- 17) avoid too much repetition of your points: be concise! Don't waffle—be succinct!
- 18) rather than announcing that you want to do something, *do* it (and elaborate your argument).
- 19) your argument should be intrinsically connected—simply numbering the issues won't help because it does not provide a connecting argument
→ here is a bad example:
*1. Napoleon, 2. The French army in Algeria, 3. A new museum in Paris, 4. The glory of French culture, 5. Napoleon's love affairs.
- 20) make your argument progress from point to point. Your argument should flow ... think of linear progression and avoid making the reader go back and forth between different issues.
- 21) avoid “diagonal” development by association
→ remember: paragraphs and chapters should focus on a “topic,” i.e., they should have a conceptual center!
→ guide the argument via these topics. Transitions by opposition may lead in any strange direction (... avoid too many “buts” in a row).
- 22) signposting: imagine texts as landscapes. Give guidance to the reader: at the beginning say where you want to go, what you expect; later remind us where you've been, where we are, and where you will go now. This helps readers to orient themselves in your argument!

Punctuation:

- 23) introduce quotations with a colon (for finite sentences):
→ As Whitman writes: “Trippers and askers surround me, / People I meet ...”

- 24) or: introduce quotations with a comma (for partial sentences):
→ As Whitman writes, “trippers and askers surround” him.
- 25) No comma before “that”:
→ Whitman writes that “trippers and askers surround” him.
- 26) place a comma before the grammatical subject of the main clause if the adverbial clause can be misread as the main sentence:
→ While she was leaving, Peter sang a song.
→ Because I didn’t eat, Peter called the doctor.
→ When, once again, I didn’t hit, Peter said I should get new glasses.
→ *If the children were hungry before they will be even hungrier afterwards!
- 27) put appositives, interjections between commas:
→ The new teacher, a very strange person, didn’t know much.
→ My kindergarten teacher, whom I loved very much, died last year.
But: no comma for defining clauses! (hint: often you can drop the relative pronoun):
→ The dog that I loved best died last night.
- 28) put expressions such as *however, for example, for instance, etc.* always between commas, *of course!*
→ He does, however, like Spanish wine.
→ He, for example, likes Spanish wine.
→ They would go to Spain, for instance.
- 29) no commas for defining clauses (such information is relevant; it is a defining element that should not be separated from the noun phrase):
→ The man whom he was talking about was Jesus Christ!
→ The woman who loved Romeo was Juliet.
→ It was the time when the days started getting short.

- 30) but put non-defining clauses between commas (they merely provide additional information and are not necessary for the definition of the noun phrase):
- The man, whom they all recognized, was Napoleon.
 - The man who loved her, who was a famous pianist, was Chopin!
 - It happened in the fall, when the days started getting short.
- 31) run-on sentences: if two clauses can be grammatically freestanding (with different subjects and predicates), separate such finite sentences by a period or a semicolon (;), but not by a comma! Commas usually separate lists. The only reason to use a semicolon instead of a period is to indicate the close association of the two separate statements:
- Fribourg is in Switzerland, Freiburg in Germany.
 - Fribourg is in Switzerland; Freiburg is in Germany.
 - Dogs bark at night; cats sing love songs.
- 32) lists of two are connected with “and”:
- Lakoff and Johnson are ...
 - *Lakoff, Johnson are ... (= Franglais!)

Syntax:

- 33) word order: remember SVO and ASVOA (Adverbial-Subject-Verb-Object-Adverbial):
- I love Lucy.
 - He gave me a book to take home.
 - Today I will be driving my new car to school for the first time.
- 34) avoid long insertions and chopped-up sentences (German syntax). Remember: English syntax should flow naturally and use as few commas as possible. There is, usually, no comma between SVO in English, except for insertions ...
- In short: too many insertions make for a bad style!
- *Today, on first October, a Monday, I will be driving my new car, a Chevy, to school, for the first time.

→ Today is Monday, first October. I will be driving my new Chevy to school for the first time.

35) generally split up long and confusing sentences: always simplify!

→ *In the other direction is Huningue there are two borders the German border and the Swiss border.

→ In the other direction is Huningue. There are two borders, the German border and the Swiss border.

36) parallel grammatical structures are preferable

(use the same prepositions and generally repeat the given grammatical structures: this makes your argument easier to decode!):

→ Bob likes to go to the mountains and Billy likes to go to the sea.

This is better than:

→ *Bob likes to go to the mountains and Billy enjoys swimming.

Expressions:

37) “on the other hand” must always be preceded by “on the one hand.” Otherwise use the expression “conversely.”

38) if ≠ when (causality ≠ temporality):

→ When it rains it pours.

→ When it’s over, he’ll go home.

→ If he loses, he’ll go home.

→ If you say so, it must be true!

39) like ≠ such as (similarity ≠ example)

→ Many industrial cities are like Mulhouse.

→ There are very few industrial cities such as Mulhouse.

→ Alsatian sounds like Swiss German.

→ It’s difficult to learn a language such as Alsatian.

40) use “when” for time and “where” for space:

→ It was at the moment when it happened that I realized ...

- Rome was the place where the meeting took place.
- It was in class when it happened.
- It was in class where it happened. (What the difference here?)

Number:

- 41) use correct singular or plural!
 - *One of the founder of proletarian fiction ...
- 42) be careful about number: in English you usually don't follow the grammatical number of the word but the intended number of the concept!
 - A lot of people are poor.
 - The police have arrived on the scene of the crime.
- 43) much ≠ many ("much" is only used for *uncountable* quantities; use "many" with *countable* items):
 - There were many lumps of sugar in his tea.
 - There was much sugar in his tea.

Reference:

- 44) the reference of pronouns always has to be clear
(note: in English it is perfectly good style to repeat proper names):
 - I told Jack to inform Pete because Pete doesn't know.
 - Sandra will always respect Angela, who is, like Angela's sister, a very important person in her life, but Sandra will never ask Angela for help.
- 45) this ≠ it! Remember: pronouns always stand "for" a "noun." If you want to refer to a larger unit, a phrase or a paragraph or some issue, use a demonstrative ("this is" rather than "it is"):
 - My training in the Circus was an important period in my life. It was when I met my wife. ("It" here refers to "my training.")
 - My training in the Circus was an important period in my life. This is what you have to understand! ("This" here refers to the whole previous sentence.)

- 46) the relative pronouns “who” and “whom” are used for people—
“which” is used for things:
→ The actor, who was American, appeared in a TV show.
→ The actor, whom she didn’t like, was American.
→ The film, which was by an Italian director, was about bicycles.
- 47) “this” always refers to something close, in immediate proximity—
“that” refers to something more distant:
→ This is my hometown.
→ That was my hometown.
→ This is what I like and that is what you like!
→ Look at this car over here and at that car over there!
- 48) Hence you always “come here,” but you “go there”:
→ On Tuesday he comes here and on Thursday I’ll go there!

Prepositions:

- 49) look up prepositions in the *Advanced Learner’s Dictionary* when you are uncertain. In many cases you simply have to memorize them with the verb:
→ *as well as*; not **as well than*!
→ *honorable on her part*; not **honorable from her part*.
→ I have no *control over* this; not **I have no control on* this!
- 50) in ≠ into (static position ≠ movement/placement):
→ He was in the house.
→ He went into the house.

Linking words and logic of argument:

- 51) avoid double disjunctions in the same sentence: they make your argument complicated and invite inconsistencies! Avoid too many *but*s in a row!
→ **Still, I don’t feel bad that I did it, however, I couldn’t avoid it, but it would have happened anyway.*

- *The man has a gun. But he fights. He finds a dragon but he shoots it. But it doesn't die. But it eats him up. But ...
- 52) don't use disjunctions in a conjunctive argument:
→ *I am a peaceful man but I dislike fighting.
→ *I hate fish but I don't like vegetables.
- 53) the disjunction used after negations is “yet”:
→ She is not an idealized figure, yet she is powerful.
- 54) avoid two causal adverbials in the same sentence—usually this doesn't make sense (limit yourself to one causal reference per sentence—otherwise things get too complicated):
→ *Therefore I love her because she is so pretty!
→ *For all of these reasons we have to do it, if necessary.
- 55) generally avoid hypotactic connections when not necessary (better place the two issues in a so-called “paratactic,” parallel structure):
→ *In order to get out of the car to open the door he looks for the handle to pull on it!
Better:
→ In order to open the door and get out of the car he looks for the handle and pulls on it!
- 56) generally, watch the logic of your argument. There is more logic in good writing than you think!

Time:

- 57) if you want to use the perfect tense—learn how to use it (for ..., since ..., etc.)
- 58) remember that a text is always in the present: use the present tense when you refer to it:
→ “When Ahab dies ...” (because he dies in a book—the text is always there!)

- 59) only refer to story events in the past (or future) in relation to other story events:
→ At the end of the novel Ishmael remembers how Ahab was killed by the whale.

Literary criticism:

- 60) avoid mentioning the critics you quote only in brackets; or even worse, only in the footnotes!
- 61) generally integrate quotations into your main text.
- 62) quotations don't explain themselves (not even if you quote famous critics). Comment on them! The reader wants to know what you think and see your mind at work.
- 63) always let us know exactly whose opinion you are reporting (the author's? a critic's? your own?).
- 64) put page reference always at the end of the quotation.
- 65) avoid ending a paragraph on somebody else's words: always have the last word in your own paper (note: we are interested in *your* ideas!).
- 66) material which interrupts the development of your argument can be put in the footnotes.
- 67) don't present background information which is not relevant to your argument. E.g., only summarize the parts of the plot that are relevant to your argument
(always remember: discussion is more interesting than summary!).
- 68) avoid conclusions that merely repeat what you've said before.
- 69) the paper should be *structured by your argument*, not by the linear progression of the text you are discussing; it should be structured by you, not by the author you are writing about.