

ENG 208 — BRITISH LITERATURE BEFORE 1780

Online Course, Spring 2021

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**Welcome, and thank you for choosing
this course; I look forward to working
with you!**



COURSE DESCRIPTION

This is a three-semester-hour course which earns LO1 credit for Humanities and LO3 credit for Writing. It is a required course for the English major, and it introduces students to a representative range of the best works in British literature, from its origins in the Anglo-Saxon period until the late eighteenth century (the beginning of the "Romantic" period).

LEARNING OUTCOMES

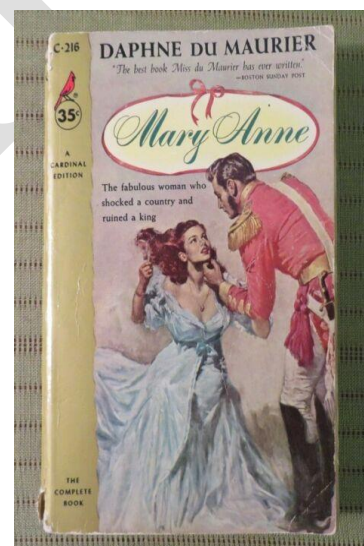
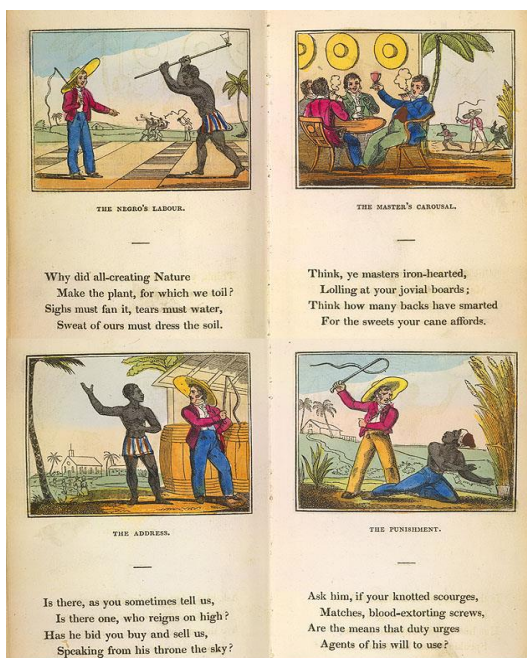
ENG 208 familiarizes students with the methods appropriate to the discipline of literary criticism: reading, critical thinking, and analytical writing. Students will work chronologically, to gain an understanding of how British literature has evolved historically, and will be attentive to the particular contexts of each literary text.

Students will not only learn about the lives, careers and writings of the authors under consideration, but will also enhance their ability to analyze texts in terms of genre, form, convention, language, narrative personae, publication contexts, readership, and intertextual relationships. Whilst recognizing shared human experience as described in literary works from long ago, students will also be encouraged to consider the challenges presented by historical and ideological distance.

INSTRUCTOR INFORMATION

I am a Professor in the English department at Mary Baldwin University, having previously taught at the University of Oxford, England. I have a BA, MPhil and PhD from the University of Oxford (Balliol College). My primary research fields are the eighteenth and nineteenth centuries, but I enjoy teaching a wide span of literature. My particular interests include travel writing, women's writing, eighteenth-century poetry, and the literature of slavery & abolition. I have edited Laurence Sterne's *A Sentimental Journey* for Broadview Press and several volumes of women's scandalous memoirs from the Romantic period for Pickering & Chatto.

Recent publications include "Women Travel Writers" for *The History of British Women's Writing, 1750-1830*, "Travel Narratives" for the Wylie Blackwell *Encyclopedia of British Literature, 1660-1789*, and essays on eighteenth-century Georgia, on Daphne du Maurier's novel *Mary Anne*, and on the anti-slavery poems of William Cowper. I'm now currently working on African novels, an exciting new area for me.



Contacting Me

Email me via Canvas at

ktturner@marybaldwin.edu. I will generally respond to emails within 24 hours (longer at weekends). If you have not received a response within 36 hours, please resend your message. Always put your class name in the subject line so I know it is not junk mail.

REQUIRED TEXTS

- Black, Joseph Laurence, et al., eds. *The Broadview Anthology of British Literature*. Concise Edition, Volume A, 2nd ed., Broadview, 2011. ISBN-978-1-55481-048-2. Note that there is a useful “Glossary” of literary terms at the back of the anthology and an excellent guide to “Reading Poetry” as well. I am working with the second edition of this anthology, which is available very affordably as a used book via Amazon or Abebooks.com. There is no need to buy the newer (3rd edition) from 2016 which is more expensive.
- Chaucer, the Clerk’s Tale: <http://www.librarius.com/canttran/clrktrfs.htm>
- Shakespeare, William. *The Merchant of Venice*. Use, if possible, the New Cambridge edition (2003: ISBN 978-0521532518) by M. M. Mahood & Charles Edelman: you can buy a used copy for about \$6 online. Alternatively, any decent edition will be adequate, including an online version. This is a good one: <http://etext.lib.virginia.edu/toc/modeng/public/MobMerc.html>

SUGGESTED ADDITIONAL RESOURCES

- If you need to hone your writing skills, brush up on grammar, or check up on correct referencing conventions (MLA is the system to follow), use Diana Hacker’s *Rules for Writers*, 8th edition (earlier editions are not up-to-date on MLA format), especially the closing section “Writing about Literature”; or Axelrod & Cooper’s *Concise Guide to Writing*, especially chapter 9, “Strategies for Writing Critically.” Alternatively, you can consult – free of charge – the generally reliable Online Writing Lab at Purdue University: (<http://owl.english.purdue.edu/>).
- On the Canvas site which accompanies this course, in a folder entitled “Writing Tips,” you will find handouts offering advice on how to read effectively as a student of literature and how to write papers of literary analysis. Please download them and print them off for ease of reference throughout the course. Some sample student essays are also available for your edification and enjoyment.

COURSE REQUIREMENTS

Reading Load

You will need to spend between **six and eight hours a week** doing the reading, thinking about the study questions, contributing to the online discussion board, and working on the formal essay assignments.

Discussion

You must contribute to the Canvas Discussions every week. You should aim to make at least one substantial initial post per week and respond meaningfully to at least two other students' post. See pages 8 and 9 below for further information on discussion procedures and deadlines.

Assignments

- **Two** short (about 2 pages) analyses of a poem (**SPAs**), submitted by the Monday of Weeks Three and Four respectively. These are designed to give you some friendly practice in writing about literary texts in correct MLA format, before you write full-length essays. Discussion work will also prepare you for these short pieces.
- **Three** formal **essays**, between 3 and 5 pages long, to be submitted throughout the course on topics selected from three groups of titles which I will supply at the appropriate time. This is a Writing Emphasis class, so you are strongly encouraged to revise SPAs and Essays 1 and 2 in response to instructor feedback.
- **Final exam** (Week 15 of the course). A three-hour exam which requires you to write two essays in response to two themed groups of quotations from works we have studied throughout the semester. You may consult your textbook and notes from the course while writing the exam, but no other sources.
- **Final portfolio** (due by the end of the semester). Collect together your SPAs and formal essays, and any revisions you have made during the semester. Write a two or three page preface reflecting upon what you have learned about the material and about your own writing. If you are an English major, include some analysis of how this course has contributed to your knowledge and skills within the major.

You must turn in ALL of the assignments in order to pass the course.

ESSAY SPECIFICATIONS AND REVISIONS

Essay prompts will be posted on Canvas – you choose from about six possible topics.

Length & format: the three formal essays should each be between three and five pages long (double-spaced, 12-point font) and follow MLA conventions – see sample papers in the Canvas [Writing Tips](#). No title page. Use correct MLA headings, page numbers with your last name in the header of the file, and a centered title for your essay.

Your **Works Cited** page should be a fresh numbered page at the end of your paper, with “Works Cited” centered (without quotation marks) as its title. The entries should have a hanging indent of 0.5 inch. Here are sample WC entries, using the 2016 updates to MLA format.

Works Cited

Chaucer, Geoffrey. *The Canterbury Tales*. *The Broadview Anthology of British Literature*, edited by Joseph Black et al., Broadview Press, 2007, pp. 217-317.

Chaucer, Geoffrey. “The Wife of Bath’s Prologue and Tale.” *The Broadview Anthology of British Literature*, edited by Joseph Black et al., Broadview Press, 2007, pp. 282-303.

“Sir Gawain and the Green Knight.” *The Broadview Anthology of British Literature*, edited by Joseph Black et al., Broadview Press, 2007, pp. 144-209. [The author of this poem is unknown, hence I have cited it by title only.]

Submit your assignment via Canvas. I will grade it there using the Turnitin facility.

NOTE: because of the significant discussion component of the course, ETs are only granted under exceptional circumstances, and only to accommodate late papers, NOT overdue DB postings. ETs will not be granted to students who have completed less than 60% of the required work.

DEADLINES for Assignments

SPA 1:	Monday of Week 3
SPA 2:	Monday of Week 4
Essay 1:	Monday of Week 6
Essay 2:	Monday of Week 9
Essay 3:	Monday of Exam Week (Week 15)

Late assignments will incur grade penalties unless there is a valid reason for their tardiness.

GRADING

Points per assignment

Discussion board:	50 points each week: 14 weeks so total possible: 700
Two SPAs:	200 points each, so total possible: 400
Three 3-5 page papers:	500 points each, so total possible: 1,500
Final exam	800 points possible
Final portfolio	600 points possible
Total points possible:	4,000

Grading scale:

A:	90 – 100% (3,600 – 4,000 points)
B:	80 – 89% (3,200 – 3,599 points)
C:	70 – 79% (2,800 – 3,199 points)
D:	60 – 69% (2,400 – 2,799 points)
F:	less than 60% (fewer than 2,400 points)

FEEDBACK & REVISIONS

When I grade assignments, I also write comments on your paper, using the Canvas Turnitin facility. Be sure you can see my comments – they may not show up on a Mac or an i-phone. You will likely find a general response in the feedback box AND several marginal annotations on the essay itself. If you can't see any of this, please let me know!

Consult also the instructions within Canvas on how to see instructor feedback. It is very important that you take note of my comments so that you can produce an effective revision and/or ensure that your next assignment improves.

After the grading of each assignment, students are required to email me (via Canvas) with a short response to my feedback. Students must not submit the next assignment without having done this.

Revisions should ideally be turned in within three weeks of the original assignment deadline, but I will accept revisions any time before the end of the course. (There will be no opportunity to revise the final essay.) You must preface your essay revision with a **short paragraph in which you explain how you have revised your work**. Email revisions to me – don't try and upload them to Canvas.

HONOR CODE

Mary Baldwin students pledge to uphold the Honor Code. They pledge to refrain from cheating on assignments, papers and tests, to refrain from plagiarism, and always to be honest in their dealings with faculty, staff and other students. To maintain the integrity of the system, students, faculty and staff who witness Honor Code infractions are expected to report them. You can find the new Honor Code, along with honor council procedures and exam “dos and don’ts,” here on the MBU website:

<http://www.marybaldwin.edu/student/sga/honorcode/>.

If I become aware of an Honor Code offense in this class, I will encourage the student to self-report by e-mailing the Honor Council chairwoman or by filing an incident report (searchable as a “Contact Report” and available within the “Honor Code” section of the MBU website). Here is a link to the incident report page:

https://cm.maxient.com/reportingform.php?MaryBaldwin&layout_id=0.

If the student does not self-report within 24 hours, I will submit the report myself.

If the HC offense relates to a course assignment, the assignment will not receive an official grade until the Honor Council investigation (and, if necessary, hearing) concludes. I will not assess a grade penalty for an Honor Code infraction unless a student is found responsible by (or admits responsibility to) the Honor Council.

Plagiarism

Downloading papers from the internet; inserting passages of text which you have found online or in books; or allowing someone else to write, rewrite or edit your work, to suggest structure, to alter the substance of your ideas, or to do your research are all serious honor code violations. Borrowing other writers’ words or ideas without proper citation of those words or ideas constitutes *PLAGIARISM!!!!*

These conditions apply not only to your formal papers, but to the Discussion Board – I’m interested in YOUR thoughts on the texts and ideas, not in how effectively you can surf the internet for second-hand material. Please consult, for instance, section 57 (“Citing sources; avoiding plagiarism”) in *Rules for Writers*, or relevant sections off the Purdue OWL, if you are in any doubt.

USING CANVAS

- You must log into Canvas several times a week to keep up with the course. Check the **Announcements** section regularly and check your MBU email account daily.
- Within each module, you will find Reading Notes designed to help you think productively about the primary texts and focus your Discussion thoughts. The Reading Notes will also help you build a core understanding of the material, which will be invaluable for the essays you are required to write, and for the mid-term and final exams. I recommend that you print them off and scribble intelligently upon them. Each module also offers additional resources such as websites and educational movies to enhance and extend your understanding.
- The **Discussions** operate on a “long weekly” basis – this is my own invention for online courses, to allow people about ten days to contribute to the Discussion, including that precious weekend when most of you tend to do all your work! However, if you leave it until the eleventh hour to make your postings, your grade for the discussion board will suffer, because late submissions make stimulating group discussion impossible. You should visit the Discussion two or three times for each week, so that you are indeed having a conversation with others, not simply posting a mini-essay at the end of the week. Your grade will reflect the frequency of your engagement as well as the quality of your contribution(s). See the rubric at the end of the syllabus for grading policy.
- **A note on Discussion dates:** each Discussion begins on the Monday (see Schedule of Readings below) and is deemed to finish at 11:59 on the following Wednesday (that is, ten days later). Obviously, these wacky dates do not apply to other deadlines, such as essay and exam deadlines.
- I will also post **topics for formal essays** and **SPAs** on Canvas, and you will upload your completed **essays** there; my marked-up & graded versions of your essays will be available via Canvas usually within a week of their submission.
- You will access and complete the **final exam** via Canvas. Further information on exam format will follow.
- **Grades** will be recorded in the Canvas Gradebook.
- If you encounter technical problems with Canvas, please contact the technical support staff in the first instance. Our Canvas co-ordinators are Beverly Riddell briddell@marybaldwin.edu and Rebecca Cochran rcochran@marybaldwin.edu

DISCUSSIONS

The Discussion area within Canvas is our virtual classroom. Bear in mind that on-campus students are in class for two and a half hours each week: I don't expect you to spend that long on the Discussions, but nor is it acceptable to make just one or two five-minute visits. ***You must make one substantial post in response to the prompts before you are able to see others' posts, and you must then make at least two meaningful comment on others' contributions.*** Points will be awarded for postings which enter into dialogue with other students, and are not simply isolated mini-essays. See the **grading rubric** near the end of this syllabus (page 13), which makes it clear, for example, that to gain an "A" grade you'll need to post meaningfully at least three times a week; and that if you contribute little more than "great post, I agree," or "I didn't like this poem," you are unlikely to gain a passing grade for that week's discussion.

Postings can range from sentence-length comments on others' ideas, to more substantial paragraph entries of up to about 400 words (**more than this tends to weary other readers**). Your postings should reflect considered thought on the topic and show engagement with the primary material: you should back up your points with appropriate quotation (correctly referenced) from the text, and comment on how the passages you have quoted help the text to generate its effect (with reference to literary form, diction, figurative language, rhetorical devices, etc.) Discussion postings during the first few weeks will receive instructor feedback on these fundamental skills in literary analysis, as preparation for the formal written assignments required by the course – so you must **engage with the Discussions right from the start**.

I expect you to ***read everything on the discussions***, including questions which you did not respond to and postings that might have been made after you posted. Keep in mind that many students will post over the weekend, and I will make some closing comments **after** the discussion board closes on Wednesday night. **I often post very important notes this way, so you will need to revisit the discussion well after the Wednesday due date to make sure you have read everyone's comments including mine.**

The discussion will still be visible, and indeed worth revisiting many times as you prepare for formal essays and exams; but anyone who posts past the due date will not receive credit (unless I grant you special permission). This means that **if you do not keep up with your weekly postings, you will lose your opportunity to post, which will negatively affect your final grade. The Discussion is the equivalent of the classroom. If you do not post in time to engage in discussion, you are effectively skipping class for a whole week.**

SCHEDULE OF READINGS

Note that each Discussion week begins on the Monday (the date of which is given in the left-hand column below) and finishes at 11:59 pm on the following Wednesday.

The core primary readings are listed below. You **MUST** also read the relevant editorial material in the *BABL*: specifically, the introductions to each historical period, and the headnotes to individual writers and works. Your knowledge of this material will be assumed for the discussion board questions, essays and final exam.

The semester breaks down into the following broad historical periods:

- Weeks 1 through 4 The Middle Ages (until 1500)
- Weeks 5 through 7 Shakespeare's Renaissance (1500–1620)
- Weeks 8 through 10 Milton and the Metaphysicals (1620-1670)
- Weeks 11 through 14 The "Long Eighteenth Century" (1670–1780).

Page numbers are given in **bold**. If you are using a different edition from the second edition, the page numbers will be different: use the index!

<p>WEEK 1</p> <p>Mon 11 Jan</p>	<p>"The Medieval Period" (1–34)</p> <p>From the <i>Exeter Book Elegies</i>, "The Wanderer" & "The Seafarer" & "The Wife's Lament" (51–56)</p>
<p>WEEK 2</p> <p>Mon 18 Jan</p>	<p><i>Sir Gawain and the Green Knight</i> (159–228) – the whole poem</p>
<p>WEEK 3</p> <p>Mon 25 Jan</p> <p>SPA 1 due</p>	<p>"Chaucer" and "<i>The Canterbury Tales</i>" (229–34): The "General Prologue" to <i>The Canterbury Tales</i> (235–51)</p> <p>Chaucer, the Wife of Bath's "Prologue" and "Tale" (298–319)</p>
<p>WEEK 4</p> <p>Mon 1 Feb</p> <p>SPA 2 due</p>	<p>Chaucer, the Clerk's Tale: http://www.librarius.com/canttran/clrkrfs.htm</p>

<p>WEEK 5</p> <p>Mon 8 Feb</p>	<p>“The Elizabethan Sonnet and Lyric” (546)</p> <p>And a number of sonnets, clustered as follows:</p> <ul style="list-style-type: none"> • Petrarch 134 (546–7), Daniel 6 (551) and Barnfield 17 (553) • Spenser, <i>Amoretti</i> 64 (645–6) and 75 (647) • Shakespeare, Sonnet 130 (806) and Sidney, <i>Astrophil & Stella</i> 1 (656) • Shakespeare, Sonnets 12 (797), 20 (798–9), 60 (800–01), 87 (802)
<p>WEEK 6</p> <p>Mon 15 Feb</p> <p>Essay 1 due</p>	<p>The writings of Elizabeth I, Queen of England (684–96)</p> <p>[Edmund Spenser, <i>The Faerie Queene</i>, Book I, Canto I (555–66) – an optional extra]</p>
<p>WEEK 7</p> <p>Mon 22 Feb</p>	<p>Shakespeare, <i>The Merchant of Venice</i></p>
<p>WEEK 8</p> <p>Mon 1 Mar</p>	<p>John Donne, “The Sun Rising” (827–8), “The Flea” (831–2), “An Anatomy of the World,” lines 91–110, 191–246 (841–43); “To His Mistress Going to Bed” (837), “Holy Sonnets” 5 (846) and 14 (848); Meditation 17 (850)</p> <p>Andrew Marvell, “To His Coy Mistress” (962).</p>
<p>WEEK 9</p> <p>Mon 8 Mar</p> <p>Essay 2 due</p>	<p>JOHN MILTON’S EPIC POEM, <i>PARADISE LOST</i></p> <p>We will only be reading selected excerpts: to get a sense of what happens in the poem overall, be sure to read the prose ‘arguments’ – that is, summaries – which Milton provided at the beginning of each of the 12 books of the poem. These can be found on pages 920 (Book I), 932 (Book II), 946 (Book III), 951 (Book IV), 964–65 (V–VII), 966 (VIII–IX), 980–81 (Book X), 994–95 (Books XI & XII).</p> <p>For close reading and Discussion Board work, read the following excerpts:</p> <ul style="list-style-type: none"> • Book I, lines 1–375 (920–25) • All of Book II (932–46)

	<ul style="list-style-type: none"> • Book III, lines 1–371 (946–51) • Book IV, lines 1–392 (951–56))
WEEK 10 Mon 15 Mar	<i>PARADISE LOST</i> continued <ul style="list-style-type: none"> • Book VII, lines 1–39 (956–66) • Book IX in its entirety! (966–80) • Book XII, lines 466–649 (995–97)
WEEK 11 Mon 22 Mar	“The Restoration and the Eighteenth Century” (1001–37). Aphra Behn, <i>Oroonoko</i> (1106–42)
WEEK 12 Mon 30 Mar	Urban adventures in the early 18th-century (read “In Context,” pages 1447–50): <ul style="list-style-type: none"> • Alexander Pope, <i>The Rape of the Lock</i> (1386–99) – Canto 1 is a required reading, but I encourage you to read the full five! • Jonathan Swift, “A Beautiful Young Nymph Going to Bed” (pdf on BB – not in BABL). • Eliza Haywood, <i>Fantomina: or, Love in a Maze</i> (1430–47)
WEEK 13 Mon 29 Mar	From city to country – the “pre-Romantic age” <ul style="list-style-type: none"> • Lady Mary Wortley Montagu, “Saturday: The Small Pox” (1424–26) • Jonathan Swift, “Description of a City Shower” (1257–58) • Thomas Gray, <i>Elegy Written in a Country Churchyard</i> (1517–19)
WEEK 14 Mon 5 Apr	Olaudah Equiano – the first slave narrative Excerpts from <i>The Interesting Narrative ...</i> (1579-95) Excerpt from Richard Price, <i>Observations ...</i> (1570)
WEEK 15 Mon 12 April Essay 3 due	<p style="text-align: center;"><i>Final exam must be taken by midnight on Monday 19 April and all remaining work (such as revised essays) submitted by then also</i></p>

DISCUSSION GRADING RUBRIC

<p style="text-align: center;">A</p> <p style="text-align: center;">Exceptional for college-level work</p>	<ul style="list-style-type: none"> • Remarks are well written and argued effectively, above the level normally expected of college students. • Observations are backed up with close reference to and quotation from the literary texts; and there is useful analysis of the quoted material. • The student visits the discussion 2-3 times per week, reads the discussion posts and responds to the postings of fellow students. The student engages collaboratively with others, interacting intelligently and thoughtfully, supplementing existing posts with additional new and relevant material (properly cited). The student may challenge existing posts and ask probing questions.
<p style="text-align: center;">B</p> <p style="text-align: center;">Above average for college-level work</p>	<ul style="list-style-type: none"> • Remarks are at or above the collegiate level in writing and argument. • Observations are generally backed up with close reference to and quotation from the literary texts. • The student visits the discussion at least twice per week, reads the discussion posts and responds to the postings of fellow students. Most interactions are collaborative and advance the conversation; they are thought-provoking and motivate responses from others.
<p style="text-align: center;">C</p> <p style="text-align: center;">Average participation for college-level work</p>	<ul style="list-style-type: none"> • Remarks, in general, are at the collegiate level in writing and argument. • The student visits the discussion at least once per week and contributes to the dialogue. Interactions with others, however, are generally one-way and do not lead to probing thought; they seldom advance a conversation.
<p style="text-align: center;">D</p> <p style="text-align: center;">Below average participation</p>	<ul style="list-style-type: none"> • Remarks are poorly written and/or argued. • The student visits the discussion 0–1 times per week, or inconsistently throughout the semester. Contributions are rarely interactive or engaging and do not advance the conversation.
<p style="text-align: center;">F</p> <p style="text-align: center;">Unacceptable level and quality of participation</p>	<ul style="list-style-type: none"> • Little or no participation; remarks, when written, do not advance the conversation. • The student visits the discussion less than once every other week and makes little or no meaningful contribution to the dialogue.

Essay Tips for literature courses

Structure, argument, quotation and analysis

Identify the text and (if known!) the author of the text(s) you'll be discussing – do this in the first paragraph. You may also wish to give the date, especially if you are making any kind of historical or contextual argument.

You need a clear thesis statement – ideally at the end of your first paragraph.

Have a clear topic sentence for each paragraph which also functions as a transition from the previous paragraph.

Don't spend much time simply summarizing the text: you need to be *analyzing* it. Attend to the literary qualities of the text you are discussing: show not WHAT it says, but HOW it says it.

Back up your argument with quotation from the primary text(s) – at least one quotation per paragraph, but more if your paragraph makes several points.

When you've introduced a quotation to back up your point, take time to comment on how it works; comment on how particular words, phrases, images, sound patterns contribute to the EFFECT of the quoted passage.

Create a punchy conclusion which not only shows the reader how you have argued what you said you would argue in your introduction; but also adds something about the "so what" factor of your argument.

Some points about format, grammar, mechanics, etc.

- Your essay needs correct MLA headings on page 1 – consult sample MLA essay in Writing Tips folder on BB.
- Your essay needs a header on each page which contains your last name and the page #
- Your essay needs a title
- Use commas correctly – avoid comma splices and run-on sentences; and use commas after introductory clauses and before co-ordinating conjunction (FANBOYS)
- Avoid vague use of "it," "this," "they" and other pronouns; and avoid "there is/are" constructions
- Watch for inconsistent verb tenses, and be sure you have used the correct form of the past tense. **Use the present tense when describing what happens in literary texts**, but the past tense when describing historical events or contexts

R. References and quotations – essential aspects of MLA format

- If you are referring to other texts, remember that titles of separately published works (novels, plays, long poems, newspapers, magazines) go into italics (*The Hunger Games*; *Paradise Lost*; *Newsweek*): titles of poems, short stories, essays or articles go into quotation marks (“The Wanderer,” “A Good Man is Hard to Find,” “Consider the Lobster”)
- Introduce quotations properly (use signal phrases!) with proper grammatical consistency (or “flow”) between YOUR sentence and the quoted material. Use a colon if you introduce a quotation with a full independent clause of your own. Consult the handout in Writing Tips on quotations and signal phrases, and practice this important skill in the online Discussions as well as the formal assignments.
- Lay out your quotations from poems with proper attention to LINES. Set off quotations of more than four lines of poems as an indented block quotation. No quotation marks when you indent longer quotations: the indentation performs the same function as quotation marks for shorter, non-indented quotations. For fewer than four lines, incorporate the quotation into your own sentence and paragraph; if you quote more than one line, indicate line breaks with a slash /
- Punctuate quotations correctly – pay attention to where the quotation marks, periods, and parenthetical references should all go, in relation to each other. Avoid “dropped quotations” (DQ) where you stick a quotation into your paper without incorporating it into one of your sentences.
- Reference quotations correctly (line numbers for poems, page numbers for prose texts).
- Include a Works Cited list that contains an item for every text you use in your paper (see page 5 above for some examples).