Literary Analysis Research Planner

Student Name: ____________________________

Grade/Class: ______________________________

Teacher: ________________________________

Author: _________________________________

Title: _________________________________

Literary criticism is an analysis, interpretation, and/or evaluation of a work of literature. A literary criticism paper goes beyond creating a simple report, summary, or personal appraisal. It answers the question, “What point or message did the author reveal that makes this book worth reading?” You will need to defend your thesis with textual evidence from primary and secondary sources.

Essays you read may interpret the literature’s meaning, analyze its structure and style, classify the work according to its genre, defend the literature against moralists and censors, and/or judge its worth by comparing it with other works. (The Concise Oxford Dictionary of Literary Terms)

Table of Contents

<table>
<thead>
<tr>
<th>Accessing the Library Pathfinders</th>
<th>Inside Cover</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Analysis Project Checklist</td>
<td>1-2</td>
</tr>
<tr>
<td>Gale Literary Index Resources in the PVHS Library</td>
<td>3</td>
</tr>
<tr>
<td>Online Databases: Login Instructions and Searching History</td>
<td>4-5</td>
</tr>
<tr>
<td>Gale for Students Citation Sheet</td>
<td>6</td>
</tr>
<tr>
<td>Creating an Annotated List of Works Cited for a Literary Analysis</td>
<td>7</td>
</tr>
<tr>
<td>Determining the Original Source—What to Look For</td>
<td>8</td>
</tr>
<tr>
<td>Works Cited Examples</td>
<td></td>
</tr>
<tr>
<td>Literature Criticism Online</td>
<td>9-11</td>
</tr>
<tr>
<td>Literary Criticism Anthologies</td>
<td>12-13</td>
</tr>
<tr>
<td>Novels for Students</td>
<td>14-16</td>
</tr>
<tr>
<td>Research Check-In #1</td>
<td>17</td>
</tr>
<tr>
<td>Research Check-In #2</td>
<td>18</td>
</tr>
<tr>
<td>Student Self-Evaluation Reflection</td>
<td>19</td>
</tr>
<tr>
<td>Research Process Grade Sheet</td>
<td>Back Cover</td>
</tr>
</tbody>
</table>
Accessing the Library Pathfinders

Step 1: Choose LIBRARY from the PVHS website.

Step 2: Use the pull-down menu for Pathfinders.

Step 3: Select your pathfinder from the alphabetical list.

Step 4: Or, select Library Online Catalog Home Page.

Step 5: Select PVHS Library.

Step 6: Scroll down for Pathfinders.
Literary Analysis Project Checklist

LITERARY ANALYSIS BOOK SELECTION, READING, TESTING

Classroom/Independent Activities

1. Review project assignment requirements and deadlines.
2. Select three options from the approved book list.

Library Day 1—Book Selection

1. Determine primary work based on interest level, length, amount of secondary sources
2. Borrow book or arrange for an interlibrary loan through Access PA

Classroom/Independent Activities

1. Read primary work, record quotes and responses in a reading journal.
2. Complete Research Check-In #1 indicating your impressions about your primary work.
3. Conference with your teacher about your reading journal.

Library Day 2—Accelerated Reader Quiz

1. Take an Accelerated Reader™ test on your book.
2. Verify enrollment in Turnitin class.
3. Create and share NoodleTools project with your teacher.
4. Cite primary work in NoodleTools.
5. Using the Library Handbook, format Word® document in MLA format; save to student network drive folder.

LITERARY ANALYSIS RESEARCH

Library Day 3—Literary Criticism Introduction

1. Locate a for Students article about your primary work from the Gale Virtual Reference Library.
2. Print and email the for Students article about your primary work.
3. Complete basic citation information for the for Students article.

Classroom/Independent Activities

1. Read your for Students article.
2. Talk to the text and consider connections to your working thesis focusing on the themes, style, historical context, and critical overview sections of the for Students article.
3. Conference with your teacher about your thesis idea.
Library Day 4—Search for Literary Criticism
____ 1. Search the online catalog and print out a Library Resource List of literary criticism books and eBooks.
____ 2. Search the Gale Literary Index and print out the reference list of critical sources.
____ 3. Begin searching databases and completing Search History Chart.

Library Day 5—Search Online Databases for Literary Criticism
____ 1. Locate sources from the Gale Literary Index printout and Library Resource List.
____ 2. Photocopy, scan, or take notes.
____ 3. Check out or reserve a literary criticism book.
____ 4. Continue searching databases to complete Search History Chart.
____ 5. Save or email database articles.

Library Day 6—Independent Work Day (Optional)
____ 1. Conduct advanced searches to find critical essays addressing thesis statement.
____ 2. Save or email database articles.

Classroom/Independent Activities
____ 1. Complete Research Check-In #2 indicating your thoughts and feelings about your research progress
____ 2. Take notes differentiating among summarizing, paraphrasing, direct quoting and using your own ideas
____ 3. Construct an outline for your paper
____ 4. Conference with your teacher about your outline
____ 5. Write, peer-edit, and self-edit your paper

Library Day 7—Document Sources
____ 1. Bring all your sources to the library to generate an annotated list of works cited in NoodleTools
____ 2. Export your list of works cited from NoodleTools into your first draft
____ 3. Save first draft to your student network drive folder
____ 4. Upload your first draft into Turnitin

Classroom/Independent Activities
____ 1. Conference with your teacher about your first draft and Turnitin originality report
____ 2. Edit and revise your draft
____ 3. Save your final paper to your student folder
____ 4. Upload final paper into Turnitin
____ 5. Complete Student Self Evaluation Reflection
## Gale Literary Index Resources in the PVHS Library

**Directions:** Cross check this alphabetical list with your *Gale Literary Index* printout to determine the location for literary criticism citations on your work.

<table>
<thead>
<tr>
<th>Title</th>
<th>Call # or Database</th>
<th>Volumes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American Writers</strong></td>
<td>R 810.9 AME</td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Authors and Artists for Young Adults</strong></td>
<td>R 809.2 AUT</td>
<td>1-19</td>
</tr>
<tr>
<td><strong>Beacham’s Encyclopedia of Popular Fiction</strong></td>
<td>R 809.3 BEA</td>
<td>1-16</td>
</tr>
<tr>
<td><strong>Beacham’s Guide to Literature for Young Adults</strong></td>
<td>R 809.3 BEA</td>
<td>1-16</td>
</tr>
<tr>
<td><strong>Beat Generation</strong></td>
<td>R 810.9 BEA</td>
<td>1-3</td>
</tr>
<tr>
<td><strong>British Writers</strong></td>
<td>R 820.9 BRI &amp; <em>Gale Virtual Reference Library</em></td>
<td>Complete</td>
</tr>
<tr>
<td><strong>Concise Dictionary of American Literary Biography</strong></td>
<td>R 810.9 CON</td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Concise Dictionary of British Literary Biography</strong></td>
<td>R 820.08 CON</td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Contemporary Authors</strong></td>
<td><em>POWER Library</em></td>
<td>Complete</td>
</tr>
<tr>
<td><strong>Contemporary Literary Criticism</strong></td>
<td><em>Literature Criticism Online</em></td>
<td>1-353</td>
</tr>
<tr>
<td><strong>Discovering Authors</strong></td>
<td><em>Student Resources in Context</em></td>
<td>Complete</td>
</tr>
<tr>
<td><strong>Drama Criticism</strong></td>
<td><em>Literature Criticism Online</em></td>
<td>1-38</td>
</tr>
<tr>
<td><strong>Drama for Students</strong></td>
<td>R 809.2 DRA &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Epics for Students</strong></td>
<td>R 809.1 EPI &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>European Writers</strong></td>
<td>R 809.894 EUR &amp; <em>Gale Virtual Reference Library</em></td>
<td>Complete</td>
</tr>
<tr>
<td><strong>Exploring Novels, Poetry, Shakespeare and Short Stories</strong></td>
<td><em>Student Resources in Context</em></td>
<td>Complete</td>
</tr>
<tr>
<td><strong>Gothic Literature: A Gale Companion</strong></td>
<td><em>Gale Virtual Reference Library</em></td>
<td>1-3</td>
</tr>
<tr>
<td><strong>Latin American Writers</strong></td>
<td>R 860 LAT</td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Literary Movements for Students</strong></td>
<td>R 809 LIT &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Literary Newsmakers for Students</strong></td>
<td>R 809 LIT &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Literary Themes for Students</strong></td>
<td>R 809 LIT &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Literature and Its Times</strong></td>
<td>R 809 LIT &amp; <em>Gale Virtual Reference Library</em></td>
<td>1-5 (plus supplements)</td>
</tr>
<tr>
<td><strong>Literature Criticism from 1400 to 1800</strong></td>
<td>R 809 LIT</td>
<td>17 (single volume)</td>
</tr>
<tr>
<td><strong>Literature of Developing Nations</strong></td>
<td>R 809 LIT</td>
<td>1-2</td>
</tr>
<tr>
<td><strong>Nineteenth-Century Literary Criticism</strong></td>
<td><em>Literature Criticism Online</em></td>
<td>1-285</td>
</tr>
<tr>
<td><strong>Nonfiction Classics for Students</strong></td>
<td>R 809 NON &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Novels for Students</strong></td>
<td>R 809.3 NOV &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Poetry Criticism</strong></td>
<td><em>Literature Criticism Online</em></td>
<td>1-104</td>
</tr>
<tr>
<td><strong>Poetry for Students</strong></td>
<td>R 809.1 POE &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Shakespeare for Students Series</strong></td>
<td>R 822.3 SHA &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Short Stories for Students</strong></td>
<td>R 809.3 SHO &amp; <em>Gale Virtual Reference Library</em></td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>St. James Guide to ... Writers</strong></td>
<td>Various call numbers</td>
<td>Check Catalog</td>
</tr>
<tr>
<td><strong>Supernatural Fiction Writers</strong></td>
<td>R 809.3 SUP</td>
<td>1-2</td>
</tr>
<tr>
<td><strong>Twayne Companion to Contemporary World Literature</strong></td>
<td>R 809 TWA</td>
<td>1-2</td>
</tr>
<tr>
<td><strong>Twentieth-Century Literary Criticism</strong></td>
<td><em>Literature Criticism Online</em></td>
<td>1-292</td>
</tr>
<tr>
<td><strong>World Literature and Its Times</strong></td>
<td>R 809 WOR &amp; <em>Gale Virtual Reference Library</em></td>
<td>1-6</td>
</tr>
<tr>
<td><strong>World Literature Criticism</strong></td>
<td>R 809 WOR</td>
<td>1-6 (plus supplements)</td>
</tr>
</tbody>
</table>
# Online Databases
## Login Instructions and Searching History

**Directions:** Review the Pathfinder tutorials and search each database to find all possible sources of literary criticism available on your work. Record the number of articles you find.

<table>
<thead>
<tr>
<th>Database</th>
<th>Login Instructions/Searching Tips</th>
<th># of Articles Found</th>
</tr>
</thead>
</table>
| **Student Resources in Context**  | <http://infotrac.galegroup.com>  
Username: pleasant_vhs  
Password: pvhs  
Use Advanced Search mode, searching your author as Keyword searching your title as Named Work. | Reference:  
Creative Works:  
News:  
Magazines:  
Academic Journals:  
Critical Essays:  
Plot Summary: |
| **Gale Virtual Reference Library** | <http://infotrac.galegroup.com>  
Username: pleasant_vhs  
Password: pvhs  
Use Basic Search mode  
Enter the title of your work.  
Look for articles from the “For Students” and Twayne’s series. | Total # Results:  
| **Literature Criticism Online**   | <http://infotrac.galegroup.com>  
Username: pleasant_vhs  
Password: pvhs  
Search for your title as the Named Work.  
Use the Advanced Search mode for more specific searching after formulating your thesis.  
Note: This database contains the full-text articles from the Gale Literary Index citations. | Literary Criticism:  
Biographies:  
Topic & Work Overviews:  
Reviews & News: |
| **Literature Resource Center**    | Password is PL3211 (Place PL in lowercase)  
Perform a “Works Search” by your title  
Type in author’s last name to focus your search or click “Browse” and select your author | Literary Criticism:  
Biographies:  
Topic & Work Overviews:  
Reviews & News:  
Primary Sources & Literary Works: |
<table>
<thead>
<tr>
<th>Database</th>
<th>Search query /notes</th>
<th># of Articles Found</th>
</tr>
</thead>
</table>
| **MasterFILE Premier**   | <http://search.ebscohost.com>  
Username: pvbears  
Password: pvbears  
Search for the title of your work as keywords. Place your title in quotations for more accurate results. You may refine your search by including your author's name in the second search box. You may further refine your results by selecting a Subject along the left-hand side of the results screen. | All Results:        |
| **EBSCO eBook Collection** | <http://search.ebscohost.com>  
Username: pvbears  
Password: pvbears  
Search for the title of your work as keywords. Place your title in quotations for more accurate results. You may refine your search by including your author's name in the second search box. You may further refine your results by selecting a Subject along the left-hand side of the results screen.  
See your online catalog Resource List for selected titles with the Blue eBook icon. | All Results:        |
| **FollettShelf eBooks**  | <http://wbb00896.follettshelf.com>  
Username: PV Student ID #  
Password: PV computer password  
Use the online catalog to search for FollettShelf eBooks. Search for the title of your work and/or your author as keywords.  
See your online catalog Resource List for selected titles with the Green eBook icon. | All Results:        |
| **Destiny Quest Mobile App** | ![App Store](App Store) ![Google play](Google play)  
Use the online catalog to search for FollettShelf eBooks. Search for the title of your work and/or your author as keywords.  
See your online catalog Resource List for selected titles with the Green eBook icon. | All Results:        |
| **Other:**               |                                                                                                                                                                                                                                                                                                                                               |                     |
To Kill a Mockingbird

Harper Lee
1960
Introduction

Author Biography
Plot Summary
Characters
Themes
Style
Historical Context

Related Subjects:
American culture
American fiction
American history
Courage
Conscience
Finch, Atticus (Fictional character)
Finch, Jem (Fictional character)
Finch, Scout (Fictional character)
Great Depression, 1929-1934

To Kill a Mockingbird

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Finch, Atticus (Fictional character)
Finch, Jem (Fictional character)
Finch, Scout (Fictional character)
Great Depression, 1929-1934

URL: 

Database: 

Author: 

Article Title: 

Source: 

Editor: 

Volume: 

Publisher: 
Publication City: 

Copyright Date: 

Pages: 
Date of Access: 

6
Creating an Annotated List of Works Cited for a Literary Analysis

An annotated list of works cited is a list of sources used in the preparation of a research project. Each citation is followed by a brief description and evaluative comments on the sources. An annotated list of works cited justifies the quality and value of the source to your research.

Use the following questions as you evaluate books, articles, web sites, and reference materials. If you feel the work would be difficult to defend in your works cited or works consulted, it would be best not to include it. Items marked with an asterisk * must be included in your annotation.

Format your citations in the same manner as for a normal MLA works-cited list, with the annotation as a continuation of the citation.

Questions to consider in an evaluative annotation are:

1. *Who is the author of the essay? What are her/his credentials? (Search online databases and/or the web using the author’s name and the words "profile," "biography," or "curriculum vitae" or "C.V.")
2. In what source was this essay originally published?
3. *Which literary element or elements are analyzed in the essay? (Character, structure, narrative/voice, plot, setting/mood, etc.)
4. *In your own words, explain the main idea of this article.
5. Identify one or two sentences that summarize the author’s thesis?
6. To which evidence in the primary text does the author refer?
7. *Is the work relevant to your potential thesis? How? What evidence does it provide and how will you use it to support your thesis?
8. Discuss what you found to be the most interesting point in this article. Do you agree or disagree with the author’s assessment? How does this author’s view compare with other criticism you have read?

Example:
Detroit: Gale, 2002, 11-13. Print. John Gallagher, an English professor at Harvard University, discusses how Fitzgerald’s pessimistic view of the world is reflected throughout The Great Gatsby. Gallagher logically persuades readers that Fitzgerald believes that most people will disregard the welfare of others in order to gain wealth, position, and power. Although Gallagher offers a critical analysis of Fitzgerald’s themes, he does not discuss the use of symbolism that I needed to prove my thesis.
Determining the original source—what to look for...

**Journal**
- Look for these words in the title:
  - *Journal*
  - *Review*
  - *Studies*
  - *Research*
  - *Quarterly*
- Look for:
  - *Volume*
  - *Issue Number*
- Look for a *month* or *season* in the publication date

*If you're not sure, search for the title as an exact phrase using Google Advanced Search*

---

**Book**
- Look for a publisher:
  - *Press*
  - *Company*
  - *Books*
  - *House*
  - *Publishers*
- Look for an editor
- Look for a copyright year

---


In the naturalistic sense, man is considered an animal. Hereditary, environmental, and biological forces determine what he is; he has little or no control over what he is and what he does. In 1900 London wrote that “the different families of man must yield to law, which has no knowledge of good or ill, right or wrong.” As London grew older, his materialistic view of life grew stronger. Fifteen years later he wrote: “I am a hopeless materialist. I see the soul as nothing else than the sum of the activities of the organism plus personal habits, memories, and experiences, plus inherited habits, memories, experiences of the organism.” He also wrote that “man is not a free agent, and free will [as the power of ethical choice] is a fallacy exploded by science long ago.” London was also a believer in Darwin's ideas about the struggle for existence. Since this survival depends on superior force or guile, London formulated the idea that man’s will (as vital impulse or force) was the one possessed of a great pride in himself, which communicated itself like a contagion to his physical being.” His appearance was almost that of a gigantic wolf. The physical characteristics of his father and mother were blended in him:

Thus Buck explicitly embodies the theory of naturalism. He is a product of biological, environmental, and hereditary forces. (pp. 132-34)
Charles Child Walcutt (essay date 1956)

[Walcutt is an American critic who has written extensively on American literature. In the following excerpt, he discusses the conflict between animal instinct and ethics in The Call of the Wild.]

The Call of the Wild is episodic. Buck, a splendid California ranch dog, is stolen and sold into Alaska, to become a sled-dog in the gold rush. Going thus “into the primitive” he quickly learns “the law of club and fang.” “Jerked from the heart of civilization and flung into the heart of things primordial,” his first experience on the Alaskan coast brings home the nature of the eternal struggle. A friendly dog is knocked down in a fight, and instantly “she was buried screaming with agony beneath the bristling mass” of huskies who had been watching the unequal fight. “So that was the way,” Buck learned. “No fairplay. Once down, that was the end of you.”

Buck’s fitness is measured by his primordialism, by the way “he was harking back through his own life to the lives

Life is full of disgusting realism. I know men and women as they are—millions of them yet in the slime state. But I am an evolutionist, therefore a broad optimist, hence my love for the human (in the slime though he be) comes from my knowing him as he is and seeing the divine possibilities ahead of him. That’s the whole motive of my White Fang. Every atom of organic life is plastic. The finest specimens now in existence were once all pulpy infants capable of being molded this way or that. Let the pressure be one way and we have atavism—the reversion to the wild; the other the domestication, civilization.

As a theory this is all very well, but in the novels there is no explanation of the atavism and the domestication; their only justification is that they happen. No “pressures” are depicted which tell why Buck goes wild and White Fang becomes tame. The facts speak for themselves; as facts they are convincing; but the science or philosophy behind them receives no serious attention. (pp. 104-07)


With his second novel, London became an important writer; *The Call of the Wild* is the most perfectly realized novel he ever wrote. Out of his fearful plunge into the London abyss and his consequent retreat in fiction to the primitive world of dogs and Alaska came an allegory of human life. A study of atavism, or reversion to type, it was also an allegory of man’s conditions in the society of London’s time as well as a revelation of the deepest emotions London felt about himself and that society.

The novel has three levels, the first and narrative one the story of a dog, Buck, who reverts to type, learns to survive in a wolf-like life, and eventually becomes a wolf. The second, or biographical level, reveals what London himself lived and felt in climbing out of the abyss of poverty and despair. Although both acts of violence are performed out of loyalty and affection for “love masters,” and against murderers and a would-be murderer, they remain brutal killings. White Fang’s reward is his acceptance by Weedon Scott’s family, and the novel ends in the unbelievable bathos of White Fang becoming the “Blessed Wolf.”

Buck had listened to the call of the wild and White Fang presumably to the call of the tame, but White Fang’s acceptance of civilization is only partial, at best contingent and unconvincing, while Buck’s rejection is total and quite convincing. On both biographical and allegorical levels, London’s retreat from the cities and from socialism was in full force, while in fiction he clung with a desperation born of despair to the vain hope that the wolves might come in to sit at the fires and be dogs, a belief he had already actually abandoned both in his behavior and in his heart. (pp. 8-12)


Buck and His Creator Were Both Unfairly Jailed

Andrew Flink

When young Jack London was illegally arrested for vagrancy and sentenced to thirty days in jail without even being allowed to enter a plea, he became violently angry. But, as he reported in the "Pinched" and "The Pen" sections of his book The Road, that month in the penitentiary taught him survival skills in a brutish world, forcing him to hide his anger and adapt to an inhuman society. According to Andrew Flink, author of the following viewpoint, London drew deeply on those experiences in writing The Call of the Wild. Flink compares the experiences of real-life young man and fictional dog to find the sources for London's powerful descriptions of Buck's saga.

I plead guilty, but I was unconscious of it at the time. I did not mean to do it.

So spoke Jack London about his most enduring novel, Call of the Wild. He was, of course, referring to the underlying story-behind-the-story that some saw as human allegory. Along these lines, James Glennon Cooper made the observation that London put many things into his stories he did not mean to include. Conscious intention and unconscious accomplishment were often far apart. . . .

and

The breaching of the barrier between the consciousness and the unconscious once accomplished, allows more and more images to emerge from the depths of the unconscious. \(^1\)


Richard E. Hart argues that Steinbeck portrays a complex view of humans and their relationship to nature. On one hand, Jody's feelings in "The Great Mountains" seem to suggest that humans are part of nature. On the other hand, according to Hart, Steinbeck's humans assert their free will against the forces of nature, as illustrated by Grandfather in "The Leader of the People." Richard E. Hart, who teaches philosophy at Bloomfield College in Bloomfield, New Jersey, is the editor of *Ethics and the Environment* and coeditor of *Plato's Dialogues: The Dialogical Approach*. I take strong exception to the fairly common charge, like that once made by [critic] Stanley Edgar Hyman in a review of *The Sea of Cortez* for the *New Republic*, that Steinbeck was simply preoccupied with "rambling philosophizing" for its own sake. His was simply too mature and serious an intellect to fall prey to idle musings or dilettantish posturing. [In an article for the *Steinbeck Review* critic] Gloria Gaither rightly says, "Any discussion of Steinbeck the social reformer, Steinbeck the artist/writer, Steinbeck the journeyer, Steinbeck the marine biologist, remains inconclusive without a deep appreciation for and genuine understanding of Steinbeck the philosopher."

An eloquent indication of Steinbeck's treatment of the relation between man and nature was captured. I believe, by Anders Österling, a permanent secretary of the Swedish Academy, in the presentation address (1962) that he delivered when Steinbeck was awarded the Nobel Prize: "But in him we find the American temperament also in his great feeling for nature, for the tilled soil, the wasteland, the

Works Cited Examples from *Novels for Students*

**Example #1: Reference book article**

A Clockwork Orange

Anthony Burgess
1962

*Introductory material is cited as a reference source article with no author*

**Example #2: A critical essay written specifically for the reference book**

...selves, without any relation to their use. There can be no real criticism of the welfare state when there are realistic people representing its values and ideals. In the end, Alex serves as an index of sorts for readers' own ideological leanings. Their responses to him will differ according to their politics and to their own capacity to recognize the potential for evil in themselves.


**Example #3: A previously published essay from a journal reprinted in the reference book**

... Burgess, F. Alexander has written a book called A Clockwork Orange and Alex, who tells his own story, is in a sense also the author of a book with the same title. Burgess is hinting that he detects within his own personality elements of both characters, that they form a yin-yang opposition which he sees within himself. But if he indict himself, Burgess also invites the reader to examine his own capacity for playing the roles of both Alex and F. Alexander.


**Example #4: A previously published excerpt from a book reprinted in the reference book**

...
Works Cited Examples for *Novels for Students*

When working with the *For Students* series you must determine what type of information you are using in order to cite it properly. Each critical essay must be cited individually. Below you will find citation examples for the print and eBook versions.

<table>
<thead>
<tr>
<th>Type of Information Used</th>
<th>NoodleTools Citation Format</th>
</tr>
</thead>
</table>
| #1 Introductory material
  (author biography, plot, themes, style, etc.)                                      | Reference Source           |
| #2 A critical essay written for Gale’s *For Students*                                   | Reference Source           |
| #3 A previously published critical essay from a journal reprinted in Gale’s *For Students* | Reprinted Article
  *on the next screen select Journal*
  (Look for a volume and issue number as well as a month or season for the copyright date) |
| #4 A previously published critical essay from a book reprinted in Gale’s *For Students* | Reprinted Article
  *on the next screen select Book*
  (Look for a publisher, editor, and/or copyright year) |

*Reprint or Excerpt?*

Critical essays may be a full reproduction (*reprint*) or a partial reproduction (*excerpt*) of the original article. Read the introduction to the essay to determine if it is an excerpt.

**Example #1:**

Introduction, author biography, plot, themes, style, historical context, critical overview


Example #2:
Critical essay written specifically for the reference book

Example #3:
Reprinted Article (Journal article reprinted in an anthology/collection)

Example #4:
Reprinted Article (Section or chapter of a book excerpted in an anthology/collection)
Research Check-In #1

What do you think about your literary criticism book? What do you like? What don't you like?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Rate your book:

Poor    Excellent

★        ★★        ★★★        ★★★★        ★★★★★        ★★★★★★
Research Check-In #2

Describe how the research process is going for you. Mark an X on each continuum line indicating your current feelings and thoughts.

Feelings about my research project

<table>
<thead>
<tr>
<th>Nervous/Anxious</th>
<th>Confident/Calm</th>
</tr>
</thead>
</table>

Thoughts about my research project

<table>
<thead>
<tr>
<th>Confused</th>
<th>Focused</th>
</tr>
</thead>
</table>

Write about your progress: what's working and not working for you? What can you do to improve the process? What questions do you have about your research project?

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________
**Student Self-Evaluation Reflection**

**Planning:** Reflect on the process of focusing your research. What challenges did you encounter in developing a thesis?

**Gathering:** Describe any problems or successes you had as you searched. Did any particular search strategies work well or disappoint you? Which sources worked best for you? Did you find enough criticism on your work?

**Organizing:** How did you ensure that your research information covered all aspects of your thesis? How and why did you modify your original thesis? Was your note-taking method satisfactory?

**Documenting:** What issues did you encounter as you documented your sources?

**Presenting/Communicating:** Were you proud of your product? How might you have improved it?

**Looking ahead:** What changes would you make to improve the research process for your next project?
# Research Process Grade Sheet

<table>
<thead>
<tr>
<th>Date Due</th>
<th>Research Activity</th>
<th>Points Possible</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reading Journal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Research Check-In #1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AR™ Test</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>For Students</em> Highlights/Notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Library Research Charts</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Research Check-In #2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Working Thesis</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notes on Critical Sources</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Outline</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Annotated Works Cited</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rough Draft (including Turnitin.com submission)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final Draft (including Turnitin.com submission)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student Self-Evaluation Reflection</td>
<td></td>
<td></td>
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</tbody>
</table>