

## PART 4

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*Inside:*

*A Grammar Sketch,  
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## *Grammar, Syntax, Style, and Format*

### **Learning Objectives**

When you've read this chapter, you should be able to

- recall basic elements of grammar and syntax;
- know how to avoid common expression errors;
- control elements of style such as diction, variation, and sound patterns;
- write effective sentences;
- write unified and coherent paragraphs;
- write emphatically;
- produce a correctly formed manuscript;
- use ellipsis and additions when quoting;
- set down quotations and quote lines of poetry;
- place commas, periods, and question marks correctly when using quotations; and
- indicate the published status of a title by using quotation marks, italics, or neither.

### **A VERY BRIEF REVIEW OF GRAMMAR AND SYNTAX**

#### Grammar versus Syntax

Most people think that composition problems arise only from faulty GRAMMAR. In fact, in English, many sentences are confusing or incorrect in meaning—or just plain ugly—because of errors in SYNTAX rather than errors of grammar.

Syntax is the order of words in a sentence. In the most general case (in the ACTIVE VOICE), an English sentence looks like this:

subject	predicate
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noun or noun substitute	verb or verb phrase + object or completion
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The goal of good writing is to help the reader to discern these two fundamental elements. All other aspects of writing correct sentences flow from knowing the subject and the verb. In complex sentences—which we’ll define in a moment—more than one subject and verb will appear. In these sentences, it becomes even more important to identify subjects and verbs, and to determine the most important of each of these: the *subject of the sentence* and the *principal verb*. Awkward syntax can twist sections of the sentence so that it becomes less clear exactly what the subject of the sentence is, or how it is modified, or what it is trying to accomplish. “Plain English” aims to place modifications and subordinations carefully within a simple syntax that renders the sentence’s meaning crystal clear. (Don’t take “simple” to mean “simple-minded.” Very complex thought requires the clearest statement if your reader is to understand it.)

Grammar is a set of rules of common usage that helps to make clear to the reader exactly what any given “piece” of the sentence—a word, a phrase, or a clause—is doing. Grammar can vary depending on the purpose of your writing and your audience (see Chapter 1.) The way you speak to friends at a hockey game is not the way you write a business proposal or a literary analysis. In order for people to communicate effectively, therefore, literate people have agreed, over time, to a Standard Grammar (what was once called “The Queen’s English”), which can be used in most cases and when the audience is unknown. This is the kind of grammar you might have learned in school and which you will need to employ in writing at the college and university level.

Grammar is a large subject and is not the purpose of this book. But the following set of definitions and ways to avoid common errors can be used as a concise checklist as you write. If you want to study grammar in more detail, turn to a grammar text or composition handbook—there are many in your institution’s library or Writing Centre. In the examples on the next page, subjects are underlined once, verbs, twice, and objects or completions, three times. You might benefit from underlining these parts of speech in any sentence that seems awkward or that you think might contain errors. If you can identify the parts, you can more easily fit them together into pleasing syntax by means of correct grammar.

## Some Definitions

NOUNS name things, including concepts.

PRONOUNS take the place of nouns; some are personal (*I, you, she, he, one, we, they*); some are relative (*who, which, that, whoever*). The pronoun *it* is personal, though it can sometimes refer back to an inanimate thing.

ANTECEDENTS are the nouns or noun substitutes to which a pronoun later refers (*The woman took her book back to the library; Education has its costs*).

ADJECTIVES modify nouns or pronouns; they can be words, phrases, or clauses.

ADVERBS modify verbs, adjectives, or other adverbs; they can be words, phrases, or clauses.

VERBS express an action or a state of being; they can be words or phrases (*may have given*).

Verbs can be:

TRANSITIVE, if the verb directly passes action from the noun to an object: *Canadians often send peacekeepers abroad.*

INTRANSITIVE, when the verb itself completes the sentence and no object or other completion is needed: *Snow falls.*

LINKING, when the completion after the verb somehow describes the meaning of the noun, rather than showing that noun doing an independent action: *The Rockies are mountains.*

VERBALS are forms in which a word that is usually a verb acts as another part of speech; a verbal, therefore, cannot act as a true verb (and is sometimes called a NON-FINITE VERB). Any string that contains a verbal and no true verb, NO FINITE VERB, will be a SENTENCE FRAGMENT.

Verbals can be:

INFINITIVES, which are the basic form of the verb (to eat, to run): These can act as nouns (*To sleep next to an elephant is not easy.*); adjectives (*The need to exercise increases as one's stress levels increase.*); or adverbs (*Global warming makes the weather difficult to predict.*)

PARTICIPLES, when the word or phrase acts as an adjective: Living within North America, *Canadians are subject to American economic hegemony.* ("Living within North America" modifies "Canadians.")

GERUNDS, when the word or phrase acts as a noun: *Drinking coffee has become increasingly popular.*

Verbals exist in the present tense and the past tense. In the present tense, both participles and gerunds take the ending *-ing*. No finite verb takes this ending. If you write *-ing*, you have just created a noun or adjective form, but you have not created a verb; so unless you have a true verb elsewhere in the

string, it is not a full sentence. A string with only an *-ing* verbal is a sentence fragment, as, for example: *Writing a difficult task*. In the past tense, verbals are harder to recognize. They often end in *-d* or *-ed*, but some are irregular (like *begun*) and many end in *-en* (*eaten*). When you create a verbal in the past tense, you still need a finite verb elsewhere in the sentence, or you will have created a fragment.

PREPOSITIONS show connections between nouns or pronouns and other words; most often, they serve as adjectives or adverbs, showing relationships (often in space and time): *on, in, at, about, for, with, of*, etc. Prepositions can be words or phrases (*They decided to travel to New York in spite of the poor exchange on the dollar.*).

CONJUNCTIONS link words and clauses. (See COMPOUND SENTENCES, on the next page.)

PHRASES are sets of related words.

Verb phrases are made up of the verb and auxiliary or helping words like *do, did, does, can, would, could, should, will, must*, and *others*.

Example: Careful editing can help you improve your writing.

CLAUSES are sets of related words that contain a noun and a verb. They can be INDEPENDENT (or MAIN) CLAUSES, which can stand alone, or DEPENDENT (or SUBORDINATE) CLAUSES, which must be attached to an independent clause. If you allow a dependent (subordinate) clause to stand alone, you have created a sentence fragment.

## Tense

Tense is a very complex matter in English. People learning the language as adults have considerable trouble with the preoccupation in English discourse with exact placement in time (and space). The subject is simply too large for this text, and you should consult a good grammar text. Here is a sketch of the sequences: a verb action moves forward from the completed PAST tense (usually shown by *-ed* but sometimes irregular) through a series of perfect and progressive tenses, each of which moves the action more exactly toward the PRESENT and then forward through a parallel series of placements to the eventual FUTURE, marked by the auxiliary *will*. As the verb moves, auxiliary verbs (forms of *to be* and *to have*) are attached to pinpoint its location in the continuum of time. So, a chart for the verb *to eat* might look like this:

past	past perfect	present perfect	present	future perfect	future
ate	had eaten	has eaten have eaten	eats	will have eaten	will eat

## Types of Sentences

English sentences can be LOOSE (also called CUMULATIVE) or PERIODIC. In a loose sentence, elements can be rearranged and the verb can move around. Often, the main idea is laid out, and then modifications and amplifications provide additional information (“*Borders*” is a short story that tells of a First Nations mother’s pride in the face of governmental regulations and non-Native attitudes, as seen from the point of view of her young son, himself caught up in the cultural tension between his heritage and the media-controlled world in which he lives.). As you can see, this sentence accumulates information as it goes along.

In a periodic sentence, the main clause comes at the end, before the period. (By showing the mother’s intransigence, the governmental regulations against which First Nations people must fight, and the ultimate capitulation of that bureaucracy in the face of media challenge, “*Borders*” teaches something about Native pride.) A periodic sentence has stylistic uses because it delays the most important information to the end of the sentence, raising readers’ expectations. (Note the use of the plural possessive in the preceding sentence).

English sentences can be SIMPLE, COMPOUND, OR COMPLEX, or can combine the latter two:

A SIMPLE sentence is at least a verb with an understood subject (*Run!*) but usually consists of a single main clause with no subordinate clauses (*The mother spoke.*).

A COMPOUND sentence is composed of two or more clauses that can stand as independent sentences but that are connected with a COORDINATING CONJUNCTION (*for, and, nor, but, or, yet, so*) or with a CORRELATIVE CONJUNCTION (such as *not only* or *but also*) or with a CONJUNCTIVE ADVERB (such as *also* or *however*) or with a colon, a semicolon, or (rarely) a comma. We’ll talk about the comma splice in a moment. (A mnemonic that will help you to remember the coordinating conjunctions is the nonsense word FANBOYS. This acronym is a memory tag that reminds you that there are only seven such words in the language.)

A COMPLEX sentence is an independent clause and one or more dependent (subordinate) clauses.

A COMPOUND-COMPLEX SENTENCE consists of at least two independent clauses correctly joined and at least one other dependent clause correctly attached. As your subject matter becomes more complex, your sentences will become more complex, but remember that a mix of all types gives pleasing variety and that simple and compound sentences often assist a reader’s understanding.

## Voice

Sentences can be written in the ACTIVE or PASSIVE VOICE. The typical sentence pattern (diagrammed above) is active. In the active sentence, the subject performs the action of the verb (*The men pulled the ring in the bear's nose*). In the passive sentence, the object moves to the position of the subject (*The ring in the bear's nose was pulled by the men*) and is acted upon by the subject. Most contemporary writers use the active voice. The passive voice requires the reader to perform two cognitive actions rather than one in order to understand the meaning: the reader must “turn around” the sentence. This type of sentence is, therefore, harder to control and harder to understand. Student writers often like to use the passive as it sounds somehow more “formal” or “fancy”—and it does generate more words! The passive voice, however, is liable to cause you grammar troubles, so we urge you to use the active voice. (In the section on style, below, we discuss the deliberate use of the passive voice for effect.)

## Mood

The attitude in which we write can change. Sometimes we are merely giving information or asking a question; we are then in the INDICATIVE mood (*The bear would prefer to be in his mountain home. Why did the two men take him away?*).

Sometimes we are giving a command, or giving direction; this is termed the IMPERATIVE mood (*Don't apply North American values to the “spare men of Kashmir” in Birney's poem*).

Sometimes—and this is the most difficult mood—we are speaking in a state of conjecture, desire, prayer, suggestion, or we are raising a notion that is hypothetical or imaginary. In this register of discourse, we are in the SUBJUNCTIVE mood and this mood has specific verb forms. You should consult a grammar text, which will explain all the aspects of the subjunctive, but here is a brief comment.

The verb most commonly altered in this mood is the verb *to be*. In expressions of doubt or imagination, the normal conjugation changes as, for example: *If I were to win the lottery, I would travel around the world.* (Not *if I was to win*). By the way, this example is also the CONDITIONAL tense, which often looks like the subjunctive. A common error, especially in the conditional, is to reverse the “if” proposition and the indicative response and to incorrectly use the auxiliary *would* to do so. **Incorrect:** *If I would have won the lottery, I would travel around the world.* Remember that the helper *would* appears in the indicative response to a subjunctive or conditional proposition and that this response is in the main clause.

All verbs revert to their plain form in the subjunctive: *The mother asked that her son accept Native mythology.* In the indicative mood, the conjugation would be *Her son accepts.*

Some expressions always use the subjunctive: *Be that as it may; Long live the Queen; Be damned,* and so on.

## Case (and Who/Whom, We/US)

Two pronouns, *who* and *whom*, seem to cause confusion, and they remind us that CASE is an important point of grammar. Remember that *who* is in the SUBJECTIVE CASE (that is, it is the subject) and *whom* is in the OBJECTIVE CASE. In the POSSESSIVE CASE, the form is *whose*. Hence:

*The monk to whom the mason spoke traded clothes with him*

In this example, the pronoun is the object of the preposition *to*. Here is another example, where the pronoun is the subject of the sentence:

*Who is going to the party?*<sup>2</sup>

And, finally, consider this sentence where the pronoun is possessive:

*Whose car is this?*<sup>2</sup>

Other pronouns cause similar problems. Always test yourself for case when you are using pronouns such as *he/him/his*; *she/her/hers*; *we/us/our(s)*. One test is to substitute *he/him* (or *she/her*) and see if you can “hear” the correct version. In compound constructions, break the sentence and consider the appropriate pronoun case for each half. (It should be the same case for each part of the compound.) Then put the sentence back together, preserving the correct pronoun:

*(She, Her) and (We, Us) went to a lecture by Suzuki.* (subjective case)

*Suzuki's comments on damage to the ecology made sense to (she, her) and (we, us).* (objective case)

*She went to the lecture [ . . . ]. // We went to the lecture [ . . . ].*

*Suzuki's comments [ . . . ] made sense to her. // Suzuki's comments [ . . . ] made sense to us.*

Therefore:

*She and we went to the lecture.*

*Suzuki's comments on damage to the ecology made sense to her and us.*

## Comma Use

Because of its loose syntax, English depends upon proper comma use. Commas do not indicate places to breathe or pause: they have very specific grammatical uses. Commas *set off* items and *separate* items. Consult a grammar text for the complete rules of comma use.

### **Commas that set off**

Here, in a sketch, is a way of thinking about commas used to set off:



In the active sentence pattern above, we seek to identify the subject, its verb, and any completion. Anything that intrudes between these basic elements needs to be marked off, unless it is essential or RESTRICTIVE information. Consider this string:

*Students who are lazy fail.*

What is the subject? It might be “students”: Students fail. The clause “who are lazy” is extra, non-essential, or NON-RESTRICTIVE information. Such a sentence tells us that all students fail, and, by the way, all students are also lazy. If you do mean this libelous statement, you would mark off the clause that intrudes between the subject and the verb:

*Students, who are lazy, fail.*

But this is not likely the intended meaning. Not all students fail, and certainly not all students are lazy (you aren’t if you’re reading this book). The true subject is likely Students who are lazy (which might also be written *lazy students*). These students fail. If this is the intention, then the clause is RESTRICTIVE—it provides essential information. In this case, no commas are needed:

*Students who are lazy fail.*

Any other comma placement is incorrect. If you put a comma after “lazy,” as many are tempted to do, you are actually placing a comma between the subject, Students who are lazy, and its verb, fail. There is never a comma between a subject and its verb because, as we said above, the purpose of the comma is to mark off intrusions between these linked elements.

If you can remember this notion of RESTRICTIVE and NON-RESTRICTIVE elements, you will generally place commas correctly. The trick is to ask yourself each time, “is this restrictive or not”? If it is a non-restrictive element (word, phrase, clause), it will likely need commas around it; if it is restrictive, it will likely need no comma(s).

This applies, for example, to introductory phrases and clauses: if they do not restrict meaning (and they usually don’t), they need a comma: *Reading Birney’s poem, the student felt great empathy with the “tranced” men of Kashmir*. The main idea is that the student felt empathy; the information that clarifies what stimulated this feeling is extra.

Commas, then, are used to set off non-restrictive elements, including parenthetical expressions, explanations, transitions, tags, interjections, and elements that contrast with one another.

### ***Commas that separate***

In this usage, commas appear before coordinating conjunctions (FANBOYS) to separate independent clauses. They also separate groups of three or more words, phrases, or clauses in a series—as they just did in this sentence. (Some people suggest omitting the final comma in a series, but it is generally a good idea to retain it for clarity.) Commas also mark off dates, addresses, and titles.

## COMMON ERRORS OF COMPOSITION

### Fragments

frag

Writing a string of words that is actually a phrase or a dependent (subordinate) clause and trying to make it stand alone creates a fragment. You need to supply a verb. Hence, *Hoping to enjoy a hamburger* is a fragment and needs both a subject and verb: *Hoping to enjoy a hamburger, the boy in King's story was dismayed to see his mother packing sandwiches for the trip.*

### Fused sentences

fs

If you write two dependent clauses and “stick them together” with no indication that one has ended and the other has begun, you will have fused the two. Hence, *The young narrator in Joyce's story was disillusioned he found that infatuation leads to disappointment* is a fused sentence. You correct this error by dividing the two clauses or by one of the means we next discuss in the spliced sentence.

### The Comma Splice

CS

This is one of the most common of grammar errors; it also seems to be a particular annoyance to Canadian readers. British writers more often allow the splice, or create the particular, balanced syntax which allows it, than do Canadian writers.

If you write two dependent clauses and, recognizing that each is a unit, separate them only by a comma, you will have created a **comma splice**. Hence, *The hangman is a social outcast, the woman who marries the hangman becomes doubly condemned.* is incorrect.

There are four ways to correct a comma splice:

1. Determine that you do want two independent clauses and separate them with a period: *The hangman is a social outcast. The woman who marries the hangman becomes doubly condemned.*
2. Determine that you do want two independent clauses and ask yourself if both parts are equally strong, or if one is more important than the other. If one is more important, connect the two with the appropriate coordinating conjunction (FANBOYS) so that the second clause amplifies the first: *The hangman is a social outcast, so the woman who marries the hangman becomes doubly condemned. The hangman is a social outcast and the woman who marries the hangman becomes doubly condemned.* Notice that each conjunction except “and” inflects the meaning of the subsequent clause; “and” merely joins without comment.

If you wish both parts to have equal strength and simply to work with or against each other, then substitute a punctuation mark for the conjunction. Usually, this is the SEMI-COLON. (The COLON and DASH can do the same job; see the note below to learn about the special emphasis that each of these marks adds to your meaning.) Thus, *The hangman is a social outcast; the*

woman who marries the hangman becomes doubly condemned. The semicolon creates a stark relationship; hence, you don't want to overuse it.

Many writers accidentally create a comma splice by using a CONJUNCTIVE ADVERB instead of a coordinating conjunction (remember FANBOYS—only seven words qualify). These connectors are words and phrases like *hence*, *therefore*, *in consequence*, *for example*, *thus*, *however*, and some others. Let's put one in our example sentence and see the resulting grammar:

*The hangman is a social outcast therefore the woman who marries the hangman becomes doubly condemned.*

This is a fused sentence. What is the word, *therefore*, actually doing here? It is an adverb that modifies how the woman becomes condemned. She is condemned *therefore*—as a result of her marriage. An adverb can be moved around in this loose sentence:

*Therefore, the woman who marries the hangman becomes doubly condemned.*

*The woman who marries the hangman becomes, therefore, doubly condemned.*

*The woman who marries the hangman becomes doubly condemned, therefore.*

So, how can *therefore* be said to join the two parts? It needn't even appear at the juncture. In fact, it is part of the second independent clause and the sentence still needs to be joined. The conjunctive adverb is marked off from the rest of its sentence. The correct form for all such conjunctive situations, then, is:

*The hangman is a social outcast; therefore, the woman who marries the hangman becomes doubly condemned.*

*The hangman is a social outcast; thus, the woman who marries the hangman becomes doubly condemned.*

*The hangman is a social outcast; in consequence, the woman who marries the hangman becomes doubly condemned.*

3. Determine that one clause is more important and the other is truly subordinate (or dependent upon the independent clause). In this case, add a subordinating conjunction (such as *because*, *although*, *as*, *as if*, *before*, *if*, *in order that*, *once*, *since*, *than*, *that*, *unless*, *until*, *when*, *whenever*, *where*, *whereas*, *wherever*, *while*, and others). The conjunction inflects the meaning of the dependent clause, regardless of the order in which these two elements appear. You may also use a relative pronoun (*which*, *that*, *what*, *who*, *whomever*, *whom*, *whomever*, *whatever*) in some cases. Hence,

*The woman who marries the hangman becomes doubly condemned because the hangman is a social outcast.*

*Because the hangman is a social outcast, the woman who marries him becomes doubly condemned.*

*The woman who marries the hangman becomes doubly condemned since the hangman is a social outcast.*

*Since the hangman is a social outcast, the woman who marries him becomes doubly condemned.*

*The woman who marries the hangman becomes doubly condemned when the hangman is a social outcast.*

4. Recast the sentence entirely. Rewrite your ideas into another syntax.

### **Misplaced Modifiers**

mm

In the loose syntax of English, words that amplify or explain other words, or “modify” them, can often be misplaced. Each modifier must attach carefully to the correct receiver of its extra information. Consider: *Healing is an important issue for First Nations Canadians in the twenty-first century which is both physical and spiritual.* Here, the clause “which is both physical and spiritual” seems to modify “century,” but that is not the correct meaning. This modifier is misplaced. The revised version is, *Healing, which is both physical and spiritual, is an important issue for First Nations Canadians in the twenty-first century.*

Sometimes the misplacement is such that the modifier looks in both directions for something to correctly amplify. These errors are called SQUINTING MODIFIERS.

### **Dangling Modifiers**

dm

These incorrect modifiers try to attach to an element that is actually missing from the sentence. We’ve already seen how participial phrases often cause this problem: *Travelling to an underdeveloped country, the privileges of Canadian life were appreciated.* Clearly, “privileges” aren’t travelling; a human being is. So the revised version is: *Travelling to an underdeveloped country, he appreciated the privileges of Canadian life.* “Travelling” now modifies “he.” Notice, by the way, that the PASSIVE VOICE often leads you to make this error. In the first version, the sentence calls out for, “were appreciated *by him*,” though this addition would not correct the dangling modification. The corrected version is ACTIVE: *Travelling, he appreciated [ . . . ].*

### **Pronoun Reference (Pronoun Agreement)**

ref

Pronouns cause a number of problems for writers. Unclear reference can create an ambiguous sentence or actually create false meaning. One type of confusion occurs when two or more nouns precede a pronoun; it can be unclear which one is the antecedent: *The mason told the monk that he would never escape from a prison with weak walls.* Is it the mason or the monk who would not escape? We know the answer if we’ve read Vigneault’s story

in Chapter 1, but the grammar here doesn't tell us. Revised: *The mason told the monk, "I would never escape from a prison with weak walls."*

Another confusion occurs when subordinate material comes between the antecedent and its pronoun: *Social inequality, which has declined over time but is nevertheless still one of the most potent of political factors, affected the sentence imposed on the woman in Atwood's story whose harsh sentence can probably be attributed, in part, to it.* This is an ugly sentence because it is very overloaded and the reader may well have trouble linking "it" back to "inequality." In fact, the writer may also become confused by the intrusion of the plural noun "factors" and incorrectly make the final pronoun "them," not "it." Simplify such a sentence and make the link easier and clearer: *The harsh sentence imposed on the woman in Atwood's story can probably be attributed, in part, to social inequality, which has declined over time but is still one of the most potent political factors.*

Pronouns like *it, that, this, which,* and *whom* also cause confusion. Try to replace such pronouns with nouns. Consider the example, *King shows the interrelationships among nationality, ethnicity, and membership in a global, media-defined community. It affects the mother's sense of self.* To what does "it" refer? If it is "interrelationships," then it should be "They affect." If it is one of these memberships (ethnicity?), say so. **Better:** *King shows the interrelationships among nationality, ethnicity, and membership in a global, media-defined community. The relationship between her sense of ethnicity and her sense of nationality affects the mother's sense of self.*

### Shifts in Number, Tense, Voice, or Mood

shift

You must always make sure that related parts of your sentence agree. SHIFTS in NUMBER, TENSE, VOICE, or MOOD cause errors in understanding for your reader. While proofreading, make sure to pause over connected elements to ensure that you have agreement.

For many coming to English as a second language, number agreement is particularly tricky. There are several rules to learn; consult a grammar text. For our purposes, we'll remind you that the subject must agree with its verb, so this string is incorrect: *Trudeau, along with other politicians, seek to patriate the Constitution.* The modifier, "along with other politicians," does not alter the fact that the subject is Trudeau, which is a singular noun; the sentence is only about him. The correct version: *Trudeau, along with other politicians, seeks to patriate the Constitution.*

Be wary of COLLECTIVE NOUNS (*team, corporation, government, board, community,* etc.). These seem to be plural but are singular. Not *The team plan to win the semi-finals*, but *The team plans to win the semi-finals.*

### Shifts in Person

PV

Don't shift from one person to another. Most of your writing will be in the third person (*he, she, it, one*)—though it need not always be in this person—so be careful not to shift, say, to the second person (*you*). The temptation arises from your natural desire to "talk to" your reader, but it can confuse or

create foolish sentences. If, during a discussion of abortion, a male reader is told, “when you feel the baby in your womb [ . . . ],” the writer loses credibility.

### **Mixed Constructions**

*mixed*

In a manner similar to shifts, MIXED CONSTRUCTIONS confuse readers. Make sure that your sentence doesn't start out in one grammar structure or meaning and then slide to another. Here is a mixed construction: *In “Propositions,” Atwood shows various approaches to love can really upset someone if a relationship goes sour.* Notice these and correct them in your drafts. (You can also mix metaphors, and that should be avoided as well.)

### **Faulty Parallelism**

*|| / ||ism*

When you write a sentence with a number of related elements, try to keep each parallel to the others; that is, keep elements with the same meaning in the same grammatical structure. Not parallel: *The mother experiences problems because the border guards are rigid, government red tape, and frontier security is increasing.* The revised version is a set of parallel nouns: *The mother experiences problems because of the rigidity of the border guards, government red tape, and increasing security.*

Coordinating conjunctions alert you to parallel conditions: *Global warming is causing reductions in river flows and restrictions on available water for farms. Politicians must propose immediate solutions or face the consequences of inaction.*

## Notes on the Dash and the Hyphen

1. A pair of dashes—here is an example—is used to set off additional information. A pair of dashes is, in effect, like a pair of commas or like a pair of parentheses (just like the preceding commas, and the parentheses here), but the dashes are more emphatic—some people would say more breathless—and, therefore, they should be used sparingly. (A single dash can replace a colon or semi-colon, too, but always has this emphatic feeling, whatever its usage.)
2. To indicate a dash, type two hyphens without hitting the spacebar before, between, or after them. Notice that a hyphen (-) is shorter than a dash (—). Many word processors will autoformat these two hyphens into a continuous dash (—).
3. Use the hyphen to join words that are used as a single adjective, for example, a “six-volume work,” “an out-of-date theory,” or “a nineteenth-century author.” Notice that the hyphen is neither preceded nor followed by a space.

## Grammar Checkers and Other Electronic Aids

Modern word processors are equipped with increasingly sophisticated spell checkers and grammar checkers. They can be very helpful. But you need

must be careful: unless you understand the basics of grammar yourself, you may easily accept a revision that actually spoils your already correct sentence. For example, in Chapter 8, you read the sentence,

*Despite the emphasis on indeterminacy, deconstructionist interpretations share with Marxism the idea that authors are “socially constructed” from the “discourses of power” or “signifying practices” that surround them.*

The checker wants the declension of the verb “surround” changed to “surrounds,” or it wants the pronoun “that” changed to “those.” The first suggestion arises because the computer knows that the relative pronoun “that” is the subject of the verb “surround,” but it doesn’t correctly identify the antecedent of “that” as the plural noun “practices.” In this case, “that” is not a singular subject (as in *that one surrounds the other*), but a plural subject: *practices surround them*. That is also why the computer offers the other correction—“those surround.” It is now trying to find a way to create number agreement by changing to a plural subject for the plural verb.

This sentence is actually more grammatically complex. Let’s work through it:

1. “Despite the emphasis on indeterminacy” is a non-restrictive introductory phrase, and that is why it is set off by the comma.
2. “deconstructionist interpretations share [ . . . ] the idea” provides the subject, verb, and object of the principal clause: the main subject (“interpretations”), main verb (“share”), and main object (“idea”).
3. “that” simply introduces a dependent clause with its own plural subject, “authors.”
4. “authors are ‘socially constructed’” provides the secondary clause: subject (“authors”), verb (“are”), and completion (“constructed”).
5. “from [ . . . ] ‘discourses [ . . . ]” is an adverbial phrase showing the plural noun responsible for the construction.
6. “or” is a coordinating conjunction which here simply means “also called.”
7. “signifying practices” is a second descriptor of the cause of construction. Notice that it further explains “discourses.” Remember also the rule that says that when two nouns are separated by *or*, their verb takes on the number of the nearer noun. In this case, that is the plural noun “practices.”
8. “that surround them” is an adverbial clause that modifies “discourses” or “practices” and shows how these forces “surround” the authors (antecedent of “them.”) Here, “that” takes the place of the antecedent noun “practices,” so it is plural and requires the plural verb “surround”: “practices surround them.”

As you can see, this is a fairly complex sentence. It is also the type of sentence you are writing, so you need to understand its grammar. You may not be able to assign all the names of the parts of speech—and that probably doesn’t much matter—but you must be able to decode the sentence to see how each element is working with the next. You also see that the grammar

checker can't parse this sentence and that it therefore makes incorrect suggestions. Ultimately, you must do your own editing.

In addition, apparently good corrections of grammar or usage can sometimes incorrectly alter the meaning or nuance of your sentence. Later in this chapter, you'll read: *Cut out all the deadwood, but in cutting it out, do not cut out supporting detail.* The grammar checker wants to change this sentence to, "Cut out the entire deadwood, but in cutting it out do not cut out supporting detail." While "entire deadwood" may be a better phrase than "all the deadwood" in some situations, it would be incorrect here. This sentence urges you to remove each and every bit of unnecessary diction one by one—a measure of number—but the checker's version urges you to remove the total mass of broken vegetation—a measure of volume. In other words, the checker has "read" the sentence within the meaning "to remove dead timber," while we meant it in the sense of a simile, as in "removing unnecessary words which are *as useless as* dead timber." Computer software can't yet interpret figurative language, so be very careful that you consider each suggestion before you accept it. This example also shows you how each aspect of your writing—the diction, grammar, and syntax—is important to the *exact* meaning.

When you are sure of your grammar and syntax—sure that your sentence is correct and clear—you will want to go further and ensure that your sentence is as powerful, economical, and beautiful as possible. These and other considerations comprise the art of style.

## PRINCIPLES OF STYLE

Writing is hard work (Lewis Carroll's school in *Alice's Adventures in Wonderland* taught reeling and writhing), and there is no point fooling ourselves into believing that it is all a matter of inspiration. Evidence abounds that many of the poems, stories, plays, and essays that seem to flow so effortlessly as we read them were in fact the products of innumerable revisions. "Hard labour for life" was Conrad's view of his career as a writer. This labour for the most part is directed not to prettifying language but to improving one's thoughts and then getting the words that communicate these thoughts exactly.

The efforts are not guaranteed to pay off, but failure to expend effort is sure to result in writing that will strike the reader as confused. It won't do to comfort yourself with the thought that you have been misunderstood. You may know what you *meant to say*, but your reader is the judge of what indeed you *have said*.

Many books have been written on the elements of good writing, but the best way to learn to write is to generate ideas by such methods as annotating the text, listing, brainstorming, free writing, and making entries in a journal (see Chapter 2). Then, with some ideas at hand, you can write a first draft, which you will revise—perhaps in light of comments by your peers—and later will revise yet again, and again. After you hand your essay in, your instructor will annotate it. Study the annotations an experienced reader puts on your essay. In revising the annotated passages, you will learn what your weaknesses are. After draft-



ing your next essay, put it aside for a day or so; when you reread it, preferably aloud, you may find much that bothers you. If the argument does not flow, check to see whether your organization is reasonable and whether you have made adequate transitions. Do not hesitate to delete interesting but irrelevant material that obscures the argument. Make the necessary revisions again and again if time permits. Revision is indispensable if you wish to avoid (in Maugham's words) "the impression of writing with the stub of a blunt pencil."

Still, a few principles can be briefly set forth here. On Dr. Johnson's belief that we do not so much need to be taught as to be reminded, these principles are brief imperatives rather than detailed instructions. They will not suppress your particular voice. Rather, they will get rid of static, enabling your voice to come through effectively. You have something to say, but you can say it only after your throat is cleared of "Well, what I meant was," and "It's sort of, like, you know." Your readers do *not* know; they are reading in order *to* know. The paragraphs that follow are attempts to help you let your individuality speak clearly.

## Get the Right Word

### **Denotation**

Be sure the word you choose has the right explicit meaning, or denotation. Don't say "tragic" when you mean "pathetic," "sarcastic" when you mean "ironic," "free verse" when you mean "blank verse," "disinterested" when you mean "uninterested."

### **Connotation**

Be sure the word you choose has the right association or implication—that is, the right connotation. Here are three examples of words with the wrong connotations for their contexts: "The heroic spirit is not dead. It still *lurks* in the hearts of men." ("Lurks" suggests a furtiveness inappropriate to the heroic spirit. Something like "lives" or "dwells" is needed.) "Close study will *expose* the strength of Woolf's style." ("Reveal" would be better than "expose" here; "expose" suggests that some weakness will be brought to light, as in "Close study will expose the flimsiness of the motivation.") "Although Creon suffers, his suffering is not great enough to *relegate* him to the role of tragic hero." (In place of "relegate," we need something like "elevate" or "exalt.")

### **Concreteness**

Catch the richness, complexity, and uniqueness of things. Do not write "Here one sees his lack of emotion" if you really mean "Here one sees his indifference" or "his iciness" or "his impartiality" or whatever the exact condition is. Instead of "The clown's part in *Othello* is very small," write "The clown appears in only two scenes in *Othello*" or "The clown in *Othello* speaks only 30 lines." ("Very," as in "very small" or "very big," is almost never the right word. A role is rarely "very big"; it "dominates" or "overshadows" or "is second only to [ . . . ].")

In addition to using the concrete word and the appropriate detail, use illustrative examples. Northrop Frye, writing about the perception of rhythm, illustrates his point:

Ideally, our literary education should begin, not with prose, but with such things as “this little pig went to market”—with verse rhythm reinforced by physical assault. The infant who gets bounced on somebody’s knee to the rhythm of “Ride a cock horse” does not need a footnote telling him that Banbury Cross is twenty miles northeast of Oxford. He does not need the information that “cross” and “horse” make (at least in the pronunciation he is most likely to hear) not a rhyme but an assonance [ . . . ]. All he needs is to get bounced.

—*The Well-tempered Critic* (Bloomington, IN, 1963) 25.

Frye does not say that our literary education should begin with “simple rhymes” or with “verse popular with children.” He says “with such things as ‘this little pig went to market,’” and then he goes on to add “Ride a cock horse.” We know exactly what he means. Notice, too, that we do not need a third example. Be detailed, but know when to stop.

### **Repetition and Variation**

Although some repetitions—say, of words such as *surely* or *it is noteworthy*—reveal a tic that ought to be cured by revision, don’t be afraid to repeat a word if it is the best word. The following paragraph repeats “cumulative,” “women,” “poets,” and “voices”:

If one were to follow Virginia Woolf’s advice, one would read this anthology as a cumulative work, a single long poem created over one and a half centuries by woman poets writing in Canada. Behind the eclectic generation of contemporary women writers is a cumulative tradition of poets who might be thought of as facilitators, clearing a space for future voices. One of the pleasures of preparing this anthology has been to identify these, since many voices have disappeared. Another has been to trace the evolution in the concerns of women poets.

—Rosemary Sullivan, preface, *Poetry by Canadian Women* (Toronto, 1989) x.

Repetition, a device necessary for continuity and clarity, holds the paragraph together. Variations occur: “centuries” becomes “generation,” and then “evolution.” Similarly, “poets” becomes “writers,” which in turn becomes “voices.” Such substitutions, which neither confuse nor distract, keep the paragraph from sounding like a stuck CD.

Pronouns are handy substitutes, and they ought to be used, but other substitutes need not always be sought. An ungrounded fear of repetition often produces a vice known as *elegant variation*: Having mentioned “Borders,” an essayist next speaks of “the previously mentioned work,” then of “King’s tale,” and finally of “this work of our author.” This vice is far worse than repetition; it strikes the reader as silly.

Pointless variation of this sort, however, is not to be confused with a variation that communicates additional useful information, such as “these many stories about Isobel’s neighbours”; this variation is entirely legitimate, indeed necessary, for it furthers the discussion.

Notice in these lucid sentences by Helen Gardner the effective repetition of “end” and “beginning”:

*Othello* has this in common with the tragedy of fortune, that the end in no way blots out from the imagination the glory of the beginning. But the end here does not merely by its darkness throw up into relief the brightness that was. On the contrary, beginning and end chime against each other. In both the value of life and love is affirmed.

—*The Noble Moor* (Oxford, 1956) 203.

The substitution of “conclusion” or “last scene” for the second “end” would be worse than pointless; it would destroy Gardner’s point that there is *identity* or correspondence between beginning and end.

Do not repeat a word if it is being used in a different sense. Get a different word. Here are two examples of the fault: “This *image* presents the *image* of a beautiful rose.” (The first “image” means “a literary device”; the second means “a picture.”) “Caesar’s *character* is complex. The comic *characters* too have some complexity.” (The first “character” means “personality”; the second means “persons,” “figures in the play.”)

### ***The Sound of Sense***

Avoid awkward repetitions of sound, as in “The story is marked by a remarkable mystery,” “The reason the season is Spring [ . . . ],” “Circe certainly [ . . . ],” “This is seen in the scene in which [ . . . ].” These irrelevant echoes call undue attention to the words and thus get in the way of the points you are making. But wordplay can be effective when it contributes to meaning. Gardner’s statement that in the beginning and the end of *Othello* “the value of life and love is affirmed” makes effective use of the similarity in sound between “life” and “love.” Her implication is that these two things that sound alike are indeed closely related, an idea that reinforces her contention that the beginning and the end of the play are in a way identical.

## **Write Effective Sentences**

### ***Economy***

Say everything relevant, but say it in the fewest words possible. The wordy sentence

There are a few vague parts in the story that give it a mysterious quality.

may be written more economically as

A few vague parts in the story give it a mysterious quality.

Nothing has been lost by deleting “There are” and “that.” Even more economical is

A few vague parts add mystery to the story.

The original version says nothing that the second version does not say, and says nothing that the third version—9 words against 15—does not say. If you find the right nouns and active verbs, you can often delete adjectives and adverbs.

(Compare “a mysterious quality” with “mystery.”) Another example of wordiness is: “Sophocles’s tragic play *Antigone* is mistitled because Creon is the actual tragic hero, and the play should be named for him.” These 21 words can be reduced, with no loss of meaning, to 10 words: “Sophocles’s *Antigone* is mistitled; Creon is actually the tragic hero.”

Something is wrong with a sentence if you can delete words and not sense the loss. A chapter in a recent book on contemporary theatre begins:

One of the principal and most persistent sources of error that tends to bedevil a considerable proportion of contemporary literary analysis is the assumption that the writer’s creative process is a wholly conscious and purposive type of activity.

Well, there is something of interest here, but it comes along with a lot of hot air. Why that weaseling (“*tends* to bedevil,” “a *considerable* proportion”), and why “type of activity” instead of “activity”? Those spluttering *p*’s (“principal and most persistent,” “proportion,” “process,” “purposive”) are a giveaway; the writer is letting off steam, not thinking. Pruned of the verbiage, what he says adds up to this:

One of the chief errors bedeviling much contemporary criticism is the assumption that the writer’s creative process is wholly conscious and purposive.

Some might call for an even tighter, more direct style:

Much contemporary criticism suffers by assuming the writer is wholly conscious and purposeful during the creative process.

If the critic were to complain that this revision deprives the writing of style, might we not fairly reply that what the critic calls style is the display of insufficient thinking, a tangle of deadwood? Or pretentious diction, a showing-off?

Cut out all the deadwood, but in cutting it out, do not cut out supporting detail. Supporting detail is wordiness only when the details are so numerous and obvious that they offend the reader’s intelligence.

The PASSIVE VOICE (wherein the subject is the object of the action) is a common source of wordiness. Do not say “This story was written by Fawcett”; instead, say “Fawcett wrote this story.” The revision is one-third shorter, and it says everything that the longer version says. Sometimes, of course, the passive voice, although less vigorous, may be preferable to the active voice. Changing “The novel was received in silence” to “Readers neglected the novel” makes the readers’ response more active than it was. The passive voice catches the passivity of the response. Furthermore, the revision makes “readers” the subject, but the true subject is (as in the original) the novel. Except in such conscious applications, however, you should avoid the passive voice.

### **Parallels**

Use parallels to clarify relationships. Few of us are likely to compose such deathless parallels as “I came, I saw, I conquered,” but we can see to it that coordinate expressions correspond in their grammatical form. A parallel such as “He liked to read and to write” (instead of “He liked reading and to write”)

makes its point neatly. No such neatness appears in the sentence, “Virginia Woolf wrote novels, delightful letters, and penetrating stories.” The reader is left wondering what value the novels have. If one of the items has a modifier, usually all should have modifiers. Notice how the omission of “the noble” in the following sentence would leave a distracting gap: “If the wicked Shylock cannot enter the fairy story world of Belmont, neither can the noble Antony.”

Other examples of parallels are: “Scarlett longs to be free of her wheelchair and to meet the man she dreams of at night” (*not* “Scarlett longs to be free of her wheelchair and for the man she dreams of at night.”); “He talked about metaphors, similes, and symbols” (*not* “He talked about metaphors, similes, and about symbols”). If you wish to emphasize the leisureliness of the talk, you might put it like this: “He talked about metaphors, about similes, and about symbols.” The repetition of “about” in this version is not wordiness; because it emphasizes the leisureliness, it does some work in the sentence. Notice in the next example how Gardner’s parallels (“in the,” “in his,” “in his,” “in the”) lend conviction:

The significance of *Othello* is not to be found in the hero’s nobility alone, in his capacity to know ecstasy, in his vision of the world, and in the terrible act to which he is driven by his anguish at the loss of that vision. It lies also in the fact that the vision was true.

—*The Noble Moor* 205.

### **Subordination**

Make sure that the less important element is subordinate to the more important. In the following example, the first clause, summarizing the writer’s previous sentences, is a subordinate or dependent clause; the new material is made emphatic by being put into two independent clauses:

As soon as the Irish Literary Theatre was assured of a nationalist backing, it started to dissociate itself from any political aim, and the long struggle with the public began.

The second and third clauses in this sentence, linked by “and,” are coordinate—that is, of equal importance.

We have already discussed parallels (“I came, I saw, I conquered”) and pointed out that parallel or coordinate elements should appear so in the sentence. The following line gives time and eternity equal treatment: “Time was against him; eternity was for him.” The quotation is a *compound sentence*. (Refer back to the earlier section on grammar.) But a *complex sentence* does not give equal treatment to each clause; whatever is outside the independent clause is subordinate, less important. Consider this sentence:

Aided by Miss Horniman’s money, Yeats dreamed of a poetic drama.

The writer puts Yeats’s dream in the independent clause, subordinating the relatively unimportant Miss Horniman. (Notice, by the way, that emphasis by subordination often works along with emphasis by position. Here, the independent clause comes *after* the subordinate clause; the writer appropriately put the more important material in the more emphatic position.)

Had the writer wished to give Miss Horniman more prominence, the passage might have run:

Yeats dreamed of a poetic drama, and Miss Horniman subsidized that dream.

Here Miss Horniman at least stands in an independent clause, linked to the previous independent clause by “and.” The two clauses, and the two people, are now of approximately equal importance.

If the writer had wanted to emphasize Miss Horniman and to deemphasize Yeats, he might have written:

While Yeats dreamed of a poetic drama, Miss Horniman provided the money.

Here Yeats is reduced to the subordinate clause, and Miss Horniman is given the dignity of the only independent clause. (Again notice that the important point is also in the emphatic position, near the end of the sentence. A sentence is likely to sprawl if an independent clause comes first, followed by a long subordinate clause of lesser importance, such as the sentence you are now reading.)

In short, though simple sentences and compound sentences have their place, they make everything of equal importance. Since everything is not of equal importance, you must often write complex and compound-complex sentences, subordinating some things to other things.

## Write Unified and Coherent Paragraphs

### **Unity**

A unified paragraph is a group of sentences (rarely a single sentence) on a single idea. The idea may have several twists or subdivisions, but all the parts—the sentences—should form a whole that can be summarized in one sentence. A paragraph is, to put the matter a little differently, one of the major points supporting your thesis. If your essay is some 500 words long—less than two double-spaced pages—you probably will not break it down into more than four or five parts or paragraphs. (But you *should* break your essay down into paragraphs, that is, coherent blocks that give the reader a rest between them. One page of typing is about as long as you can go before the reader needs a slight break. Don’t determine paragraph breaks by length, however. Begin a new paragraph whenever you change idea or slant.) A paper of 500 words with a dozen paragraphs is probably faulty not because it has too many ideas but because it has too few *developed* ideas. A short paragraph—especially one consisting of a single sentence—is usually anemic; such a paragraph may be acceptable when it summarizes a highly detailed previous paragraph or group of paragraphs, or when it serves as a transition between two complicated paragraphs, but usually summaries and transitions can begin the next paragraph.

Each paragraph has a unifying idea, which may appear as a TOPIC SENTENCE. Most commonly, the topic sentence is the first sentence, forecasting what is to come in the rest of the paragraph; or it may be the second sentence, following a transitional sentence. Less commonly, it is the last sentence,

summarizing the points that the paragraph's earlier sentences have made. Least commonly—but thoroughly acceptable—the topic sentence may appear nowhere in the paragraph, in which case the paragraph has a TOPIC IDEA—an idea that holds the sentences together although it has not been explicitly stated. Whether explicit or implicit, an idea must unite the sentences of the paragraph. If your paragraph has only one or two sentences, the chances are that you have not adequately developed its idea. You probably have not provided sufficient details—perhaps including brief quotations—to support your topic sentence or your topic idea.

A paragraph can make several points, but the points must be related, and the nature of the relationship must be indicated so that the paragraph has a single unifying point. Here is a paragraph, unusually brief, that may seem to make two points but that, in fact, holds them together with a topic idea. The author is Edmund Wilson:

James Joyce's *Ulysses* was an attempt to present directly the thoughts and feelings of a group of Dubliners through the whole course of a summer day. *Finnegans Wake* is a complementary attempt to render the dream fantasies and the half-unconscious sensations experienced by a single person in the course of a night's sleep.

—*The Wound and The Bow* (New York, 1947) 243.

Wilson's topic idea is that *Finnegans Wake* complements *Ulysses*. Notice that the sentence about *Finnegans Wake* concludes the paragraph. Not surprisingly, Wilson's essay is about this book, and the structure of the paragraph allows him to get into his subject.

The next example may seem to have more than one subject (Richardson and Fielding were contemporaries; they were alike in some ways; they were different in others), but again the paragraph is unified by a topic idea (although Richardson and Fielding were contemporaries and were alike in some ways, they differed in important ways):

The names of Richardson and Fielding are always coupled in any discussion of the novel, and with good reason. They were contemporaries, writing in the same cultural climate (*Tom Jones* was published in 1719, a year after *Clarissa*). Both had genius and both were widely recognized immediately. Yet they are utterly different in their tastes and temperaments, and therefore in their visions of city and country, of men and women, and even of good and evil.

—Elizabeth Drew, *The Novel* (New York, 1963) 59.

This paragraph, like Edmund Wilson's, closes in on its subject.

The beginning and especially the end of a paragraph are usually the most emphatic parts. A beginning may offer a generalization that the rest of the paragraph supports. Or the early part may offer details, preparing for the generalization in the later part. Or the paragraph may move from cause to effect. Although no rule can cover all paragraphs (except that all must make a point in an orderly way), one can hardly go wrong in making the first sentence either a transition from the previous paragraph or a statement of the paragraph's topic. Here is a sentence that makes a transition and also states

the topic: “Not only narrative poems but also meditative poems may have a kind of plot.” This sentence gets the reader from plot in narrative poetry (which the writer has been talking about) to plot in meditative poetry (which the writer goes on to talk about).

### **Coherence**

If a paragraph has not only UNITY but also a STRUCTURE, then it has coherence, its parts fit together. Make sure that each sentence is properly related to the preceding and the following sentences. One way of gaining coherence is by means of transitions—words such as *furthermore*, *on the other hand*, *moreover*, *however*, *but*, *for example*, *this tendency*, *in the next chapter*, and so on—but, of course, these transitions should not start every sentence. These words let the reader know how a sentence is related to the previous sentence, but while transitions must be explicit, it is more important that the argument proceed clearly. (**ESL hint:** contemporary Canadian speakers of English do not use transitions as often as grammar books used in non-Canadian schools sometimes suggest. Be careful not to overuse transitional words, especially older-fashioned words, like *moreover* and *thus*.)

### **Introductory Paragraphs**

Beginning a long section of one of his poems, Byron aptly wrote, “Nothing so difficult as a beginning.” Clark Blaise, in an essay aptly titled, “To Begin, To Begin,” suggests that “the most interesting thing about a story [ . . . ] is its beginning, its first paragraph, often its first sentence.” Almost all writers—professionals as well as amateurs—find that the beginning paragraphs in their drafts are false starts. Don’t worry too much about the opening paragraphs of your draft; you’ll almost surely want to revise your opening later anyway, and when writing a first draft you merely need something—almost anything may do—to get you going. Though on rereading you will probably find that the first paragraph or two should be replaced, those opening words at least helped you break the ice.

In your finished paper, the opening cannot be mere throat clearing. It should be interesting and informative. Don’t paraphrase your title (“Sex in *Beautiful Losers*”) in your first sentence: “This essay will study the topic of sex in Leonard Cohen’s novel *Beautiful Losers*.” The sentence contains no information about the topic here, at least none beyond the author’s name, and no information about you, either—that is, no sense of your response to the topic, such as might be present in, say, “In Leonard Cohen’s *Beautiful Losers* there are many sexual scenes which were shocking when the novel first appeared, but Cohen’s real interest is in exploring the mysterious relationship of sex, love, and magic.”

Often you can make use of a quotation, either from the work or from a critic. After all, if a short passage from the work caught your attention and set you thinking and stimulated you to develop a thesis, it may well provide a good beginning for your essay.

**Remember:** You cannot go wrong in stating your thesis in your opening paragraph, moving from a rather broad view to a narrower one. If you



look at the sample essays in this book, you will see that most good opening paragraphs clearly indicate the writer's thesis. Here is an introductory paragraph, written by a student, on the ways in which Shakespeare manages in some degree to present Macbeth sympathetically:

Near the end of *Macbeth*, Malcolm speaks of Macbeth as a "dead butcher" (5.8.69), and there is some--perhaps much--truth in this characterization. Macbeth is the hero of the play, but he is also the villain. And yet to call him a villain is too simple. Despite the fact that he murders his king, his friend Banquo, and even the utterly innocent Lady Macduff and her children, he engages our sympathy, largely because Shakespeare continually reminds us that Macbeth never (despite appearances) becomes a cold-blooded murderer. Macbeth's violence is felt not only by his victims but also by Macbeth himself; his deeds torture him, plaguing his mind. Despite all his villainy, he is a man with a conscience.

### ***Concluding Paragraphs***

With conclusions, as with introductions, try to say something interesting. It is not of the slightest interest to say "Thus we see [here the writer reminds of the title and the first paragraph]." And note that the hack phrase "In conclusion" actually produces a grammar mistake: "In conclusion, King shows that borders are political rather than human" suggests that King does this as the conclusion to his story, not that you are making this summation as the conclusion of your essay. The phrase almost always generates a misplaced modifier. Some justification may be made for a summary at the end of a long paper because the reader may have half-forgotten some of the ideas presented 30 pages earlier, but a paper that can be held easily in the mind needs something different. In fact, if your paper is short—say two or three pages—you may not need to summarize or to draw a conclusion. Just make sure that your last sentence is a good one and that the reader does not expect anything further.

If you do feel that a concluding paragraph (as opposed to a final paragraph) is appropriate or necessary, make sure that you do not merely echo what you have already said. A good concluding paragraph may round out the previous discussion, normally with a few sentences that summarize (without the obviousness of "We may now summarize"), but it may also draw an inference that has not previously been expressed. To draw such an inference is not to introduce a new idea—a concluding paragraph is hardly the place for a new idea—but is to see the previous material from a fresh perspective. A good concluding paragraph closes the issue while enriching it. Notice how the two examples that follow wrap things up and, at the same time, open out by suggesting a larger frame of reference.

The first example is the conclusion to Carole Gerson's "The Canon between the Wars: Fieldnotes of a Feminist Literary Archaeologist." In her discussion of the development of the Canadian canon, Gerson argues that the major historians and early critics of Canadian literature supported authors whose work fit their vision of the country. As a result, Gerson states, the "cultural canonizers" refused "to pay serious attention" to many women writers. At the end of the penultimate paragraph she quotes Phyllis Webb, who rethinks her early career and the role of F. R. Scott and A. J. M. Smith in documenting our literature. Working from the quotation, Gerson concludes:

To restore the reputations of Phyllis Webb's predecessors and revalue their work, it is necessary to un-write the Smith/Scott history of Canadian literature. But it will take more than [ . . . ] anthologies [ . . . ] to undo the marginalization of women in the prevailing canon of Canadian writers from the first half of this century.

—*Canadian Canons: Essays in Literary Value*, ed. Robert Lecker  
(Toronto: U of Toronto P, 1991) 56.

Notice that Gerson sums up her argument that women writers need to be recuperated ("to restore" and "revalue") in a firm sentence that urges the rewriting of history. Then she cautions that this will be a major job, pointing to work to be done. This conclusion suggests the next step of the argument (but doesn't begin a new essay!).

A second example of a concluding paragraph comes from Ric Knowles's essay, "Voices (off): Deconstructing the Modern English-Canadian Dramatic Canon," also in *Canadian Canons* (110–11). This paragraph is quite straightforward as summary, but note how well Knowles concentrates his 21-page argument into a succinct, dense paragraph. In fact, note that the whole paragraph is one long (correctly punctuated) sentence. In the final parallelism, Knowles heats up his summary and states his own position by calling (like Gerson) for radical action:

The result of such a critical inquiry would be to amplify and encourage those marginalized but vibrant voices of "ex-centricity" that make theatre-going in Canada both exciting and disruptive, while introducing new theatrical forms and new ways of seeing; to provide places and positions from which non-generic spectators might experience and even enjoy theatre without surrendering their deviance from an implied hegemonic social norm; and finally to undermine the very will to consensus and drive towards identity that underly the concept of a developing Canadian theatrical repertoire and stable dramatic canon.

### ✓ A Checklist for Revising Paragraphs

- ✓ Does the paragraph say anything? Does it have substance?
- ✓ Does the paragraph have a topic sentence? If so, is it in the best place?
- ✓ If the paragraph doesn't have a topic sentence, might one improve the paragraph? Or does it have a clear topic idea?
- ✓ If the paragraph is an opening paragraph, is it interesting enough to attract and to hold a reader's attention? If it is a later paragraph, does it easily evolve out of the previous paragraph, and lead into the next paragraph?

- ✓ Does the paragraph contain some principle of development—for instance from cause to effect or from general to particular?
- ✓ Does each sentence clearly follow from the preceding sentence? Have you provided transitional words or cues to guide your reader? Would it be helpful to repeat certain key words, for clarity?
- ✓ What is the purpose of the paragraph? Do you want to summarize, or give an illustration, or concede a point? Is your purpose clear to your reader, and does the paragraph fulfill your purpose?
- ✓ If the paragraph is a closing paragraph, is it effective? Is it an unnecessary restatement of the obvious, or does it draw the sentences together into a cohesive unit?

### Write Emphatically

All that has been said about getting the right word, about effective sentences, and about paragraphs is related to the matter of *emphasis*. When you write, be emphatic. But do not attempt to achieve emphasis by a *style* consisting chiefly of *italics* and *exclamation* marks!!! (Such devices attempt to reproduce spoken intonation and rarely belong in a written essay. In fact, be careful generally not to “chat” with your reader.) Do not rely on slang expressions such as “super important,” “so significant,” and “totally beautiful.” The proper way to be emphatic is to find the right word, to use appropriate detail, to subordinate the lesser points, and to develop your ideas reasonably. The beginning and the end of a sentence (and of a paragraph) are emphatic positions; of these two positions, the end is usually the more emphatic. Here is a sentence that properly moves to an emphatic end (it is a *periodic* sentence, as you’ll recall from the grammar section earlier in this chapter):

Having been ill-treated by Hamlet and having lost her father, Ophelia goes mad.

If the halves are reversed, creating a *loose* sentence, it peters out:

Ophelia goes mad because she has been ill-treated by Hamlet and she has lost her father.

Still, even this version is better than the shapeless:

Having been ill-treated by Hamlet, Ophelia goes mad, partly too because she has lost her father.

The important point, that she goes mad, is dissipated by the lame addition of words about her father. In short, avoid anticlimaxes such as “Macbeth’s deed is reprehensible and serious.” Such mixed constructions creating awkward syntax and faulty diction are the most common errors in student papers these days. Try very hard to write clear, active, logical, parallel sentences; don’t write as you think out the idea: craft the sentence when you know what you want to say and the order you want to use. Reread and revise: correct your grammar and syntax.

The advice to build emphasis needs a caution. Much of the writing you see is geared to advertising. (“Car X. The engine of a DEVIL—the body of a GOD.”) Avoid this style. Be emphatic but courteous and sensible; do not shout.

## REMARKS ABOUT MANUSCRIPT FORM

### Basic Manuscript Form

Much of what follows is nothing more than common sense.

- Use good quality 8 1/2" x 11" (216 x 279 mm) paper. Make a photocopy or print out a second copy, in case the instructor's copy goes astray.
- *Double-space*, and type on one side of the page. If you submit handwritten copy, use lined paper and write on one side of the page only in black or dark blue ink, on every other line.
- Use a *clear font*, large enough for your instructor to read easily, such as Arial 10 or 12 point, Helvetica 12 point, or Courier 10 or 12 point. Don't print in bold or light fonts. Remember that your instructor is reading many papers and legibility is important.

- Use *one-inch margins* on all sides.

- Within the top margin, put your last name and then (after hitting the space bar twice) the *page number* (in Arabic numerals), so that the number is flush with the right-hand margin. Like this:                      Name 2

Put this information in a Header. Turn off any default Footer or the page numbering at the bottom of the page.

- On the first page, below the top margin and flush with the left-hand margin, put *your full name*, *your instructor's name*, the *course number* (including the section), and the *date*, one item per line, double-spaced.
- *Centre the title* of your essay. Remember that the title is important—it gives readers their first glimpse of your essay. *Create your own title*, one that reflects your topic or thesis. Often academic titles name the work and then, after a colon, give a catchy subtitle. This can also occur in the other order.
- *Capitalize the title* thus: Begin the first word of the title with a capital letter, and capitalize each subsequent word except articles (*a, an, the*), conjunctions (*for, and, nor, but, or, yet, so* and *if, when, etc.*), and prepositions (*in, on, with, etc.*). Notice that you do *not* enclose your title within quotation marks, and you do not underline it. If it includes the title of a story, *that title* is enclosed within quotation marks, or if it includes the title of a novel or play, *that title* is underlined to indicate italics (if your word processor can make italics, then use them). Your title has no period after it. Thus:

## Dreams and Reality in Joyce's "Araby"

and

Lost in Time and Seeking Grace: Isobel's Character  
in Lion in the Streets

- After writing your title, *double-space*, indent five spaces, and begin your first sentence.
- Unless your instructor tells you otherwise, *use a staple* to hold the pages together. (Do not use a stiff binder; it makes it difficult to turn pages.)
- Extensive revisions should have been made in your drafts, but minor *last-minute revisions* may be made—neatly—on the finished copy. Although you want your final paper to appear professional, it is much more important to turn in a correct manuscript than to turn in a "pretty" one. A last proofreading may catch some typographical errors, and you may notice some small weaknesses. You can make corrections using the following proofreader's symbols.

*Changes* in wording may be made by crossing through words and rewriting them:

The influence of Carmen and Roberts ~~have~~<sup>has</sup> greatly diminished.

*Additions* should be made above the line, with a caret below the line at the appropriate place:

The influence of Carmen and Roberts has <sup>greatly</sup> diminished.

*Transpositions* of letters may be made thus:

The influence of Carmen and Roberts has diminished.

*Deletions* are indicated by a horizontal line through the word or words to be deleted. Delete a single letter by drawing a vertical or diagonal line through it; then indicate whether the letters on either side are to be closed up by drawing a connecting arc:

The influence of Carmen and Roberts has ~~greatly~~ diminished.

*Separation* of words accidentally run together is indicated by a vertical line, *closure* by curved lines connecting the letters to be closed up:

The influence of Carmen and Roberts has greatly diminished.

*Paragraphing* may be indicated by the symbol ¶ before the word that is to begin the new paragraph:

The influence of Carmen and Roberts has greatly diminished. ¶ In the mid-twentieth century, poets turned from lyrics of the wilderness to comments upon modern life.

## Quotations and Quotation Marks

First, a word about the *point* of using quotations. Don't use quotations to pad the length of a paper. Rather, give quotations from the work you are discussing so that your readers will see the material you are discussing and (especially in a research paper) so that your readers will know what some of the chief interpretations are and what your responses to them are. Remember always to *use* the quotation. Work it into your own sentence if possible. Sometimes a longer quotation stands alone, but you must always comment upon it, work the idea in the quotation into the idea you are developing.

**Note:** The next few paragraphs do *not* discuss how to include citations of pages, a topic discussed in the next chapter under the heading "How to Document: Footnotes and Internal Parenthetical Citations."

### **Additional principles:**

1. *Identify the speaker or writer of the quotation*, so that the reader is not left with a sense of uncertainty. Usually, in accordance with the principle of letting readers know where they are going, this identification precedes the quoted material, but occasionally it may follow the quotation, especially if it will provide something of a pleasant surprise.

2. If the quotation is part of your own sentence, be sure to fit the quotation grammatically and logically into your sentence.

**Incorrect:** The narrator in King's "Borders" tells us that "I would have preferred lemon drops" (371) when he is given some peanut brittle by Mel.

**Correct:** When Mel gives him a bag of peanut brittle, the narrator in King's "Borders" comments that he "would have preferred lemon drops [ . . . ]" (371).

3. *Indicate any omissions or additions*. The quotation must be exact. Any material that you add—even one or two words—must be enclosed within square brackets, thus:

"When I was twelve, maybe thirteen, my mother announced that we were going to go to Salt Lake City [the Mormon capital of Utah] to visit my sister [ . . . ]" (364).

If you wish to omit material from within a quotation, indicate the ellipsis by three spaced periods inside square brackets. (“If you wish to omit material [ . . . ] indicate the ellipsis by three spaced periods inside square brackets.”) If your sentence ends in an omission, indicate the ellipsis and then provide the period outside the brackets. (“If your sentence ends [ . . . ].”) If your sentence ends and then a full sentence or more is left out, provide your period and then the ellipsis inside the brackets. (“If your sentence ends. [ . . . ].”) Notice that the placement of the brackets within the four periods tells your reader exactly what has been omitted and where within your sentence’s grammar. The following example is based on a quotation from the sentences immediately above this one:

The instructions say that “If you [ . . . ] omit material from within a quotation, [you must] indicate the ellipsis [ . . . ].” They also say that if your sentence ends in an omission, add a closed-up period and then three spaced periods. [ . . . ]”

Although text preceded “If you,” ellipsis points are not needed to indicate the omission because “If you” began a sentence in the original. Initial and terminal omissions are indicated only when they are part of the sentence you are quoting. Even such omissions need not be indicated when the quoted material is obviously incomplete—as when it is a word or phrase.

When you provide a citation, as we’ll point out later on in this chapter, you move the period outside the quotation mark to include the citation in your sentence. The same rule applies to an ellipsis. In such a case, you would have a sentence like the example below:

When Mel gives him a bag of peanut brittle, the narrator in King’s “Borders” comments that he “would have preferred lemon drops [ . . . ]” (371).

4. *Distinguish between short and long quotations*, and treat each appropriately. SHORT QUOTATIONS (usually defined as fewer than five lines of typed prose or three lines of poetry) are enclosed within quotation marks and worked right into the text.

LONG (OR SET DOWN) QUOTATIONS (more than four typed lines of prose or more than two lines of poetry), are shown by indenting the entire quotation ten spaces from the left margin. Usually, a long quotation is introduced by a clause ending with a colon—for instance, “Atwood brings the story up-to-date in a scene with contemporary women:” or “The mother’s belief in the Native myths of Coyote is shown in the stories she tells:”. After typing your lead-in, type the quotation, indented and double-spaced as in the following example. Do not centre the quotation (an out-of-date style you’ll still see in your reading.) Do not surround it with quotation marks.

The mother's belief in the native myths of Coyote is shown in the stories she tells:

We sat out under the stars that night, and my mother told me all sorts of stories. She was serious about it, too. She'd tell them slow, repeating parts as she went, as if she expected me to remember each one. (366)

If your short quotation is from a poem, be sure to follow the capitalization of the original, and use a slash mark (with a space before and after it) to indicate separate lines. Give the line numbers, if your source gives them, in parentheses, immediately after the closing quotation marks and before the closing punctuation, thus:

In "The Bear on the Delhi Road," Earle Birney says that "it is no more joyous for them / in this hot dust to prance" (26-7), indicating that the Kashmir men are as oppressed as the bear.

5. *Commas and periods go inside the quotation marks when there is no citation.*

Here is a paraphrase of remarks by Ric Knowles from the essay cited earlier:

A change in "critical inquiry," a new focus by those studying theatre in Canada, says Ric Knowles on p. 111, would invite more "ex-centricity" in playwrights and spectators. Such a move would dislodge the "will to consensus," the notion that there is one unified identity in the country.

*Commas and periods go outside the quotation marks when there is a citation.* If the quotation is immediately followed by material in parentheses or in square brackets, close the quotation, then give the parenthetical or bracketed material, and then put the comma or period:

Raising the suspense, Vigneault tells us in the first sentence that the mason was repairing the wall "with surprising care" (3), and in the last sentence "that one feels something is bound to happen" (4).

"Such a move would dislodge the 'will to consensus,' the notion that there is one unified identity in the country" (Knowles 111).



*Semicolons, colons, and dashes* go outside the closing quotation marks.

*Question marks and exclamation points* go inside if they are part of the quotation, outside if they are your own. In the following passage, again quoting Knowles's important essay, notice the difference in the position of the question marks. The first is part of the quotation, so it is enclosed within the quotation marks. The second question mark, however, is yours, so it comes after the closing quotation mark and makes your sentence into a question. In both cases, the position of the parenthetical citation is after the quotation but before the final sentence punctuation.

After documenting how plays receive critical and popular attention, Knowles asks, "What are the alternatives to canon-formation in Canadian drama?" (106). Doesn't the reader become uneasy about any hope for a new method of valuing plays when Knowles adds that the theatre "functions as an institution in Canada" (92)?

### **Quotation Marks or Italics (Underlining)**

The rules are simple:

- no indicators for unpublished work,
- quotations marks for material published inside something else, and
- italics (or the use of underlining to indicate italics) for separately published material.

So: Use no marks around the title of your essay. Use quotation marks around titles of short stories and titles of chapters in books, essays, songs, and poems that might not be published by themselves. Italicize (or underline) titles of books, periodicals, journals, collections of essays, plays, CDs, and long poems such as *The Rime of the Ancient Mariner*.

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## Writing a Research Paper

### Learning Objectives

When you've read this chapter you should be able to

- carry out a research project, using both primary and secondary materials;
- develop a good working thesis;
- locate materials in traditional print media and in online (or CD-ROM) databases;
- take notes for use in your essay;
- organize your notes into a standard essay, making it your own;
- incorporate quotation, paraphrase, and summary into your own development; and
- document your sources in correct MLA style.

In the next chapter, we'll work through a case study of a research project. In this chapter, we discuss basic research methodology and documentation. You should read these chapters together, as they together describe current approaches to research and the product of that research.

### WHAT RESEARCH IS, AND WHAT RESEARCH IS NOT

Hoping to scoop the market, an enterprising man thought he'd hit on a new way to sell honey. He included in each jar a dead bee as proof that the product was genuine. Some writers—even some professionals—seem to think that a hiveful of dead quotations or footnotes is proof of research. But research requires much more than the citation of authorities. What it requires, briefly, is informed, *thoughtful* analysis.

Because a research paper requires its writer to collect and interpret evidence—usually including the opinions of earlier investigators—people sometimes think that a research paper, unlike a critical essay, is not the expression of personal opinion. Such a view is unjust both to criticism and to research. A critical essay is not a mere expression of personal opinions; it offers evidence that supports the opinions and thus persuades the reader of their objective rightness. A research paper is in the final analysis largely personal because the author continuously uses his or her own judgment to

evaluate the evidence, deciding what is relevant and convincing. A research paper is not the mere presentation of what a dozen scholars have already said about a topic; it is a thoughtful evaluation of the available evidence, and a weaving together of this evidence according to a plan; so it is, finally, an expression of what the author thinks the evidence adds up to.

## PRIMARY AND SECONDARY MATERIALS

The materials of literary research may be conveniently divided into two sorts: primary and secondary. PRIMARY materials or sources are the real subject of study; the SECONDARY materials are critical and historical accounts already written about these primary materials. For example, if you are concerned with Joy Kogawa's representation of the incarceration of Japanese-Canadians during World War II, you might want to read her novel, *Obasan*, and her other writing—these are primary sources. You might also consider other primary material such as newspaper articles of the period, records of the parliamentary debate, RCMP reports, and so on. But to understand a certain aspect of her work, you will also want to look at later biographical and critical studies about Kogawa and her novel, and at other studies of the historical events themselves—these are secondary sources.

## FROM TOPIC TO THESIS

Almost every literary work lends itself to research. A study of the ghost of Caesar in Shakespeare's *Julius Caesar* (does it have a real, objective existence, or is it merely a figment of Brutus' imagination?) could lead to a study of Shakespeare's other ghosts (for instance, those in *Hamlet* and *Macbeth*), and a study of Elizabethan attitudes toward ghosts. Or, a reader of John Gray's *Billy Bishop Goes to War* might want to study the early critical reception of the play. Did the reviewers like it? More precisely, did the reviewers in academic journals evaluate it differently from those in popular magazines and newspapers? Or, what has Gray himself said about the play in the decades that have passed since he wrote it?

### A Working Thesis

In the earliest stage of your research, then, you don't know what you will find, so you cannot yet formulate a thesis (or, at best, you can formulate only a tentative thesis). But you know that there is a topic, that it interests you, and that you are ready to begin the necessary legwork. It is crucial that you develop the skill of creating a **WORKING THESIS**, sometimes called a PRELIMINARY THESIS. With such a focus, you can narrow your search without prejudging the outcome—you will still create a final thesis when the material is gathered—but you will not wander for days in the library reading hundreds of related but unnecessary sources. This working thesis should be

in thesis form (see Chapter 2), but the working thesis must be open-ended enough that the final thesis can go in one of many possible directions; otherwise, you will seek only material that fits your preconceptions. It is a tricky balance to learn, but it will greatly improve your research skills—and save you time.

## LOCATING MATERIAL: FIRST STEPS

Here is a brief introduction to research in traditional sources. In the next chapter, we further discuss electronic sources, although you will likely also use electronic searches from the start. **Remember:** Online search engines do not include older material, so you should also consult print versions when your research calls for investigation of earlier scholarship.

First, prepare a working bibliography, that is, a list of books and articles you must consult. The library catalogue is an excellent place to begin. Next, you'll need to move to various indices. Probably the best place to locate articles and books on literature is to consult the *MLA International Bibliography of Books and Articles in the Modern Languages and Literatures* (1922–). The index is also available on CD-ROM, and, in fact, the disc is preferable, since it is updated quarterly. Many colleges and universities now offer the *MLA International Bibliography* as part of their online resources, and this version is even more up-to-date. (Another excellent starting point, discussed later, is the group of electronic indices provided by *InfoTrac* or *EBSCOHost*.)

*MLA International Bibliography* lists scholarly studies—books as well as articles in academic journals—published in a given year. Because of the great number of items listed, the print version of the bibliography runs to more than one volume, but material on writing in English (including, for instance, Japanese authors who write in English) is in one volume. To see what has been published on Jack Hodgins in a given year, for example, you turn to the section on Canadian literature (as opposed to American, English, Irish, and so forth), and then to the subsection labelled 1900–99, to see if anything that sounds relevant is listed.

Because your time is severely limited, you probably cannot read everything published on your topic. At least for the moment, therefore, you will use only the last five or ten years of this bibliography. Presumably, any important earlier material will have been incorporated into some of the recent studies listed, and if, when you come to read these recent studies, you find references to an article that sounds essential written in, say, 1975, then read that article, too.

Although these indices include works on Canadian literature, you will want to also consult *The Canadian Periodical Index* (*CPI*; 1920–), an annual publication that lists articles in both scholarly journals and magazines. (The electronic version is an engine called *CPI.Q*.) *Canadian Literature Index: A Guide to Periodicals and Newspapers* (1985–88) and the later *Canadian Literary Periodicals Index* (1992, 1997–) are also good general sources. (Some students use *Reader's Guide*, but it is generally inferior to these others.)

If you want to research a related but non-literary topic—such as the controversy over removal of Margaret Laurence's novel *The Diviners* from high

school curricula—there may be no books, and there may be no information in the scholarly journals indexed in *MLA International Bibliography*. However, there will be information in *CBCA (Canadian Business and Current Affairs; 1982–)*, which indexes literary and non-literary sources, and is available online and on CD-ROM.

This major source indexes more than 200,000 articles a year in Canadian scholarly journals, magazines, and newspapers in the fields of Literature, Business, Politics, History, and News Events. The electronic version includes over 20,000 full-text articles each year. This database subsumes the print counterparts, *Canadian Business Index*, *Canadian News Index*, *Canadian Magazine Index*, *Bibliography of Works on Canadian Foreign Relations*, and *Canadian Index*, but the print versions are also available. *Canadian Newsdisc (1992)*, available online and on CD-ROM, is another important source. It contains full-text articles from 37 selected newspapers and television transcripts.

On many campuses, indices from *InfoTrac (1985–)* and *EBSCOHost* have become the preferred database vendors. *InfoTrac* includes the *Canadian Periodical Index*. A new version, *InfoTrac Total Access*, provides integrated searches among many products. *EBSCOHost* offers a number of databases, including *Canadian MAS*. These search engines change rapidly, so new sources may be available since this chapter was revised: This is another reason to also consult the traditional print and CD-ROM versions and to ask questions of reference librarians, who are up-to-date.

## Other Bibliographical Aids

There are hundreds of guides to publications and to reference works. Some are more general; some are specific to literary topics. Here are a few examples of major print guides to literary analysis:

- *Contemporary Literary Criticism*
- *Profiles in Canadian Literature*
- *Book Review Index (1965–)*; *Canadian Book Review Annual (1975–)*
- *A Bibliography of Canadian Folklore in English*
- *Canada on Stage: Canadian Theatre Review Yearbook*
- *Who's Who in Canadian Film and Television*
- *Canadian Writers and their Works: Poetry Series; Fiction Series*
- *Annual Bibliography of Commonwealth Literature (1964–)*
- *The Annotated Bibliography of Canada's Major Authors*
- *Poetry Index Annual (1982–)*
- *Modern English Canadian Prose*
- *Who's Who in Canadian Literature*

## TAKING NOTES

Let's assume now that you have checked some bibliographies and that you have a fair number of references to read in order to gain a substantial knowledge of the evidence and the common interpretations of the evidence. Most researchers find it convenient, when examining bibliographies and the library catalogue, to write down each reference on an INDEX CARD—one title per card. On the card, put the author's full name (last name first), the exact title of the book or of the article, and the name of the journal (with dates and pages). Put it in proper MLA style now; you won't have to reconfigure it later. It's also a good idea to put the library catalogue number on the card to save time if you need to get the item for a second look.

Next, start reading or scanning the materials whose titles you have collected. Some of these items will prove irrelevant; others will prove valuable in themselves and also in the leads they give you to further references, which you should record on cards large enough to give you ample room (4" x 6," (100 x 152 mm) or half a piece of scrap paper). Be selective in taking notes.

### The Photocopier and the Word Processor

The photocopier enables you to take home lots of material from the library (including material that does not circulate). Because it is easy to highlight or underline, however, you may be tempted to mark almost everything. That is, you may not *think* about the material, as you would if you were taking notes by hand, where you would have a powerful incentive to consider whether the material really is noteworthy. So, it is often more efficient

- to read the material in the library,
- to carefully select what pertains exactly to your working thesis, and
- to take note of it.

A word processor is useful not only in the writing process, but also in the early stages of research, when you are getting ideas and are taking notes. You can create files for each item (like electronic "cards"), make connections, organize (even using an outline view), and easily change your plan. It's a good idea to keep all these working files: Don't delete anything until the essay is complete and returned from your instructor. Keep earlier drafts of the essay in case of a later mishap: Computers and printers often fail.

**Caution:** Do not feel that you must use all of your notes. Your reader does not want to read a series of notes that are linked by thin connectives. This is a danger in using this method, especially if the notes are already neatly typed into files; don't set yourself up to produce a poor essay.

### A Guide to Note Taking

- For everything you consult, *always specify the source*, so you later know exactly where you found that key point. The author's last name

or the name and the first significant word of the title are usually enough.

- *Write summaries* (abridgements), *not paraphrases* (restatements).
- *Quote sparingly.* Remember: this is *your* paper. Quote particularly effective, important, or memorable passages that will provide authority to your final essay. Avoid long quotations: You are aiming to write your own essay, not to reproduce someone else's writing.
- *Quote accurately.* After copying a quotation, check your transcription against the original, correct any misquotation, and then put a checkmark after your quotation to indicate that it is accurate. (Recheck quotations when you type them into your essay: It is inaccurate and rude to put errors into another person's correct prose.) Verify the page number also, and then put a check on your note card, after the page number. If a quotation runs from the bottom of, say, page 306 to the top of 307, on your card put a distinguishing mark (for instance two parallel vertical lines after the last word of the first page), so that if you later use only part of the quotation, you will know the page on which it appeared.
- *Use ellipses* (as discussed in Chapter 14) to indicate the omission of any words within a sentence.
- *Use square brackets to indicate additions* (as discussed in Chapter 14).
- *Never change a word when you copy*, under the impression that you are thereby putting it into your own words. Notes of this sort may find their way into your paper; your reader will sense a style other than yours, and suspicions of plagiarism may follow. (For a detailed discussion of plagiarism, read further in the chapter.) Copy exactly and, later, decide whether to quote, paraphrase, or summarize.
- *In a corner of each note card write a brief key*—for example, “Blackfoot myths”—so you can later locate information at a glance.
- *Comment on your notes.* Consider it your obligation to *think* about the material, evaluating it and using it as a stimulus to further thought. For example, you might jot down, “Jones seriously misreads this passage,” or “Leads on from Smith's comments—connect these ideas.” It's a good idea to surround all your comments with double parentheses (( )) or a different colour pen.

## DRAFTING THE PAPER

The difficult job of writing up your findings remains, but if you have taken good notes and have put useful headings on each card, you are well on your way.

- Read through the cards and sort them into packets of related material. Discard all notes, however interesting, that you now see are

irrelevant to your paper. (Do not destroy them yet!) Go through the cards again and again, sorting and resorting, putting together what belongs together.

- Probably you will find that you have to do a little additional research—somehow you aren't quite clear about this or that—but after you have done this additional research, you should be able to arrange the packets into a reasonable and consistent sequence. You now have a kind of first draft or, at least, a tentative organization for your paper.
- Beware of the compulsion to include every note card in your essay; beware of telling the reader, "A says [ . . . ]; B says [ . . . ]; C says [ . . . ]."
- You must have a point, a thesis.
- Make sure your organization is clear to the reader. The final version of the paper should be a finished piece of work, without the inconsistencies, detours, and occasional dead ends of an early draft. Your readers should feel that they are moving toward a conclusion (by means of your thoughtful evaluation of the evidence) rather than merely reading an anthology of commentary on the topic. And so, if you are working through a number of critical opinions, we should get some such structure as:

There are three common views on [ . . . ]. The first two are represented by A and B; the third, and by far the most reasonable, is C's view that [ . . . ]. A argues [ . . . ], but [ . . . ]. The second view, held by B, is based on [ . . . ] and this seems [ . . . ]. Although the third view, by C, is not conclusive, it [ . . . ]. Moreover, C's point can be strengthened when we consider a piece of evidence that he does not make use of, the fact that [ . . . ].

- Preface most quotations with a lead-in, such as "X concisely states the common view"; "Although Z asserts that [ . . . ]," or "A counters by suggesting [ . . . ]." Let the reader know where you are going, or, to put it a little differently, let the reader know how the quotation fits into your argument.

Remember that you should work from primary sources. It should be your paper. By using secondary sources you enrich your analysis, but keep a proper proportion between primary sources (the majority) and secondary sources (used selectively). Some people suggest marking up your penultimate draft with three colours of underlining (or highlighting on the word



processor screen): say, red for primary material, blue for secondary material, and green for your own comments. If you see a lot more blue than red and green, you need to rethink the emphasis, the proportions. You should see a significant amount of green; otherwise, it isn't your own thinking.

Quotations and summaries should be accompanied by judicious analyses of your own so that by the end of the paper your reader has gained an idea of what previous writers have said, but also is persuaded that under your guidance she has seen the evidence, heard the arguments justly summarized, and reached a sound conclusion.

## DOCUMENTATION

### What to Document: Avoiding Plagiarism

Honesty requires that you acknowledge your indebtedness for material, not only when you quote directly from a work, but also when you appropriate an idea that is not common knowledge. Not to acknowledge such borrowing is plagiarism. If in doubt whether to give credit, give credit.

You ought, however, to develop a sense of what is considered common knowledge or *a priori* information. Definitions in a dictionary can be considered common knowledge, so there is no need to say, "According to *The Gage Canadian Dictionary*, a novel is [ . . . ]." (This is weak: It's unnecessary, and it's uninteresting.) Similarly, the date of first publication of, say, Frances Brooke's *The History of Emily Montague* can be considered common knowledge. Few can give it when asked—it's 1769—but it can be found in innumerable sources, and no one need get the credit for providing you with the date. The idea that Hamlet delays is also a matter of common knowledge. But if you are impressed by someone's argument that Claudius has been much maligned, you should give credit to that person.

Suppose you happen to come across Frederick R. Karl's statement in the revised edition of *A Reader's Guide to the Contemporary English Novel* (1972) that George Orwell was "better as a man than as a novelist." This is an interesting and an effectively worded idea—and it is certainly a loaded personal opinion. You cannot use these words without giving credit to Karl (or letting him take the blame). And you cannot retain the idea but alter the words, for example, to "Orwell was a better human being than he was a writer of fiction," presenting the idea as your own, for here you are simply lifting Karl's idea—and putting it less effectively. If you want to use Karl's point, give him credit and—since you can hardly summarize so brief a statement—use his exact words and put them within quotation marks.

What about a longer passage that strikes you favourably? Let's assume that in reading Diana Brydon's article, "The White Inuit Speaks," (*The Post-colonial Reader*, ed. Ashcroft, Griffiths and Tiffin 1995:136–42) you find the following passage interesting:

The current flood of books by white Canadian writers embracing Native spirituality clearly serves a white need to feel at home in this country and to assuage the guilt felt over a material appropriation by making it a cultural one as well. In the absence of comparable political reparation for past appropriations such symbolic acts seem questionable or at least inadequate. (141)

In your essay, you certainly cannot say, with the implication that these ideas and words are your own:

The current appearance of books on Native spirituality by white Canadians may be explained by the fact that white Canadians need to feel at home in this country and feel guilty. Unless there are compensations for historical appropriation these questionable acts are only symbolic.

This example is simply lifting Brydon's ideas and making changes in the wording; it is simply a theft of Brydon's property. (The writer has stolen Brydon's car and given it a new paint job.) But even a larger change in wording is unacceptable unless Brydon is given credit for her work. The next example is still plagiarized:

Guilt over past appropriation and a desire to feel at home may lead some white Canadians to embrace Native spirituality so that a shared culture may offset the historical theft of the land. Unless such acts are accompanied by compensation, however, they seem meaningless.

In this version, the writer still presents Brydon's idea as if it were the writer's own. What to do? Easy: **give credit** in any one of a number of ways. For example:

- By direct quotation, or direct quotation mixed with paraphrase:

As Diana Brydon suggests, "the current flood of books by white Canadian writers embracing Native spirituality [ . . . ] serves a white need to feel at home [ . . . ] and to assuage the guilt" white people feel for taking the land "by making [the appropriation] a cultural one as well." Such "symbolic acts seem questionable or [ . . . ] inadequate" to Brydon (140).

The reason there is an upsurge in writing about Native spirituality by white Canadians is the effort by these writers to “feel at home in this country and to assuage the guilt” they feel over “a material appropriation by making it a cultural one as well” (Brydon 140). Brydon argues that such “symbolic acts seem questionable or at least inadequate” unless white people also make “comparable political reparation” (140).

- Or by summary:

Diana Brydon feels that symbolic acts that attempt a cultural appropriation of Native spirituality by white Canadians, and that have recently produced a large number of books on the subject, are questionable unless white Canadians match them with political recompense (140).

Notice that you must decide where to put the citation. Put it as close to the quoted material as possible, but after *all* material that comes from that source. The citation marks the division between borrowed material and your own voice, and you must place it carefully to indicate ownership (including your ownership of your own ideas).

## How to Document

Documentation tells your reader exactly what your sources are. Until 1984, the standard form was the footnote. You will still see footnotes in some sources, but today parenthetical citations within the text are becoming the norm and it is these we will discuss at length. We will then briefly discuss current uses of notes.

### ***Internal Parenthetical Citations***

This is the style you should learn. Briefly, the idea is that the reader of your paper encounters an author’s name and a parenthetical citation of pages. By checking the author’s name in a Works Cited list, the reader can find the source.

Suppose you are writing about Thomas King’s “Borders” (Appendix B). Let’s assume that you have already mentioned the author and the title of the story—that is, you have let the reader know the subject of the essay—and now you introduce a quotation from the story in a sentence such as this. (Notice the parenthetical citation of page numbers immediately after the quotation.)

The young narrator finds it fun to be trapped between borders. Even though “the car was not very comfortable,” he enjoys “all that food” (365).

Turning to Works Cited, the reader, knowing the quoted words are by King, looks for King and finds the following:

King, Thomas. "Borders." Rpt. in Sylvan Barnet, Reid Gilbert, and William E. Cain, A Short Guide to Writing about Literature. 2nd Canadian ed. Don Mills, ON: Pearson, 2004. 359-367.

Thus the essayist is informing the reader that the quoted words ("the car was not very comfortable" and "all that food") are to be found on page 365 of this handbook.

If you have not mentioned King's name in some sort of lead-in, you will have to give his name within the parentheses so that the reader will know the author of the quoted words:

We know the young boy has learned a lesson when he says that pride in his heritage "is a good thing to have, you know" (King 364).

For EMBEDDED QUOTATIONS (those which run right into your sentence), citations are given immediately after the closing quotation mark, without any punctuation between author and page number—(King 364)—and then the necessary punctuation (usually a comma or a period) follows—(King 364).

You should follow standard rules of punctuation even when you are quoting. Hence,

We appreciate the paradox of the woman's position because almost at the start of the story, in the third paragraph, we learn she decided "to persuade this man at the end of her voice" (13) to marry her; if she had not "used her voice like a hand" (13), she would have escaped his control, but met her own death by hanging.

Here, there is no punctuation after the first quotation (because none is needed in the sentence), and a comma comes after the second citation, because a comma is needed at this point in the sentence.

If punctuation is needed in a case where there is no citation, put commas and periods *inside* the quotation marks ("like a hand,"), put semi-colons and colons *outside* the quotation marks ("like a hand";), and put question marks and exclamation marks either *inside or outside*, depending on whether the mark is essential to your sentence or part of the quotation from the author:

Atwood shows the woman's dilemma when she asks, "Who else is there to marry?" (13).

With Atwood, we can ask, "Who else is there to marry" (13)?

For SET-DOWN QUOTATIONS (or LONG QUOTATIONS—those which are set off from your text by being indented ten spaces), put the parenthetical citation at the end of the quotation, one space *after* the period or other mark that ends the quotation. *No punctuation* follows the parenthesis in this case. Here is an example:

In discussing "The Idea of a National Theatre," Denis Salter provides a concise history of the development of theatre in this country but consistently shows the assumptions built into that development. Salter sums up his position immediately in his opening:

A national theatre, like a national literature, can never be ideologically neutral. It emerges from a specific set of moral, aesthetic, and political values, some explicit, but most implicit, effective precisely because they are so hard to discern. All these values have been instrumental in the formation of styles of performance, audience expectations, the repertoire, and general beliefs about the function of theatre in an emergent culture. (71)

It is these "beliefs" that Salter systematically explores, showing the early theatre of Canada to be "an effective instrument of trans-historical cultural imperialism" (89). Whether or not one agrees with his interpretation of each of his historical examples, it becomes clear that the overall thrust of the movement to form a national theatre was, as Salter argues, based in Eurocentric ideals.

#### Work Cited

Salter, Denis. "The Idea of a National Theatre."  
Canadian Canons: Essays in Literary Value.  
 Ed. Robert Lecker. Toronto: U of Toronto  
 P, 1991. 71-90.

This example points out a number of details you should note. Again, notice the difference in punctuation in embedded and set-down quotations. The indented quotation ends with a period, then there are two spaces, and then the citation in parentheses with no further punctuation. The last quotation is embedded, so the punctuation follows the citation. The repeated word "beliefs" is again shown to be Salter's word by quotation marks, but a second citation would be superfluous: The reader remembers having just read it.

Four additional points:

- The abbreviations *p.*, *pg.*, and *pp.* are not used in citing pages.
- If a story is very short—perhaps only a page or two—your instructor may tell you there is no need to keep citing the page reference for each quotation. Simply mention in a footnote that the story appears on, say, pages 13–14. Check with your instructor.
- If you are referring to a poem, your instructor may tell you to use parenthetical citations of line numbers rather than page numbers. MLA allows for this choice, or you may provide both, or use a footnote. Check with your instructor.
- If you are referring to a play with numbered lines, your instructor may prefer that you give act, scene, and line, rather than page numbers in the citation. Use Arabic (not Roman) numerals, separating each number by a period (3.2.118). Again, you can provide only line references, or lines and pages, or use a footnote combination. Check with your instructor.

Here are a few examples, all referring to an article by Robert Kroetsch, "The Fear of Women in Prairie Fiction: An Erotics of Space." The essay appeared in

Kroetsch, Robert. The Lovely Treachery of Words: Essays Selected and New. Toronto: Oxford UP, 1989. 73-83.

but all this information is given only in Works Cited, not within the text of your essay.

- You give the author's name in your text:

In his discussion of prairie fiction, Robert Kroetsch asks how we can "establish any sort of close relationship in a landscape--in a physical situation --whose primary characteristic is distance?" (73).

Or:

Robert Kroetsch, in his discussion of prairie fiction, asks how it is possible to establish a close relationship in a landscape characterized by distance (73).

- You do not give the name of the author in a lead-in:

Prairie fiction poses the question of how to establish a close relationship in a space marked by distance (Kroetsch 73).

- You use more than one work by an author. Here, you will have to identify which work you are using. You can provide the title in a lead-in:

In "The Fear of Women in Prairie Fiction: An Erotics of Space," Kroetsch questions how we can "establish any sort of close relationship in a landscape

[ . . . ] whose primary characteristic is distance?" (73).

Or:

- You can provide the information in the parenthetical citation, giving a shortened version of the title—usually the first word, omitting *A*, *An*, or *The*:

According to Kroetsch, it is difficult to "establish any sort of close relationship in a landscape [ . . . ] whose primary characteristic is distance" ("Fear" 73).

Very occasionally, certain titles may require still another word or two for clarity. The rule is to move through the citation to the right, one word or aspect at a time, until you clarify to what you are referring. You would have to give a long reference, say, to either of two books if their titles were *Sharon Thesen's Poetry: Precision and Vision* and *Sharon Thesen's Poetry: Precision at the Point of Despair*, but this is an extreme example. (In very particular bibliographic essays you might need to go as far right as publication or edition information.)

### **Footnotes and Endnotes**

There are still some uses for NOTES. If you are using only one source, your instructor may advise you to give the source in a footnote. (Check with your instructors to find out their preferred forms of documentation. It's the question to ask in the first class.)

If you use a footnote, elevate a small Arabic numeral above the final word of the sentence, like this.<sup>1</sup> If you are using a word processor, it will be able to format the note for you. Then give the citation after another raised numeral at the foot of the page (hence, footnote) or at the end of the document (endnote). The footnote begins by being indented five spaces, but second and subsequent lines are given flush left.

If you are using only one primary source and you do use a footnote, indicate in the note that all references will be to this source (as, "Subsequent references will be to this edition and appear in parenthesis in the text").

You may want to use a CONTENT NOTE, which is a note that gives extra useful information that would upset the coherence of your essay if you were to include it in the text. If you do, use a raised numeral in your essay and then prepare a separate page after the text and before the Works Cited page, called Notes. Put the material after a corresponding raised numeral on this page. A Content Note to an essay on King's "Borders" might say, for example:

<sup>1</sup>The trickster figure is an important part of Native mythology. Called Coyote by many First Nations People, the figure is also known as Raven and Nanabush. He is an androgynous creature, given to playing tricks on both men and women. For a discussion of his importance in Native literature, see Godard 184.

Any reference (like the Godard citation) *within* the note carries forward to the Works Cited list. In this list, then, you would find the title (“The Politics of Representation: Some Native Canadian Women Writers”) and full publication information of Barbara Godard’s essay in *Canadian Literature* 124–25 (1990): 183–221. Everything in the text—any Appendices and any Content Notes—refers forward to the citations in the Works List. This very important reference page is the last item in any essay.

## The List of Works Cited

The key to your sources is the list that appears at the end of the essay. It can be called the *List of Works Cited*, *Works Cited*, or, if you have only one source, *Work Cited*. Here are the details:

- The list appears on a new page and continues the page numbering of your essay.
- The list is arranged alphabetically by author (last name first).
- If a work is anonymous, alphabetize it under the first word of the title unless the first word is *A*, *An*, or *The*, in which case alphabetize it under the second word.
- Each item begins flush left, but if an entry is longer than one line, subsequent lines in the entry are indented five spaces.

Sometimes, a Works Consulted list is added so that readers may easily look further into the primary and secondary material if they wish. A Works Consulted list muddies the water of what you actually used and what you “forgot” that you used—frankly, it encourages plagiarism. Avoid it.

For models of very many citations, consult Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, New York: Modern Language Association, latest edition. Updates are also available on the website, at [www.mla.org](http://www.mla.org). Here, however, we give examples of the most common kinds of citations you will use in literary essays.

## MODELS FOR CITATION

### Book Citations

#### 1. A Book by One Author

Graveline, Frye Jean. Circle Works: Transforming Eurocentric Consciousness. Halifax: Fernwood, 1998.

Notice that the author’s last name is given first, but otherwise the name is given as on the title page. Do not substitute initials for names written out on the title page or change the order. The name of a trade publisher is shortened (except in rare cases where two words are needed for clarity). For example: Little, Brown and Company is cited as *Little*. W. W. Norton and



Company becomes *Norton*. When the publisher is a University Press, abbreviate both *University* (U) and *Press* (P) and use the normal style of the university's name: *U of Victoria P*; *Guelph UP*. (Note that italics are used in these examples for emphasis only. In MLA documentation, only titles of separately published items—like books or plays or films, for example—are italicized.)

Take the title from the title page, not from the cover or the spine, but disregard unusual typography—for instance, the use of only capital letters or the use of & for *and*. Underline the title and subtitle with one continuous underline (or use italics), but do not underline the period. The place of publication is indicated by the name of the city. If the city is not well known or if two cities have the same name (for instance, Cambridge, Massachusetts, and Cambridge, England), add another locator: the name of the province in Canada, the state in the United States, or the country for the rest of the world. If the title page lists several cities, give only the first, or the one dictated by common sense. (This book lists a number of cities, but it is a Canadian edition, so *Don Mills, ON* seems most reasonable—it is also the first name in the list.)

## 2. A Book by More than One Author

Eaton, Diane, and Garfield Neuman. Canada: A Nation Unfolding. Toronto: McGraw, 1994.

Notice that the book is listed under the last name of the first author (*Eaton*) and that the second author's name is then given in the normal order (*Garfield* before *Neuman*). Each name is separated by a comma. *If the book has more than three authors*, give the name of the first author only (last name first) and follow it with "et al." (Latin for "and others": *Peters, Helen, et al.*)

## 3. Two or More Works by the Same Author

Notice that the works are given in alphabetical order (*Fables* precedes *Myth*) and that the author's name is not repeated but is represented by three hyphens followed by a period and two spaces. If the author is the translator or editor of a volume, the three hyphens are followed not by a period but by a comma, then a space, then the appropriate abbreviation (trans. or ed.), then (two spaces after the period) the title:

Frye, Northrop. Fables of Identity: Studies in Poetic Mythology. New York: Harcourt, 1963.

---. The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies. Intro. A. C. Hamilton. Toronto: U of Toronto P, 1993.

## 4. A Book in Several Volumes

You will want to cite the entire collection of volumes if you have used more than one. In this case, notice that the total number of volumes is given after the title. Within your essay you will parenthetically indicate a reference to the

volume from which the quoted material comes; for instance, page 30 of volume 2 reads: (Klassen 2:30).

Klassen, Ingrid, ed. D'Sonoqua: An Anthology of Women Poets of British Columbia. 2 vols. Vancouver: Intermedia, 1979.

If you have used only one volume of a multivolume work, the citation looks like this:

Jerry Wasserman, ed. Modern Canadian Plays. 3rd ed. Vol. 1. Vancouver: Talonbooks, 1993-4. 2 vols.

(You may add the total number of volumes at the end, as here; it is not required but does give an idea of the scope of the work. Notice that this collection is also in a 3rd edition and that information comes before the volume number.)

In your parenthetical citation within the essay—(Wasserman 234)—you will therefore cite only the page reference, since the reader (on consulting the Works Cited) will understand that the reference is in volume 1.

If, instead of using the volumes as a whole, you used only an independent work within one volume—say a poem in volume 4—give the title, the volume in which it appears, and the pages it fills. Then, in the parenthetical citation you will not need to note the volume number. A citation for lines from Cohen's poem would appear as (Cohen 239) or (Cohen 240) or (Cohen 239-40) depending on which lines you chose and how many:

Cohen, Leonard. "You Have the Lovers." The Evolution of Canadian Literature in English: 1945-1970. Ed. Paul Denham. Vol. 4. Toronto: Holt, 1973. 239-40. 4 vols.

### **5. A Book with a Separate Title in a Set of Volumes**

Wagner, Anton, ed. The Developing Mosaic. Vol. 3 of Canada's Lost Plays. Toronto: Canadian Theatre Review, 1980.

### **6. A Revised (or Later) Edition of a Book**

Geddes, Gary. 13 Canadian Poets X3. 4th ed. Toronto: Oxford UP, 2001.

Chaucer, Geoffrey. The Works of Geoffrey Chaucer. Ed. F. N. Robinson. 2nd ed. Boston: Houghton, 1957.

### **7. An Encyclopedia or Other Reference Book**

A signed article in a familiar reference book:

Blodgett, E. D. "Munroe, Alice." The Canadian Encyclopedia. Year 2000 ed. 1999.

An unsigned article:

"Birney, Alfred Earle." Encyclopedia of British Columbia. Ed. Daniel Francis. Madeira Park, BC: Harbour, 2000.

This second entry is in a less familiar reference. In this case, give further publication information to help your reader locate the source, especially if there is only one edition.

A reference book:

"Gzowski, Peter John." Canadian Who's Who. Vol. 36. 2001.

### **8. A Reprint, Such as a Paperback Version of an Older Hardcover Book**

Grove, Frederick P. Over Prairie Trails. 1922. New Canadian Library 1. Toronto: McClelland, 1957.

Notice that the entry cites the original date (1922) but indicates that the writer is using the McClelland and Stewart reprint of 1957. This example also shows the form for a book in a series; this is number 1 of the series.

### **9. An Edited Book Other than an Anthology**

Denham, Robert D., ed. The Correspondence of Northrop Frye and Helen Kemp, 1932-1939. Toronto: U of Toronto P, 1996.

Keats, John. The Letters of John Keats. Ed. Hyder Edward Rollins. 2 vols. Cambridge, MA: Harvard UP, 1958.

### **10. A Work in a Volume of Works by One Author**

Trudeau, Pierre E. "The Just Society." In Conversation with Canadians. Toronto: U of Toronto P, 1972. 11-42.

### **11. An Anthology**

You can list an anthology itself under the editor's name or under the title, depending on whether you mostly quote from works in the anthology or from the work of the editor (like the Introduction.) Remember to indicate the

meaning of the word you give in the parenthesis in your text: (*New*) to show it is the title (not W. H. New, a well-known Canadian critic) or (Thesen) to indicate the author. Thus:

The New Long Poem Anthology. Ed. Sharon Thesen. Toronto: Coach House, 1991.

Sharon Thesen, ed. The New Long Poem Anthology. Toronto: Coach House, 1991.

## **12. A Work in an Anthology (a collection of works by several authors)**

Most often you are quoting from a work in the anthology. In that case, begin with the author and the title of the work you are citing, not with the name of the anthologist or the title of the anthology. The entry ends with the pages occupied by the selection you are citing:

Watson, Sheila. "Brother Oedipus." The Penguin Book of Modern Canadian Short Stories. Ed. Wayne Grady. Markham, ON: Penguin, 1982. 35-42.

Erin Mouré. "Blindness." A New Anthology of Canadian Literature in English. Ed. Donna Bennett and Russell Brown. Toronto: Oxford UP, 2002. 1115-16.

Normally, you will give the title of the work you are citing (probably an essay, short story, or poem) in quotation marks. If you are referring to a book-length work (for instance, a novel or a full-length play), underline (or indicate italics). Because it is inside an anthology, both its title and the anthology title will be underlined (italics): for example, *Jacob's Wake. Plays by Michael Cook*.

If the work is translated, after the period that follows the title, write "Trans." and give the name of the translator, followed by a period and then the name of the anthology and the rest of its citation.

**Remember:** the page span specified in the entry is the *entire selection*, not simply the pages you may happen to refer to within your paper.

## **13. Two or More Works in an Anthology: Cross-References**

If you are referring to several works reprinted within one volume, instead of listing each item fully, simply link the author's name and the title of the work to the name of the anthologist(s) or editor(s) of the collection and then give the page span. This saves time. Of course, this cross-reference form requires that the anthology *itself* be cited elsewhere in the list under the name of the editor(s). Here are two selections and their anthology, in alphabetical order:

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. The Post-colonial Studies Reader. London and New York: Routledge, 1995.

Brydon, Diana. "The White Inuit Speaks: Contamination as Literary Strategy." Ashcroft, Griffiths and Tiffin 136-42.

Hutcheon, Linda. "Circling the Downspout of Empire." Ashcroft, Griffiths and Tiffin 130-35.

#### **14. A Translated Book**

Marchessault, Jovette. Like a Child of the Earth. Trans. Yvonne M. Klein. Vancouver: Talonbooks, 1988.

If you are discussing the translation itself, as opposed to the book, list the work under the translator's name:

Klein, Yvonne M., trans. Like a Child of the Earth. By Jovette Marchessault. Vancouver: Talonbooks, 1988.

#### **15. An Introduction, Foreword, or Afterword, or Other Editorial Apparatus**

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. Preface. The Post-colonial Studies Reader. Ed Ashcroft, Griffiths, and Tiffin. London and New York: Routledge, 1995. xv-xvi.

Peraldi, François. Afterword. The Passions of Mister Desire (Selected Poems). By André Roy. Trans. Daniel Sloate. Montréal: Guernica, 1986. 75-81.

Usually a book with an Introduction or some such comparable material is listed under the name of the author of the book rather than the name of the author of the editorial material (see citation #6, to Chaucer). But if you are referring to the editor's apparatus rather than to the work itself, use the form just given. Quite often, if it is an Introduction or Preface, such apparatus is paginated with small Roman numerals (such as i-xiv).

The second example is an opportunity to show a number of contributors. Notice that this entry has an author (Roy), a translator (Sloate), and an author of an Afterword (Peraldi). You must be careful to give credit to everyone who worked on the intellectual content of a book.

#### **16. Reprint of a Scholarly Article**

Give details of the original publication, as in the following example:

West, Paul. "Earle Birney and the Compound Ghost." Canadian Literature 13 (1962): 5-14. Rpt. in A Choice of Critics: Selections from Canadian Literature. Ed. George Woodcock. Toronto: Oxford UP, 1966. 131-41

### 17. Government Documents

There are a number of citations to different kinds of government (and corporate) documents. They aren't often used in literary essays, but sometimes provide background information (see Chapter 16). Unless a particular publisher is given (which might be a ministry or agency of government), use the generic publisher for the government. In Canada, the federal government publishes in Ottawa through *Information Canada*; provincial governments publish from their capitals through *Queen's Printer for [Name of Province]*. (In the US, *GPO*; in Britain, *HMSO*.) Here is a basic model:

Canada. Statistics Canada. Report on Japanese-Canadian Deportation. Ottawa: Information Canada, 1998.

### Periodical Citations

#### 18. An Article in a Scholarly Journal

Most journals are paginated consecutively; that is, the pagination of the second issue picks up where the first issue left off. Some journals begin each issue with a new page #1. The forms of the citations in Works Cited differ slightly.

A journal that uses continuous pagination:

Filewod, Alan. "Modernism and Genocide: Citing Minstrelsy in Postcolonial Agitprop." Modern Drama 44 (2001): 91-102.

This article appeared in volume 44, which was published in 2001. Although journal volumes consist of 2-4 issues, you do *not* specify the issue number when the journal is paginated continuously.

For a journal that paginates each issue separately, add the issue number after the volume number. Otherwise, the citation is exactly the same: 44.1 (2001): 91-102.

A few journals, like *Canadian Literature*, use only issue numbers and are not arranged in volumes. Use the issue number as if it were a volume number.

Doyle, James. "Sui Sin Far and Onoto Watanna: Two Early Chinese-Canadian Authors." Canadian Literature 140 (1994): 50-58.

#### 19. An Article in a Magazine

A weekly magazine:

MacQueen, Ken. "The Lost Children." Macleans 21 Jan. 2002: 22-24.

A monthly magazine:

Van Herk, Aritha. "Boxing the Critics: Sucker Punches, Shooting Niagara and Other Boy's Games of Criticism." Canadian Forum Dec. 1994: 32-35.

Notice that the volume number and the issue number are omitted for magazines.

## 20. An Article in a Newspaper

Fulford, Robert. "Portrait of an Author as a Fraud (Frederick Philip Grove)." Globe and Mail [Toronto] 5 Apr. 1995, Natl. ed.: C1+.

When the city name is not included in the paper's name, it should be given after the title, in brackets: [*Toronto*]. Because papers appear in various editions, an edition name may be necessary: (*Natl.*). Because newspapers usually consist of several sections, a section number may precede the page number: C. Because stories often continue from page to page, indicate the starting page and then, if it moves on, use a + sign.

## 21. A Book Review

Most often, reviews do not have a title:

Bennett, Susan. Rev. of Performing Women: Female Characters, Male Playwrights, and the Modern Stage, by Gay Gibson Cima. Essays in Theatre/Études Théâtrales 13 (1994): 73-75.

Notice the word *by* does not begin with a capital letter (as it does in other kinds of citations).

If the review is unsigned, list it under the first word of the title, or the second word if the first word is *A*, *An*, or *The*. If an unsigned review has no title, begin the entry with "Rev. of" and alphabetize it under the title of the work being reviewed.

If the review does have a title, give the title after the period following the reviewer's name: Bennett, Susan. "Title." Rev. of Performing Women [ . . . ].

## Non-Print Citations

### 22. An Interview

A published interview:

Cone, Tom. Interview. The Work: Conversations with English-Canadian Playwrights. By Robert Wallace and Cynthia Zimmerman. Toronto: Coach House, 1982. 31-43.

A personal interview:

Jantzen, Dorothy. Personal interview. 3 Nov. 2000.

**23. A Lecture**

A titled speech at a conference or meeting:

Acton, Tim. "ReFiguring Identities: Daphne Marlatt's Ana Historic and Sky Lee's Disappearing Moon Cafe." Cost of Marginality Sess. Race, Gender and the Construction of Canada Conf. U. of British Columbia, Vancouver. 21 Oct. 1995.

An untitled lecture in one of your classes. (Most of what your instructor tells you in a class is general knowledge within the discipline. Sometimes, however, your instructor makes a point that is her or his own view or interpretation; if you use it in an essay, you must give the professor credit):

Saddlemyer, Ann. Lecture. English 431, sec. 2.  
University of Toronto. Toronto. 15 Oct. 1994.

**24. A Television or Radio Program**

"Al Purdy." Narr. Adrienne Clarkson. Dir. John Gareau.  
Adrienne Clarkson Presents. Exec. prod. Adrienne Clarkson. CBC, Toronto. 7 Feb. 1991.

**25. A Film or Videotape**

The Hanging Garden. Dir. Thom Fitzgerald. Perf. Chris Leavins, Terry Fox, Seanna McKenna, Troy Veinette, Kerry Fox. Cineplex Odeon Films Canada, 1997.

**26. A CD or Sound Recording**

Ralph Markham, and Kenneth Broadway. Concerto in C Major for Two Pianos and Orchestra. By Vaughan Williams.  
Sir Yehudi Menuhin: Vaughan Williams. Royal Philharmonic Orch. Cond. Yehudi Menuhin. Virgin Classics, 1988.

**27. A Performance**

Age of Iron. By Marie Humber Clements. Dir. Dennis Maracle. Firehall Theatre, Vancouver. 9 Oct. 1993.

**Electronic Citations**

The Modern Language Association provides guidelines for citing electronic sources. See the Frequently Asked Questions link at <[www.mla.org](http://www.mla.org)>.



The basic rule is to provide as much publication information as possible in the traditional manner and to include the date the source was accessed and its location.

You sometimes locate periodical references directly on the Web via a URL, and usually through a leased database search engine at your college or university library. (Direct access through the Web often produces questionable or non-scholarly sources; be wary of simply searching the Web.) Note which form of entry you used. You give a URL if you used one; you give keywords or a search path if that is how you found the material.

### **Page Numbers**

Noting page numbers is a problem with many electronic sources. If you use a Full-Text article and it provides page numbers, use them. **Tip:** If possible, download a full-text article in a graphic or PDF file format; you will then have an image of the original document with page numbers you can cite: (Gilbert 57). If you can't locate page numbers, then it becomes more difficult to cite the source. If possible, use paragraph counts: (Gilbert par. 5). If you can find neither, then you have to leave the page reference off. In a direct quotation this may be satisfactory, since the quotation marks indicate the span of quoted material. In a summary or paraphrase, however, it becomes difficult to "frame" the borrowing. In this case, you may have to repeat the author's name in the citation, even if it is already mentioned in a lead-in, in order to indicate where the source ends and your voice begins again; or you may set up the quotation with a detailed lead-in that indicates what exactly is being used. It is essential that the span of borrowed material be clearly marked, whatever kind of source you use.

Here are models of references you may use:

### **28. An Online Scholarly Project or Database**

The Canadian Literature Archive. Ed. David Aaronson and Dennis Cooley. 4 Oct. 1994. U of Manitoba. 15 Sept. 2002 <<http://www.umanitoba.ca/canlit>>.

Note: There may not be an editor for such a project. In this case, Drs. Aaronson and Cooley created the *Canadian Literature Archive*, but these projects often continue with assistants or general departmental support.

### **29. A Work Within a Scholarly Project**

Kalsey, Surjeet. "Disowning Oneself." The Canadian Literature Archive. Ed. David Aaronson and Dennis Cooley. 4 Oct. 1994. U of Manitoba. 15 Sept. 2002 <<http://www.umanitoba.ca/canlit>>.

**30. An Online Book Published Independently**

Grove, Miss. Little Grace, or, Scenes in Nova-Scotia.  
 Halifax: Mackenzie, 1846. 16 Mar. 2002  
 <<http://www.canadiana.org/cgi-bin/ECO/mtq?doc=68172>>.

**31. An Online Book within a Scholarly Project**

Richardson, John. Tecumseh, A Poem in Four Cantos. 1842.  
Canada Poetry Press Editions of Early Canadian Long Poems. Ed. Douglas Daymond and Leslie Monkman. U of  
 Western Ontario. 10 Feb. 2002  
 <<http://www.arts.uwo.ca/canpoetry/longpoems/Tecumseh/index-htm>>.

**32. An Online Government Document**

British Columbia. Ministry of Management Services.  
British Columbia Quarterly Population Estimates:  
 1951-2002. 4 Apr. 2002. 17 Sept. 2002  
 <<http://www.bcstats.gov.bc.ca/data/pop/pop/BCQrtPophtm>>

**33. An Article in a Scholarly Journal**

Some journals available online are print journals which also publish an electronic version; some are e-journals which only appear online. Because you can't check other issues of online periodicals, you must assume they use non-continuous pagination and list the issue number as well as the volume number (34.2) if one is given. (*Canadian Literature* uses only issue numbers.)

Article available in an online database:

Williams, David. "Cyber Writing and the Borders of Identity: 'What's in a Name' in Kroetsch's The Puppeteer and Mistry's Such a Long Journey." *Canadian Literature* 149 (1996): 55-71. CPI.Q. Simon Fraser U Lib., Burnaby, BC. 18 Feb. 2002. Keywords: Mistry and Journey.

Hornby, Richard. "The Other Stratford." Hudson Review 49.3 (1996): 468-74. Academic Search Elite. EBSCOHost. Capilano Coll. Lib. North Vancouver, BC. 5 Jan. 2002. Keywords: Shakespeare and Canada.

## Article in an e-journal:

Kelly, Philippa. "Surpassing Stars: Shakespeare's Mirrors." Early Modern Literary Studies 8.1 (2002): 32 pars. <<http://www.shu.ac.uk/emls/08-1/kellglas.htm>>.

**34. An Article in a Newswire or Newspaper**

## Unsigned:

"Blanchett to Grace Atwood Adaptation." Globe and Mail 18 July 2001, metro ed.: R4. CBCA. U of British Columbia Lib. Vancouver. 8 Sept. 2002. Keywords: Atwood and "Alias Grace"

## Signed:

Perrin, Susan. "Facts, Fiction and Fables for Fall." Globe and Mail 14 Sept. 2002. 12 Oct. 2002 <<http://www.globeandmail.com>>.

McKay, John. "Michael Ondaatje Novel Named the Winner of CBC's Battle of the Books." Canadian Press Newswire 23 Apr. 2002. CBCA. U of Alberta Lib., Edmonton. 18 Aug. 2002. Keywords: Ondaatje and Win\*.

Note: The asterisk (\*) is a truncation symbol or "wild-card": It causes the search engine to look for "win," "winner," "winners," "winning," etc. (See Chapter 16 for more information on using search engines.)

**35. Article in a Magazine**

Jones, Gordon. "The Hirsch Conundrum: Are All the Best Young Directors Working in Newfoundland?" Performing Arts & Entertainment in Canada 4 June 2002. 11 Sept. 2002 <[http://www.Magomania.com/search/show\\_article.epl?id=936](http://www.Magomania.com/search/show_article.epl?id=936)>.

**36. A Review**

Wigston, Nancy. "Inside From the Outside." Rev. of "One Good Story, That One," by Thomas King. Toronto Star 8 Jan. 1994, final ed.: J15. Canadian Newsdisc. Capilano Coll. Lib., North Vancouver, BC. 18 May 2002. Keywords: Story and King.

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### 38. A Personal or Professional Site

Persky, Stan. Homepage. 19 Aug. 2002.  
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Gilbert, Reid. "Re: Publication of Siting the Other." E-mail to Marc Maufort. 12 Apr. 2002.

Modenesi, George. E-mail to the author. 6 Sept. 2002.

### 40. An Online Posting

Listservs (Electronic Mailing Lists):

Knowles, Ric. "Canadian Shakespeare Archives." Online Posting. 16 Sept. 2001. Candrama. 17 July 2002  
 <<http://listserv.unb.ca/archives/candrama.html>>.

MLA suggests you cite an archival version of online postings so it is easier for your readers to find the reference.

Usenet (A Worldwide Bulletin Board):

Power, James D. "Reading Home from France." Online posting. 3 Mar. 2000. 1 Apr. 2001  
 <<news:alt.edu.literature.culture>>.

### 41. Synchronous Communication

Young, Felicity. Engl. 304. Online discussion of The Orchard Drive, by Chris Grignard. 15 July. 2002. LinguaMOO. 16 July 2002  
 <<telnet://lingua.utdallas.edu:8888>>.

## SAMPLE ESSAY WITH DOCUMENTATION

Some research papers are largely concerned with the relation of a work to its original context. Several examples have been mentioned already, such as Elizabethan views of Julius Caesar or Joy Kogawa's representation of Japanese-Canadians during World War II.

But of course there are other kinds of research papers. One kind is chiefly concerned with studying a critical problem, for instance with deciding among a variety of interpretations of a literary work. A paper of this sort necessarily involves a certain amount of summarizing, but it is much more than a summary of those interpretations, since it evaluates them and finally offers its own conclusions.

Two things motivated Maya Birkel, the author of the following paper, to choose her topic. The first was a classroom discussion of whether Thompson captured authentic types of female self-identity in her characters. The second was a published essay that suggested that women's roles and identities are not fixed, but are fluid and changing. Ms. Birkel wanted to explore how the play shows types of women, some with static self-images, some with provisional ones, some growing to self-awareness.

Birkel took notes on index cards, both from the play and from secondary sources, and she arranged and rearranged her notes as her topic and her thesis became clearer to her. Here we print the final version of her essay, prefaced with the rough outline that she prepared before she wrote her first draft.

Lion similar to Tornado--both show women's identities  
 Chung: "T [...] challenges [...] unitary self [...]."  
 Characters seem to be put down, in bad relationships,  
     but more is happening  
 Women trying to understand their world and their place  
     --Sullivan and Hatch xv

T not a feminist writer  
 She rejects what men determine for women  
 BUT also rejects what other women construct for anyone--  
     de Jongh here

Mandy in T makes a fiction of her life to please Bill  
     goes against her own morals  
     Mandy and Rose--children

Lion: Various women

\*\*\*ISOBEL's PICTURES--run thru whole essay! Women see/make pictures.

Sue

Rhonda

Christine

Scarlett

Joanne

Isobel--moves away from everyone's image of women and her.

Moves to new picture of herself made just by herself.

Here is the final version of the essay. Notice the difference in style between spaced dots in the dialogue of the play—pauses put there by the playwright to help the actor speak the line—and [ellipsis dots in brackets] put into quotations by the essayist to indicate that she has used only part of a quotation.

Maya Birkel

English 210-01

Professor R. Gilbert

6 April 1996

#### Judith Thompson's Pictures of Women

In two of Judith Thompson's plays, Lion in the Streets and Tornado, a recurring theme emerges, offering a declaration of the female identity and role. Kathy Chung clarifies that "Thompson's theatre challenges the notion of a unitary fixed self, showing individual identities under attack, changing conditions, and being constructed" (par.5). The truth of this statement becomes clear throughout these plays. Although the women in Thompson's Lion in the Streets and Tornado first appear to be characters entangled in demeaning, conflicting relationships, it becomes apparent that much more is transpiring under the surface of their turbulent lives. Revealed through each of the character's upheavals, changes, and obstacles, they are, subsequently, left unsure in their knowledge of what constitutes a woman and are forced to reassess and reconstruct their definition--or "picture"--of their feminine role and purpose in society.

The development and portrayal of the women is where the similarities in the two plays arise. "To be a woman in the twentieth century is to be a creature caught in a time of change, and change is an

opportunity for women to define themselves" (Sullivan and Hatch xv). Likewise, Thompson's females are caught in this changing world and are desperately trying to understand it. The obstacles, realizations, and conclusions they face seem to point to their common ground as women in a changing environment. In each case Thompson's women have been confronted--in a variety of ways--with the reality that their self-image, their "picture" is somehow false. Ultimately they are left to question what being a woman means and who defines their role. It is this question which the play attempts to answer.

Thompson is not a feminist playwright, however. She not only condemns and rejects "the male conception of what constitutes the female role and duty," but she also disregards the conformities that other females construct for the fellow members of their sex (de Jongh 87). Thompson's characters are exposed to the audience as "desperate human creatures," but this is not their spiritual end point: "it is rather the point where they begin a long, pre-ethical phase in the vale of soul making" (Toles 120). In the end, the realization in both of these plays--hopefully reached also by the audience--is that the only way to really live is to paint one's own "picture."

Women today have very different senses of their roles. In Tornado we are confronted by characters who each hold a very distinct "picture" of what it is to be a woman.

Mandy, for example, is a character with a very clear image of her female role: to be happily married. Everything is done to please her husband. She apparently even changed careers from being a real estate agent to a social worker because it better fit her image. Mandy lies about not wanting children in order to draw a portrait that conforms to her assumption of her husband's wishes: "it's the way I was brought up; if a man doesn't mention something . . . I . . . I wanted to please you, Bill, I didn't want to pressure you" (86). Consequently, she is living in a fiction that has been fabricated by someone else's ideals. Ironically, however, her husband wants more from this "picture" of a wife and marriage

than he admits; he does want children. As a result, Bill has an affair with another woman who can fulfil this need, a shared need that Mandy needlessly denies herself.

When Mandy discovers her error, her original "picture" is shattered. In order to salvage the only part of her self-image that she values--her role as wife--she is forced to restage the theatre of her life. Sadly, Mandy discovers that she is biologically unable to bear a child, to move from the "picture" of motherhood to its reality. In trying to keep her husband she goes against all. Because all her notions of womanhood are based on someone else's ideals, she inevitably fails, though she goes against all the morals, values, and laws that she was brought up to respect in a desperate attempt to maintain the lie.

The conflict of the play arises in these contrasting ideas of what a woman's role is. What Mandy learns from the end, however, is that it is essential to construct her own definition; her symbolic death and rebirth at the end of the play signifies her final realization.

Another subplot occurs between Mandy and Rose. Rose is an example of a woman whose "picture" is, in fact, her own. She is a character who, after surviving the harshness of childhood sexual abuse, has discovered her purpose as a person. Her experience has taught her to be a good mother to her children: "this is one thing I can do . . . I can love them and I know how from my mom" (88). Seeing Rose as an inferior being, Mandy tries to convince her to have a tubal ligation. To Rose, however, an operation would be a denial of her life's meaning, believing that it is her purpose to help "all of the unborn babies hangin' out there in limbo, they need my hands to hold them" (89). Friction mounts with this clash in ideals. Mandy's attempt to save her own "picture" destroys Rose's.

The women in Lion in the Streets go through the same confusion and disillusionment as those in Tornado. In Lion there is an added character--Isobel--who is a personification of this confused,



lost state in which the women find themselves after the destruction of their "pictures" and the consequent disruption of their lives. Isobel, who actually calls her life a "pickshur" (15), is lost in a world where she no longer belongs. As she and the audience view each scenario they together come upon a very important realization and conclusion about life.

Sue's picture of what a woman should be is quite simple: she is a mother to her children. Yet the disruption occurs when she discovers that her husband's idea of what a woman should be is quite different from her own. He does not want a "cartoon mom" (22) any longer, but a woman who is sexually desirable. Consequently he is having an affair with his ideal woman and Lily--young, attractive, worldly--is playing out the part. Acted out on the telephone, their sexual life is pure fantasy, pure theatre. Sue desperately attempts to regain her husband's love by showing him that she could just as easily conform to a picture such as his. Sadly, her attempts are not welcomed as she loses all dignity as she strips for him at a dinner party (24). She grasps at the hope that her husband will come crawling back to her, sick, and needing to be mothered--returning her to a role she understands.

The day-care worker Rhonda's "picture" of her female role and purpose consists of being a mother and a day caregiver. She treats the children in her day care the best that she knows how. However, her image of a good caregiver does not coincide with that of the "yuppie" mother, Laura (31). Another conflict arises. Laura, again seeing her image as superior, attempts to change Rhonda, yet Rhonda refuses to give in to someone else's ideals. Taking control of her life, she refuses to conform (31). Incidentally, in doing this Rhonda instantly becomes Isobel's hero.

"The labelling of women in unhealthy relationships as masochistic--that is, seeking and enjoying suffering--has long been standard practice [...] in our culture" (Forward 523). The character Sherry demonstrates how false this statement is. She does not submit because she enjoys the treatment, but rather because she needs the potential "picture" that it pretends to offer; she believes she will eventually

play the role of wife if she takes her boyfriend's abuse. To avoid conflict she does and says what he wants, conforming to his picture of woman as temptress and unfaithful "slut." She keeps peace so they both can live within their "pictures."

Christine at first appears to be a stable woman with a good self-image: mother, provider, career woman. She sees these roles as purposeful. However, everything changes when she meets Scarlett, a character with "advanced cerebral palsy" (45). Scarlett makes Christine realize that there is something missing from her complacent "picture." Unable to take care of herself, and without physical freedom, Scarlett is still able to have something that Christine doesn't: "The way you, you talked to me like that. Like, like, like you belong. In the world. As if you belong. Where did you get that feeling? I want it. I need it" (49). So Christine tries to physically take it from her; her greed "makes her a slave of the lion" (50) and she murders. Christine realizes that even this "ugly geek" (45) has something she doesn't. Her "picture" is void of genuine purpose, meaning, and belonging.

Joanne has cancer and is faced with the fact that one day soon she will not be in the picture any more: "life going on without me" (34). So she wants literally to place herself in another play and in another picture. She wants to drown as she has seen Ophelia do in a pre-Raphaelite painting; "I want to die like that . . . I wouldn't mind if you took maybe some pictures of me like that" (35). It is a romantic concept of death, and an image painted by someone else of someone else. Her friend Rhonda tells her how unrealistic she is: "you can't become a picture, do you know what I mean?" (36). The irony is that she can be a part of a picture, just not the one she wants.

Isobel, the reoccurring and unifying character in *Lion*, also had an ideal self-identity once. She was an innocent child and her sense of self was equally innocent: "this pickshur is niice, nice! I loove this pickshur, this pickshur is mine! Is my house, is my street, my park, is my people!" (15). Yet this picture was taken away from her when she was

assaulted and murdered and was replaced by one that she does not understand. Lost, rejected, and uncertain of what to do, she decides to try and find a way home. At the conclusion, she realizes the impossibility of her quest; "I AM DEADLY DEAD! Down! It was night, was a lion, roar!! with red eyes; he come closer, come closer, ROAR tear my throat out ROAR tear my eyes out . . . ROAR I am kill!" (36). At first, she attempts to find her lion and kill him in order to protect other people. However, whenever she speaks of killing, her body seems to take on lion-like qualities itself. She realizes, at the end, that in killing the lion, she herself would become one. In destroying his life, she would deny him the right to change or create his picture; she would take his life away as he took hers. In not killing him she takes hold of her life and remakes her picture: "I came back. I take my life. I want you all to take your life. I want you all to have your life" (63).

It is with these words that Lion in the Streets ends. However, they could, just as easily, be the concluding lines of *Tornado*. In these two plays we see the problems and conflicts that arise when people let their lives be constructed out of someone else's ideals. In both plays Thompson urges her viewers not to conform to any stereotypes, but to define their own lives and to be responsible for their own happiness. For Thompson "the theatre has always been and will continue to be the stage upon which women will create new women" (Sullivan and Hatch xv). Judith Thompson shows her "pickshurs" to be false and destructive, and calls upon women to reimagine their lives.

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### ✓ A Checklist: Reading the Draft of Your Research Paper

Begin by looking at the "big picture"—the essay as a whole. Do not begin by trying to find grammar errors or other small details. Ask yourself, or have a peer editor read your paper and ask you:

- ✓ Is the title informative, focused, and likely to attract attention?
- ✓ Does the paper develop your point, or does it just accumulate other people's ideas?
- ✓ Does the paper advance in orderly stages from the thesis? Can your imagined reader easily follow your thinking?
- ✓ Are generalizations supported by evidence?
- ✓ Are quotations introduced adequately?
- ✓ Are all of the long quotations necessary, or can some of them be effectively summarized?
- ✓ Are quotations discussed adequately rather than simply copied down?
- ✓ Are all sources given?
- ✓ Is the documentation in the correct form?
- ✓ Finally, are the grammar, syntax and spelling correct?

Read the paper aloud to hear how it sounds to another "ear." This technique can help you to find errors and pick up awkward or unclear diction.

# 16

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## *New Approaches to the Research Paper: Literature, History, and the World Wide Web*

### **Learning Objectives**

When you've read this chapter, you should be able to

- see the links among literary analysis and other disciplines, particularly social and cultural history;
- conduct a preliminary search for information suitable to a short paper;
- *conduct a thorough search for sources to use in expanding your argument to produce a longer paper;*
- use library catalogues, print indices, abstracts, and library data bases; and
- use the Internet critically, evaluating sites carefully.

The previous chapter describes the traditional model and methods for writing a literary research paper. But literary research has recently become more wide-ranging and complicated, and a book like this one must devote a second chapter to it, in order to take into account important changes in the field of literary study and developments in technology. Students are now often asked to work with historical as well as literary materials, and to demonstrate skills in interdisciplinary learning. The New Historicism, as this methodology is called, blends various disciplines with historical documents and can richly illuminate literary texts. Like other fields, literary study is supplementing printed texts with electronic search tools, databases, and resources; literary analysis and research increasingly take place on the World Wide Web as well as in the library, and, in some cases, through e-mail and e-mail lists devoted to specific subject areas. Historical research can be very rewarding; it opens up new lines of inquiry as it teaches us about the contexts for literary works and enables us to respond to them in more complex ways. But we need the right strategies to perform this research effectively. Students in literature must now possess the insight and understanding to explore, and to make good choices when consulting, ever-multiplying amounts of information.

## CASE STUDY ON LITERATURE AND HISTORY: THE INTERNMENT OF JAPANESE-CANADIANS

The best way to illustrate the new approach to literature and history, and to outline the process for identifying new kinds of resources, is through a case study. For this purpose, we have chosen the literature and history of the internment of Japanese-Canadians during World War II. This is a subject for research that a student might select, or be assigned, in a variety of courses. It would be a good topic to explore in an introductory literature course in which (for example) a group of contemporary poems on the subject, or Joy Kogawa's novel, *Obasan*, are studied. It might suit a course in Canadian or Asian-Canadian literature; a course in multicultural literature or in Canadian literature since World War II; or a senior seminar in twentieth-century literature and history. It would be a good topic in courses in ethnic and minority literatures, or in poetry and politics.

Many books, articles, and conferences have been devoted to the Japanese-Canadian internment—we can hardly do it justice here. This discussion will show the nature of the inquiry into the subject that you can undertake, beginning with literary texts and moving outward from them into history, and into print and electronic sources.

A reality for any student doing research on a Canadian topic is the fact that, often, fewer sources are available than for topics on American (or European) subjects. In this case study, students will quickly discover (especially on the web) that Japanese-Americans suffered a similar internment on the West Coast of the United States and that a large body of scholarship exists for the events in the U.S. In fact, it turns out that the University of Washington is a very large repository of archival information on the internment (including Canadian documents). However, research will disclose that a very significant body of documents and studies also exists on the Canadian experience. In fact, the amount of Canadian material on this subject is vast.

Be warned: It is dangerous (and politically naïve) to assume that everything in the American documents can be applied to the Canadian history. It is only rarely true that a subject is genuinely “borderless” in event, response, or consequence. Sometimes, however, similar episodes can be profitably compared in the two North American nations. In this case, some of the general historical background and some of the specific racial attitudes and their consequences can be extrapolated from the U.S. documents to the experiences of Japanese-Canadians—but not all. It is very important that Canadian students develop the critical skill to take background information from readily available American sources but evaluate such information against Canadian history, cultural attitudes, and law. (Consider, for example, the different responses of citizens in the two nations to the bombing of Pearl Harbor, which precipitated the evacuation, or to the different rights available to these nations' citizens in 1941.) It might generate an interesting essay to compare American and Canadian responses to the “hyphenated” Japanese citizens, but it would be a poor decision simply to call up easily found American

Web sites and other sources and to apply them uncritically to the history of Japanese-Canadians or the literature written by Japanese-Canadians. In fact, one of the most interesting revelations this research provides is the fact that, in many ways, the Canadian treatment of citizens of Japanese origin was harsher, and the subsequent treatment of these citizens after the war more reprehensible, than that experienced by Japanese-Americans.

## LITERARY TEXTS

Reprinted below are three poems, as well as excerpts from a long poem and a novel. The first is Terry Watada's "VII. 1941 Minto," from *A Thousand Homes* (Stratford, ON: Mercury, 1995). The next two poems are haiku by anonymous members of the Slocan Haiku Club and are reprinted in Keibo Oiwa's edition, *Stone Voices* (Montreal: Véhicule, 1991). The third is an excerpt from Roy Kiyooka's poetic sequence *Wheels*, reprinted in Roy K. Miki, ed., *Pacific Windows: Collected Poems of Roy K. Kiyooka* (Vancouver: Talonbooks, 1997). The final text is a section from Joy Kogawa's famous novel, *Obasan* (Toronto: Penguin, 1983).

Terry Watada was born in 1951. He earned an MA in English, and then began work on a series of musical recordings, including *Hockey Night in Chinatown*, by Number One Son, a collective of Asian Canadian songwriters and performers. He writes a monthly column in *Nikkei Voice*, a national Japanese-Canadian newspaper. He is the author of four plays, a history of Jodo Shinshu Buddhism in Canada, poems, and stories. His collection of related stories, *Daruma Days*, traces the lives of *nisei* (second generation people of Japanese descent) in their relationships with *issei* (first generation immigrants). The stories explore the tensions felt by the *nisei*, who are trapped between cultures and values, and are grounded in their experiences in the camps. The City of Toronto awarded Watada the William P. Hubbard Award, in recognition of his work in race relations.

The poets of the Slocan Haiku Club were all internees who met to compose highly formal poems on given subjects, which were then judged by a master, who was also a prisoner. Writing the poems was an important means for many to retain contact with their ancient literary traditions, as well as a recreational activity that enlivened the boring life of the Slocan camp. In *Within the Barbed Wire Fence: A Japanese Man's Account of His Internment in Canada* (Toronto: U of Toronto P, 1980), Takeo Ujo Nakano reports that the club survived the closing of the camp and the removal of the internees to a smaller camp, and continued to the end of the war. Some two hundred pages of these short poems, those Nakano calls "the best haiku" (71), were collected in an anthology called *Tessaku no Seki (Loneliness within the Barbed Wire Fence)*. The number of poems alone indicates the importance of this writing to those in the camp.

Roy Kiyooka was born in Moose Jaw, Saskatchewan, in 1926 and grew up in Calgary. Even though his family lived outside the "Protected Zone," they were considered to be enemy aliens, were fingerprinted, and were deprived

of their civil rights. Roy Miki considers that Kiyooka was "profoundly disturbed by this radical estrangement from place" (304). Kiyooka had a varied career as painter, photographer, musician, filmmaker, and poet. He moved to Vancouver, where he taught at the University of British Columbia until he retired. He was nominated for the Governor General's Literary Award for his book *Pear Tree Pomes* and named an Officer of the Order of Canada in 1978. He died in 1994.

Joy Kogawa was born in Vancouver in 1935, the daughter of *issei*. She was raised in Vancouver, but she and her family were incarcerated and then relocated to the internment camp at Slocan and later to Coaldale, Alberta. She is very well known for her novel *Obasan*, which tells the story of a young woman, Naomi, caught in the racism of the war and sent to the camps. Kogawa is a Member of the Order of Canada. She taught school in Coaldale, Alberta, for one year and then studied music at the University of Toronto, moving on to study at the Anglican Women's Training College and the University of Saskatchewan. Kogawa was involved in the movement for redress from the Canadian government for its treatment of Japanese-Canadian citizens during World War II, a long emotional and political struggle she recounts in her novel *Itsuka* (1992). She is the author of several collections of poetry, essays, and children's literature including an account of life in the camps written for a juvenile audience, called *Naomi's Road* (1986). In the novel *The Rain Ascends* (1995), Kogawa considers another emotional issue of power and subjugation: the sexual abuse of children by a clergyman.

These authors were, directly or indirectly, victims of a series of Orders-in-Council, beginning with PC 9591 on December 7, 1942, which required Japanese nationals to register with the Registrar of Enemy Aliens by February 7, 1943. This historical fact renders Roy Kiyooka's boyhood memory of being fingerprinted by the RCMP intensely chilling: neither his nor the other texts under study are purely fictional. Even this preliminary research gives new colour to your reading of the literary texts.

Increasingly stringent orders culminated in PC 1486 (on February 27, 1943) which amended the *Defence of Canada Regulations* of 1941, giving the government the power to "authorize the detention" of "all persons" resident within a newly proclaimed "protected area" and to "require any or all persons to leave such protected area." Appendix VII, signed by Louis St. Laurent as Minister of Justice on March 7, 1942, imposed a curfew on "every person of the Japanese race," and ordered all Japanese-Canadians to leave the protected area, effectively "implementing the evacuation," as its subtitle states. Appendix VIII gave the British Columbia Security Commission the "duty" to "plan, supervise, and direct the evacuation [ . . . ] of all persons of the Japanese race." These orders, in the aftermath of the Japanese attack on Pearl Harbor in December 1941, began the detentions (initially in Hastings Park in Vancouver) and subsequent relocation of Japanese-Canadians to concentration camps in the British Columbia interior.



VII.1942. MINTO

*Terry Watada*

The land cut  
the spirit like barbed wire.

It was my prison.

No bars

just the haunted green and rock.

My son was alone.

*My husband lies broken in pieces*

*in a Kamloops hospital*

*and I lie in pain*

*in Vancouver.*

*Even the sisters of mercy,*

*who care for me, hate me.*

Lost, torn from those I love.

Let us dance in the moonlight

of wondrous imagination:

*To my lonely wife—*

*Do you see the autumn moon?<sup>2</sup>*

*I am sick like you*

*and taken away from you,*

*but I see the same clear sky.*

The glow of a night field

reflected in the eyes of an abandoned boy. (58)

## THEMES: EARLY SPRING; SPRING THAW

*Anonymous: Slocan Haiku Club*

Early spring

In time with the sunshine

Children are dancing

◦

Thinking far

While gazing on

Early spring snow (152)

*from Wheels**Roy Kiyooka*

i remember "JAPS SURRENDER!"

i remember all the flagrant incarceration/s

i remember playing dead Indian

i remember the RCMP finger-printing me:

I was 15 and lofting hay that cold winter day

what did i know about treason?

i learned to speak a good textbook English

i seldom spoke anything else.

i never saw the 'yellow peril' in myself

(Mackenzie King did) (170)

*from Obasan**Joy Kogawa*

"You have to remember," Aunt Emily said. "You are your history. If you cut any of it off you're an amputee. Don't deny the past. Remember

everything. If you're bitter, be bitter. Cry it out! Scream! Denial is gangrene. Look at you, Naomi, shuffling back and forth between Cecil and Granton, unable either to go or to stay in the world with even a semblance of grace or ease."

All right, Aunt Emily, all right! [ . . . ]

If I search the caverns of my mind, I come to a collage of images [ . . . ] (54).

Your goal is eventually to move to historical research, but first you must know the texts well. Consider the relationship of the structure—the length of the lines, the organization of the stanzas, the diction and imagery—to the dramatic situation and themes. Look carefully at the images, which are extremely important in haiku and poems growing from this tradition. Consider how the prose text differs from and is similar to the poetic texts. For help, reread the discussions of speaker, figurative language, and other key terms presented in Chapter 12 of this book, and refer to the checklist at the end of Chapter 12.

These texts suggest two related themes: the cultural and psychological prompting to endure hardship, to endure that which cannot be changed, and—conversely—the often painful need to remember and react (to Japanese heritage, homes in Canada, community, the joy of childhood, the atrocities of the evacuation, racist hatred). As well, each text speaks of community, both the racial community from which these people come and their new communities as Canadian citizens and as internees. We will hold these two potential theses in our minds as we begin our research.

Watada presents images of a spirit "cut" by the cold land that imprisons like "barbed wire," images of loneliness, racism, and loss of family. He also shows his protagonist urging her fellows to "dance" in "wondrous imagination," to hear her husband's poetic assurance that, although apart, the family sees "the same clear sky."

The excerpt from Kiyooka's work is from a longer sequence in which he is touring with his father and taking photographs. Suddenly, the lens turns back in time and he remembers the trauma of being fingerprinted, which reveals his boyhood self-identity as Canadian but immediately interrogates notions of community. The adult can no longer identify himself as confidently, or pretend that nothing happened during the war.

The haiku poems present a contrast between these two promptings. In one, traditional images of "spring" and "sunshine" present the stoic fact that children in the camps did dance, that life did go on. In the other poem, the local image of "early spring snow" draws the imagination to think "far"—back to happier days, perhaps, or away to a distant homeland, or back to life on the B.C. coast, or toward an uncertain future, or to family members.

You can begin to link the poems: Watada's protagonist is also "thinking far" to her "broken" husband in a Kamloops hospital and her own imminent death

in a Vancouver hospital. She is also aware that her “son [is] alone.” He is not dancing in the spring sunshine of the haiku. Is her call, “Let us dance,” directed at the boy as well as herself, then? Must he simply endure? (In the next poem, he attends her cremation and responds with “curses” hidden “under the sheets” and a “quiet sobbing.”) Her conflicted emotion is beautifully imagined in the final lines: the “glow” is “reflected in the eyes of an abandoned boy.” Kiyooka’s boy is not orphaned, but the fingerprinting already marks him out for the same tension between memory and action.

Kogawa relates this conflict directly. Aunt Emily, here and in *Itsuka*, insists upon recollection and open emotions, calling for a less traditional response to anger and injustice. No “quiet sobbing” for her. The contemporary Japanese-Canadian protagonist finally responds by allowing the “collage of images” to flood out. It is significant that she remembers her pain in images of her old home in Vancouver, taken away from the family and the community the government broke up. You should also notice that she speaks in images, recalling the literary tradition of the haiku and other Asian poetry, poetry that links geographical to psychological landscape. Noticing this stylistic device takes you back, of course, to first images of the first poem, the land cutting the spirit.

These are powerful texts even for a reader who knows only a little about the historical facts. But the poems become still more effective for a reader who knows in depth and detail about this episode in Canadian history, and who can bring this knowledge to a reading of the texts and present it in an analytical research paper.

## THE SEARCH BEGINS

One form of *historical* research is to follow a traditional route for *literary* research. The literary resources and methods described in the previous chapter can lead to secondary sources on the authors and their writings, and to information about their careers, the work they have done, and its major themes.

### Bibliographical Listing

By checking in the *MLA Bibliography* (see the previous chapter), you can locate bibliographical items such as the following, given simply as examples. (Note: These examples are in Works Cited format, as they would appear at the end of your essay.)

#### **On Kogawa (from more than 68 entries):**

Potter, Robin. “Moral—in Whose Sense?: Joy Kogawa’s *Obasan* and Julia Kristeva’s *Powers of Horror*.” *Studies in Canadian Literature* 15 (1990): 117–39.

Willis, Gary. “Speaking the Silence: Joy Kogawa’s *Obasan*.” *Studies in Canadian Literature* 12 (1987): 239–49.

Jones, Manina. "The Avenues of Speech and Silence: Telling Difference in Joy Kogawa's *Obasan*." *Theory between the Disciplines*. Ed. Kreiswirth-Martin. Ann Arbor: U of Michigan P, 1990. 213–29.

### **On Kiyooka:**

Ondaatje, Michael, et al. "Roy Kiyooka (1926–1994)." *Brick* 48 (1994): 13–34.

Other major indices are also helpful, and these are now available online. For example, EBSCOHost services such as *Academic Search Elite* or *Canadian MAS Full Text Elite* provide useful entries. *Canadian Business and Current Affairs Index*, which includes a broad category of sources including newspaper articles, lists 475 sources under the general subject heading, "Japanese-Canadians." A refinement of that subject to "Japanese-Canadians and internment" reduces the list to more directly useful sources. You need to learn some techniques to search and to refine your search: "play around" on the search engine at first and learn your way through the methodology. As well, remember that other disciplines will assist your search. For example, the *Social Sciences Index* provides general information on, say, racism in Canada. These indices can give you both specific sources (as above), or general information. Here are some examples:

Omatsu, Maryka. "Bittersweet Passage: Fifty Years after the Internment [ . . . ] an Insider Bares the Soul of the Japanese-Canadian Experience." *Canadian Forum* Sept. 1992: 15–16.

Ayukawa, Midge. "From Japs to Japanese-Canadians to Canadians." *Journal of the West* 38 (1999): 41–48.

Ramcharan, Subhas. "Racism, Nonwhites in Canada." *Canadian Review of Sociology and Anthropology*. 22 (1985): 589–91.

Through electronic access and interlibrary loan, you can get hold of almost any source, even if a library on campus does not carry it. But sometimes interlibrary loan can take a few days, a week, or more. Remember the importance of starting early on research projects. Request copies of everything while there is still time to examine it before your deadline.

### **Full-text Listings**

A major benefit of these electronic database indices is that many entries are available in full text, meaning that you can download the entire article. This is true of articles from various categories of sources, but is particularly useful when your source is an article from a juried scholarly journal. In such a case, you get immediate access to the best scholarly material. This is a great boon to any researcher, but especially so if your library owns only a limited collection of periodicals.

There are often three levels of citation: the bibliographic listing, an expanded citation with abstract, and full text. Some entries boast all three. If the article you want is available in full text, you can get it instantly, without having to search through the library stacks or travel to another institution.

The biggest drawback of this feature, however, arises when you come to document the source. Full-text downloads rarely have page numbers and it becomes difficult to pinpoint the source, especially for paraphrases and summaries. The best solution is to use the paragraph number references discussed in the last chapter, and we urge you to count paragraphs and use this documentation style. If the article is available in print form in your library, choose that medium since the printed version does show page numbers. See the previous chapter for documentation models.

## HISTORICAL SOURCES

The sources in the indices, while promising, may take for granted more than you know at this stage; the discussion and analysis presented in them assumes that readers *already* have the background that you are seeking to acquire. How can you begin to acquire a base of historical knowledge? *Start small*. Don't overwhelm yourself with more information than you can handle. Keep in mind as well that your aim is not to become a historian but, instead, to enrich your literary explorations with knowledge drawn from another field and set of sources.

### Basic Reference Books (Short Paper)

It is best to begin with basic reference books, and you can get to them by consulting the following:

Balay, Robert. *Guide to Reference Books*. 11th ed. Chicago: American Library Association, 1996.

Blazek, Ron, and Elizabeth Aversa. *The Humanities: A Selective Guide to Information Sources*. 5th ed. Englewood, CO.: Libraries Unlimited, 2000.

This is an annotated guide to research sources in literature, art, and other fields in the humanities.

Or consult *ARBA Guide to Subject Encyclopedias and Dictionaries*, 2nd ed., 1997 and *First Stop: The Master Index to Subject Encyclopedias*, 1989.

Or, in the online library catalogue, check under the subject heading "history—dictionaries." (You can do the same thing for literature, for titles of reference works in that field.)

You can also refer to Jules R. Benjamin, *A Student's Guide to History*, 6th ed. (1994), and James R. Bracken, *Reference Works in British and American Literature*, 2 vols. (1990). See also M. J. Marcuse, *Reference Guide for English Studies* (1990), and James L. Harner, *Literary Research Guide*, 3rd. ed. (1998).

Browse in the reference section or, better still, talk to a reference librarian—he or she can be a valuable resource and often can direct you quickly to helpful books.

Such a search will point you to, among other sources, *The Oxford Companion to the Second World War* (Gen. Ed. I. C. B. Dear. Consultant Ed.,

M. R. D. Foot. Oxford and New York: Oxford UP, 1995). This guide is recent, prepared by eminent scholars, and published by a reputable press. It is a trustworthy source, and its entry on "Japanese-Canadians" (p. 634) is signed by the well-known historian, J. L. Granatstein. It is cross-referenced to a general entry on "Internment," and also leads to a longer article on the plight of Japanese-Americans that provides further relevant information. As well, the entry identifies two books for further reading:

Adachi, K. *The Enemy That Never Was: A History of the Japanese-Canadians*. Toronto: McClelland, 1976.

Roy, P. *Mutual Hostages: Canadians and Japanese during the Second World War*. Toronto: U of T Press, 1990.

Here is the entry from the *Oxford Companion* in full:

### Japanese Canadians

The first Japanese came to Canada in 1877 and, although neither the Japanese nor the Canadian government encouraged the flow, by 1941 there were 23,000 people of Japanese origin in Canada, almost all living in British Columbia. Hard-working and slow to integrate, they stirred fears of the 'Yellow Peril' which increased exponentially as Japan turned expansionist in the 1930s. A Special Committee on Orientals, appointed in 1940, ordered registration of Japanese-Canadians and barred them from military service. There were, however, no plans for their evacuation from the coast or internment in event of war with Japan, though Canadian and American officials discussed the need for coordinated action at the Permanent Joint Board on Defense. After Pearl Harbor and the fall of Hong Kong, British Columbian fears increased, political and military leaders called for action, and on 14 January, 1942, Ottawa decided to move Japanese male nationals of military age inland. As Allied defeats continued, the pressure mounted; on 24 February, following the signing of an executive order by Roosevelt, which empowered the military to remove Japanese-Americans from the US West Coast, the government ordered evacuation of all Japanese-Canadians, men and women, citizens and aliens. Over the next months, their property confiscated, Japanese-Canadians were moved to inland communities, often very rough. Men worked on road gangs, though before long labour shortages led Ottawa to encourage them to move eastwards to Central Canadian manufacturing plants. Evacuation registrees along with Japanese patriots [sic] were interned. On 4 August 1944, Ottawa decided to repatriate 'disloyal' Japanese-Canadians to Japan and later to include those voluntarily seeking to return; after protests, 3,964 went. The remainder established new lives east of the Rockies. See also INTERNMENT.

Having researched a number of sources, at this point you should remind yourself of the boundaries of the assignment.

- What is the *length* of the essay? What is its *due date*?
- *How many* sources did the instructor state that you should use? Did he or she refer to specific kinds of sources that the paper should include—scholarly books and/or articles, other primary sources (literary texts, letters, autobiographies, journals), photographs, and so on?
- What should be the *proportions* of the essay? How much of it should consist of literary analysis, and how much of historical research and context?

For a short paper of three pages that treats one or both of the poems and provides some historical context, the above entry from *The Oxford Companion to the Second World War* may be all that you need. It reports what happened, where it happened, and why; emphasizes the outrage done to civil liberties; and highlights two cultural realities that bear on our texts: “[ . . . ] slow to integrate, they stirred fears of the ‘Yellow Peril’ [ . . . ]”(634). You can relate Granatstein’s historical observation to the tradition of an inward-looking community that Kogawa and the haiku poets evoke. And you can easily see the racism that causes even the hospital workers to discriminate against Watada’s narrator. Here, you have a historical detail that you can develop in your examination of the texts and, if the assignment is a longer one calling for more extensive research, that you can make the organizing principle for gathering and then sifting through sources.

It is important, then, to gain basic knowledge of the subject, so that you have a clear, accurate answer to your core question—in this case, “What was the internment?” But, at the same time, seek to locate in the overview of the subject an idea or issue that is connected to the themes of the specific literary works. *Connect* the literature and the history.

### Getting Deeper (Medium or Long Paper)

The entry in the *Oxford Companion* is limited. It is brief and provides no bibliography beyond the two books for further reading. For a medium-length paper, you will need to search elsewhere for more information, and for additional bibliography.

In response to the question, “Where can I find out about the internment of Japanese-Canadians during World War II?” a reference librarian might recommend the *Canadian Encyclopedia*, which includes an entry on this subject titled “Japanese Canadians.” (This encyclopedia is also available in a CD-ROM version, as we’ll discuss later.) Subject-specific or -limited encyclopedias usually provide more information than general encyclopedias, so the librarian might also suggest the *Encyclopedia of British Columbia*, which contains an entry for “Japanese, Relocation of.”

*The Canadian Encyclopedia*. Editor-in-chief James H. Marsh. Year 2000 ed. Toronto: McClelland, 1999.

*Encyclopedia of British Columbia*. Ed. David Francis. Madeira Park, BC: Harbour, 2000.



As well, the librarian might point to the electronic library subject catalogue. Searching by logical keywords, such as “Japanese-Canadian” and “Japanese-Canadian and internment” produces a lengthy list of sources. You need to use associative (Boolean) logic to search in library catalogues and you need to try various avenues; we discuss refined searches in more detail later in this chapter. A general search (often by “keyword”) can give you a sense of the scope of your subject and quickly direct you to subheadings. One electronic search produced 27 useful subheadings; if you choose only “Japanese-Canadians evacuation and relocation 1942–1945,” you will find eight useful sources.

It is tempting to go immediately to a catalogue search, but some preliminary research is usually a better starting point. If you go directly to the subject catalogue, you might not find an important book (if, say, your library does not own it), or you might not realize its importance. When a scholar like Granatstein recommends a study like Adachi’s, you know it has value. It is a good idea, then, to start with reference books and then move to the catalogue.

When you do find a source in a catalogue, you will see on the entry a group of related subject categories. You can then use these further categories for your more complete subject search. The librarian can also assist you in identifying the phrases for the subject you are researching; the Library of Congress Subject Headings (LCSH) is another resource.

Now you can start to compile a bibliography of your own. But—here is a key point—note the dates of publication. You should be seeking sources as recent as possible to make certain that your knowledge is up-to-date. (We’ll qualify this general advice later.) With a little research, you’ll discover, for example, that the spring 2001 issue of the journal *West Coast Line* contains a literary-historical essay by Kirsten Emiko McAllister entitled “Held Captive: the Postcard and the Internment Camp.” (The searches for this chapter were undertaken in the spring of 2002, so this article was completely up-to-the-minute research at the time of writing.)

McAllister’s article provides a Works Cited list that includes sixteen sources, ten of which are more recent than Adachi’s book. As well, this source lists Adachi’s book as a 1991 publication, which tells us that there is a later edition than the 1976 edition cited in the *Oxford Companion*. You want to find the later edition, and when you do, you’ll see in the Introduction, by Timothy Findley, the confirmation that “this book is more disturbing—and therefore more enlightening—than it was when it was first published in 1976” (x).

Adachi gives nine background chapters on the period 1867–1941, four chapters on the internment and its aftermath, two chapters of analysis, an Afterword by Roger Daniels (called “The Struggle for Redress”), photographs, notes, an appendix of historical documents, and an extensive bibliography. This is a first-rate book for your purposes; it is recently updated, and written by an accomplished scholar who is in full command of primary and secondary sources and whose bibliography will direct you authoritatively to other materials.

Your search will also disclose that Terry Watada has edited a collection called *Collected Voices: An Anthology of Asian North American Periodical Writing* (Toronto: HpF, 1997). In this collection, you will find an article by

Ayukawa Michiko Midge, “History of Nikku Pioneer Women,” from the August 1990 *Nikkei Voice*, a Japanese-Canadian newspaper. In this essay, Michiko Midge tells us that by accepting “life’s vicissitudes with *shikataganai* (‘it can’t be helped’) [it] may appear as if they [the female evacuees] were just giving up. But it is a philosophy which, in that instance, helped them to carry on and make the best of a difficult situation. The women were stoic [ . . . ]” (n.pag).

Reading this opinion, you will recall our texts. Now you can appreciate the two-directional thrust of the haiku and Aunt Emily’s call to rail against such stoic restraint. All through *Obasan*, Naomi struggles with this sense of private silence and her aunt’s call—which we read in our excerpt—to break the code. In an epigram to her novel, Kogawa writes “There is a silence that cannot speak. There is a silence that will not speak. [ . . . ] I hate the staring into the night. [ . . . ] The sky swallowing the echoes.” Read alongside Michiko Midge’s comment, Kogawa’s opening comment illuminates our understanding of the husband in Watada’s poem who is “sick like you / and taken away from you, / but I see the same clear sky.” Your research is giving you context and authority with which to interpret the literary texts.

In Kirsten Emiko McAllister’s article, we learn that postcards showing the camps were produced, and these are now emerging from archives and the personal family records of the descendants. McAllister describes one postcard that “captivates me”: “it is as if one emerges from the edge of a forest, parting the softly-focused cedar fronds to reveal a nostalgic scene of *mura*—Japanese village. [ . . . ] the camps were set within a landscape that calls up the imagery of *furusato* [‘old village’]. Under the wash of its nostalgia, the boredom and uncertainty of confinement come to be recalled as the simplicity of life, and the rows of leaking cramped shacks as rustic” (28–29).

Now you can really begin to see the analytical value of historical sources. Details like these give a personal resonance to the conflicted landscape of Watada’s poem, a prison that is also somehow a beautiful natural setting, almost Romantic: “just the haunted green and rock.” The nostalgia of McAllister’s postcard documents echoes the haiku: “Thinking far/ While gazing on/ Early spring snow.” The fact that life in the camps was boring helps to explain the development of the haiku clubs, but also the wistful tone of the poems.

Our historical research teaches us about the *contexts* for these texts and alerts us to the power and precision of details that the writers include. Sometimes, too, it helps us to sense the pressure of feelings and thoughts that a writer or speaker is excluding, is holding back, or is reacting against. The more we learn about the camps, the more we can perceive what Aunt Emily is angry about, and what the mother in “VII. 1942 Minto” might be struggling to keep from speaking about.

## Review

- Consult a range of reference books as you are getting launched on a literary-historical paper—it will take less time than you think, and it will be time invested wisely.

- Pay attention to when the books were published and how up-to-date they are in their suggestions for additional reading.
- Even as you acquire familiarity with the subject in general, take special note of where the historical record *makes connections* to the literature that you are studying. The real reward comes when you can perceive the relationship between history and the structure and the themes of the literary works.

### **Questions for Consideration.**

In *The Enemy that Never Was* (1991), Ken Adachi states:

Unlike the arid desert exile of the Japanese-American evacuees, encircled by barbed wire and military police in watch towers, the detention camps in the interior of British Columbia were another setting altogether. The were set against a splendid physical background, green pines and cottonwoods thrusting skyward, enfolding mountains looming through mists [ . . . ] ideal for a summer holiday [ . . . ]. But while a summer holiday, even a protracted one, was one thing, actually living there was another. All the interior camps were psychologically deceptive places in which to live. The magnificence of the outdoor setting and the echoes of a romantic past were but candy wrapping, hiding a grim reality. (251)

Write one or two paragraphs in which you connect Adachi's description to details in our literary texts. In your commentary, show how the historical context enhances the reader's response to and understanding of the texts.

### **Other Reference Sources**

There are other routes to follow, especially for historical materials.

*Humanities Abstracts*, an index of articles in the humanities, with their contents summarized, is a good resource.

The ABSTRACT, or summary of the author's main points, is a valuable feature of this reference work. Abstracts appear in many indices (including online checklists such as *Academic Search Elite*) and vary in length and thoroughness.

Here is a sample abstract:

Kirsten Emiko McAllister. "Narrating Japanese-Canadians In and Out of the Canadian Nation: A Critique of Realist Forms of Representation." *Canadian Journal of Communications* 24 (1999): 79–103.

During World War II the Canadian government implemented a systematic plan to rid British Columbia of over 22,000 Japanese-Canadians. Forty years later, Japanese-Canadians mobilized in a movement to demand redress. To make their case, they use realism with its objective research methods to prove that the government's actions violated their rights. But while realism helped them win their case, this paper claims that there were ramifications. While realism

made it possible to narrate Japanese-Canadians into the history of the Canadian nation as fully assimilated citizens, this implicitly accepted the nation's hostile construction of racial others. Through an analysis of the Japanese-Canadian film *Minoru: Memory of Exile*, this paper shows how difficult it is to shed realism once it is institutionalized, underlining the importance of developing a critical awareness of how it operates.

When you read an abstract, keep in mind that you are seeking sources that bear on the issues in the literary works that you have chosen to examine. The abstract may tell you about a source that, while interesting, is not pertinent to your research needs for this particular paper. For many topics, there is a great deal of material that you could draw upon if your time were limitless, but because you must use your limited time well, you should be focused and selective. Fasten on the best sources for the nature of the research task at hand. Look for keywords in titles of books and articles listed in bibliographies that offer clues about the author's point of view, approach, and treatment of the subject.

Individual journals usually have *index issues*. The journal *BC Studies*, for example, offers a Cumulative Index to numbers 1 to 120 that lists 19 articles on our subject. If you select a hopeful title, such as Werner Cohn's essay, "Persecution of Japanese-Canadians and the Political Left in British Columbia: December 1941–March 1942." *BC Studies* 68 (1985–86): 3–22, and locate the issue, you discover a full citation that gives you an idea of the length of the article and the quality of the journal, and then an abstract that helps you decide if the body of the text will contain information you need. Each of these steps—title, full entry, abstract—is designed to save you time by giving you enough information to keep going, or to stop.

*Information databases*, both in print form and online, are further sources. The National Library of Canada, for example, provides extensive "Canadian Information by Subject," which includes various sub-subjects of use to our search.

Some of these databases are commercial, such as *H-Canada: Canadian History and Studies*, and many of them are now available online. We'll discuss electronic sources in the next section.

### **Too Much Information?**

At this point, you may be wondering, "How do I know when to stop?" A good question, but not one with a simple answer. We have known students who have become gripped by a subject and have read everything they can about it. But however excited about a subject you become, in the midst of a busy semester you will need to make choices and budget your time. Look back at the section on research where we urged you to create a "working thesis," which helps you to limit your search and your reading (page 288).

Stop when you have acquired the historical knowledge that strengthens your analysis of the literary texts—the knowledge that deepens your understanding of the issues that the authors have treated, and the knowledge that is sufficient for you to meet the terms (that is, the boundaries) of the assignment.

### **Question for Consideration**

As you perform your research, you will often be confronted with lists of sources. It is important to become aware of how to evaluate these sources to determine which of the items on a list might be most relevant. Review the following items: the type of each source and its area of emphasis, the publication date (including the original date of any republished source), the status of the publisher, and the nature of the connection to the themes in the texts you plan to examine. Often, in Canadian research, you must also ask yourself whether you can read well enough in French or another language other than English to use a source written in that language. Not all of the following texts will prove to be useful to our particular project, though some will. Consider which you might plan to use:

- Berger, Thomas R. *Fragile Freedoms: Human Rights and Dissent in Canada*. Toronto: Irwin, 1982.
- Boyko, John. *Last Steps to Freedom: The Evolution of Canadian Racism*. 1995. Winnipeg: Schillingford, 1998.
- Broadfoot, Barry. *Years of Sorrow, Years of Shame: The Story of the Japanese-Canadians in World War II*. Toronto: Doubleday, 1977.
- Driedger, Leo. *Multi-Ethnic Canada: Identities & Inequalities*. Toronto: Oxford UP, 1996.
- Enomoto, Randy, ed. *Homecoming '92—Where the Heart Is*. Winnipeg: National Assoc. of Japanese-Canadians, 1993.
- Ito, Roy. *We Went to War: The Story of the Japanese-Canadians Who Served During the First and Second World Wars*. Etobicoke, ON: S-20 and Nisei Veterans Association., 1984.
- Kobayashi, Addie. *Exiles in Our Own Country: Japanese-Canadians in Niagara*. Richmond Hill, ON: Nikkei Network, 1998.
- Le Projet centenaire canadien-japonais. *Un rêve de richesse: Les Japonais au Canada 1877-1977*. Vancouver and Toronto: Le Projet centenaire canadien-japonais, 1978.
- Okazaki, Robert K. *The Nisei Mass Evacuation Group and the P.O.W. Camp 101 Angler, Ontario: The Japanese-Canadian Community's Struggle for Justice and Human Rights During World War II*. Scarborough, ON: Markham, 1996.

## **ELECTRONIC SOURCES**

### **CD-ROMS**

Encyclopedias can give you the basics about a subject, but like all resources, they have limitations. An encyclopedia may not cover the subject that you are researching and will not cover it in adequate depth. Knowledge expands rapidly, and because it does, even a good encyclopedia lags somewhat behind

current scholarship. A number of encyclopedias are now in CD-ROM form for use on a personal computer, and the CD makes searches for information easier. It may also mean that your version is more current as CD-ROMS are often cheaper to buy than print volumes. Many such encyclopedias can also be connected to the World Wide Web, where updated information and links to reference and research resources are listed. It is helpful to have the updated information and links, but only when they are reliable. More on this point in a moment.

Perhaps the most popular electronic encyclopedias are the *Grolier Multimedia Encyclopedia* and *Encarta*. The best general encyclopedia online is probably *Encyclopedia Britannica*. It is now available on library shelves, on CD-ROM, and free-of-charge online at <[www.britannica.com](http://www.britannica.com)>. Like *Grolier*, *Britannica* does not supply an entry on "internment"; you must first search the database, browsing through related items. In fact, the search is difficult because the database contains such a vast array of entries on minor topics—although a subject search engine is now provided. Of particular annoyance to many researchers is the fact that online advertisements keep taking over the screen!

Most online reference tools are American: you'd be better advised to consult the *McClelland and Stewart Canadian Encyclopedia: World Edition* (current edition 1999, 2 CDs). This electronic source has a 1700-word entry on our subject written by Ann Sunahara. The entry also gives five sources, some of which we've already found. Here is an excerpt:

### **Discrimination**

From the beginning all Japanese Canadians, both Issei immigrants and their Canadian-born children, called Nisei (Nee-say), faced massive discrimination. Until the late 1940s, BC politicians pandered to white supremacists and passed a series of laws intended to force Japanese Canadians to leave Canada. All Japanese Canadians were denied the right to vote, including Canadian-born Nisei and Issei veterans of WWI who had served in the Canadian Army. Laws excluded Japanese Canadians from most professions, the civil service and teaching. Labour and minimum-wage laws ensured that employers would hire Asian Canadians only for the most menial jobs and at lower rates of pay than whites.

In the 1920s, the federal government tried to exclude Japanese Canadians from their traditional livelihood of fishing by limiting the number of their fishing licences. During the Great Depression of the 1930s, the BC government denied them logging licenses and paid Japanese Canadians only a fraction of the social assistance paid to whites. Before 1945, the Nisei could not enlist in the Canadian armed forces, since enlistment would give the vote to both the soldier and his wife [ . . . ].

### **Postwar Community**

In the 1950s, through hard work and educational achievement, Japanese Canadians rebuilt their lives but, scattered across Canada, could not rebuild their community. The postwar economic boom and the rejection

by Canadian society of racism as a political tactic opened new opportunities for Japanese Canadians. They moved rapidly into the urban and suburban middle class [ . . . ].

By 1986, polls showed that 63% of Canadians supported redress and 45% favoured individual compensation.

The information about community, assimilation, and racism is directly useful to an essay about our literary texts.

One value of CD-ROM sources is that they provide quick cross-references to related subjects, dictionary definitions, or historical documents that might expand the information, or help you to understand a point. For example, the Sunahara article in the McClelland and Stewart CD-ROM is the same text as in the print version we discussed earlier, but phrases like, "War Measures Act" are "hot" and take you to additional entries that give more information. Online encyclopedias often provide active links to other Web sites. A problem, of course, is that these links are not always current. Finding an expired site, or receiving the message "Document contains no data" is a frustrating reality in web-based research.

There are two things to do when a link does not work:

1. Type in the link, but end with .edu or .com. or .org. The internal architecture of the site may have changed, but the information you are seeking might still be there, accessible through a different link.
2. Go to a search engine, such as Google ([www.google.ca](http://www.google.ca)) or Infoseek ([www.infoseek.com](http://www.infoseek.com)); type in the exact name of the site and see what you get. Sometimes the link that you tried at first will have expired, but you will manage, via a search engine, to reach the site under its name.

## The Internet/World Wide Web

Because of the ease of using the Internet, with its access to electronic mail, newsgroups, mailing lists, and, especially, sites and links on the World Wide Web, many students now make it their first—and, unfortunately, too often their *only*—stop for research.

All of us, however, must be *critical* users of the materials we find on the Web. The Web is up-to-date *and* out-of-date, helpful *and* disappointing. It can be a researcher's dream come true and also a source of errors and a time-waster.

Let's work a bit on the literature and history of the internment by means of the Web and see what we discover. Start a search using a popular "search engine," such as Google, with the search phrase: *Japanese and internment*. Google is a better engine than, say, Yahoo!, which executes a much more limited search. Search engines make use of logical (Boolean) operators, such as *and*, *or*, *not*, and *near*. *And* searches the field for any uses of both keywords you have specified. *Or* searches for either of the keywords. *Not* enables you to restrict the search (eg. *minority not European*). *Near* looks for the keywords within a certain range (eg. 10 words) of one another. These operators can help you to tailor a search, and most search engines accept them and offer other refinements. Placing a phrase in quotations, for instance, means

that the search will produce items using only that specific phrase (eg. "internment of Japanese-Canadians").

Search engines also use "wild cards," and these help you to extend the engine's very literal ability to associate words. The symbol you use as the "wild card" varies, and the search engine site will tell you what to type—\$ or °, perhaps. For example, typing *Canada* will only find entries with the country's name and will usually miss *Canadian*, *Canadien*, *Canadienne*, and so on. If you type *Canad\$* or *Canad°*, you will uncover many more relevant sites. Use some common sense, however: typing only *Can\$* will produce hundreds of useless sources containing words like *cannot* or *cannon*.

A good way to begin on the Web is to search for general information on your authors. We found biographical and bibliographical listings for each of the writers. It is very important to evaluate sites of this kind. We'll discuss critical assessment of sites later, but be careful that you haven't reached a "fan" site or an uploaded student project when you search for famous people. Look for reliable sponsors. For example, the University of Calgary English department maintains a site called "Canadian Poets" (<[www.ucalgary.ca/UofC/faculties/HUM/ENGL/canada/poets](http://www.ucalgary.ca/UofC/faculties/HUM/ENGL/canada/poets)>), where we found information about Roy Kiyooka, and we found information about Joy Kogawa on a site put up by the University of Northern British Columbia (<[http://quarles.unbc.edu/kbeeler\\_html/research/kog4-html](http://quarles.unbc.edu/kbeeler_html/research/kog4-html)>). Because these sites are maintained by reputable academic agencies, they will contain accurate information on the authors. (Still, check the date of the last revision and update.)

The history and background research involves a much wider search. When we searched Google on May 1, 2002, using "Japanese-Canadians," we found 4,400 sites! (Yahoo! produced 3,120, by the way.) Obviously, you need to refine such a search. "Japanese-Canadians and internment" reduced the number to 1,410, which is still an impossible number of sites to evaluate. Adding "and racism" reduced the list to 398. You get the idea; as in the methodology for library search engines, it is necessary to try various sets of keywords and to refine your search.

What we did notice, however, is that two or three of the same sites appeared in each search; this probably means they are worth considering. We discovered, for example, that the National Association for Japanese-Canadians maintains a site, but examination of this URL proved disappointing. The association is undertaking many interesting activities, but we didn't gain much direct information for our project. As always, it is necessary to look critically at sites, including those that are frequently linked.

We learned that the University of Washington provides a site called "Japanese-Canadian Internment: Information at the University of Washington Libraries and Beyond," which proved to be useful to our project. (It was here that we discovered that the largest archive of information on the British Columbia issue is housed in a university in a neighbouring American state.) We also discovered the Canadian Race Relations Foundation site, which proved to be excellent. We discovered another very valuable source: Sophia University Institute of American and Canadian Studies in Tokyo produces the *Journal of American and Canadian Studies*. Issue 17 contains an outstanding article by



Masumi Izumi, of the Graduate School of American Studies, entitled "Lessons from History: Japanese-Canadians and Civil Liberties in Canada."

Because we already knew of its existence, we also checked the Canadian Archival Info Network site, which links a large number of Canadian museum and archive sites. This is the sort of lead a reference librarian can give you. Here is a description of each of the highly useful sources we found:

### ***Japanese-Canadian Internment: Information at the University of Washington Libraries and Beyond***

This extensive site provides an introduction by Linda Di Biase, including a reproduction of *Notice to all Japanese Persons and Persons of Japanese Racial Origin*, a photograph for which the site credits the Vancouver Public Library. (This tells us that information can also be obtained directly from that library.) The site has links: "General Materials"; "Roots of Racism"; "Internment and Redress"; and "Related Sites."

Clicking the "Related Sites" button gives us eleven links, some of which may be useful to our project. One, for example, takes us to the article by Werner Cohn in *BC Studies* that we had found earlier.

The "General Materials" button takes us to a useful bibliography with short abstracts. It includes some items we hadn't found previously. (However, on the day we visited the site, it hadn't been updated since August 1998.)

The "Roots of Racism" section provides an extensive list of sources with abstracts. It also reproduces a petition from 1897 and other material from Special Collections at the university; without the Web, we wouldn't be able to see these documents unless we visited Washington State.

### ***The Canadian Race Relations Foundation Site***

This site provides "fact sheets." One of these—"From Racism to Redress: The Japanese-Canadian Experience"—is a well-written, five-page overview with a timeline and a number of useful quotations from other sources and from historical documents. We learned, for example, that the estimated property loss to Japanese-Canadians was \$50,000,000 in 1950 dollars and that the net loss was some \$443 million. We learned that families were interned together in the U.S.A., while "in Canada, initially, families were separated." (You will remember the aching separation of mother, father, and child in Watada's poem: again, your research provides factual underpinnings for the poetic expression.) We learned that the U.S. government moved quickly in 1944-45 "to allow the return" of evacuees, but in Canada, internees "were forced to decide on deportation to Japan or relocation east of the Rockies."

These facts will need to be confirmed from another source because this site is unsigned, but you can expect them to be sound because of the authenticity of the sponsoring agency of this site. (In fact, Adachi and others do confirm these disturbing facts.)

This introduction lists ten sources, most of which we've already located by other means. Under another button, however, the site provides a further, more extensive bibliography with 40 entries, each with an abstract. This list is a very valuable find, particularly as some of the entries provide excerpts that

allow you to get quickly to at least partial information. The site also provides a listing of videos and links to other Web sites.

**“Lessons from History:  
Japanese-Canadians and Civil Liberties in Canada”**

Izumi’s article begins with an abstract in Japanese that makes it valuable for researchers in that country. But the long English essay that follows is one of the most thorough sources we found. Izumi lays out background history that we now know but didn’t at the outset of our project—when you discover each source partly determines its value to your research.

After this overview, however, the essay discusses two events which Izumi feels are consequences of the internment: the adoption of the Canadian *Charter of Rights and Freedoms* in 1982 and the replacement of the *War Measures Act* with the *Emergencies Act* in 1988. Izumi claims that the participation of the Japanese in the Redress Movement “deserves to be recorded, because their experience provides a bitter, but precious lesson for Canadians, presenting an example of how tragedy can happen when racism is legitimized by political institutions.”

Although the bulk of the article deals with events after the internment, it provides much history from the period we are researching, including interviews with survivors. The accounts of witnesses like Ms. Hide (Hyodo) Shimizu, who was the only Japanese-Canadian public school teacher before the Second World War, is moving: It gives us, again, personal history from which to read the fictional histories of Kogawa’s Naomi or the real event which Kiyooka poeticizes. Izumi reports that “Some Nisei were qualified to teach,” but could not get jobs in B.C. because “of the racial discrimination.” We have more evidence for the hatred that “Even the sisters of mercy” felt for the Japanese, and the anger that Aunt Emily feels.

Ms. Shimizu reports that “I am a Christian woman, so I have forgiven, but it is very difficult to forget.” One thesis we are considering involves the acts of remembering and forgetting, the tension between trauma and the sense of self. Kiyooka remembers the humiliation of being fingerprinted; it intersects with his memories of his father even though he is in another country and it is 1969, years after the incident. Roy K. Miki says of Kiyooka that the “internalized conflicts of the war years would never stray from the immediate reach of memory, though the artist RK remained wary of using its personal and historical specificities as subject-matter of his visual art [ . . . ]” (305). Kogawa remembers her family house in Vancouver, a memory she has repressed. In Izumi’s article, Roger Obata recalls his own mother’s horror at losing her house on four hour’s notice and the looting of her personal belongings.

Obata provides a powerful detail that informs our other thesis about community and loyalties: He was in uniform as a Canadian soldier while his mother’s home was being confiscated. This article, like all our findings, provides direct context for the literary texts.

The chief value to us, however, is not the essay itself, but the very extensive notes. Izumi offers 87 notes that hugely expand and qualify our bibliography. For example, we learn of a study written in 1948 by Forest E. La Violette, *The*

*Canadian Japanese and World War II: A Sociological and Psychological Account* (Toronto: U of Toronto P), which Izumi tells us “lacks a critical viewpoint on the evacuation policy itself,” but does provide an opinion much more contemporaneous to the events. (Earlier, we urged you to use current research, and it is always a guiding principle. But there are particular applications in which research close in time to a historical event can give specific insight.) Izumi’s notes warn us that Adachi’s book—which has been our base source—“contains some errors in the description of the pre-W.W.II history” because Adachi could not read the Japanese language. This is an important caution for us! Izumi considers Adachi’s section on the evacuation, however, to be “extremely valuable.” This is the sort of up-to-date information and critical response that we need to evaluate our sources, to tell us what to use—and what to avoid—in a source. These notes qualify information we’ve learned elsewhere, provide myriad references we might explore (if we had time), and give us yet more sources.

This article is very useful, indeed. We might have found it anyway through a periodical index, but we did find it—almost by accident—on the Web. This demonstrates the often-surprising value of the Web, but reminds us that it is no substitute for a methodical library search.

### **Canadian Archival Info Network Site**

On this government site, we found 23 records, including the University of Washington site once again. (Its presence on this authoritative site confirms that it will be a reliable source.) We pursued the following path and achieved the results indicated in the last line:

#### Virtual Exhibits

British Columbia—27 sources

British Columbia Government Provincial Archives Visual Records

Online—110,000 images(!)

Search Engine “J”

Japanese Canadians—32 items

Of these 32 items, three were of direct use to our project, and, of these, two provided thumbnail contact sheets showing photographs we could use:

C = 09837 Former Japanese Internment  
Camp, Lilloet

I = 60959 Japanese-Canadian Internment  
Camp, showing school

These images can be downloaded for research purposes without charge.

Using the Web can lead to visual and archival resources such as this photograph, which might enhance your essay (perhaps placed in an appendix or used to illustrate a particular point in your text). Recall McAllister’s comment on the imagery of *furusato* [“old village”]; you can relate her comment and



Japanese-Canadian internment camp, showing school and housing, at Lemon Creek, south of Slovan City. Courtesy of BC Archives.

this drab photograph to the literary texts. Remember the section from Adachi's history in which he compares "summer holiday" settings to the "grim reality" of the camps (251). Once again, your research offers historical balance to the psychological conflicts suffered by the protagonists in our literary texts. You are gathering enough interrelated evidence to make strong points.

In these instances, the Web turns out to be an excellent resource. Wherever you might be, you can undertake research in the University of Washington's holdings, or enter the British Columbia Archives. You can read primary and secondary materials, view photographs and artwork, and download them for papers and presentations. Many universities and government agencies have well-designed sites like these.

### Some Reminders

- Each search engine has its own forms and criteria, and each has its own categories and indexes. Consult the Help pages for each search engine so that you will perform your search as effectively as possible. A handy guide is Randolph Hock, *The Extreme Searcher's Guide to Web Search Engines*, 2nd. ed, 2001.
- Web sites are a supplement to print sources, not a substitute for them, and the search tools and bibliographic pathways to print sources are now easier to negotiate than are those for the Web. Keeping this point in mind, we recommend to students that for each Web site they consult, they should consult three print sources.

## ✓ A Checklist for Evaluating Sources on the World Wide Web

The case study we have presented in this chapter proves the value of integrating literary analysis and historical research. It also shows that for sources on the World Wide Web, as with print sources, you must do the following:

- ✓ Evaluate what you have located and gauge how much or how little it will contribute to your literary analysis and argument.
- ✓ Consider the agency that sponsors the site, the qualifications of the author, and the breadth and currency of the information.
- ✓ Be wary of sites that are overly graphic or interactive: we are looking for scholarly work, not technological wizardry. Take note of whether the URL includes *.edu*; such sites are likely to be more scholarly than others. Sites with a tilde (~) are untrustworthy since the tilde is a way for someone to add on to an existing site.
- ✓ Be wary of sites that seem useful because they contain a university name: Very often the essays on such sites are written by students who have completed a project such as yours for a class assignment. They may be excellent essays (as yours will be), but they may also be barely adequate essays or even contain errors.

*Focus* the topic of your research as precisely as you can before you embark on a Web search. Lots of surfing and browsing can sometimes turn up good material, but using the Web without a focus can prove distracting and unproductive. It takes you away from library research (where the results might be better) and from the actual planning and writing of the paper.

When considering a Web site, ask the following questions:

- ✓ Does this site or page look as if it can help me in my assignment?
- ✓ Whose site or page is this? Is the author an expert or another student?
- ✓ What is the intended audience?
- ✓ What is the point of view? Are there signs of a specific slant or bias?
- ✓ What are the levels of detail and quality of the material presented?
- ✓ Is the material well-constructed and well-organized?
- ✓ Is the text well-written?
- ✓ Can this Web information be corroborated or supported by print sources?
- ✓ When was the site or page made available? Has it been recently revised or updated? *Note:* Your browser will enable you to get this information; look for Page Info.
- ✓ Can the person, institution, company, or agency responsible for this site or page receive e-mail comments, questions, and criticisms?

## DOCUMENTING ELECTRONIC SOURCES IN MLA STYLE

Many Web sites and pages are not prepared according to the style and form in which you want to cite them. Sometimes the name of the author is unknown, and other information may be hard to come by as well. Pagination

is particularly difficult to ascertain. And it is worth repeating that while you may cite the source, including the URL accurately, you cannot be certain that the site will exist at this URL (or at all) when your readers attempt to access it for themselves. Using scholarly databases, of course, makes it less likely that your sources will disappear: This is yet another reason to shy away from general Web sites and to use sites maintained by reliable agencies. But these difficulties aside, perhaps the main point to remember is that a source on the Web is as much a source as a book or article that you can track down and read in the library. If you have made use of it, you must acknowledge that you have done so and include the bibliographic information, as fully as you can, in your Works Cited for the paper.

In Chapter 15, we provided guidance for making citations and gave models. The examples of electronic citations are useful and you should reread that section now. We will conclude this chapter by noting additional print and electronic resources that can aid you in a literary and historical project like the one we have undertaken on the Japanese-Canadian internment.

## **SOME ELECTRONIC SEARCH ENGINES AND DIRECTORIES**

### ***All-In-One Search Page***

<[www.albany.net/allinone](http://www.albany.net/allinone)>

Gathers together search forms for all search engines.

### ***The Argus Clearinghouse***

<[www.clearinghouse.net](http://www.clearinghouse.net)>

A directory of subject guides to resources; especially useful for scholars.

### ***Britannica Internet Guide***

<[www.ebig.com](http://www.ebig.com)>

A directory of sites reviewed by the *Encyclopedia Britannica*.

### ***Canadian Information by Subject***

<[www.n/c-bnc.ca/caninfo/ecaninfo.htm](http://www.n/c-bnc.ca/caninfo/ecaninfo.htm)>

Developed by the National Library of Canada.

### ***Galaxy***

<[www.einet.net](http://www.einet.net)>

A directory for resources in many subjects and fields, including "Humanities—Literature."

**Google**

<www.google.ca>

Perhaps the best general search engine available outside a reference library.

**Libweb: Library World Wide Web Servers**

<sunsite.Berkeley.EDU/Libweb>

Lists more than 2,000 home pages of libraries in over 70 countries.

**Yahoo!**

<www.yahoo.com and www.yahoo.ca>

A guide by subject to the Web, with links to other sites and an array of search engines.

**PRINT DIRECTORIES**

The following books include listings of Web sites on a wide range of topics; as the titles suggest, a number also supply tips and suggestions for effective research. Such books can be great time savers in identifying for you the names and URLs of sites you can consult for your research. Rather than the hundreds, even thousands, of sites that a search engine might turn up, these books will be much more focused and selective in their listings. Their limitation is that however carefully they have been compiled, they always fall behind the ever-changing nature of the Web.

Calishain, Tara. *Official Netscape Guide to Internet Research*. Research Triangle Park, N.C.: Ventana, 1997.

Clark, Michael. *Cultural Treasures of the Internet*. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 1997.

Carroll, Jim, and Rick Broadhead. *Canadian Internet Directory and Research Guide*. Don Mills, ON: Stoddart, 2002.

Hahn, Harley. *Harley Hahn's Internet and Web Yellow Pages: 1998*. 5th ed. Berkeley, CA.: Osborne McGraw, 1997.

Krol, Ed, and Bruce C. Klopfenstein. *The Whole Internet User's Guide and Catalog*. Belmont, CA: Wadsworth, 1996.

Levine, John R., Carol Baroudi, and Margaret Levine Young. *The Internet for Dummies*. 4th ed. San Mateo, CA: IDG Books, 1997.

Morris, Evan. *The Book Lover's Guide to the Internet*. Rev. ed. New York: Fawcett, 1998.

Rositano, Dean J., Robert A. Rositano, and Jay Lee. *Que's Mega Web Directory*. Cupertino, CA: Que, 1996.

Stout, Rick. *The World Wide Web Complete Reference*. Berkeley, CA: Osborne McGraw, 1996.

## Print Articles on Literature, History, and the World Wide Web

The magazines *Wired* and *Choice* provide expert overviews of Web (and CD-ROM) resources for research, in particular for literature and history. *Choice* 34 (1997) is a special, "Web Issue" supplement. Other journals also provide Internet information. These sources describe the kinds of material now available and supply bibliographies.

For example:

*New Technologies and the Practice of History*. A special issue of *Perspectives: American Historical Association Newsletter* 36.2 (1998).

O'Malley, Michael, and Roy Rosenzweig. "Brave New World or Blind Alley? American History on the World Wide Web." *The Journal of American History* 84. 1 (1997): 132–55.

As well, you could consult:

Browner, Stephanie, et al., eds. *Literature and the Internet: A Guide for Students, Teachers, and Scholars*. New York: Garland, 2000.

Trinkle, Dennis A., and Scott A. Merriman. *The History Highway 2000: A Guide to Internet Resources*. 2nd ed. Armonk, NY: Sharpe, 2000.

## EVALUATING WORLD WIDE WEB RESOURCES

The following sites, prepared by research librarians, provide excellent advice for evaluating Web sites and the materials they contain:

### ***Bibliography on Evaluating Web Information***

<[www.lib.vt.edu/research/evaluate/evalbiblio.html](http://www.lib.vt.edu/research/evaluate/evalbiblio.html)>

A bibliography of 17 articles on evaluating sources—available on line.

### ***Evaluating Internet Resources***

<[www.albany.edu/library/internet/evaluate.html](http://www.albany.edu/library/internet/evaluate.html)>

### ***Thinking Critically about Discipline-Based World Wide Web Resources***

<[www.library.ucla.edu/libraries/college/instruct/discp.htm](http://www.library.ucla.edu/libraries/college/instruct/discp.htm)>



***Thinking Critically about World Wide Web Resources***

<[www.library.ucla.edu/libraries/college/instruct/critical.htm](http://www.library.ucla.edu/libraries/college/instruct/critical.htm)>

**Recommended Web sites for Scholarly Citation  
and the Internet/World Wide Web**

***Addison-Wesley Web site***

<[www.awl.com](http://www.awl.com)>

For Humanities matters, this site links to:

***Longman Web site***

<[www.longman.awl.com/englishpages/](http://www.longman.awl.com/englishpages/)>

Includes a range of resources in five areas: Online Citation Guide; Composition; Literature; Basic Skills; Technical Writing.

***MLA on the Web***

<[www.mla.org/](http://www.mla.org/)>

Includes a link to a site of guidelines for MLA (Modern Language Association) documentation style (e.g., Citing Sources from the World Wide Web).

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## *Essay Examinations*

### **Learning Objectives**

When you've read this chapter, you should be able to

- > prepare for the most common types of essay exam questions; and
- > approach an essay examination without fear.

### **WHAT EXAMINATIONS ARE**

An examination not only measures learning and thinking, but also stimulates them. Even so humble an examination as a short-answer quiz—chiefly a device to coerce others in your class to do the assigned reading you've already completed—is meant as a sort of push. Of course, internal motivation is far superior to external, but even a quiz can have a beneficial effect. Students know this; indeed, they often seek courses with quizzes to force themselves to complete the reading. (Teachers often teach a new course for the same reason: to become knowledgeable about, say, Chinese-Canadian literature—perhaps the work of Fred Wah or jam. ismail—knowing that despite lofty intentions we may not seriously confront the subject unless we are under the pressure of facing a class.)

In short, examinations force us to acquire learning and then to convert learning into thinking. Sometimes, when you are preparing for the final examination, the fog lifts—a pattern emerges. The experience of reviewing and then of writing an examination, though fretful, can be highly exciting as connections are made and ideas take on life. Further, we are often more likely to make imaginative leaps when trying to answer questions that other people pose to us, rather than questions we pose to ourselves. And although questions posed by others cause anxiety, once they have been confronted we often make yet another discovery—a self-discovery, a sudden and satisfying awareness of powers we didn't know we had.

### **WRITING ESSAY ANSWERS**

Let's assume that you have read the assigned material, marked the margins of your books, made summaries of the longer readings and of the classroom

comments, reviewed all this material, and had a decent night's sleep. Now you are facing the examination sheet.

Here are seven obvious but important practical suggestions:

- Take a moment to jot down, as a sort of outline or source of further inspiration, a few ideas that strike you after you have thought a little about the question.
- Answer the question: If you are asked to compare two characters, compare them; don't just write two character sketches. Take seriously such words as *compare*, *summarize*, and especially *evaluate*. A direction such as *discuss* doesn't actually guide you and probably shouldn't be used by examiners. But since it often is, remember that this instruction asks you to *find a thesis of your own* and to use the examination material to illustrate or argue it.
- Try turning the question into an affirmation, for example, by turning "In what ways does the poetry of Michael Ondaatje resemble his fiction?" into "Michael Ondaatje's poetry resembles his fiction in that [ . . . ]."
- Don't waste time summarizing at length what you have read unless asked to do so—but, of course, you may have to give a brief summary in order to support a point. The instructor wants to see that you can *use your reading*, not merely that you have *done* the reading.
- Budget your time. Do not spend more than the allotted time on a question.
- Be concrete. Illustrate your arguments with facts—the names of authors, titles, dates, characters, details of plot, and quotations if possible.
- Leave space for last-minute additions. If you are writing in a booklet, write only on the right-hand pages so that on rereading you can add material at the appropriate place on the left-hand pages. Don't be afraid to add (or delete) using the editing marks discussed in Chapter 14.

## HINTS ON COMMON TYPES OF ESSAY QUESTIONS

Beyond these general suggestions, we can best talk about essay examinations by looking at the five commonest sorts of questions.

### ***A Passage To Explicate***

See Chapter 3. As a short rule, look carefully at the tone (speaker's attitude toward self, subject, and audience) and at the implications of the words (their connotations and associations), and see whether a pattern of imagery or other pattern is evident. Remember that an explication is not a paraphrase (a putting into other words) but an attempt to show the relations of the parts by calling attention to implications. Try to avoid simply moving in order through the piece of writing; organize your explication around the thesis you devise.

### **A Historical Question**

Example: “Trace the influence of the English Romantic poets on the Confederation poets.”

Offer a nice combination of argument and evidence; that is, support your thesis by concrete details (names, dates, and even brief quotations). A discussion of the Confederation poets’ debt to British Lake District Romanticism cannot be convincing if it does not specify certain works and certain characteristics. If you are asked to relate a writer or a body of work to an earlier writer or period, list the chief characteristics of the earlier writer or period, and then show *specifically* how the material you are discussing is related to these characteristics. If you quote some relevant lines from the works, your reader will feel that you know not only titles and stock phrases but also the works themselves.

### **A Quotation to Discuss or Evaluate**

Read the quotation very carefully, and in your answer take account of *all* the quotation. If, for example, the quoted critic has said, “W. O. Mitchell in his fiction always [ . . . ] but in his talks and lectures rarely [ . . . ],” you will have to write about fiction and nonfiction; it will not be enough to talk only about Mitchell’s novels or only about his speeches. Watch especially for words such as *always*, *for the most part*, *never*; that is, the writer of the quotation may use some important qualification. This is not being picky; true thinking involves making subtle distinctions, yielding assent only so far and no further. And (again) be sure to give concrete details, supporting your argument with evidence.

### **A Comparison (or Contrast)**

Example: “Compare the role of the mother in Michel Tremblay’s fiction and plays.”

See pages 40–43. A comparison of Tremblay plays and novels might treat two examples of each, devoting the first half to one genre and the second to the other. There is always the danger that the essay may break into two parts. You can guard against this weakness by announcing at the outset that you will treat one genre first, then the other; by reminding your reader during your treatment of the play that certain points will be picked up when you get to the novel; and by briefly reminding your reader during the treatment of the novel of certain points already made in the treatment of the play.

A stronger essay might first treat one issue or image in a play (say, in *Les Belles Soeurs*) and then turn to the same issue or image in a novel (say, in *The Fat Woman Next Door Is Pregnant*). This alternating plan is usually stronger, with clearer focus.

## **A FINAL WORD**

Above all, do not panic. Do your reading; prepare for the exam; take in an outline or notes if you are allowed them, and then—strange as it may sound—try to enjoy yourself. Writing is difficult, but it can be among the most rewarding things you will ever do.